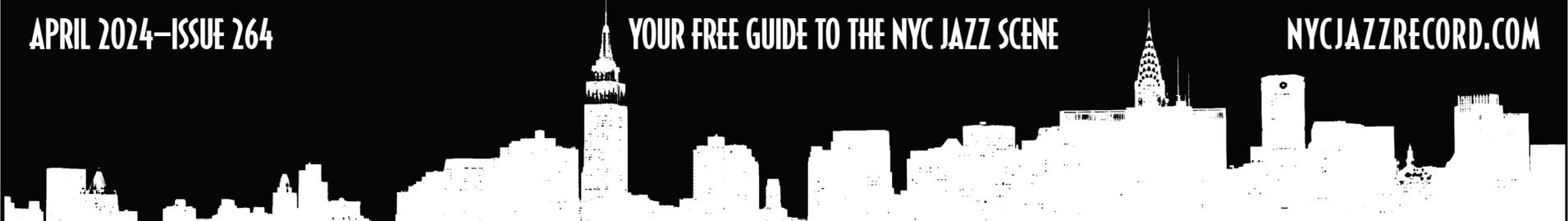


APRIL 2024—ISSUE 264

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

AHMED ABDULLAH
ETERNAL SPIRALING SPIRIT



**DARYL
SHERMAN**

**MICAH
THOMAS**

**FRANK
TUSA**

**BLOSSOM
DEARIE**

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US Subscription rates: 12 issues, \$45

Canada Subscription rates: 12 issues, \$50

International Subscription rates: 12 issues, \$55

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Letter from the Editor

Spring has sprung: even when there was more than a month of winter to go, daffodils were noticeably getting a jumpstart on the season. In a microcosm, and metaphorically, the sprouting daffodils might reflect the state of many mindsets and realities among us. Certainly, for much longer than a single season we've been witness to heavy going in the world on many fronts. One has to believe that hope springs eternal and that change for the better is imminent – it's in our very human nature, our DNA. Yet, as we look forward, compounding what already looks to be another bitter presidential campaign and November election here in the States, there's still the ongoing war and conflict in Ukraine and in Gaza, making for as dark, chilling and long-lasting a permafrost imaginable – winters that sadly and tragically have no end in sight. We take solace in music, and for good reason: music has the capacity to uplift and to heal.

If there is any single musician who best represents the concept and spirit of unity and community building, there might not be a better example than trumpeter Ahmed Abdullah (Cover Story), a veteran of the Sun Ra Arkestra and until recently, longtime music curator for the Bed-Stuy, Brooklyn venue/community center Sistas' Place. We can all learn a valuable lesson of coming together for the common good by lending an ear to what he has to say and play. And is there a more uplifting, positive musician (in voice and name) who encapsulates and represents the season of hope and renewal than the late Blossom Dearie (Lest We Forget) whose centennial is being celebrated this month? Perhaps Daryl Sherman (Interview) who counts Blossom as a big (in her words "the ultimate") influence. Speaking of blossoms, pianist Micah Thomas (Artist Feature) has been like a wildflower super bloom in a mere few years, appearing with a wide cross-section of collaborators (from Billy Drummond to Immanuel Wilkins and Zoh Amba) and celebrating a new album release, his third and most impressive to date.

If only jazz could solve all the world's woes. Because given the chance, its musicians just might: jazz is, after all, a functioning democracy at its most ideal, with collective discourse and understanding being its very foundation. Here's to more music, more peace and less of... the "other" stuff. Onwards and outwards and see you out at the shows. Happy Jazz Appreciation Month.

On The Cover: Ahmed Abdullah (photo by Dave Kaufman)

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APRIL 12 - 21



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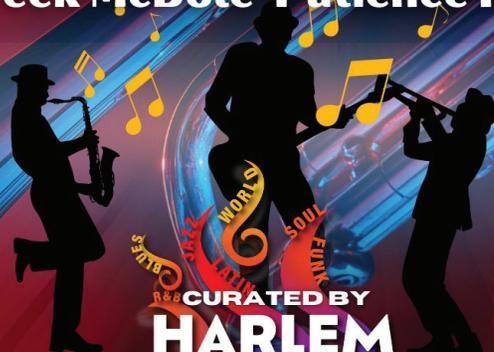
EVENING 7PM - 9PM

April 12 Arcoiris Sandoval **April 13** Whitney Marchelle **April 14** Kirk Bailey
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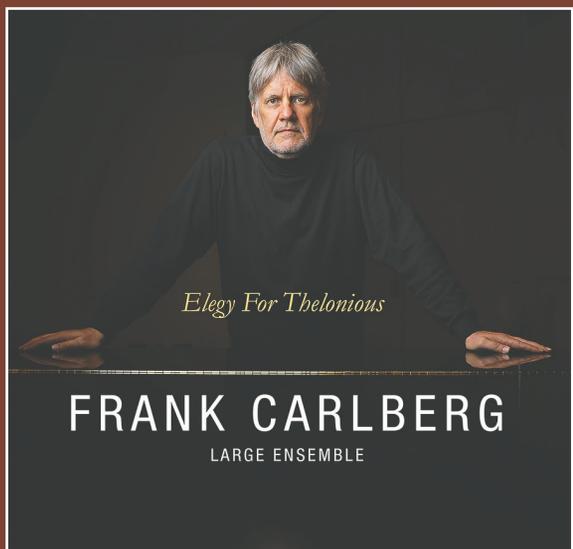


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IN CONCERT @ DIZZY'S CLUB
April 2



www.sunnysiderecords.com

In contrast to the controlled classical elegance of Cuban Gonzalo Rubalcaba (see review below), Panamanian **Danilo Pérez** is a trickster, a shapeshifter, with a unique approach to "Latin jazz." His trio concert at Queens College's Kupferberg Center for the Arts' LeFrak Concert Hall (Mar. 8) with fellow Wayne Shorter quartet alumnus John Patitucci (bass) and Adam Cruz (drums) was the prelude to a two-week European tour. To inspire spontaneity, the trio started with "Whistle Through Adversity", a never-before-played piece based on Pérez' whistled theme. "Rediscovery of the Pacific" merged blues-rock bass with a Middle Eastern mode and modern-sounding symmetric harmonies, the group smoothly steering through contrasting sections on the pianist's cues, with Patitucci soloing like a guitarist. "Alternate Reality" contained some of the concert's tastiest shape-shiftings, akin to weather patterns seen in time-lapse photography, where storm clouds rapidly morph into sunny skies. It was sometimes hard to tell which parts were pre-composed and which were improvised, because solos often sounded like songs, and vice versa. "Beloved" was similarly protean, the leader toggling between piano and synthesizer, or both at once. Patitucci's short soliloquy, "Wayne", prefaced a 7/8 cover of Shorter's "Witch Hunt". Pérez' "Point of No Return" ended with a tight-knit, three-way climax. "Lumen" (by Shorter bandmates Pérez, Patitucci and Brian Blade), the animated encore, drove the audience to its feet to dance and sing imitative responses to Pérez' deliberately tricky calls. — *Tom Greenland*



Danilo Pérez @LeFrak Concert Hall

Linda May Han Oh's *The Glass Hours* (Biophilia) was one of the outstanding musical achievements of 2023, as the bassist and composer took another stunning leap in her musical evolution. She somehow assembled the all-star cast from that album for a remarkable night of music at Columbia University's Miller Theater (Mar. 1). While corralling life-mate Fabian Almazan (the fantastic Cuban-born pianist) was relatively simple, she also gathered together West Coast-based Mark Turner (tenor), Obed Calvaire (drums) and Sara Serpa (vocals), all among the most in-demand performers on the scene today. And it was well worth the effort. From the jagged opening notes of "The Imperative", the audience was in the hands of masters of modern genre-less music of the highest order. Oh wrote complex rhythmic overlays throughout the work, and pieces such as "Chimera", for example, would be impossible to execute without an expert drummer. Calvaire managed to ratchet up tension and intensity, while keeping his volume low to prevent overwhelming the room's acoustics. While Serpa might be the technically more agile singer, the leader is accomplished in her own right as a vocalist, and the harmonic blending of their wordless voices in many passages was by turns lovely and frightening. When Serpa did use words, they were very effective. In "Jus Ad Bellum", questioning the concept of the "just war," she sang a melody that sounded ancient, with the lyric: "...Hungry enough to eat our own." Oh writes and performs music that feeds the mind, body and soul. — *Keith Hoffman*



Linda May Han Oh @Miller Theater

Stopping mid-way into his solo piano set at Blue Note (Mar. 7) to address the audience, **Gonzalo Rubalcaba** confessed his concern that we might miss bass and drums. No need for that. As his fingers traversed the full width of a stunning sounding Bösendorfer, left hand playing low-end montunos, contrapuntal lines, vamps and 'bombs', his percussive attack both delicate and decisive, it was obvious a rhythm section would be superfluous. Playing old and new standards from his recently released *Borrowed Roses* (Top Stop Music), he soon solicited a hushed respect for his masterful renderings of Sting's "The Shape of My Heart", Billy Strayhorn's "Chelsea Bridge", upping the tempo for Cole Porter's "Night and Day" to deliver jaw-dropping runs in the outro. The theme of Chick Corea's "Windows" only materialized at the very end of a long, convoluted improvisation, while Paul McCartney's "Here, There and Everywhere" was soon recognized, eliciting an appreciative "aha" from listeners, Rubalcaba adding a few choice harmonies to an otherwise straightforward interpretation. For Moisés Simons' son "Peanut Vendor", he turned on the *pasión*, "slapping" keys like a calloused *conguero*, hammering out fast-filled octaves. More jaw-dropping moments came on Paul Desmond's "Take Five", where Rubalcaba sustained a tricky five-beat left hand vamp while superimposing dazzling variations with the right. For the encore, Charlie Haden's hymn-like "Sandino" set the stage for a *muy sabrosa* reading of Rubalcaba's grandfather Jacobo's clever 1920s *danzón* "El Cadete Constitucional". (TG)

Bar Bayeux in Brooklyn is a premier spot for improvised music in the world's premier city for improvised music. And the recent spectacular sets by saxophonist **Ingrid Laubrock** (Mar. 7) illustrated why. With family and friends, bar owner and bassist Jeremy Stratton literally built the venue's wooden bar and, in turn, onstage built the foundation that anchored Laubrock all night. Master drummer Tom Rainey is an expert dynamician, and can play free or swing like a mofo, while Adam Kolker provided the second horn for a (mostly) chordless two-horn front line, deftly switching among bass clarinet, soprano and tenor saxophones, suggesting the attack of the Elvin Jones *Live at the Lighthouse* lineup. The night began with that combination of an Italian funeral march and deep Texas blues that Ornette Coleman named "Law Years". It was an indigo, Monk-ish night, as the band played both a wildly deconstructed "Misterioso" and a playful "We See". The heart of the set, though, was a long, fascinating telling of John Coltrane's "India", both anchored and driven by Rainey's mastery of the tune's complex polyrhythm, which simultaneously contains an African rhythm-influenced 12/8 and a ferociously swinging four. Throughout the night, the interplay between the horn players was astonishing. Sometimes Laubrock led on tenor, with Kolker slashing through on soprano; other times, it was Kolker on bass clarinet, with Laubrock on soprano, crying in the background. They also played lovely harmonized figures, contrapuntal lines and sometimes jagged but measured dissonance, all of it improvised in that space at that time. (KH)

Thanks to modernist pianist **Jason Moran**, pioneering musician, bandleader, composer and activist James Reese Europe is getting deserved respect. Celebrating his album of the same name, Moran presented *James Reese Europe and the Harlem Hellfighters: From the Dancehall to the Battlefield* (Yes Records) at Zankel Hall (Mar. 9) with his Big Bandwagon tentet. For those familiar with Reese Europe, the concert was a fitting ode to greatness; for the uninitiated, it was a revelation. Moran began with a little history: Reese Europe brought early jazz to Carnegie Hall in 1912. During World War I he fought with his 369th Infantry Regiment, the Harlem Hellfighters, and later toured in France—and there's so much more. With drum major Noble Sissle, he wrote songs from the front, including the launch point for the concert, "On Patrol in No Man's Land". What followed was essentially a tone poem, dedicated to his legacy, reimagined by Moran, against projected images and video. Reese Europe's best-known tunes were fused with motifs from other composers; "Flee as a Bird to Your Mountain" was linked to Albert Ayler's "Ghosts", while "Ballin' the Jack" was intertwined with Geri Allen's "Feed the Fire". Updated "Memphis Blues", "Castle House Rag" and "Saint Louis Blues" were featured among others. The penultimate "Zena's Circle" (Pauline Oliveros), a breathing meditation with all musicians circling the centrally-placed piano, led into the leader's own composition and closer, "For James". With Moran's encouragement, active, stirring audience participation was fostered, creating an "all is one" bonding with the Reese Europe legacy. — *Marilyn Lester*



Jason Moran Big Bandwagon tentet @Zankel Hall

Few artists performing today have so fully integrated the harmonic and rhythmic inventiveness of Andrew Hill as **Vijay Iyer**. So it was fitting to find the pianist at the helm of an eclectic ensemble, with Nicole Mitchell (flute), Milena Casado (trumpet), Mark Shim (tenor), Yuhan Su (vibes), Reggie Workman and Devon Gates (basses) and Nasheet Waits (drums) at Harlem Stage (Mar. 2) for the concert *Eternal Spirit: Vijay Iyer & Friends Celebrate the Music of Andrew Hill*. The music started with "Black Fire" (the title track of Hill's debut Blue Note album), which Iyer initiated with a soft piano prelude before the band leaped in full force playing the quirky melody, after which Mitchell, Casado and Shim each soloed boldly. Mitchell and Casado traded engaging voice-like choruses on the lilting "Dusk" and Shim's cavernous tenor playing was out front on "Refuge". The pianist let loose with explosive virtuosity on "Smokestack", propelled by dual basses and drums, as Hill was on that title track of his fourth Blue Note release. The mood turned ominous on the darkly impressionistic "Premonition", horns blowing eerily over rumbling piano, bowed basses and malleted drums. The band hard-bopped into the beyond on "Euterpe", then on "Gone" the trio of Iyer, Mitchell and Workman took the music on a heavenly journey, with Su, Gates and Waits joining them on the beautiful "Golden Sunset". The ensemble slipped into a Latin groove on "Siete Ocho", the horns joining in at the end and remaining for the funky finale, "Soul Special", which more than lived up to its title. — *Russ Musto*



Vijay Iyer @Harlem Stage

George C. Wolfe's 1992 original Broadway production of *Jelly's Last Jam* aimed to spotlight Black genius. In Jelly Roll Morton, Wolfe had the perfect character: a historical figure of complexity who led a life full of drama. In New York City Center's encore production of the musical (Mar. 1), director Robert O'Hara galvanized a terrific cast of triple threat performers. A sharp-as-tacks onstage jazz band was in the pocket playing Morton's music ("King Porter Stomp", "Pretty Lil", "Salty Dog") and originals by Luther Henderson (with updated lyrics by Susan Birkenhead). Less tap-heavy than the original, fine dancing in this go-round was choreographed by tap queen, Dormeshia. The musical begins with the death of Morton, who ascends to the Jungle Inn nightclub for a life-review. As Morton, Nicholas Christopher is a star in the making—one to watch. But Billy Porter as the terrifying Chimney Man, Morton's afterlife guide, was nothing short of electrifying. The top-notch cast also included Joaquina Kalukango (Anita), Leslie Uggams (Gran Mimi) and original cast members Mamie Duncan-Gibbs, Stephanie Pope Lofgren and Allison M. Williams as the Hunnies. Much credit goes to book writer Wolfe for unsparingly capturing the essence of Morton in a surprisingly accurate retelling—from his Creole childhood, to Nola's Storyville, the road, and arrogant prideful success and downfall. But there is redemption. At the musical's end, to a second line funeral march, Chimney Man dramatically announces: "Go forth Armstrong! Go forth Ellington! Go forth Basie, Bolden, n' Bechet! Go forth Morton!" Jelly Roll has arrived. (ML)

The **Jazz at Lincoln Center Orchestra with Wynton Marsalis** kicked off the second night of its *Wayne Shorter Celebration* at Rose Theater (Mar. 9) by reaching back into the revered saxophonist-composer's capacious songbook. "Yes or No" (arranged by the band's veteran saxophonist/clarinetist, Victor Goines) opened up with a rousing orchestral fanfare, then modulated into a forceful swing mode, with Abdias Armenteros (the reed section's newest member) delivering an exciting tenor solo in a brawny tone that harkened to Shorter's own muscular sound. The band got on its feet to greet the night's first special guest, band alumnus Walter Blanding, who played stirring tenor on Sherman Irby's lush orchestration of "Contemplation" and a searing soprano on Carlos Henriquez' pulsating take of "The Three Marias". The evening's second guest saxophonist, Joe Lovano, was up for Marcus Printup's brisk arrangement of "Armageddon", soloing with inspired abandon along with the trumpeter-arranger. Marsalis' take on Jazz Messengers anthem "Free For All" had him blowing tough with spirited unbridled virtuosity, alongside Blanding, and propelled by Obed Calvaire's inexorably swinging drums. Henriquez' dynamic adaptation of "Angola" put Goines, Marsalis and Calvaire in the spotlight. Shorter's esotericism came to the fore on Ted Nash's impressionistic version of *Odyssey of Iska's* "Storm" (Lovano featured on soprano), while his alluring lyricism was evident on "This Is For Albert" and "Diana". Blanding and Lovano returned for the hard-swinging two tenor closer, "Mama G". (RM)

WHAT'S NEWS

Happy birthday to the non-profit, publicly-funded arts and cultural institution 88.3 **WBGO** FM (Newark Public Radio), which celebrates its 45th b-day at Newark Symphony Hall (Apr. 12). For more info visit wbgo.org.

Presented and curated by Harlem Late Night Jazz, the **Harlem Jazz Club Revival** will feature 40+ events and 100+ musicians at nearly 20 different Harlem venues this month (Apr. 12-21). Performers will include saxophonists James Carter and Wayne Escoffery, pianists Willerm Delisfort and Arcoiris Sandoval, bassists Alex Blake and Reggie Workman, drummers Camille Gainer Jones and T.S. Monk, organist Greg "Organ Monk" Lewis plus many others. For more info visit harlemlatenightjazz.org.

Last month harpist **Brandee Younger** received the NAACP Image Award for "Outstanding Jazz Album" (*Brand New Life*, Impulse!). For more info, nominees and winners from the 55th NAACP Image Awards, visit naacpimageawards.net.

Two jazz street markers: one in Indianapolis, one in Philadelphia! Legendary jazz guitarist **Wes Montgomery** (Mar. 6, 1923 – Jun. 15, 1968) was recognized last month on his birthday (exactly a year after his centennial) with a public dedication of a two-sided historical marker in his hometown of Indianapolis, IN, presented by the Indiana Historical Bureau. It is located near the Indianapolis Cultural Trail on 10th and Belle-fontaine Streets, close to where the Montgomery family lived on Cornell St. (before their home was razed for construction of the interstate). For more info visit in.gov/history/state-historical-markers/find-a-marker. Also, on the afternoon of Apr. 30 (International Jazz Day), a dedication ceremony will be held for a **Lee Morgan** (Jul. 10, 1938 – d. Feb. 19, 1972) historical marker unveiling, in dedication to the jazz trumpet legend. The sign will be placed at the corner of 52nd and Chancellor Streets, the former location of the Aqua Lounge where Morgan had a week-long engagement in Oct. 1971 (his final hometown performance before he was shot and killed four months later). For more info visit phmc.pa.gov/Preservation/Historical-Markers.

Two jazz documentaries being released: **The Best of the Best: Jazz from Detroit**, the jazz documentary based on Mark Stryker's *Jazz from Detroit* (University of Michigan Press, 2019) and co-produced by Stryker, will debut at Detroit's Freep Film Festival (Apr. 13-14). Directed (and edited) by Daniel Lowenthal, the film delves deeply into the city as a jazz center and industrial power, and includes a wonderful cross section of Detroit jazz natives, from living legendary figures such as bassist Ron Carter, drummer Louis Hayes and vocalist Sheila Jordan, to major but since-deceased Motor City jazz royalty such as pianist Barry Harris and trumpeter Marcus Belgrave. Also included: violinist Regina Carter, bassist (and Director of Jazz Studies at Michigan State University) Rodney Whitaker, drummer Karriem Riggins, et al. For more info visit jazzfromdetroitfilm.com. The **Soundtrack to a Coup d'Etat** documentary (directed by Johan Grimont), about jazz, decolonization, the CIA and the Cold War, contrasts the eerie parallels and timing of trumpeter Louis Armstrong's months-long African tour (sponsored by the U.S. State Department), Africa's decolonization and the 1960s expansion of the United Nations (which included many African countries that joined after achieving their respective independence) as well as the 1961 assassination of Congolese leader Patrice Lumumba (murdered within the first two months of Armstrong's tour). The latter event led musicians such as Abbey Lincoln and Max Roach to a protest at the U.N. Security Council's chambers. For more info visit johangrimont.be.

If you don't already have your ticket to the free, sold-out event, be sure to tune into the **NEA (National Endowment for the Arts) Jazz Masters** ceremony via live webcast and radio broadcast (Apr. 13) from John F. Kennedy Center for the Performing Arts in Washington, D.C. In addition to a tribute concert, the ceremony honors the 2024 class of Jazz Masters: alto saxophonist Gary Bartz, trumpeter Terence Blanchard, pianist-organist-vocalist Amina Claudine Myers and author-jazz critic Willard Jenkins (recipient of the A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy). For more info visit arts.gov.

TNYCJR bids farewell to NYC's **Sam Ash** local locations whose doors are being shuttered. The music instrument chain of stores is closing 18 of its locations nationwide, including locally in Forest Hills, Queens and at 34th Street, Manhattan. Founded in Brooklyn, Sam Ash (which ironically celebrates its centennial this year) has an international reputation as a well-respected go-to destination for musicians and instrument makers from around the world. New Yorkers are sure sorry to have to say goodbye to this institution. For more info visit samash.com.

ERIC STEPHEN JACOBS



DARYL SHERMAN

RHODE ISLAND IS FAMOUS FOR YOU

BY ANNA STEEGMANN

Rhode Island-born singer-pianist Daryl Sherman is equally at home in jazz and cabaret, and has delighted audiences in New York, as well as nationally and internationally for almost a half-century. Witty, charming and vivacious, she is known for her girlish voice and is often compared to Blossom Dearie. She brings new life to old standards, makes them her own, revives forgotten tunes and writes her own unique songs. Sherman has released 14 albums, performed with many notable musicians and won three MAC (Manhattan Association of Cabarets) Awards. This month, she will also be inducted into the Rhode Island Music Hall of Fame.

The New York City Jazz Record: Congratulations on your induction into the Rhode Island Music Hall of Fame later this month on April 28.

Daryl Sherman: I was surprised because I thought, well, isn't that for old people? That was my first thought: oh, gosh, I guess I'm getting older. But I was, of course, delighted. Two of my piano heroes are from Rhode Island. We're a small state. But we have big contributions. Dave McKenna was one of the best, and he had an interesting stylistic way of playing that made it sound like he had three hands. He could play a million songs, and they all sounded like masterpieces. He had great rhythm, and he loved a lot of different songs. Then, Mike Renzi (who died in 2021) was one of the finest accompanists for singers in the world and in the country.

TNYCJR: You will be in good company.

Sherman: My father, Sammy Sherman, did not get into the Hall of Fame. He was a trombone player.

TNYCJR: Tell us about his influence on your musical development.

Sherman: He played keyboard and organ first, then trombone. We had what I called a junky upright. He would sit me down and teach me to make chords, what we call triads, and then read the melody. I started to take piano lessons and accompany myself on piano. Through the years, he was a collector of sheet music, and at that time, they were beginning to have what we call fake books. That means the melody is written out but not an accompaniment. It's the chord symbols. It's an easier way. I spent my childhood going through these books. My father played gigs on weekends in places where there was dancing. People wanted to hear the current show tunes, stuff from *The King and I*, plus all the old standards. And that's what I was weaned on. From my 13th birthday on, I sometimes sang with his band.

TNYCJR: You came to New York in 1974. Later, you performed in most major Manhattan jazz and cabaret venues and hotel lounges and toured. You have worked with many notable musicians, including Houston

Person, Bucky Pizzarelli, Jay Leonhart and McKenna. Artie Shaw called you a "first-rate singer-musician." How did you achieve such success?

Sherman: I was new; I was lucky enough to go (to clubs) by myself, and not feel threatened, usually to a place called Michael's Pub on 55th Street. They had two trios. One was a jazz trio, and the other played pop songs for people to dance. Many of these places had mobsters, and I declare that this is what the business is missing now. Because that's who had the clubs; they knew good music and let musicians play.

I got started by going and listening. I felt so grateful. I see this as an important start just to be able to listen to music. At Michael's Pub, I sat at the bar and started to get to know some musicians and even the bartender, who used to be a drummer. Because I was so young, he would take care of me. He put a check in front of me so the owner would think I was buying all these drinks. And my hometown hero McKenna was booked there. He invited me to sit in and sing with him. He took me to places where all the musicians were hanging out. So that was how I started: getting to know musicians. And then they asked me to come to jam sessions. That was my success: getting to meet these musicians. I went around to hear people, and if I had a chance to meet them, I would tell them, "I came from Rhode Island and am here to learn."

TNYCJR: ...An attitude that led to success.

Sherman: I didn't have any set idea of what I wanted to do. I did a lot of solo playing but also had a chance to work with bass players. It is quite a lesson to learn. And again, I was lucky because I met a famous bass player named George Duvivier along the way. When a particular gig came up, this friend said, "Well, why don't you call George Duvivier?" But, why would I call him? Why would he want to work with me? I was shaking when I called. He came on and said, "Okay, when is it? Where is it? Let me check my book." This was formative. I mean, he's one of the most famous bass players ever. So, I played with him a lot. He had this big Cadillac because he liked to drive. We had a gig in California; he would drive there.

I played in a steakhouse called Gatsby's. They had a great piano. There were many of these places, and they all had somebody playing and sometimes singing. The businessmen, their wives safely home, would take us out for dinner and drinks. A lot of people were asking me for songs and who wrote them. At that time, I wasn't so savvy about theater composers. I knew George Gershwin and Cole Porter, but I never really associated them with all those songs. It made me more aware and put me on my toes.

TNYCJR: You played Cole Porter's piano at the Waldorf Astoria, where you had an incredible 14-year run—the gig of gigs.

Sherman: Indeed. Not that the songs that I learned were the things that people requested. But I did play his songs on his piano. I mean, that's the most wonderful thing to feel inspired. Cole Porter's songs are magnificent. And he lived in the Waldorf. I even got a chance to visit his hometown in Peru, Indiana. And you can't imagine how someone so sophisticated as he would be from this town. Unbelievable. They have a Cole Porter Festival on his birthday every year, and I got to do two or three of them. These are the things that make me so happy, and they give me such joy.

(CONTINUED ON PAGE 39)

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STEINWAY & SONS

MICAH THOMAS

YES, HE CAN

BY MATTY BANNOND

ANTOINETTE AUSSAUD



If there's a blueprint for constructing a jazz pianist, it seems to follow one key "architectural" principle: start 'em young. Micah Thomas was just two years old when he first sketched a melody on a keyboard. Since carving out those foundational notes — "It was the *Bob the Builder* theme song that I played... (and) I still get that tune stuck in my head a lot!" he admits (regarding the music to the children's TV series that first aired in 1999) — Thomas has taken a skyward trajectory. Brick by brick, the now 26-year-old has added layers of insight and experience to his playing. Now he gets invited to collaborate with acclaimed musicians such as pianist Jason Moran and trumpeter Ambrose Akinmusire, whose albums captivated him as a teenager. During that time, Thomas spent five formative years as a member of the Columbus Youth Jazz Orchestra in his hometown in Ohio. He then earned a prestigious Jerome L. Greene scholarship to attend Juilliard in 2015.

"It wasn't really until I moved to New York that I started feeling like I was developing relationships with the actual musical tradition," he says. "I'm still getting used to this place. But what I really loved about New York was just, you know, Roy Haynes lives here, Harold Mabern and Roy Hargrove lived here. Getting that connection was awesome. There are some amazing collaborators in the city right now and I just want to play with as many of them as I can." Very quickly, the pianist formed a close friendship with Juilliard classmate and saxophonist Immanuel Wilkins. Both of Wilkins' studio albums to date (on Blue Note) feature Thomas, while the pals will take the stage together again in Georgia and California this month. "Micah is a real force on the piano," Wilkins says. "The creativity and control he has while improvising has inspired me over the years." Thomas has also served as foreman on three projects. His debut release, *Tide*, was captured live at Jazz at Kitano, the hotel jazz club in Manhattan's Murray Hill neighborhood which ceased its jazz programming since the pandemic. On this release, a trio performs eight original compositions that showcase Thomas' range of musical and emotional vocabulary. Restless contemporary concepts and moody ballads are arranged alongside "Grounds", a major-key frolic.

Most recently, *Reveal* (Artwork) adopted the same instrumentation with a change of drummer. The album has a lighter atmosphere and its ballads are more wistful than melancholic. It was recorded in a single seven-hour take and highlights in-the-moment interactions. "The trio format has a history of people exploring ways to interact together, and it's cool to draw on that," Thomas says. "Trios offer a level of spontaneity that you can't often get from a larger band." Between that pair of trio albums, he released *Piano Solo* (LP345). His deep affection for the music's tradition is in sharp focus on the twelve standards, which include "April in Paris", "Over the Rainbow" and "Ruby, My Dear". It's a patient and gentle performance that lets the standards' melodies emerge on their own time, unforced. By contrast, there are wrecking balls and jackhammers in the pianist's contributions to

two releases from tenor saxophonist Zoh Amba (*O, Sun* on Tzadik and *Bhakti* on Mahakala Music). His left hand punches hard and often, while his right hand races from one idea to the next. "Micah's music fills my heart with sweet tears," Amba says. "He's one of the most beautiful souls and it's been one of the greatest blessings to plunge deep into sound together."

Upcoming performances around New York will present Thomas in a variety of constellations. At Bar Bayeux in Brooklyn, he returns to the three-player framework. The show will bring together long-time co-improvisers David Leon (alto) and Lesley Mok (drums) to push and pull each other around two sets that emphasize free interplay. Also this month, at Harlem Stage, Thomas will participate in *Pianos for Duke Reimagined*, which celebrates the 125th anniversary of Duke Ellington's birth (April 29, 1899). It also marks the 40-year presence of this performing arts center, which aims to perpetuate the artistic legacy of Harlem and its indelible impression on American culture. The two-day all-star event additionally features Abdullah Ibrahim, Bertha Hope, Joanne Brackeen, Matthew Whitaker and Jason Moran — the latter who is curating the concerts. "Micah is an incredible pianist, fusing incredible technique with ingenuity," Moran says. "It's rare to hear all of this so comfortably held within his hands. He seems to always find a new plateau in the music, both shocking and comforting. I wanted to put him in conversation with other pianists, as it was one of the great things Harlem Stage did for me when celebrating Ellington's 100th birthday in 1999."

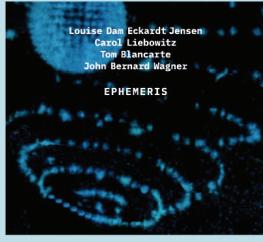
Shortly after this high-profile engagement, Thomas will get his own chance to act as host. For a concert at Roulette in Brooklyn (May 2), he's teaming up with familiar colleagues for the first performance of a new body of work: the pianist has devised compositions to facilitate the creative languages he has been investigating lately. He'll be joined by Wilkins and Mok, as well as trombonist Kalia Vandever and bassist Thomas Morgan. "This project is very dear to my heart," Thomas says. "I've been preparing for it since November. It represents a way of improvising that I've been developing with these musicians in a range of different projects. There's some really strong common ground between the performers and I'm trying to write vehicles to inspire a sound that I've been starting to hear in the last few years."

Looking ahead, Thomas is surveying fresh structures that would take his future work in new directions. "I'm gaining more confidence in my compositions," he says. "The way I hear music is like a sequencer, where you can dial certain variables back. Now, I want the music to sound three-dimensional, so it feels like a big world that you can move around in different ways." Building that big world is an ambitious venture with no blueprint. However, Thomas has already conducted deep excavations of the jazz tradition and laid strong groundwork. Together with skillful artists across New York, he is stacking new levels to his playing. To paraphrase the old tune stuck in the young pianist's head: can he fix a three-dimensional world of sound? Yes, he can.

For more info visit micah.io. Thomas is at Manhattan West with Kalia Vandever Apr. 3, Bar Bayeux Apr. 10, and Harlem Stage as part of "Pianos for Duke Reimagined" Apr. 26-27. See Calendar.

Recommended Listening:

- Micah Thomas — *Tide* (s/r, 2019)
- Immanuel Wilkins — *Omega* (Blue Note, 2020)
- Micah Thomas — *Piano Solo* (LP345, 2021)
- Zoh Amba — *O, Sun* (Tzadik, 2021)
- Billy Drummond & Freedom of Ideas — *Valse Sinistre* (Cellar Music, 2021)
- Micah Thomas — *Reveal* (Artwork, 2022)



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AHMED ABDULLAH

ETERNAL SPIRALING SPIRIT

BY CLIFFORD ALLEN

LUCIANO ROSSETTI



From Louis Armstrong's early recordings as a bandleader and soloist, unspooling cadenzas across three or so minutes of shellacked grooves; to the crackling energy of bebop cutting contests, to Coltrane's chordal recombinant vortices, jazz has long been a music of unfettered personalities who push against the grain. For trumpeter, composer, author, educator and organizer Ahmed Abdullah (b. May 10, 1947, in Harlem), the forward motion of individual attainment and collective understanding is the central focus of his art and life. His is a trajectory in keeping with this music as a reflection of the struggles of African Americans—one that spurs commonality through its focus on group growth and collective action. There's a dialectical tension between rugged individualism (a quintessentially American ideal) and communal cohesion that, through its constant toggle, energizes the music, its landscape and its linguistic fundamentals.

Abdullah's first book, *A Strange Celestial Road: My Time in the Sun Ra Arkestra* (Blank Forms, 2023) is both a monumental memoir and presentation of a rich and often difficult artistic and personal environment. In an interview that took place in the Brooklyn home Abdullah shares with his wife of 32 years, the writer, poet, vocalist Monique Ngozi Nri (who is also a member of his group *Diaspora* and his closest artistic and spiritual collaborator), he observes that in community work, the development of strong individuals is key to the process, subsequently "moving from the individual to the collective because you've gotta build people who can work with others and not feel threatened or challenged by that work."

In addition to teaching in Brooklyn public schools and the university level at The New School, Abdullah has been heavily involved in programming and workshops at Sistas' Place, the Bed-Stuy venue/community center in Brooklyn at which he was musical director from 1998-2023. Sistas' was founded by activist Viola Plummer in 1995; despite her death early this year, Plummer's work has ensured that it remains a vital part of New York's creative music scene. Abdullah relates that "John Coltrane wanted to build a Black institution and that was his dying wish. He played at the Olatunji Center, for example, and that was one of his last concerts. Viola actually did build an institution that has lasted for 29 years." Promoting the notions of "Jazz: A Music of the Spirit and Culture as our Weapon" (as the Sistas' Place website reads), Nri says that "building those institutions has been instrumental in terms of the way that we work, the balance between the individual and the community. Our center is strong and we can work more effectively with a wider community. We take that energy into Sistas' Place, into the schools, and we tend to complement each other in terms of the arenas that we enter."

Abdullah's musical journey started as a teenager; he began playing trumpet after the sudden and tragic death of his sister Marilyn when he was 13, taking lessons throughout high school at Brooklyn Tech and at Queens College in the '60s. Some of Abdullah's comrades at that time included trumpeter Arthur Williams and drummers Charles Downs (known then as Rashid Bakr) and Eric Brown with whom he shared musical interests. After instruction from Chris Capers, his most concentrated studies were with Carmine Caruso and the Brooklyn-based trumpeter and composer Cal

Massey (Abdullah was Massey's only non-familial student). Massey bolstered Abdullah's conviction in projecting his melodic lines as a player and nudging him in the direction of concert production, building up a do-it-yourself sense of spirit. To that end, he was a part of the early '70s Collective Black Artists, which produced concerts at Bed-Stuy cultural center The East.

As a performing and recording artist during this time, Abdullah emerged at the height of the loft jazz movement, an "underground" of musician-run concert and rehearsal spaces, self-produced recordings, publications and collaborative projects. The list of Abdullah's collaborators in this movement includes such names as multi-instrumentalist Sam Rivers, saxophonists Arthur Blythe and Kazutoki "Kappo" Umezu, drummer Ed Blackwell and cellist Muneer Abdul Fataah. The units Abdullah was part of included the Legendary Master Brotherhood, the Melodic Art-Tet and Seikatsu Kojyo Iinkai (tr. "Life Improvement Committee"). The trumpeter's bands under his own adopted name, Abdullah (he was born Leroy Bland), with which he debuted as a bandleader, include the Solomon Quartet/Quintet, as well as later outfits such as The Group, New Dimensions in Music, NAM and the currently active *Diaspora* (*Dispersions of the Spirit of Ra*), where contributions from all parties become equal and each voice is enhanced by the music and energy of others. As Abdullah writes in his book, "The problem of individualism versus collectivity is one that arose frequently in the 1970s. If you could pinpoint any cause that continually affected the Loft Movement from within... it was the failure to comprehend the need for collective sensibility in order to work interdependently."

It was the Melodic Art-Tet that piqued Sun Ra's interest. In addition to Abdullah and saxophonist Charles Brackeen, the band also featured ex-Arkestra members in bassist Ronnie Boykins and drummer Roger Blank. After intense rehearsals, Abdullah officially joined the Arkestra in April 1975 and played one of their several concerts at The East as a shakedown run. Traveling in Europe and through the States, as well as participating in the Second World African Festival of Arts and Culture (FESTAC) in Lagos, Nigeria, Abdullah left the Arkestra for a time starting in 1978 as his own work as a bandleader came into focus. But he returned in 1988 and stayed until Ra's 1993 ascension.

Ra's influence is reflected in Abdullah's commitment to Sistas' Place: "(It) was a natural evolution of what Sun Ra left us with and what we could do on a community level. The very first gig I did with him was at The East, and he had in his understanding that we should always be giving back to the community that we came from. That was part of the way he taught." Abdullah continually maintains that Ra's dictum was "to make the impossible possible," whether through music, poetry, the visuals of costume and dance, or other means. Nri adds that "part of his institution-building was also the fact that the musicians lived together and he was very strict about the music in terms of rehearsals and that focus." Abdullah adds, "we were musical warriors; that is what we were supposed to do."

The title, *A Strange Celestial Road*, references a 1979 Sun Ra album; the manuscript was begun in 1997, completed in 2001 and edited for publication in 2023. Written with the help of Nuyorican poet Louis Reyes Rivera (1945-2012), the

process as Abdullah recalls was: "I'd write, he'd critique, I'd go back and write and invariably, I'd do another draft. He was a very good mentor and it took four years of slow work." At 536 pages, this massive undertaking covers Abdullah's life in the band as well as his life and work, reflecting on family struggles, traumatic deaths, relationships, drug use, scene politics and the author's process of going to therapy and spiritual healing.

One major aspect of the book, and of Abdullah's philosophy in general, is the concept of the Third Reconstruction. As he relates, "For me it means all of the people who were left out of the Second Reconstruction: women, people who are gay, people who have different ideas that you cannot tolerate, they all have to be part of this... the Creator didn't make any mistakes. All of us are perfect in who we are; we just have to find that perfection." In terms of recognizing women in the music, the concept of "Jazz: A Music of the Spirit" has nine progenitors: Coltrane, Ellington, Armstrong, Sun Ra, saxophonist Jackie McLean, reedist Yusef Lateef, vocalists Betty Carter, Nina Simone, Abbey Lincoln and pianist Mary Lou Williams (the latter four included at Nri's behest). *A Strange Celestial Road* recognizes the many contributions of women to this music, culture and to Abdullah's life, supporting the Third Reconstruction and his work reframing his own path and position on the planet.

Circling back to community and collectivism, family is a huge part of this concept, whether the family one is born into or that one builds (cf. the Sun Ra Arkestra). In Abdullah's words, "my immediate thing in growing up was to try and stay away from my family because there was so much pain and heartache attached to losing my sister at a young age; and I never really understood how it affected my decisions until Monique came into my life much later. She was not going anywhere no matter what I was doing and I needed that. This whole society and the enslavement of our people is all about destroying families because of the family's inherent strength. There's always been this fight to make sure one has people around who are supportive. When we came together, we came together under the idea that we would try to change this karma." Building community and understanding oneself is a lifelong, often difficult journey, but Ahmed Abdullah has foundational support and is committed to the process—and his life's work is also now fittingly documented for generations to come.

For more info visit ahmedian.com. Abdullah is at Soapbox Gallery (presented by One Breath Rising) Apr. 13 and Abdullah's *Diaspora* is at Sistas' Place Apr. 27. See Calendar.

Recommended Listening

- Melodic Art-Tet (Charles Brackeen, Ahmed Abdullah, William Parker, Roger Blank, Tony Waters)—*Melodic Art-Tet* (NoBusiness, 1974)
- Abdullah—*Life's Force* (About Time, 1979)
- Ahmed Abdullah Quartet—*Liquid Magic* (Silkheart, 1987)
- Sun Ra Arkestra—*Mayan Temples* (Black Saint, 1990)
- Ahmed Abdullah's Ebonic Tones—*Tara's Song* (TUM, 2004)
- *Diaspora Meets AfroHORN—Jazz: A Music of the Spirit (Out of Sistas' Place)* (Melchizedek Music Productions, 2019)

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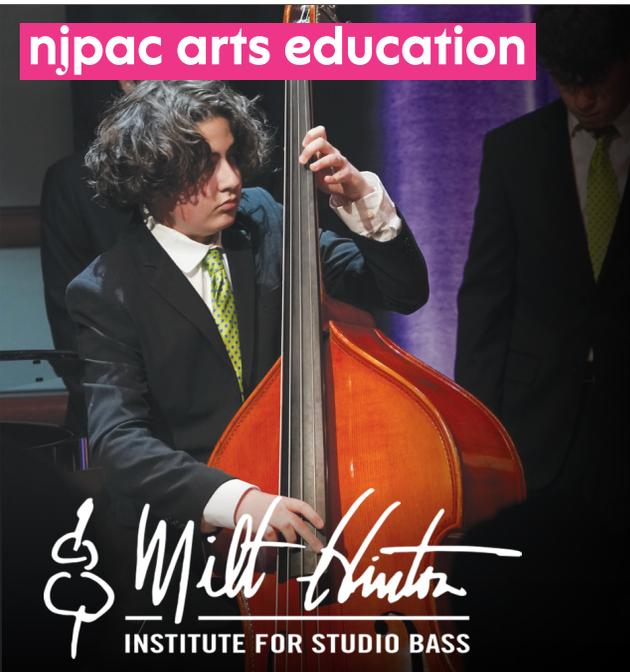


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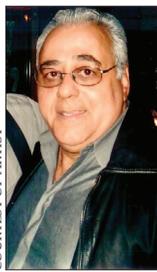


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FRANK TUSA

AT THE CORE OF LOOKOUT FARM

BY JIM MOTAVALLI

Bassist Frank Tusa (who celebrates his 77th birthday on the first of this month) clears up a mystery that's almost 45 years old: why did he, circa 1980, relocate to San Francisco from New York, where he was an on-call musician for greats such as Stan Getz, Freddie Hubbard, Larry Coryell, Art Blakey, Lee Konitz and many others, plus a valued member of saxophonist Dave Liebman's progressive Lookout Farm aggregation? "In New York then, I was a pick-up bass player, working with a lot of musicians for engagements of a week or two, (like) trumpet players Chet Baker and Art Farmer, to name two," Tusa says. "But my wife, Valerie Mabel Tusa, was from San Francisco and she wanted to move back there to start a family." Out on the West Coast, Tusa's profile certainly hasn't been as high as it was in New York, but he regularly played the Keystone Korner there and worked in a trio with the late pianist Buddy Montgomery (Wes' brother) and drummer Eddie Moore. He also helped develop the jazz curriculum at San Francisco State University, and with his late wife (a dancer) created a children's music and movement program called "Whippersnappers".

Tusa, pianist Richie Beirach and Liebman all grew up in the same Queens, NY neighborhood. "We first knew each other as teenagers," he reveals. "I'm Italian on both sides, with a grandfather who played violin. I was persuaded to study guitar so I could accompany him, but in high school I realized I loved the sound of the bass and switched to it." The head of his high school music department (Francis Lewis High School in Fresh Meadows) was Milton Fink, a bass player Tusa would study with at Juilliard. "He saw I had some

talent and let me use the practice rooms and helped me with fingering and bowing," Tusa remembers. He was fortunate with most his teachers, as he next studied classical bass at the Brooklyn Academy of Music with Homer Mensch (who had worked with Leonard Bernstein). "He really taught me the bass, and I studied with him for three years on and off," Tusa says. "A lot of cats took lessons from him—I would see George Duvivier going in for a refresher. He (Mensch) wasn't a jazz person, but he didn't hate it." Blessed with a good ear and the ability to hear the changes, at age 17, Tusa started playing weddings and bar mitzvahs, sometimes with a crooner "who had a voice like Sinatra's." Within a year, the bassist landed a gig with a touring production of the Broadway musical *Half a Sixpence*, traveling the country as part of its pit orchestra. Then, at the height of the Vietnam War in 1967, Tusa was drafted. Instead of being sent off to war—he'd already gone through advanced infantry training—a fortunate set of circumstances saw him assigned to the 77th Army Band at Fort Sill, OK. "You couldn't march with a double bass, so I had to learn the bass drum and the tuba very quickly," he recalls. "I practiced my ass off to pass the audition with, among other things, a Wagner piece. I passed, but I hardly played the tuba in the band."

After the Army it was straight to 21st Street in Manhattan, where Tusa reconnected with Liebman and Beirach, both of whom lived nearby. "There were a lot of jam sessions, a lot of learning, and driving a cab also," Tusa says. In 1972, Lookout Farm was formed with an idea to merge what was best from both rock and jazz. "Richie, Dave and I were the core of the group. Richie played electric piano and I played electric bass, and we all loved [tabla player] Badal Roy—he was one of the sweetest guys I ever met. We toured constantly, all over the world [Jeff Williams was the drummer]." Beirach's take is that Tusa "just got tired of the New York scene and wanted a change. He is very Italian, very tough, but also very sensitive. As a bass player, he has great time and great feel, and is 100 percent there. I loved playing with him. We toured India, Japan and

all over America and Canada in a Dodge van." Tusa played on three Liebman albums, *Lookout Farm* (1974), *Sweet Hands* (1975) and the ferocious *Pendulum* (1978), the latter a live at the Village Vanguard date with drummer Al Foster and trumpeter Randy Brecker. He also made *EON* (1974), *Methuselah* (1975) and *Sunday Song* (1975) in duo with Beirach, plus his first session as a leader, the free-jazz-influenced *Father Time* (1975) with members of Lookout Farm. It was an intense period. Says Liebman, "It's very clear—the bass is the place! With a great bass player anything is possible. Frank was like Gibraltar, steady and solid and allowing Lookout Farm the opportunity to reach for the stars. I owe Frank a lot." Says Brecker, "He is a fine bassist and individual. Those were good days." And drummer Bob Moses (aka Ra Kalam) adds, "Frank Tusa is an excellent creative bass player and a sincere, down-to-earth spirit. When we played he was all in, totally committed to the music."

The Lookout Farm band had a coming back together of sorts with the 1997 recording of *Reunion of Old Spirits*, a tribute to Tusa's late wife Valerie. Beirach and Liebman are on the album, with guitarist John Abercrombie and Tusa's son, Scott, playing drums. Today, at 76, a heart condition has curtailed Tusa's bass playing. "I don't have the strength to pick up the double bass anymore," he says. But he's "fooling around on a keyboard," and perhaps a new album as leader will take him in an entirely different direction.

For more info visit franktusa.com

Recommended Listening:

- Open Sky — *Open Sky* (PM, 1972)
- Richard Beirach — *EON* (ECM, 1974)
- Frank Tusa, Dave Liebman, Badal Roy, Richard Beirach, Jeff Williams — *Father Time* (Enja, 1975)
- Richard Beirach/Frank Tusa — *Sunday Song* (Trio, 1975)
- Badal Roy — *Passing Dreams* (Adam, 1975)
- Karl Berger, David Friedman, Tom van der Geld, Wolfgang Lackerschmid — *Vibes Summit* (MPS, 1978)

LEST WE FORGET



BLOSSOM DEARIE

A PERENNIAL LEGACY

BY MARILYN LESTER

In 1956 record producer and promoter Norman Granz took a trip to Paris where he heard Blossom Dearie singing at a jazz club. Several months later she made her eponymously titled Verve record debut; the rest, as they say, is history. Dearie is universally acclaimed as a musician's musician in a genre all to herself. "Unique" is the term most frequently applied to her, as she is widely acknowledged as a vocalist who's an ace at inhabiting a song from the inside out.

Born Margrethe Blossom Dearie in East Durham, NY, this month marks Blossom's centennial (b. April 28, 1924 – d. February 7, 2009). She originally studied classical piano but in high school became enamored of jazz, eventually moving to New York City in the mid '40s to pursue a music career. Dearie quickly found work as a vocalist with the Woody Herman band's Blue Flames singers. A solo career followed, and she relocated to Paris in 1952. There she would form the vocal group Les Blue Stars (which later evolved into The Swingle Singers), with members

including fellow pianist-singer Bob Dorough. She also met Belgian flutist and saxophonist Bobby Jaspar, to whom she was briefly married. David Amram, who played with Jaspar in Paris, noted and wrote that Dearie was "a veritable encyclopedia of American popular music, with a repertoire of hundreds of tunes." Bassist Herb Bushler, who played with both Amram and Dearie, said of her, "Most musicians don't like working with singers because most singers have to hear the music played exactly the same way. Not so with Blossom Dearie. She enjoyed a new approach to a song, and since she played the keyboard so well, she was ultra-secure in her ability. She had an impeccable choice of chords and perfect vocal intonation."

The early encounter with Granz yielded a six-album deal for Verve; she recorded *Blossom Dearie* (1956), *Give Him the Ooh-La-La* (1957), *Once Upon a Summertime* (1958), *Sings Comden and Green* (1959), *My Gentleman Friend* (1959) and *Soubrette Sings Broadway Hit Songs* (1960). In 1964 she sang and played with a full orchestra on the pop collection *May I Come In?* (Capitol). But that style wasn't her preference; Dearie was at home mixing standards, jazz songs and witty novelties, which the freedom of supper clubs allowed. Precociously taking control of her recording destiny, she formed Daffodil Records in 1974 (continued by Jaime Smith after her death). *Blossom Dearie Sings*, her first release on the label, was comprised solely of her own tunes.

From 1966 on, Dearie traveled between London and New York, playing Ronnie Scott's there, and various clubs here. Pianist-singer Champion Fulton observes, "One of my favorite aspects of her music is her tune and tempo selection. She finds the best, most interesting tunes and then plays them at the best tempos to really highlight the lyric and her feeling about the songs. In this way, she reminds me of Count Basie." Pianist-singer Daryl Sherman, who has often been compared to Dearie, says that she was meticulous: "She carefully chose each song and made it a miniature portrait with clearest diction and her own canny way of voicing chords... (she was) the ultimate influence!" As a songwriter, her collaborations included Johnny Mercer, with whom she wrote "I'm Shadowing You". She was also known for her long association with Dorough and Dave Frishberg; their witty "I'm Hip" was a solid and timeless part of her repertoire (Frishberg also wrote another of her staples, "Peel Me a Grape".) Her final album (released in 2000), *Blossom's Planet* (Daffodil), and her final single, the ballad "It's All Right to Be Afraid", was dedicated to the victims and survivors of 9/11. Dearie would continue to play into her 80s.

Vocalist Roberta Donnay released her *Blossom-ing!* tribute in 2022 and says with unequivocal admiration, "She was one of the most unique voices in jazz." Jaye Maynard, a long-time performer of Dearie's work, says "her forthright, and uncompromising personality

(CONTINUED ON PAGE 38)

KONVOJ RECORDS

GRASSROOTS SWEDISH CONVOY

BY KEN WAXMAN

Celebrating its 10th anniversary last year, Konvoj Records is a textbook definition of a grassroots label. Located in Malmö, Sweden, and though connected by a bridge a short distance to Copenhagen, Denmark, its focus is resolutely local. Saxophonist Ola Paulson, who heads up the label's operations and is featured on many of its releases, affirms that "The Malmö scene, with its strong, authentic and raw sound, is a major inspiration for our existence."

So far the label (whose name translates to "convoy" in English) has released 21 albums, most pressed in editions of 200-500. "I started the label to manage and take control of a growing number of recordings and to form a base for the music in and around Malmö," Paulson adds. "The improv scene is very community-based and small independent labels and collectives have a significant role as organizers, driving forces and documenters for the future." Begun with government funding and unpaid work from Paulson plus a collective of others, some costs are now recouped through sales. Computer processor Jakob Riis (who shares artistic director duties with Paulson and plays on some releases) helps with recording, mixing and mastering. Artists and graphic designers are also involved. "None of us are employed by the label," states Paulson. "It's mainly a non-profit commitment to music and art. If

there's money in a project, we get paid. If there's not, we'll probably do it anyway."

Virtuous Mondays, 2020's five-CD boxed set, plus 2016's *Mindfulness*, stand out in the Konvoj catalogue, since both feature Halster (guitarists Anders Lindsjö, Adam Persson and Mattias Nihlén). The discs present the trio improvising with guests. "Halster is Malmö," asserts Paulson. "Their sound and weekly evenings in the Allmogen studio are an underground institution in the city." Since the trio was formed more than a decade ago, participation in what the band calls "open rehearsals" is spread by word of mouth. Many musicians from elsewhere with Malmö concerts end up improvising alongside the trio as well.

One musician on *Virtuous Mondays*, as well as several other of the label's releases, is saxophonist Martin Küchen, who lives in Lund, north of Malmö. The saxophonist, who has recorded for numerous labels over the years, is affiliated with Konvoj because: "I know Ola well and it's a local label. These days I think it's important to nurture both musical friendships and the local scene." His "smooth experience" working alongside locals has made him eager to record for it again. Küchen is another non-resident whose presence expands Paulson's stated aim to document local talent.

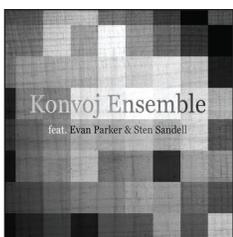
Another is Stockholm-based pianist Sten Sandell. Besides appearing on the Konvoj Ensemble discs, he is on *The March*, a record from one of the 25th anniversary concerts in 2005 by Gush, with saxophonist Mats Gustafsson and drummer Raymond Strid. "We're friends and colleagues with Mats, Raymond and Sten and I arranged the Malmö anniversary concert,"

recalls Paulson. "Since it took place at a venue with an in-house studio we decided on the spot to record. The music sounded so brilliant, we wanted to make something more out of it. I had the recording in my hand and happened to have a label."

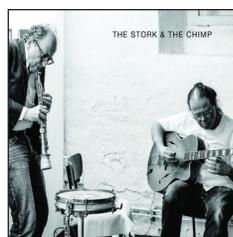
"Ola Paulson and I have had collaborations when the Evan Parker/Sten Sandell Duo participated in tours and record releases," notes the pianist. "So when bassist Johannes Nättesjö, who lives in Malmö, and I started our duo a couple of years ago it was natural to collaborate with Ola's record company." The result was the recent *DUO akt I-VII*, Nättesjö's fourth Konvoj release besides a solo set and two with Catalan pianist Agustí Fernández. Adds Sandell, who has recorded for many imprints, "I hope this is the beginning of long-term collaboration with Ola and Johannes."

Other so-called all-star discs were almost as easy to organize as Gush's. There's the septet Konvoj Ensemble, which besides Paulson and Sandell, features U.K. saxophonist Parker. Despite being an established free musician, having him participate was relatively easy, says Paulson. "The global improv community is actually quite small," he remarks. "So if you keep at it, perform at some form of higher artistic level, you eventually have connections to the pioneers of the genre. This creates a situation where we strive to play across generational boundaries and experience levels. With Evan, Jakob and I had an idea for a graphic score and I could hear the sound of mighty Evan in it. I sent an email to him and asked. He got curious

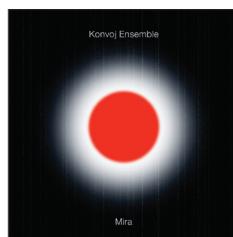
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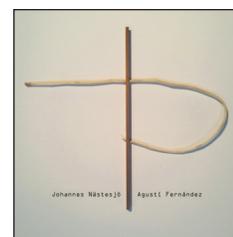
Colors Of
Konvoj Ensemble (feat. Evan Parker & Sten Sandell)



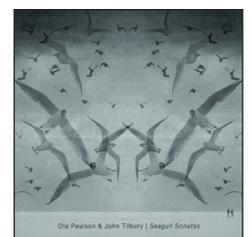
The Stork & The Chimp
Martin Küchen/Anders Lindsjö



Mira
Konvoj Ensemble



Agustí Fernandez & Johannes Nättesjö
Agustí Fernandez/Johannes Nättesjö



Seagull Sonatas
Ola Paulson/John Tilbury

VOXNEWS

BIRTHDAYS

BY SUZANNE LORGE

"I've been writing forever, but this album is my real birth as a songwriter," writes Dominican/French jazz singer **Cyrille Aimée** in the notes for *A Fleur de Peau*, her Whirlwind debut released last month. The album represents a departure for Aimée, not just for its originality and new business relationship, but for its personal backstory and strong message.

Throughout the aughts Aimée made her name as a scatting master with a disarming French accent and a native's understanding of gypsy jazz. Attention and accolades came early in her career: she took top honors in both the Montreux Jazz Festival competition (2007) and the inaugural Sarah Vaughan International Jazz Vocal Competition (2012); later, she would record for Mack Avenue, collaborate with Broadway legend Stephen Sondheim and earn a 2019 Grammy nomination.

But Aimée also felt creative ties to her mother's Spanish-speaking Dominican heritage, and in 2021 she built a home for herself in the Costa Rican forest. It was there that she began crafting the material for *A Fleur de Peau*—meaning, "on the surface of the skin," or one's sensitivity to the lightest of touches. Her writing does have a delicacy to it, as on the utterly charming "Again Again" (Aimée on guitar); "Back To You", a seductive,

contemporary pop-jazz gem; and "Beautiful Way", with its happy, dance-driven hook. Most touching is "Inside and Out", about the vocalist's decision to delay motherhood when faced with its possibility; the lyrics here speak to her desire for a solid foundation on which to build a future before undertaking parenthood. Aimée doesn't want the album takeaway to be one of fragility, though—rather, the opposite. "I want to inspire women to create—with their hands, their wombs, their voices, whatever inspires them," her notes explain. She officially releases the album at Birdland (Apr. 23-27).

José James' 12th album takes the singer/songwriter/producer back to the soul sound so popular in the year of his birth: the nine originals on 1978 (*Rainbow Blonde*) reverberate with retro feels even as they benefit from the vocalist's modern, hip-hop approach to jazz. He pits bongos and close vocal harmonies against synth and strings on "Let's Get It", uses a distinct backbeat to drive sweet neo-soul vocals on "Black Orpheus (Don't Look Back)" and descends into agitating polyrhythms and beseeching lyrics on "38th & Chicago". But the standout track is the most straight-forward both compositionally and production-wise: the ballad "For Trayvon", where the gutting melody and well-placed dissonances pack a hard punch. James unveils the release at Blue Note (Apr. 25-28).

Archival imprint Jazz Detective adds another never-heard **Chet Baker** studio recording to its growing collection of retrieved Baker treasures. Recorded in Los Angeles in 1972, *In Perfect Harmony: The Lost Album* differs from other

historic Baker releases in that it features the collaboration between the famous crooner and another trumpeter/vocalist, **Jack Sheldon**, as they take turns soloing on their horns and singing lead. Much of the repertoire is from Baker's wheelhouse ("Just Friends", "Not For Me", "I'm Old Fashioned"), but Sheldon brought along his favorites as well ("Historia de un Amor", "You Fascinate Me So"). Notable on the session is pianist Dave Frishberg; later he would write and Sheldon would sing "I'm Just A Bill" for the *Schoolhouse Rock!* franchise. The limited-edition Baker/Sheldon LP will hit stores on Record Store Day (Apr. 20), followed by a regular CD release.

This past March saw the 100th anniversary of Sarah Vaughan's birth. To honor the woman and her contributions to jazz, JALC presents *The Sarah Vaughan Centennial* (Apr. 19-20), hosted by vocal icon Dee Dee Bridgewater. The evening will feature several past winners of the Sassy Competition, including Aimée, Gabrielle Cavassa and Lucía Gutiérrez Reboloso.

This month sees the birthday anniversaries of three other enormously important jazz singers: **Billie Holiday** (Apr. 7, 1915), **Ella Fitzgerald** (Apr. 25, 1917) and **Blossom Dearie** (Apr. 28, 1924). As we ponder their contributions to jazz history, perhaps we might step out to hear some singers who are furthering their legacy. In this effort, the TNYCJR listings should be your guide given the sheer number of great voices hitting NYC stages this month (e.g. Cécile McLorin Salvant, Charenée Wade, Kurt Elling, Paul Jost, Daryl Sherman, Melanie Charles, Allan Harris, Jaye Maynard, et al.).

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FESTIVAL REPORT

3 DAYS OF MUSIC DEDICATED TO PETER BRÖTZMANN

BY JOHN SHARPE



Joe McPhee @Cafe Oto

Cafe Oto, an unassuming space tucked into a back street in North London held a special place in the affections of German saxophone icon Peter Brötzmann (Mar. 6, 1941 - Jun. 22, 2023), and vice versa. The intimacy with the crowd there allowed unalloyed appreciation, and the dedication of the staff meant that after his first engagement (not long after the venue first opened in 2010) he returned multiple times in the ensuing years. His final performance before his untimely death was a two-night residency there in February of last year. How appropriate then, that Cafe Oto (with generous support from the Robert D. Bielecki Foundation) was able to present a three-day tribute to the master (Feb. 8-10) featuring a mouthwatering cast of alumni of assorted vintage from across the saxophonist's career. Each night, and in a Saturday afternoon matinee, the musicians appeared in a sequence of short sets drawing on different permutations from the assembled company.

Notable among the cast were Brötzmann peers: pianist **Alexander von Schlippenbach** and drummers **Sven-Åke Johansson** and **Han Bennink** wrote the story of European free jazz alongside him in the '60s. Although all three looked frail away from the bandstand, once installed the years fell away. Both Swede Johansson and Dutchman Bennink paired with British pianist **Pat Thomas**, who waxed percussive and minimalist while the former deployed trapset rudiments to devastating effect. In contrast, with Bennink behind the kit, Thomas drew on jazz repertoire including standards and Monk, albeit with a heavy dose of dissonance to offset the drummer's manic swing. Von Schlippenbach demonstrated that he had lost none of his bite in a quartet completed by his frequent partner and near contemporary **Evan Parker** (tenor) as well as John Edwards (bass) and Paal Nilssen-Love (drums). You could call this an all-star meeting, but in fact that epithet would apply to almost every grouping that performed. Suffice it to say that the pianist's off-kilter blend of comping, commentary and combustion helped fuel a powerhouse set in which the bassist's physicality meshed with the drummer's piledriving pulse, to whip up a storm-tossed expanse over which corkscrewed the saxophonist's scurrying runs. Almost the same crew, this time with Bennink in place of the Norwegian, opened the second night. Parker and von Schlippenbach again displayed a palpable chemistry, with the pianist tracking the drummer like a hawk, always alert to his sudden attacks and impish humor.

(CONTINUED ON PAGE 39)

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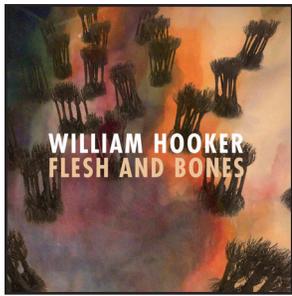
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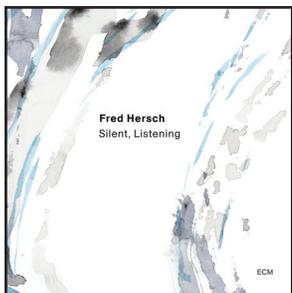
Flesh and Bones
William Hooker (Org Music)
by Andrew Hamlin

Drummer William Hooker, noted Simon Adams in *Grove Music Online*, often did not play with bassists, owing to his “intensity and volume.” But times and bold, curious, evolving artists change. This set (and Hooker’s *LeWitt Etudes*, from 2022), both feature two bassists each (given, not the same two), and though the leader smashes through any passage where he so chooses, *Flesh and Bones* manifests an admirable strain of respect.

Listened to from start-to-finish, *Flesh and Bones* suggests a tour through the wide and rich varieties of emotion and emotional expression, to which we humans find ourselves prone. Hooker knows he can make noise, but he leaves room—for Hilliard Greene and Luke Stewart (basses), Ras Moshe (tenor, flute), On Davis (guitar) and Charles Burnham (violin). And each member contributes vividly to the timbres at hand.

“Illustrious Posterity” sounds off with what appears to be Burnham fiddling through a wah-wah pedal, tones wavering at their edges like a sunny pond’s refraction. Nobody else joins in; nobody needs to. There’s plenty of full-blast, locomotive energy in the classic free jazz manner, but “Reveal a Truth”, featuring some more wah-wahed violin, settles into a classic swing feel, jump-started by the others through handclaps and foot pats. A bass anchors the pulse; then Hooker steps in with his subtle knack of playing the negative space between cymbals, hi-hat and snare. He builds to a boil, then lets the sound ebb, the way a conversation might sometimes end informally, with someone simply dropping the thread. Davis finds his spot with “True Dat”, another solo excursion, this one folding in on itself as distortion and speed build momentum. Hooker audibly laughs excitedly, then tests how much feel he can get out of a single tom-tom hit. “Talk to me!” he shouts, amongst his many passionate exclamations throughout. And his sidemen respond by musically embodying communication. The sextet stakes out full-blown passion on one side and near-silence on the other, but the group devotes considerable time and considerable energies to the richness of gradations.

For more info visit orgmusiclabel.bandcamp.com. Hooker is at Nublu as part of Cadence Magazine Fest Apr. 11 and Saint Peter’s Church Apr. 21. See Calendar.



Silent, Listening
Fred Hersch (ECM)
by Ken Dryden

Over his long career, pianist Fred Hersch has explored a variety of styles, creating a distinctive, immediately recognizable sound. His occasional solo recordings have given listeners an opportunity to savor the

richness of his voicings, much like experiencing a fine vintage wine—yet there are always new dimensions to discover within his interpretations and moving originals. One has the feeling of being a private eavesdropper in the studio as Hersch alternates between playing standards, compelling originals or how he spontaneously creates brand new melodies. The mood throughout much of the session is mellow, as if the pianist is reflecting at the end of a day as he winds down, though there are moments of drama, especially with his deft hand muting the bass strings in spots. Hersch’s stunning improvised introduction to Duke Ellington and Billy Strayhorn’s “The Star-crossed Lovers” leads into a luxurious, leisurely unveiling of the melody, a rendition that would captivate the attention of any size audience.

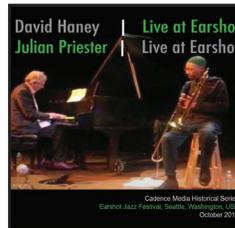
The late pianist Russ Freeman’s “The Wind” was a twisting, peppy bop vehicle when he recorded it with Chet Baker in the ‘50s, but Hersch transforms it with a more deliberate tempo, adding a long, haunting improvisation before briefly and sparingly hinting at its theme near its conclusion. The pianist approaches “Softly, As In a Morning Sunrise” in a more conventional manner, though his darting bass notes and surprising, strident right hand unveils new possibilities within this oft-played chestnut. Stylistically diverse composer Alec Wilder wrote a number of ballads championed by jazz artists, although “The Winter of My Discontent” has rarely been recorded. Hersch captures its melancholy air with his unique voicings, which mix a bit of playfulness to its somewhat somber setting. The pianist’s originals prove equally compelling, including a tense “Arkasia”, which has an air of mystery worthy of use in a film soundtrack, possibly due to the fact he improvised much of it after the opening. There’s a dissonant, eerie quality to the title track, which similarly makes it sound like an improvisation.

Fred Hersch reaffirms his mastery of solo piano and composition with this certainly formidable release.

For more info visit ecmrecords.com. Hersch’s album release concert is at Merkin Hall Apr. 26. See Calendar.



New York Jazz Stories/Billy's Birthday Bash
David Haney (s/r)
Live at Earshot
David Haney/Julian Priester (Cadence)
by Mike Shanley



Although *Billy’s Birthday Bash* comes from the “New York Jazz Stories” series presented by the Public Theater at Joe’s Pub, the album doesn’t actually contain tales from any musicians, at least not in the verbal sense. The 2016 set features about 45 minutes of improvisations that flow like conversations without worrying about a central point in the discussion. The “Stories” program is helmed by pianist David Haney, and the title refers to drummer Billy Martin (of Medeski, Martin and Wood), who was indeed celebrating a birthday the week of the performance. Bassist Adam Lane completes the rhythm section over which multi-instrumentalist Daniel Carter adds an array of colors from his various horns. When he first enters with a muted trumpet, his spare but arresting sound can’t help but evoke the open qualities of ‘60s era Miles Davis. He later switches to clarinet before some solo space is taken by Martin (moving all over the kit rapidly, adding chimes for good measure) then Lane (utilizing a bow for sustained intensities and high harmonics). Haney sets the scene throughout, with descending figures and dynamic variations. Along with his angular on/off playing in the final track, flutist

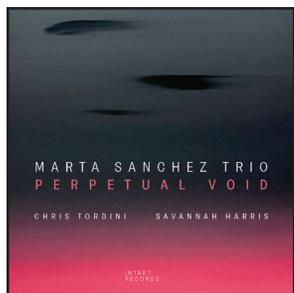
Yael Acher KAT Modiano joins the frontline for some muscular interplay with Carter’s saxophone playing.

Anyone familiar with trombonist Julian Priester, primarily from his work with Herbie Hancock or his many sideman sessions for Blue Note, might be surprised by this *Live at Earshot* set with Haney, recorded in 2010 at Seattle’s Earshot Jazz Festival. The high brass squeals that launch the album, behind rumbling prepared piano, sound closer to George Lewis. Of course, Priester’s experience also includes stints with Sun Ra and Sam Rivers, and more recently, heavy rockers (Sunn 0))), so his flexibility cannot be underestimated. Near the top of the album, Haney and Priester begin to engage each other in rapt discussion. Sometimes the sound is spare and subdued, but it always feels focused—and sometimes they sound like they’re ready to pause (“Earshot Jazz Fest B”), but inspiration calls for one final rumble of sound. The pianist likes to play out of tempo, but frequently introduces brief musical motifs, which he delivers utilizing the sustain pedal, allowing notes to ring out and create a scene-scape. Even when he plays in the lower register, Haney never gets heavy handed; in fact, his touch feels pretty agile, especially when he teases by continually pulling out a bluesy riff (“Earshot Jazz Fest D”). Together with Priester, who ranges from quick tart notes to sustained tones that sound like they’re cuing a ballad, the duo reveals how understatement and subtlety are also essential in free improvisation. Some incidental stage noise sounds like Haney’s feet moving on and off of the pedals. While this is a bit distracting, it thankfully doesn’t spoil the experience.

For more info visit davidhaney1.bandcamp.com. Haney is at Nublu as part of Cadence Magazine Fest Apr. 11. See Calendar.

RECOMMENDED NEW RELEASES

- Matthieu Bordenave – *The Blue Land* (ECM)
- Tomasz Dabrowski & The Individual Beings – *Better* (April)
- Dave Douglas – *Gifts* (Greenleaf Music)
- Leo Genovese, John Lockwood, Nat Mugavero – *The Art of Not Playing* (577 Records)
- Nicole Glover – *Plays* (Savant)
- Mary Halvorson Amaryllis – *Cloudward* (Nonesuch)
- Mark Helias – *Snapshot* (Radio Legs Music)
- I Am Three (Nikolaus Neuser, Silke Eberhard, Christian Marien) – *In Other Words* (Leo)
- Fumio Itabashi – *Watarase* (Denon-Wewantsounds)
- David Leon – *Bird’s Eye* (Pyroclastic)
- Yusef Lateef – *Atlantis Lullaby: The Concert From Avignon* (Elemental Music)
- Charles Lloyd – *The Sky Will Still Be There Tomorrow* (Blue Note)
- Tim Motzer/Gregg Bendian – *The Eternal* (1K Recordings)
- NRG Ensemble – *Hold That Thought* (Corbett vs. Dempsey)
- Baden Powell – *The girl from Ipanema: Live in Liege* (Fremaux & Associates)
- Dave Rempis, Pandelis Karayorgis, Jakob Heinemann, Bill Harris – *Truss* (Aerophonic/Driff)
- Brandon Ross Phantom Station – *Off The End* (Sunnyside)
- Angelica Sanchez/Chad Taylor – *A Monster Is Just An Animal You Haven’t Met Yet* (Intakt)
- Terton (Louie Belogenis, Trevor Dunn, Ryan Sawyer) – *Outer, Inner, Secret* (Tzadik)
- Fay Victor Herbie Nichols SUNG – *Life Is Funny That Way* (TAO Forms)



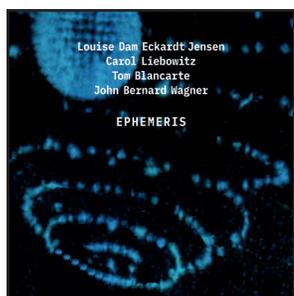
Perpetual Void
Marta Sánchez (Intakt)
by Matty Bannond

In the city that never sleeps, Marta Sánchez could not sleep—for two and a half years. Acute insomnia arrived in late 2020 when her mother died unexpectedly. Nighttime hours crawled past in grief’s twisting vacuum. The Brooklyn-based pianist from Madrid now captures the character of those desolate months in *Perpetual Void*, her fifth album as leader. Sánchez’ recordings as leader have most frequently featured a pair of saxophonists, but *Perpetual Void* is a piano trio with Chris Tordini (bass) and Savannah Harris (drums). Eleven original tracks showcase the compositional intricacy and emotional candor that mark her previous albums. But there’s more free playing here, with deeper interactions and higher tolerance for turmoil.

The album includes the topsy-turvy “29B”, with its right-hand runs leading listeners around a maze of Escher-like staircases. Subdued bass and percussion try to cool the fire, but Sánchez refuses to listen until a late drop-out where Tordini is permitted to speak uninterrupted. Reviews of Sánchez’ work often overlook the spirit of fun that shines through her playing. Look no further than “3:30 am”, with its restless foot-tapping rhythm, or the contrasting “The End of That Period” and its quieter and gentler flow, shadows burned away and corners of the mouth trending upwards. Harris’ overall rhythmic contributions are an asset to the album, and especially stand out on each of these tracks. Two short solo pieces (improvised after the group session) serve as ballad preludes and Sánchez displays an assertive approach to the keyboard that sounds closer to a firmly plucked harp than piano. Both feature cyclical passages that evoke a trapped feeling, but there’s a more pronounced sense of exhaustion and loneliness here.

Perpetual Void may deal with dark subject matter, but it also audibly offers pockets of brilliant light too. Without saxophones monopolizing center stage, listeners will get to better observe and appreciate Sánchez, unobscured. The pianist takes big risks while exerting rigorous control—and her expressive powers never sleep.

For more info visit intaktrec.ch. Sanchez’ album release concert is at The Jazz Gallery Apr. 27. See Calendar.



Ephemera
Ephemera (Marsken)
by Brad Cohan

For those wise to the often-intersecting musical paths of Danish-American saxophonist Louise Dam Eckhardt Jensen and Texas-born bassist Tom Blancarte (partners in life and creativity) know they’ve operated with a

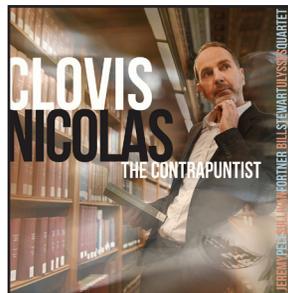
noisy, free-for-all mindset. The two lead the bonkers no wave-meets-metal foursome Sweet Banditry, while as The Home of Easy Credit, the pair team up for electronics-manipulated space jazz. And that’s naming only two of their many adventurous projects. *Ephemera* can now be added to that list.

For those expecting the kind of skronky wallop the husband and wife are known for, say in Sweet Banditry, you may be in for a bit of a shock. The band’s eponymously titled album finds the Denmark-based Jensen and Blancarte joining forces with New York City-based Carol Liebowitz (piano, vocals) and John Bernard Wagner (drums), forming a cooperative free-improvisational quartet which leans more towards control over chaos. Upon its inception in 2010, the group first made their mark as an occasional live outfit locally in NYC. Fourteen long years in the making, their debut recording has finally arrived and it’s a blissed-out masterstroke of 21st century improvised music.

One can argue that in this day and age, improvised recordings are a dime a dozen. That may be true, but *Ephemera* is the real deal. The set’s five marathon-length pieces showcase four distinct voices centralizing each of their strengths and emerging as one single, laser-focused unit. Blancarte and Wagner provided the bass and drums on *Thousandfold* (2009) in the Adam Caine Trio, so a rhythmic kinship was already in place and that deep-seated rapport continues here—albeit with a more delicate restraint. The two combine as the pulsating heart who guide each dazzling and spirited improvisation. With relative ease, this quartet conjures a meditative and healing aura. Sure, there are plenty of moments that are busy but there’s something about Jensen’s warm tone and entrancing patterns on alto and soprano saxophones and flute, and Liebowitz’ lilting piano lines, that provide beauty and catharsis throughout the set. “Gnomon”, the stunning 17-minute-long opening track, is worth the price alone: frenetic yet breezy, it features Jensen and Liebowitz in call-and-response mode. One long passage finds Jensen blowing gorgeously thoughtful musings on alto and flute while Liebowitz reacts with dizzying and melodic phrases.

What is gleaned from the dynamic listening experience *Ephemera* provides is Jensen, Liebowitz, Blancarte and Wagner are musical kindred spirits complete with an overtly expressive language only they seemingly share.

For more info visit marsken.com. *Ephemera*’s album release concert is at Ibeam Brooklyn Apr. 6. See Calendar.



The Contrapuntist
Clovis Nicolas (Sunnyside)
by Anna Stegmann

If you love classical music and jazz, this Grammy-nominated album is for you. A jazz bassist from his early beginnings, Clovis Nicolas’ style is steeped in post-bop and modern jazz. At Juilliard, he studied bass with Ron Carter and classical composition and counterpoint with Kendall Briggs. He has since become a valued first-call musician in his native France as well as New York and has recorded with some of the best in the jazz world.

In *The Contrapuntist*, Nicolas has assembled a stellar group of collaborators in both genres for this, his fourth album. Adding a unique beauty and emotion to “Le Miroir” (five movements he wrote for string quartet), he invited the Ulysses String Quartet (who

play historical instruments from the 17th and 18th centuries): Christina Bouey (first violin), Rhiannon Banerdt (second violin), Colin Brookes (viola) and Grace Ho (cello). The movements begin and end with an andante (moderately slow), two scherzos (fast) and a slow adagio in the middle. The first movement borrows the chord progression favored by Dizzy Gillespie; Nicolas discovered that he wrote his strongest melodies in eighth notes, much like bebop tunes. The adagio stands out for its melancholy tone, beautiful melody and gorgeous ending. And the upbeat “Scherzo II” reveals many unexpected, delightful twists and turns.

Daniel Yvinec, the album’s producer, suggested adding jazz elements to the recording, and so Nicolas wrote new variations for a jazz quartet, inviting Jeremy Pelt (trumpet), Sullivan Fortner (piano) and Bill Stewart (drums). The jazz tracks mirror the structure of the multi-movement “Le Miroir”, as the bassist takes over some cello parts, establishes the heartbeat and rhythm and creates a warm, reverberating sound. Pelt improvises on the melody played by the first violin, inviting complexity. Fortner adds flow and spontaneity, while Stewart imparts a solid, often tender foundation. The energetic and playful “Parallels to Andante Moderato” allows for bouncing bass rhythms and sparkling piano runs, while the trumpeter provides a lovely melody and improvisation. “Shadow of Adagio” is the most compelling track: gorgeous and warm in tone, it contains a beautiful section for Fortner, responding to the bassist, before Pelt comes in and takes the lead.

The Contrapuntist’s classical and jazz versions are sure to equally captivate listeners.

For more info visit sunnysiderecords.com. The Clovis Nicolas Quartet is at Smalls Apr. 9. See Calendar.

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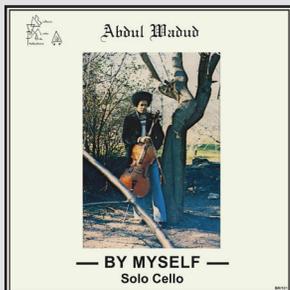
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DROP THE NEEDLE



By Myself (Solo Cello)
Abdul Wadud (Bisharra-Gotta Groove)
by Kurt Gottschalk

The late cellist Abdul Wadud (who would have turned 77 this month) made his only solo statement on record in 1978 with *By Myself (Solo Cello)*, the first album under his name. By that time, he'd already recorded in groups led by Julius Hemphill, George Lewis, Frank Lowe and Charles "Bobo" Shaw, as well as with the Black Unity Trio. He had also earned a master's in music performance from Stony Brook University and toured with Stevie Wonder, conducting the orchestra for live performances of Wonder's *The Secret Life of Plants*. He was on the rise and taking with him an instrument which was an anomaly in jazz.

In an era when free expression, stream-of-consciousness playing and uninhibited abandonment of the trappings of genre were the *avant garde* vogue, and when solo instrumental albums were almost a *de rigueur* announcement of personal identity, Wadud's *By Myself* is often unabashedly melodious, even at times

(and meant without the damnation of faint praise) quite pretty. His arco pulls at the heartstrings. Some passages are harp-like, others veritably swing. There's boogie and blues in his fleet-fingered playing. Released on Wadud's own imprint, Bisharra (the name taken from the Arabic word for "good news"), in a run of less than 1,000, it hadn't been reissued until the current pressing by Gotta Groove, undertaken at Wadud's initiative before his death in August 2022 (the label, based in Wadud's hometown of Cleveland, also reissued the sole Black Unity Trio album, 1969's *Al-Faithah*, in 2021.)

Wadud started on saxophone, but picked up the cello, which became his primary instrument, when he was in fourth grade. It remains an anomaly in jazz, although maybe a little bit less so now. But, if so, it's to his credit. In a multiple-author piece headlined "5 Minutes That Will Make You Love the Cello", which ran in *The New York Times* last year, fellow cellist Tomeka Reid selected the track "Camille" from *By Myself*. "I love the freedom and creativity in his playing," she wrote. "He uses the whole range of the cello and moves between lyrical, free playing and groove with ease, something I strive to do in my own work."

Wadud left the music industry in 1992, living the final 30 years of his life away from the stage. In hindsight, it's a narrow window of recorded documentation we have of his particular, and genuinely touching, artistry. By himself, Wadud made music that was utterly unique, and without fear of embracing the past.

For more info visit gottagroove.com



NYC 1978
Evan Parker (Relative Pitch)
Etching The Ether
Trance Map+ (Intakt)
by Mike Shanley

Evan Parker (who celebrates his 80th birthday this month) was on his first U.S. tour when he performed alone at Environ over 45 years ago in October 1978, with only his soprano and tenor saxophones at his disposal. If it wasn't clear at the start of the evening, his NYC debut represented an artistic arrival, cemented when he finished just over an hour later. The raw, in-the-room sound on *NYC 1978* hints that Environ's natural reverb could add to acoustic performances. If that was the case, Parker's frequent altissimo choices must have tested the ears of anyone sensitive to high frequencies that night. From the moment the saxophonist takes his first circular breath, his soprano unleashes a brutal wave of manic notes in "Environ 1", with the fury of a torrential downpour.

Throughout the set, the speed of Parker's delivery can feel equal parts spellbinding and assaultive. Variety comes in subtle reshaping of sounds that create bullet fire and bird noises; his technique often creates the sound of duets with a ghost saxophonist. Brutal as it may be, beauty can also be found in the unrelenting focus of his playing. When a piece ends, the silence almost feels more jarring than a growl produced by some flutter-

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tongued technique. The final track, perhaps tellingly, sounds the closest to “standard” soprano blowing, with fragments that betray a John Coltrane inspiration. It’s not an easy listen but a deep one.

Parker’s approach hasn’t exactly mellowed in the nearly half century since NYC 1978, yet his performance feels more cautious and thoughtful in the company of his Trance Map+ comrades. The production on *Etching the Ether* places Parker in the right channel, while trumpeter Peter Evans resides in the left, making their reactions to one another stand out in higher relief, while Matthew Wright’s electronics and sound design lurk behind both players. Percussionist Mark Nauseef’s contributions were added to these three tracks after the trio’s improvisations, along with more treatments to the electronics—not that listeners can easily detect what was amended later. Nauseef’s bells and chimes move in tandem with Wright’s drones, making their presence known slowly at the start of each piece. The 20-minute “Drawing Breath” features an ever-changing array of textures and exchanges. Evans and Parker both sound inquisitive at first, with trumpet approximating both a saxophone and a kitten, while the soprano enters sounding like a flute. When Wright builds in structure, Parker blends in with a drone and Evans cuts loose in a wild flurry of notes. The electronicist’s sonic brew in “Engaged in Seeking” sounds, at one point, like either a choir of angels or security alarms going off. Throughout it all, the music maintains a flow that each player accents and shapes with precision.

For more info visit relativepitchrecords.com and intaktrec.ch



Soulcaster
Joanna Mattrey (Notice Recordings)
by Brad Cohan

New York City just might well be the string instrument capital of music, especially considering the groundswell of boundary-crushing violists and violinists who are taking the strings to whole other levels of deconstructed majesty. Just to name a few, Jessica Pavone, Erica Dicker, gabby fluke-mogul and Sana Nagano represent a contingent of the radical heavyweights making indelible marks in the string scene.

Joanna Mattrey is another noteworthy player blazing new and exciting trails in the experimental and new music pantheon. A composer, improviser and sound artist, her unorthodox techniques find her pushing the limits of the viola with take-no-prisoners force. Mattrey yields a boundless palette of textures, tones and patterns that are free from any and all compromise. That ostensible *modus operandi* is evidenced by the like-minded company she keeps: collaborations include recordings with cutting-edge luminaries such as cellist Leila Bordreuil, violinist Biliانا Voutchkova and multi-instrumentalist Elliott Sharp. On her first two solo sets, *veiled* (2020) and *Dirge* (2021), Mattrey challenged listeners with a bracing confluence of classical contemporary and noise music fused with forms of folk. *Soulcaster*, her third solo album, also probes similar sonic planes but pushes the sound envelope even further towards the cosmos. It’s just as punishing, if not more so, than previous efforts as she ups the ante with a high-octane strings picking, plucking and tapping onslaught that is mind-bendingly virtuosic. In other words, Mattrey shreds.

The eleven pieces that make up the new album

would befit a DIY noise music festival, a drone performance or a classical music concert hall. Sonically, Mattrey embraces a wide musical spectrum where her sound-worlds can fit in a variety of settings. It’s her use of prepared viola, a technique used to achieve unique resonances from the strings with myriad objects and contraptions, that creates the feeling that there’s more than one individual playing. Mattrey is a multi-tasker, masterful at filling and layering the spaces and crevices with dissonant chimes, clanging and clatter. The intense physicality of which she plays viola and the tromba marina (a triangular bowed instrument built specifically by guitarist Webb Crawford) results in rapid-fire salvos and ear-splitting tones. The experiments throughout are also very percussive due to Mattrey’s object rattling. “Sing Out”, “Beginnings” and “Always” nearly capture the feel of a drummer improvising along, providing fractured and banging rhythms.

Soulcaster may pierce some ears but it’s pure exhilaration.

For more info visit noticerecordings.bandcamp.com. Mattrey is at Roulette Apr. 18. See Calendar.



Novoa/Gress/Gray Trio, Volume 1
Eva Novoa (577 Records)
by Fred Bouchard

Barcelona-born, Brooklyn-based pianist, Eva Novoa’s latest release features a deceptively gentle, genial session with savvy veteran bassist Drew Gress and feather-light drummer Devin Gray. Novoa typically writes all her material; hear her five albums on Fresh Sound New Talent, or her prior trio album, *Novoa/Kamaguchi/Cleaver Trio, Volume 1* (also on 577 Records).

Here on *Novoa/Gress/Gray Trio, Volume 1*, the trio executes six pieces (two takes of serene waltz “Indigo Blue” bookend the release) with a formal deliberation that belies their melodically exploratory and deadpan playful nature. Every note rings bell-clear and intentional. Frills and pyrotechnics have no space. Measured pace and pleasing symmetry characterize this seasoned ensemble’s ease in evoking an ideal order and aplomb associated with the music of the spheres.

The leader presents her themes with fresh directness, often in emphatic, intricate unisons with Gress, as well as Gray. Tunes built on these angular lines launch probing, sometimes free-form, digressions. “Lapsus” (etched cameos for bass and drums) and “Miss Celebrity” (blues-ish out-bound piano all the way) invoke the spiky ruminations of Lennie Tristano (Novoa studied with his acolyte Sal Mosca), as Tempe Hernández’ rough-cut collage cover art takes us back to ‘50s Prestige LPs. Effects are few, beyond electronic whispers spun by the bassist’s modular synth that hovers like space dust around the austere, majestic “Rocket Man”. Yet mock seriousness creeps into “The Drama of the Stolen Bouquet”, a semi-formal minuet showcasing Gress’ archaic arco, poetically pedaled piano, starchy trills and abrupt ending. And sly humor pervades “Sushi at 6” with Gray’s breezy cymbal whooshes. A reprise of the opener may remind us of the hushed lyricism of Catalan composer Frederic Mompou (1893-1987). Looking forward to the trio’s *Volume Two*, and Novoa’s regional engagements.

For more info visit 577records.com. Novoa’s album release concert is at Ibeam Brooklyn Apr. 24. See Calendar.

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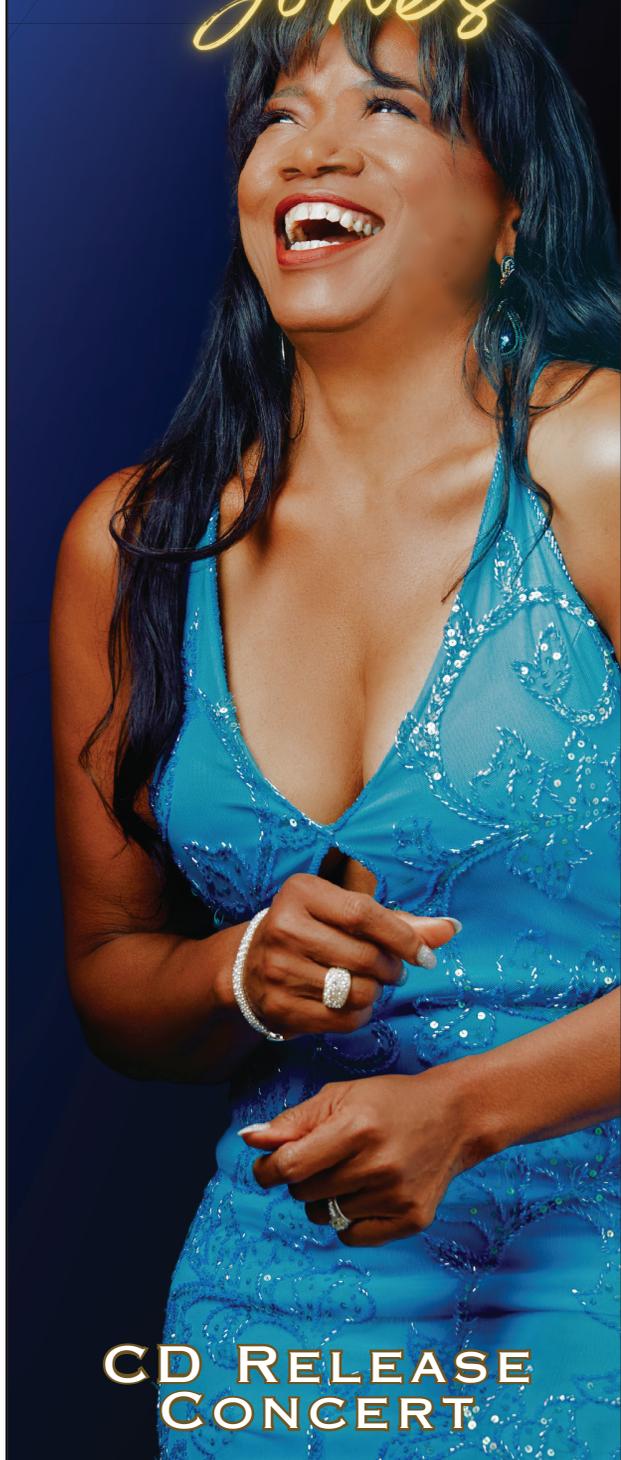
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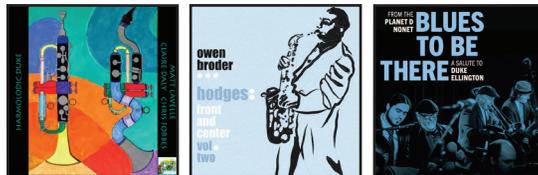
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Harmolodic Duke

Matt Lavelle (Unseen Rain)

Hodges Front and Center, Vol. Two

Owen Broder (Outside In Music)

Blues To Be There (A Salute To Duke Ellington)

Planet D Nonet (Eastlawn)

by Elijah Shiffer

There are seemingly infinite ways to interpret a catalog of music as vast as Duke Ellington's, who composed about 3,000 titles and whose 125th birthday anniversary is this month. And each of these tribute albums takes a very different approach, though all three well-encapsulate the composer/bandleader's trademark elegance and nuance in their own way. One of the few threads that unite these albums is their focus on lesser-known repertoire from the universe of Ellingtonia.

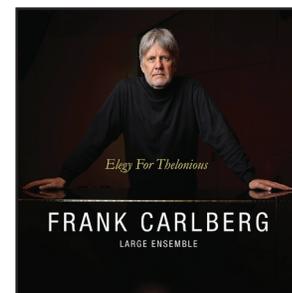
The most unusual of the three, *Harmolodic Duke*, by multi-instrumentalist Matt Lavelle, explores Ellington themes through the lens of Ornette Coleman's harmolodic concept. Lavelle, here playing trumpet, alto clarinet and piccolo clarinet, is joined in a unique trio lineup of Claire Daly (baritone) and Chris Forbes (piano). Though this is certainly an avant garde album, it is never merely experimental for the sake of experimentation. The harmonic and melodic abstraction adds an extra layer; the source material is never far away. In songs including "Dusk Piece" (based on "Dusk", Ellington's 1940 mood piece that has echoes of "Mood Indigo"), these players show a reverent depth of feeling for the original melody, no matter how wild their lines get. The album's wide-open sound recalls small-group Ellington recordings such as *Money Jungle*. In an alto clarinet/baritone duo version of "Prelude to a Kiss", Lavelle plays the bridge as a countermelody to the main theme stated by Daly—a mischievously clever bit of rearranging that shouldn't work but somehow does.

Ellington's superstar alto player, Johnny Hodges is honored in *Hodges Front and Center, Vol. 2*, a satisfying example in which saxophonist Owen Broder continues to pay homage to Hodges, whose magical tone has never been replicated. Most of the songs here are originally from Hodges' small-group recordings, with and without Ellington. Though this is not an adventurous album per se, it's nice to hear new versions of obscure Hodges compositions such as "Used To Be Duke" and "Big Smack". Broder (alto, baritone) and Riley Mulherkar (trumpet) form a tight front line over a hard-swinging rhythm section of Carmen Staaf (piano), Barry Stephenson (bass) and Bryan Carter (drums). The most exciting soloist here is the pianist, who digs in with an Ellington-esque attack, particularly on the album's three blues. The leader cuts loose on the blues as well, especially in an arrangement of W.C. Handy's "Saint Louis Blues", based on Hodges and Ellington's sextet recording (*Back To Back*, 1959). The leader channels that Hodges smoothness on alto for Billy Strayhorn's "The Star-crossed Lovers"; on baritone he gets into a Gerry Mulligan bag for "Back Beat" and "Shady Side" (which Hodges originally recorded with Mulligan).

The Detroit-based Planet D Nonet salutes the Duke with *Blues To Be There*, a collection of mostly rare Ellington compositions from the '60s and '70s, with a few old chestnuts thrown in. This miniature big band has an exuberant, blues-drenched sound, a little rough around the edges but full of exciting personalities. Tenor saxophonist Chris Tabaczynski stands out as an extroverted soloist in the vein of Ellington's Paul Gonsalves, whose astounding performance at Newport in 1956 revitalized the Ellington band's popularity; he also contributes spicy New Orleans-flavored clarinet on the title track. Latin grooves are where this band really comes together, especially on "Purple Gazelle",

"Bonga" and "Moonbow" (all from Ellington's suite, *Afro-Bossa*) in which the nonet sounds just as massive as any full-size big band.

For more info visit unseenrainrecords.bandcamp.com, outsideinmusic.com and eastlawnrecords.com. Ellington 125th birthday tributes are at Harlem Stage Gatehouse with "Pianos for Duke Reimagined" Apr. 26-27 and Dizzy's Club with Ayn Inserto Jazz Orchestra Apr. 29. See Calendar.



Elegy for Thelonious

Frank Carlberg Large Ensemble (Sunnyside)

by Fred Bouchard

Shakespeare's Marc Antony, eulogizing Julius Caesar, declaimed: "I come to bury Caesar, not to praise him." Composer/leader Frank Carlberg, in two Large Ensemble tributes to Thelonious Monk, first flipped his wig and now flips the script. *Monk Dreams, Hallucinations and Nightmares* (Red Piano, 2017) ebulliently and often playfully celebrated the quirky legacy of The Monastic One, while this sequel, *Elegy for Thelonious*, as much furious rant as mournful, slams the crypt door shut. Personnel remains almost the same; the main shift is Carlberg replacing himself with brilliant pianist Leo Genovese, who offers staggering keyboard solos, mostly electronic, and rich piano filigree. Long-time vocalist/collaborators Christine Correa and Priya Carlberg chant as spectral Furies limning doom. What else changed? Did COVID-19 cloud Carlberg's rear-view mirror? Is he experiencing Kubler-Ross' Stage #2 of grief, anger as the specter of death looms?

Carlberg's obscurantist vision kicks in at the get-go with a mashup of "Tea for Two" and "Skippy" (Monk's tricky tack, its title anagrammed). Correa funereally drones Caesar-Youmans' cheery verse, conjuring Irene Aebi—deadpan Sybil and Steve Lacy muse—then launches the chorus only as the saxophone section superimposes Monk's wild 32-bar spin, followed by Adam Kolker's ripping tenor, David Adewumi's uproarious trumpet and a rip-snort tutti. Raw materials throughout are snippets of Monk's rare, difficult, underperformed pieces. Charts get buried in dense orchestrations: spiked with impatient ostinati ("Brake's Sake" fluttering under Hery Paz' incandescent tenor) or brooding phantasmagoria ("Gallop's Gallop" under Kirk Knuffke's musing cornet). Hard to winkle out is Monk's spiraling melody in "Wrinkle on Trinkle [Tinkle]", but Jeremy Udden (alto) and John Carlson (trumpet) shine forth. A somewhat straight-ahead "Locomotive" has Correa chop the four syllables into a frenzied mantra as Nathan Reising steams on alto, Rahul unleashes sibilant station sounds, and the band stutter-steps into head-on collision.

Centerpiece "Elegy" rears up from a poem to Monk (with quiet horn licks) into William Monk's 1880 hymn "Abide With Me"—a single horns-only chorale on *Monk's Music* (Riverside, 1957)—with muted horn scrolls building into a layered beast of hammering horns, and Genovese's eerie keyboard fantasia an insistent, warning death-knell by piano. From a black cover, Carlberg stares out sternly to remind us: "Monk has been dead 40 years. We miss him." We get it, Frank; we miss Monk, too. I hope that, to complete a trilogy of tributes, Carlberg may rekindle Monk's cerulean corpus into his vision of a sanctified if surreal resurrection.

For more info visit sunnysiderecords.com. Carlberg's album release concert is at Dizzy's Club Apr. 2. See Calendar.



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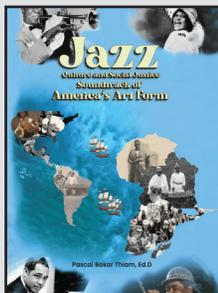
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**Jazz, Culture & Social Justice:
Soundtrack of America's Art Form**
Dr. Pascal Bokar Thiam
(ABG Enterprises Publishers/CDP)
by Sophia Valera Heinecke

Jazz, Culture & Social Justice: Soundtrack of America's Art Form is a unique historical review that connects the cultures of West Africa's great medieval empires (Ghana, Mali and Songhai) to their influences on America's jazz art form. Using sections/categories/designations such as period, historical context, artistic movements, backlashes, the book focuses on the mysteries of jazz by creating a "human and cultural map for jazz." This map has no borders, but all its original roads radiate from Africa. The late Malian guitar legend Ali Farka Touré explained in 1990: "...in anthropology, Black Americans... that does not exist, but they are Blacks in America, which means that they came with their culture."

The book traces the richness of this idea by illuminating the mycelial network of people, groups and

movements reciprocally influencing both the action and reflection of the conceivers and receivers of the music. The author does not shy away from discussing the spiritual roots that impact the rituals of the creation of a new culture (jazz in the American context) and rhythm. "It is paramount that we understand that African communities are ternary in rhythmic expression... What does that mean? It means that in African communities, all subdivisions of time are a functional and physical reality of a feel of 3 against 2 as triplet over 2, or 6 against 4, or 6 against 8, or 12 against 8 but never binary." The rebellious spirit of jazz needs to mirror defiance and resistance, freedom in restraint, making it a spirited symbol of social change. Thiam is a musician and historian first and a writer second. This text can be utilized as a history of jazz greats, but is best taken in as the story of peoples moved across the world, by force, by choice or in rebellion.

The conclusion is striking: "In most urban parts of the USA, jazz was an integral part of African American culture, known for its rich history and artistic expression. It no longer is." It's not a spoiler to state the reasoning: a "rupture from the Blues would have been unthinkable thirty years ago since the Blues reigned as the supreme cultural aquifer." As the story of jazz is yanked further and further away from Africa, from Blackness, *Jazz, Culture, & Social Justice: Soundtrack of America's Art Form* implores us not to forget that jazz, is an "art form emanating from the African American communities [that] lifted this nation to the status of a cultural superpower."

For more info visit pascalbokar.com



Truth to Power
Black Art Jazz Collective (HighNote)
by Jim Motavalli

The Black Art Jazz Collective (BAJC) was founded in 2012 by Wayne Escoffery and Jeremy Pelt. *Truth to Power* is the group's fourth release in its mission to draw attention to social and political concerns through an African American lens and jazz. In this pursuit, the group (composed of nine members) makes its strong statement with bristling but accessible straight-ahead bop, respectful of the tradition it builds upon. BAJC also specifically aims to honor and preserve the art of some of the progenitors of jazz who inspired, hired and mentored them. The band, with past compositions such as Escoffery's "Involuntary Servitude" and Pelt's "For the Kids" (both from *Ascension*, the band's prior HighNote release), thus exemplifies the mission the founders set out to accomplish.

The ten tracks of *Truth to Power* begins with pianist Xavier Davis' "Black Heart", featuring an introduction that recalls Stanley Cowell's "Waiting for the Moment". Escoffery and Pelt play the attractive head, before the saxophonist digs in with dense, melodic tenor. The trumpeter's solo dances on top of the rhythm section, followed by trombonist

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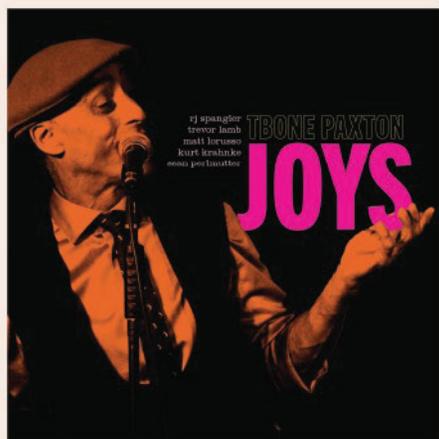
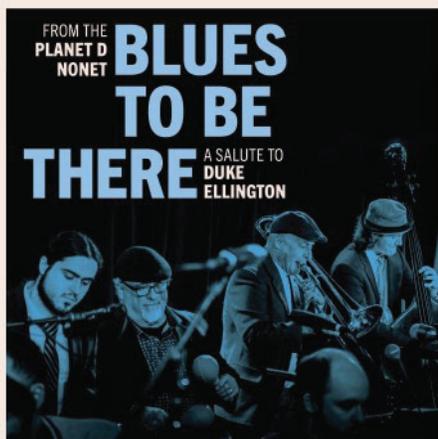
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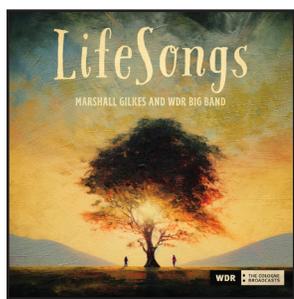
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James Burton III, who delivers an open-hearted turn. Drummer Johnathan Blake's "The Fabricator" showcases Davis' Fender Rhodes which convincingly helps bring the carbon back a half-century to the '70s. Escoffery's title tune (informed by George Floyd's murder) is a gem of a track; it passionately cooks while spotlighting the composer as well as trumpeters Josh Evans and Wallace Roney, Jr. who together have some fine escalating interactions over Davis' fluid lines on the Rhodes keyboard. Pelt's "It's Alright", carried by the trombone playing of Burton, lopes along nicely, while Escoffery's "Lookin' for Leroy", played at a running pace, is about dealing with the group's many handlers as they pass through airports. Blake's forceful drumming near the end of this take deserves special mention.

At just over an hour, *Truth to Power* is a bountiful feast of purposeful music from what has become an enduring ensemble with an underlying message and mission.

For more info visit jazzdepot.com. Black Art Jazz Collective's album release concert is Minton's Apr. 18 and Smalls Apr. 19-20. See Calendar.



LifeSongs
Marshall Gilkes and the WDR Big Band
(Alternate Side)
by George Kanzler

LifeSongs is the third album Marshall Gilkes has helmed with the WDR (West German Radio) Big Band, an organization he was formerly a member of from 2010-2013. A virtuoso trombonist, Gilkes is also an ambitious, demanding composer-arranger, creating intricate, complex charts that require astute execution (an ethic he gets from the WDR Big Band). It would be hard to imagine an album this complex and this well executed from a pick-up band in the U.S. The heyday of the big bands here is arguably long over (perhaps with the notable exceptions of the Jazz at Lincoln Center Orchestra, Maria Schneider Orchestra, Afro Latin Jazz Orchestra and Vanguard Jazz Orchestra). In Western Europe, however, big bands continue to thrive; resident bands such as the WDR are funded and supported by national cultural institutions, which include state-run or public radio stations. This dynamic is why much of the best large-ensemble jazz being produced and released in this century emanates from Western Europe.

Many of the nine tracks (seven originals by Gilkes) unfold like mini-suites or mini-concertos, with multiple sections, often including passages *sans* rhythm section. "Fresh Start", the opener, is one of those mini-concertos, with Gilkes' trombone leading, soloing and interacting with sections of the band, including dialoguing with horns *a cappella*. The longest and most impressive selection is "Middle Ground", a feature for trombones and orchestra. Adding a fifth trombone (Andy Hunter), the piece begins with a stately chorale from the five, segueing into a mid-tempo introduced by full orchestra with trombonists Ludwig Nuss and Raphael Klemm soloing singly and in tandem. Another brass chorale, with solos erupting, morphs into an Afro-Latin rhythm for alternating solos from Gilkes and Hunter, and a big-band finale and closing brass chorale. Although the leader is the main soloist and is consistently inventive and authoritative on the majority of tracks

(including a sumptuous solo on "Cora's Tune" and a scintillating one on "Sin Filtro"), other musicians also shine: Billy Test ("Back in the Groove"), vocalist Sabeth Pérez ("All the Pretty Horses", Gilkes' interpretation of the traditional lullaby), flugelhornist Andy Haderer (Rodgers and Hammerstein's "This Nearly Was Mine", on which his playing is achingly lyrical) and tenor saxophonist Paul Heller ("Sugar Rush", on which he romps through a quicksilver tempo).

For more info visit alternatesiderecords.weebly.com. Gilkes is at Birdland with Ryan Keberle's All Ears Orchestra Apr. 14. See Calendar.



Monash Sessions
Ingrid Jensen (Monash University)
by Ken Dryden

Ingrid Jensen is one of the top trumpeters of her generation. She's not only a skilled improviser, but has honed her craft as a composer, bandleader and arranger, producing colorful, often dense works that leave a lasting impression. For *The Monash Sessions*, the NY-based Canadian performs four of her originals with two different small ensembles of students from Melbourne, Australia's Sir Zelman Cowen School of Music and Performance at Monash University; it's an impressive jazz program that has accompanied visiting guests including bassist (and former Australia resident) Linda May Han Oh, pianist Kenny Werner, trumpeter Ralph Alessi, guitarist Ben Monder, pianist Mike Nock and others. One unusual facet is that the guest soloist and the bands were recorded separately due to Melbourne's extended COVID-19 lockdowns, although the result sounds as if they performed together, largely due to the perceived interaction between them.

Ensemble 1 consists of trombone, flute and tenor with piano, bass and drums, while Ensemble 2 includes two altos, trombone, guitar and rhythm section. Jensen judiciously uses electronics, especially in her introductions. Ensemble 1 backs her on "Speech Bubbles", a multifaceted work that keeps switching gears, beginning with a reggae-like cadence then quickly shedding it to showcase her trumpet, buoyed by her colorful arranging of the horns, while the softness of the electric piano is the perfect backdrop.

The same group is heard on "Blues for the Birds", with one change being the switch to grand piano and electric bass. Jensen soars and seems to converse with the other horns, while strong solos by Jason Lambrau (piano), Max Raz-Liebman (bass), Yael Zamir (flute) and the bluesy playing of Caderyn Stonehouse (tenor) add to its appeal. Ensemble 2 is added for the other two tracks. Jensen's swirling, wistful playing is the centerpiece of her contemporary sounding "Missing", though its sudden shift into a turbulent setting—with the alto saxophones, guitar and trombone taking the foreground—adds a touch of drama. The finale is "Landings", a driving post-bop vehicle wherein Jensen seems to fade into the background and give the students room to blow.

Monash Sessions is another important (though all too brief) addition to Ingrid Jensen's discography.

For more info visit arts.monash.edu Jensen is at Birdland with Ryan Keberle's All Ears Orchestra Apr. 14 and Dizzy's Club with Manhattan School of Music Jazz Orchestra Apr. 16. See Calendar.

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Find Letter X
Kate Gentile (Pi Recordings)
by Ken Waxman

In a bold statement that's two-thirds metal and one-third melodic, Brooklyn-based drummer/vibraphonist Kate Gentile has created a challenging paradigm with *Find Letter X*. Gentile, who works with innovators such as Tim Berne and ICE (International Contemporary Ensemble), is joined by Kim Cass (acoustic and electric bass), Jeremy Viner (tenor, clarinet, bass clarinet) and Matt Mitchell (piano, Prophet-6, synthesizers, electronics). That last element is crucial in expanding sonics on many of the 41 tracks on this three-CD set. The percussionist and keyboardist collaborated in shaping Gentile's notes and tones, plus Mitchell's layered electronic samples into transformative sequences that evolve alongside the live playing. These elements are particularly prominent on *Iridian Alphabet* and *Senselessness* (the first two discs), although Viner's acoustic reed elaborations are somewhat lost amid the manipulated electronics. Saxophone tones are most apparent when he propels altissimo honks and screams. Assertive reed contributions are more integrated on *The Cosmic Brain*, the more acoustic third disc.

Not that there aren't acoustic elements on the first two discs, even on an early track like "subsurface" explosive saxophone honks and wavering piano comping harmonize before pivoting upwards to reed triple tonguing and into a downward waterfall of keyboard textures. More often, however, processed, synthesized and manipulated whooshes and drones are emphasized. This is particularly prominent on the second disc with the interconnected "zislupme tnilive tsoam ath", "cloud 8" and "smother". Stacked wave forms on the first produce an exposition that briefly detonates rocket-launching-like roars and slide-whistle-like peeps before moving through the brief second track to negate the meaning of "smother". Keyboard throbs and electric bass thumps join drum ruffs to approximate heavy metal. But improv jazz roots are maintained when clarion clarinet tones waft through the narrative.

Gentile's percussion skills are constantly present during these variations, with pounding drum backbeats, heavy cymbal shakes or concise metal bar shimmers. Often this outreach is in tandem with reed smears or bell-like keyboard echoes. But it's only the final disc that Cass gets to assert himself, as when his repeated bass string stops introduce "spectroscope". To affirm these acoustic variations, double bass movements are coordinated with flowery piano slides, linear clarinet peeps and restrained drum pops. Different harmonizations take into account MIDI-shaped and manipulated sound samples, but they're integrated rather than dominating the narratives. Because of this dynamic, there's more space for sophisticated call-and-response among the instruments, as well as cascading high notes and methodical expositions from the acoustic piano, clarion tongue flutters and squeaks from the clarinet and unprocessed drum pops and rumbles, plus, on "blankey", one minute of unaccompanied vibraphone shimmers.

Unlike electronic interfaces, the extended "quantum exits" could almost be a notated prelude. The airy emphasis is created by split-tone reed flutters that constantly ascend, swift key piano key clips and vibrating drum and cymbal motions.

With Gentile having packed so much of her many identities into this set, perhaps an examination of one disc at a time is necessary. No matter how *Find Letter X* is consumed, in total it adds up to a major musical proclamation.

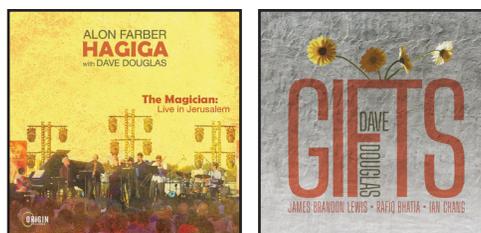
For more info visit pirecordings.com. Gentile is at Rizzoli Bookstore with Dave Douglas Apr. 28. See Calendar.

from American trumpeter Douglas—who loves international sounds—is certainly a big bonus: it's, in essence, HAGIGA plus one. "Hagiga" means celebration, and that's what this fine Israeli group does with their American visitor. The collaboration, recorded live (and very well, studio quality, might I add), was part of the Jerusalem Jazz Festival at the city's Israel Museum last year. The trumpeter's "Persistence of Memory" starts things out at a lope, then Farber (on soprano) enters with sinuous Middle Eastern overtones, intertwining with Yehonatan Cohen (clarinet). Following its strong theme, Douglas takes it in a straight-ahead direction with energized, unwavering high notes that are spot-on. Oded Meir (trombone) displays a well-rounded tone, propulsively pushed by Assaf Hakimi (bass) with colorful support from Katia Toobool (piano). The title composition is sleight of hand from Farber's pen, reminiscent of Mingus in its writing and maybe even Rahsaan Roland Kirk (e.g. "Volunteered Slavery"). Drummer Roy Oliel's ticking affects build tension under Douglas' forthright trumpet solo. Halfway in, the tempo picks up with a fiery alto saxophone feature from the leader. "Farbalak" (written by Farber with Yonatan Albalak) is taken at a mid-tempo and full of call-and-response, while the leader's "Minuet for Maya" benefits from his extended excursion on soprano saxophone. Kicked off by bassist Hakimi, "Spring Ahead" (another of the trumpeter's originals) is a marvel of collective improvisation, revealing that this is a marvelous ensemble capable of telepathic musical communication within intricate passages, while never allowing any one piece to ever lose its coherence.

The trumpeter's *Gifts* (recorded in Brooklyn last year) features James Brandon Lewis (tenor on five tracks), Rafiq Bhatia (guitar) and Ian Chang (drums), the latter two from the post-rock trio Son Lux. Bass? No need. The group tackles four Billy Strayhorn songs, plus six Douglas originals. The album's title track, also *Gift's* longest cut, is brooding, with Bhatia and Douglas up front jointly building tension, before Lewis emerges from the ensemble halfway in. The leader's solo is reflective, and when the band returns in full, there's a continuing, inviting elegiac quality. "Kind of Teal" (inspired by Miles Davis and originally called "Teal in Green") is a nice albeit loose nod to *Kind of Blue's* "Blue in Green", credited to Davis but sounding like and speculatively attributed to his pianist at the time, Bill Evans. There's some melancholy, but Chang gives it an attractive rhythmic bounce. The strong Strayhorn reinterpretations start with "Blood Count" (written by its composer who was dying of cancer in the hospital), which Douglas says, when he heard Charles Lloyd play it, it was like a punch "in the gut." Here, Sun Ra's lovely take on swing tunes also comes to mind. It retains the spirit of the original but updates it too. Though it could have ended after five minutes, that's where guitarist Bhatia comes in waving his John McLaughlin electric flare gun. "Take the 'A' Train" travels far from its familiar Ellington moorings, though it still swings and convincingly lets you know the fastest way to get to Harlem, while "Rain Check" thrives off its backbeat and cool guitar/trumpet interplay. Douglas' "Seven Years Ago" emerged from the author as Donald Trump took office: the mood suggests something dark on the horizon, evoking William Butler Yeats' line about the "rough beast, its hour come round at last" and slouching towards Bethlehem to be born. Listeners who want something more mood-enhancing might check out the trumpeter's "Third Dream", the penultimate track, a spare melody embedded with childlike goodwill (and crying out for lyrics).

For more info visit originarts.com and greenleafmusic.com. Douglas is at Rizzoli Bookstore Apr. 28. See Calendar.

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The Magician: Live in Jerusalem
Alon Farber's HAGIGA (with Dave Douglas)
(Origin)
Gifts
Dave Douglas (Greenleaf Music)
by Jim Motavalli

Few musicians are as prolific as Dave Douglas, and under review here is the great American trumpeter with two vastly different projects, recorded continents apart, one as sideman, one as leader on his own label.

Jazz albums recorded in New Jersey, that's pretty common, but we don't see many coming out of Jerusalem. The Israeli jazz scene is unquestionably continuing to grow, and the talent there is top-notch. For *The Magician: Live in Jerusalem*, saxophonist Alon Farber has put together a great septet, one that sounds like a much larger band. And a visit

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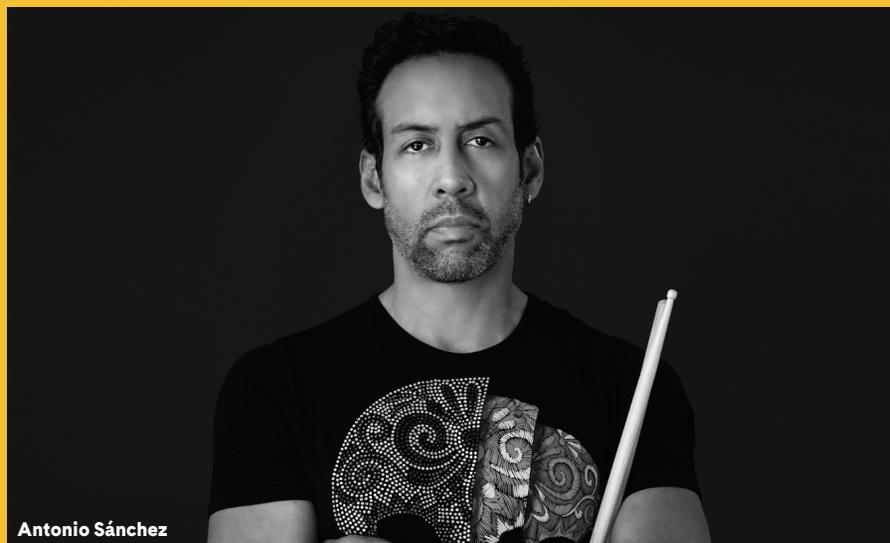
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Moving On
Jacky Terrasson (Naive/Believe - Earth Sounds)
 by Keith Hoffman

Years before she bore him or even met his father, French pianist Jacky Terrasson's Georgia-born mother Rhunette worked in New York with an interior decorator. In the late '50s, the decorator was contracted to overhaul the large Upper West Side apartment of a wealthy New York musician, which happened to be Miles Davis. A jazz lover, Terrasson's mom loved to listen to the trumpeter and his bandmates rehearse every day, although she wasn't thrilled too much by the attention from his bassist. After he understood all this better, the Berlin-born Terrasson jokingly said to his mom: "Wait, what? My dad could have been Paul Chambers?"

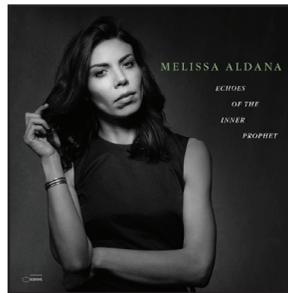
Immersed in this music his whole life, Terrasson is now in the fourth decade of a storied career. His newest recording, *Moving On*, is the work of a mature artist confident in his repertoire, surrounded by some of the finest musicians in the world. He requires only one thing of all the music he plays: "It has to sing," the pianist told me recently. And sing it does, from beginning to end. Terrasson eschews multi-chorus, self-indulgent soloing for shorter, punchier

and denser tunes. Of the album's 15 tracks, eight are Terrasson originals (and none of them filler). "Est ce que tu me suis" ("Do You Follow Me") is co-written by the pianist with the marvelous French virtuoso vocalist Camille Bertault. The precision and speed of her attack is just stunning. This track also features his "French Trio" members: Sylvain Romano (bass) and Lukmil Perez (drums).

The simple, inviting "R&B", recently released as a single, features a hummable melody; Terrasson unleashes some blues- and funk-drenched pyrotechnics in his technically and emotionally remarkable solo, with expert support from his "American Trio": Kenny Davis (bass) and Alvester Garnett (drums). You might think there was nothing left to do with Erroll Garner's "Misty". You would be wrong. Add the eminent Jabali Billy Hart and his expert brush work on drums, and the swing is infectious. Asked why he quoted Bird's "Au Privave" at the beginning of the melody, Terrasson was ever the artist who believes utterly in his choices: "Did I?" he laughed, "I'm sure, because I heard it in there at that moment."

Moving On is an accessible, lovely recording by a virtuoso, with the depth and heft to hold up to a lot of listening, always revealing something more with each spin.

For more info visit jackyterrasson.com. Terrasson's album release concert is at *Smoke* Apr. 24-28. See Calendar.



Echoes of the Inner Prophet
Melissa Aldana (Blue Note)
 by Tom Greenland

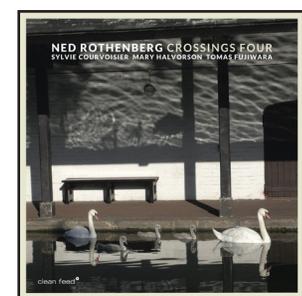
Since her arrival on the New York scene in 2009, a time when it was easier to hear her roots in Sonny Rollins-inspired hard-bop, *santiaguina* tenor saxophonist Melissa Aldana has sought a road less traveled. Her early trio work, documented on her first four albums, featured well-digested vocabulary and a penchant for extended but highly logical and lyrical phrases, as well as a palpable generosity towards her rhythm section. Her quartet, formed in 2017 with Lage Lund (guitar), Pablo Menares (bass) and Kush Abadey (drums), documented on 2022's *12 Stars*, reveals an overt shift towards a more intuitive, introspective and impressionistic approach. On this year's *Echoes of an Inner Prophet* (her sophomore album as leader for Blue Note), she unfolds and expands what she started on her previous two albums: playing fewer notes, but with more nuanced shadings, eschewing hard attacks for breathy swells, sliding/smearing/scooping through pitches like a slide guitarist. The group interactivity is even more extreme: in part due to Lund, who co-composes, arranges and adds electronic enhancements, accompanying the leader with sparse, muted arpeggios. Pianist Fabian Almazan, like Lund, prefers understatement to exaggeration, and finds spaces to add subtle touches to the tenor saxophonist and guitarist's interlaced movements. Abadey is one of those drummers who can create a lot of energy with just a few well-placed punctuations, as he does on "The Solitary Seeker". And Menares, a *santiguino* who's been with Aldana since the beginning, ties it all together.

The album segues from track to track like a walk through a dreamscape. The title track, dedicated

to Wayne Shorter, sounds like something he could have written—its stark melody bedded on rich, non-functional chords. "A Story" and "Unconscious Whispers" are similarly surreal, the quintet exploding into activity mid-way through the latter. Lund, whose ethereal accompaniment is an essential ingredient of the quintet's sound, contributes his liveliest solo on his tune "I Know You Know". The bassist's tightly themed "Ritual" and the colorful harmonies of "A Purpose" and "Cone of Silence" all serve as platforms for some of Aldana's most expressive tone-sculpting, her formerly hard-bop edge softened into slurs and sirens, her extensive vocabulary parsed to sparse, succinct statements, making more with less means.

Where the road less traveled goes remains to be heard, but Aldana is to be applauded for valiantly venturing down it in search of a sound of her own.

For more info visit bluenote.com. Aldana's album release concert is at *Dizzy's Club* Apr. 9-10. See Calendar.



Crossings Four
Ned Rothenberg (Clean Feed)
 by John Sharpe

Reedman Ned Rothenberg assembles a cast of downtown familiars under the banner *Crossings Four*. The cat's cradle of linkages between them goes far and deep. Suffice it to say that Sylvie Courvoisier (piano), Mary Halvorson (guitar) and Tomas Fujiwara (drums) are not only some of the best in the business, but fully in sync with the leader's schemes, and ready to supplement them with their own considerable flair.

This group combines on a varied program of three Rothenberg compositions: a joint credit for him and Courvoisier and two group inventions. But even so, the charts allow ample scope for unscripted expression. Sunny and upbeat, "Seersucker" opens the album with an infectious bass clarinet riff, offset by a shimmering guitar and piano counterline. As the traces slacken, Rothenberg unleashes a series of beseeching, descending phrases, underpinned by off-kilter piano, until further escapades lead to a circular drone that segues into the drifting ambience of the collective "Sheets To The Wind". Other pieces retain that looseness, including "Quarantina", where brief written elements suddenly appear, coloring the mood of the subsequent exchanges such as the marvelously bustling duet between the guitarist and pianist later in that same number.

"Tangled Tangos" lives up to its name with a tension between impulse and improv, while still making space for Fujiwara's chatteringly propulsive drum feature. However, even such unaccompanied passages are not really grandstanding, more a case of taking sole responsibility to move the narrative forward. That choice also applies on the other group concoction "Breather", notable for the restraint of its interplay, which naturally integrates the solo spots such as the cascades of Courvoisier's introduction and the bluesy, even klezmer tinges in Rothenberg's clarinet outro. To complete a neatly balanced package, the leader's "Bob And Weave" alternates jaunty swing with mournful dirge to fine effect.

For more info visit cleanfeed-records.com. Rothenberg is at *Roulette* with Jeffrey Schanzer Apr. 14. See Calendar.

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Jimmy Giuffre 3 (Candid)
 by George Kanzler

Mined from the Candid Records 1970s catalog, this pair of albums feature two of the mid-20th century's most distinctive reed stylists: alto saxophonist Lee Konitz (his four-year deathaversary is this month: he passed away Apr. 15, 2020 at age 92) is heard here in a rare (and first) recorded appearance on tenor sax; and Jimmy Giuffre (he passed away 16 years ago this month just shy of his 87th birthday), an original (Woody Herman) Four Brothers tenor saxophonist who would embrace a panoply of reeds, most notably clarinet and flute.

Tenorlee is basically a duo recording, with Konitz' tenor and Jimmy Rowles' piano. Bassist Michael Moore joins in on four of the 11 selections. The repertoire is the American Songbook. Konitz couldn't have chosen a better pianist for the date than Rowles, whose knowledge of standards was encyclopedic—he had played most of them with the likes of Sarah Vaughan, Carmen McRae and Ella Fitzgerald. Between the first (duo) and second (trio) recording sessions for the album, West Coast tenor saxophonist Richie Kamuca (a friend of both Konitz and Rowles) died, hence why Konitz decided to make this an all tenor album; two trio tracks, "I Remember You" and "Thanks for the Memory" specifically honor the fallen tenorman. The former is notable for Rowles' unique solo, built on arpeggiated scales and the emotional sax and piano codas. The latter conjures the mood of West Coast swing. The rapport between Konitz and Rowles is elegant, the two embracing the melodic nuances of standards such as "Skylark", "You Are Too Beautiful" and "'Tis Autumn", as if the lyrics were embedded in their instruments. An exception is the title track that begins with a solo tenor improvisation, which segues into Lester Young's 1936 version of "Lady Be Good"—Konitz and Rowles (one whose first gigs was with Young) remembering Prez' solo in perfect unison.

Jimmy Giuffre returned to the recording studio for the first time in a decade in late 1971 (his only other recordings were live concert dates in Europe) for *Music for people, birds, butterflies & mosquitos*, leading a trio with Kiyoshi Tokunaga (bass) and Randy Kaye (drums, percussion), his then working trio. Giuffre had been developing a concept he dubbed "blues-based folk jazz" as well as modes of interplay that presaged free jazz, while also suggesting minimalism. Only four of the twelve tracks are longer than four minutes. The shorter tracks often consist of a minimalist, folksy melody or chant (two even include "chant" in the title). The album's longest piece, "Mosquito Dance" (which clocks in at 5:40) features Giuffre's flute (as do half of the tracks). "Dervish" is one of the album's more striking numbers, with Tokunaga slapping his strings for overtone effect as Giuffre's tenor swirls and Kaye's brushes rattle. The last track is genuinely climactic: "Feast Dance" features wailing, Middle Eastern clarinet undulations over arco bass, the bow adding percussion to the strings, while Kaye's cymbals shimmer.

For more info visit candidrecords.com

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Considerando
Ryan Keberle's Collectiv do Brasil (Alternate Side)
Shooting Star - Étoile Filante
Reverso (Alternate Side)
 by Keith Hoffman

When Whitworth University freshman Ryan Keberle was in a physics lab writing code he had a revelation. Months later he was 3,000 miles from hometown Spokane, WA, enrolled at the Manhattan School of Music, playing trombone under the tutelage of Steve Turre. Twenty-five years later—and now an eclectic and accomplished musician whose C.V. includes Maria Schneider, Darcy James Argue's Secret Society, Ryan Truesdell's Gil Evans Project, Dave Douglas, Joe Fiedler's Big Sackbut and many others—it can safely be said that Keberle made the right choice.

After a leap of faith like that, immersing himself in the culture and music of Brazil was easy. *Considerando* (honoring the great Brazilian composer, singer and guitarist Edu Lobo) is his second release with the Collectiv do Brasil, with Keberle and three leading lights of the São Paulo jazz scene: Felipe Silveira (piano), Felipe Brisola (bass) and Paulinho Vicente (drums). Keberle's lovely tone and fluidity, and his melodic sense, are perfectly suited to the beauty and complexity of Brazilian music, which like its American cousin in jazz, has its rhythmic roots in the African diaspora. Seven of the ten tunes are Lobo's, including the samba-

influenced opener "Zanzibar", perfectly illustrating the parallel rhythmic influences leading to both samba and second line. There is nothing quite as deep and moving as the Brazilian ballad. This record has three of them, two penned by Lobo ("Toada" and the title track) plus one by Vicente ("Be", which begins as a rhythmic ballad and evolves into something different altogether). All feature the leader's emotive communication and pianist Silveira's uncluttered, simple beauty.

Not content with encompassing the entire New World, Keberle has also released music with firm roots in the Old. *Shooting Star - Étoile Filante* is the fifth release from the chamber jazz unit Reverso that the trombonist co-leads with French pianist/composer Frank Woeste, and which includes French cellist Vincent Courtois. Jazz has a long and storied history of incorporating European classical elements, from Ellington and the Modern Jazz Quartet to Paul Winter and Oregon. Jazz composers also have a special affinity for the aesthetic and harmonic sense of French 20th century composers, especially Milhaud, Ravel, Debussy and Satie.

For their latest, *Reverso* chose as their muse Frenchwoman Lili Boulanger, who in her tragically short life produced a substantial *oeuvre* of delicate, strange beauty. The album's tunes are group originals, all informed by Reverso's love for and study of Boulanger. Woeste's "En Avant" is especially effective, building in a short time from a beautiful opening statement to a rollicking, wildly syncopated climax and then back to a gentle denouement. Also outstanding is the Keberle-penned opener, "La Muse". The trombonist and cellist share the melody (Keberle even sings a wordless section in harmony with Courtois), with Woeste's strong rhythmic underpinning driving the music forward.

These albums are both excellent additions to the already substantial and wide-ranging recorded work of Ryan Keberle, an unquestionably outstanding musician and composer.

For more info visit alternatesiderecords.weebly.com. Keberle's *All Ears Orchestra* is at Birdland Apr. 14. See Calendar.



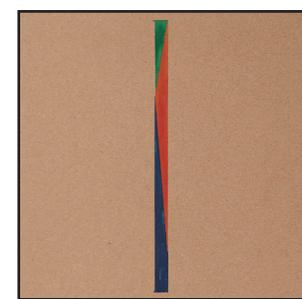
Outer, Inner, Secret
Terton (Tzadik)
 by Phil Freeman

Saxophonist Louie Belogenis has been a fixture on the New York scene since the early '90s, though his association with John Zorn goes back to the late '70s. He also played extensively with former Coltrane drummer Rashied Ali, first in the group Prima Materia and then as a duo and a trio with bassist Wilber Morris. He's performed with drummer Sunny Murray, and as part of the Flow Trio with bassist Joe Morris and drummer Charles Downs (fka Rashid Bakr).

Fundamentally, the tenor saxophonist is an ecstatic free jazz player somewhat in the vein of the late David S. Ware, though there's a deeply meditative side to his playing even at its most squalling—he's got a gentler, more down-to-earth spirit than is typical for a musician of the post-Ayler school. His style is made clear on *Rings of Saturn* (the 1999 duo with Ali) and the self-titled 2015 album by Blue Buddha (a quartet featuring trumpeter Dave Douglas, bassist Bill Laswell and drummer Tyshawn Sorey) that had the hushed feel of ritual music.

Terton is a new project for Belogenis, a trio featuring Trevor Dunn (bass) and Ryan Sawyer (drums). The music is largely improvised, but improvised by players who know each other well enough to achieve cohesion; none of the usual improv gambits ("1-2-3-go!"; "no, please, after you"; "I don't know, a blues, I guess?") are present here. On tenor, Belogenis' lines are drawn-out and gritty, while on soprano, he quacks and snake-dances. Dunn, playing upright throughout, is a strong presence, offering a considered second opinion rather than mere support, and Sawyer's drumming is full of clattering tom rolls, skittering snare and unexpected bells, a cross between Ali and Tony Oxley. There are raucous, eruptive moments, but they're short. For the most part, this trio is pursuing a deeper, calmer sort of rapture.

For more info visit tzadik.com. Terton's album release concert is at Columbia University's St. Paul's Chapel Apr. 16. See Calendar.



Bird's Eye
David Leon (Pyroclastic)
 by John Sharpe

Reedman David Leon has assembled an extraordinary trio for *Bird's Eye*, his second leadership outing following his assured debut release, *Aire De Agua* (Out Of Your Head). Joining him here are DoYeon Kim (gayagum, voice) and Lesley Mok (percussion), a member of Myra Melford's blue chip Fire and Water Quintet and in whose ensemble Leon plays (*The Living Collection*, 2023).

The leader establishes a singular group identity, which integrates aspects of jazz, Korean tradition, improv and microtonality into a program of ten compositions that almost inaugurate their own genre. But it is Kim's gayagum (Korean zither) that gives the date its distinctive character. In her hands, while the instrument sometimes retains its customary sonic signature conjuring a waft of exoticism to Western ears, it can also occupy the role of a bass or cello to lay down riffs, evoke the haunting strains of a pedal steel guitar or deliver a harp-like shimmer. Kim also sings on the episodic "A Night For Counting Stars", breathy and ethereal to begin, but building to anguished wails by the end. Mok fits in wonderfully: propulsive, attentive and timbrally aware. Her feature on "To Speak In Flowers" manifests as a tone poem of wooden clacks, gongs and cymbal strikes, until subsumed by a folksy alto/gayagum refrain.

Leon proves a supremely gifted player, able to effortlessly bend notes in unison with Kim, while also using the full range of the saxophone. Just listen to the unaccompanied soprano passage in "Nothing Urgent, Just Unfortunate", where he makes trills, quacks, murmurs and multiphonic flourishes all ingredients of a coherent musical statement. Not only in this instance, but such elements also frequently form part of the regular fabric of Leon's intricate charts—often built from repeated figures, whether spiraling phrases or staccato plosives, but always allowing space in which the crew can interact. Even the airy ballad "Palmetto", which closes proceedings, comes adorned with curlicues and flamboyant detail.

For more info visit pyroclasticrecords.com. Leon is at Barbes Apr. 4. See Calendar.

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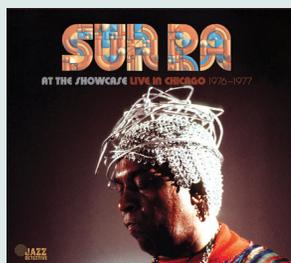
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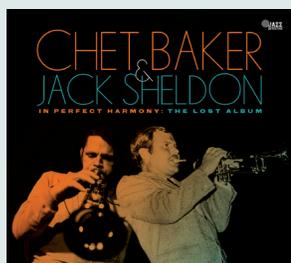


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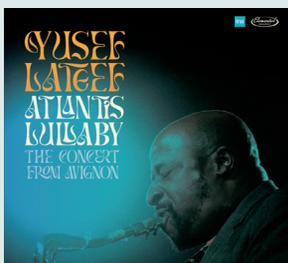
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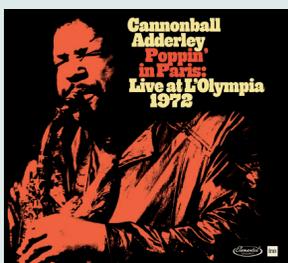
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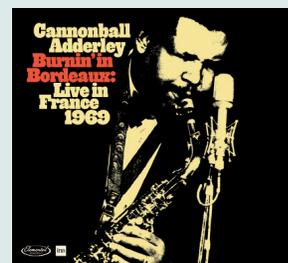
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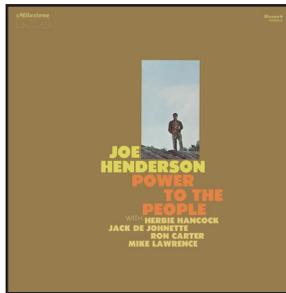
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Power to the People
Joe Henderson (Milestone-Craft Recordings)
by Phil Freeman

Tenor saxophonist Joe Henderson (who passed away at the age of 64 in 2001 and would have turned 87 this month) recorded five brilliant albums for Blue Note between 1963-66; the following year he would sign with the brand-new Milestone label and kept right on rolling with eight more albums for the label. On his second Milestone session, *Power to the People* (recorded and released in 1969, and recently given the 180-gram vinyl reissue treatment as part of Craft Recordings' "Jazz Dispensary Top Shelf Series"), he is joined by a top-shelf band: Herbie Hancock (piano, electric piano), Ron Carter (upright and electric bass), and Jack DeJohnette (drums), plus the somewhat forgotten Mike Lawrence (trumpet), who serves as an excellent foil for the leader, though only plays on the opener and the title track.

Hancock is key to the entire recording. His Fender Rhodes is a shimmering, reverberant cloud, bolstered by Carter's booming electric bass, while his acoustic piano clanks and clangs. The music can actually be divided into two general categories: the Rhodes-driven pieces, which simmer until they boil over, while the acoustic numbers swing hard. The seven selections start off with "Black Narcissus" (an effervescent ballad Henderson would name a whole album after a few years later), followed by a number of other memorable originals, including: "Afro-Centric" and the title track (two uptempo pieces with very late '60s titles, the latter on which Hancock takes a long electric solo); a re-recording of "Isotope" (originally from Henderson's *Inner Urge*, from 1964, one of the saxophonist's most forceful albums from his Blue Note catalog); Ron Carter's "Opus One-Point-Five"; and—following a swinging, bluesy rendition of the jazz standard "Lazy Afternoon"—album closer "Foresight and Afterthought", a totally improvised but introspective acoustic post-bop piece structured like a three-part suite.

For more info visit craftrecordings.com. "Ode for Joe: Celebrating the Music of Joe Henderson", featuring Ralph Moore, is at Smoke Apr. 17-21. See Calendar.



Indestructible
Ray Barretto (Fania-Craft Recordings)
by Tom Greenland

The breakup of Ray Barretto's Afro-Cuban orchestra in the early '70s was both a discouragement and inspiration, leading him to pick up the pieces with a new group of musicians with whom he recorded the jazz-leaning *The Other Road*, followed by the salsa-centric *Indestructible*. The latter (back in print on 180-gram blue vinyl, in time for its 50-year anniversary last year) reenergized the Brooklyn-born bandleader's career as *conguero*,

songwriter and producer. Its three trumpets-cum-flute front-line (played by Roberto Rodriguez, Joseph "Papy" Roman, Manny Duran and Art Webb, respectively) was a first in salsa instrumentation, packing a markedly treble-pitched punch. Vocalist Tito Allen, pianist Edy Martinez, bassist Julio Romero, *timbaleero* "Little" Ray Romero, *bongosero* Tony Fuentes and Barretto fill out the new orchestra. The arrangements sizzle and roil with spritely rhythmic modulations and dramatic shifts between full brass tutti and lithe, lean rhythm section breakdowns. The percussionists, panned left to right in the mix, interleave claves/shaker, conga, timbales and bongos/cowbell parts into loosely-locked accent patterns.

The group's remarkable collective agility is notably enhanced by Webb's ubiquitous flute, adding a fourth harmony to the horn section or improvising obligato parts that function as musical connective tissue. Martinez' piano makes similar connections with tight yet tensile two-handed montunos that provide rhythmic stability without becoming predictable. His rhapsodic solo on "Ay No" reveals a jazzier, more Ellingtonian, aspect to his musical personality. Improvisations are terse, typically inserted as responses to pre-composed orchestral calls. Two of the most ear-popping solos occur on the opening track, "El Hijo de Oblata", when Barretto's congas sprint off the starting blocks in a burst of speed, sustaining momentum in bursts and fits; and on the closing, title track, where Ray Romero's precipitous timbales sticks scoot headlong across the tuned toms.

Although Barretto would rise to even greater prominence as music director of the Fania All-Stars and as a prolific studio musician, *Indestructible* remains a testament to his remarkable talents. The legendary *conguero* would have celebrated his 95th birthday this month (he passed away in 2006 at age 76).

For more info visit craftrecordings.com



Being Guided By The Light
Mamiko Watanabe (JoJo)
by Marco Cangiano

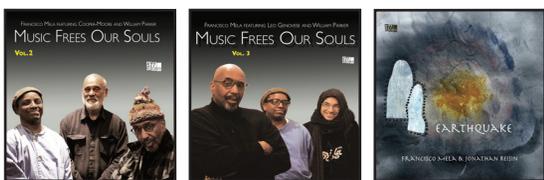
Mamiko Watanabe is a Japanese-born, Berklee-graduate pianist with an impressive resume. She has gained quite a few awards for piano and composition to date, including as a two-time semi-finalist at the Montreux Jazz Festival Solo Piano Competition (2002, 2003). Her style is grounded in a modern post-hard bop aesthetic, although it has evolved into a more personal dynamic since her 2005 debut album *One After the Other*. Her new release, *Being Guided By The Light*, is her fifth and her most personal, perhaps even spiritual, recording to date.

From the opening title track, Watanabe exerts a certain authority in leading this outfit as her own trio, even with the intimidating resumes of Santi Debriano (bass) and Billy Hart (drums). This leadership is a sign of maturity, further confirmed by Watanabe's consistency in choice between originals, including the bassist's quintessential poppish "Nigeria" (with an explosive solo by Hart), seldom-played standards and pearls such as John Hicks' "Pas de Trois". Jimmy Rowles' "The Peacocks" is interpreted at a deliberately slow pace with a lovely touch digging into the sheer beauty of the melody, much in the way Bill Evans and Stan Getz did together (*But Beautiful*, 1974). DeBriano

and Hart distill an almost allusive support, proving once again that less can indeed be more: the bassist's brief arco solo is a delight. The pace picks up with an effervescent version of Tadd Dameron's "The Scene is Clean". The leader's "Atomic Space" is the most esoteric, if not ethereal, tune, from the session, with the trio coming together as a unit through numerous twists and turns; it is the album's longest piece and suggests future avenues and potential for Watanabe's composing skills. After a hymn-like intro, McCoy Tyner's influence is felt in "My Grandfather's Clock", particularly in the unaccompanied central section, and the ensuing "Island Birdie", with its Caribbean feel, is enriched by another energetic Hart drum solo.

Oddly, the streaming version of the album concludes with an exhilarating solo effort, "The Music Game", which for some reason did not make the final album cut. It, like the rest of the album, is not to be missed.

For more info visit jojorecords.com. Watanabe is at Mezzrow Apr. 10. See Calendar.



Music Frees Our Souls, Vol. 2

Francisco Mela, Cooper-Moore, William Parker
(577 Records)

Music Frees Our Souls, Vol. 3

Francisco Mela, Leo Genovese, William Parker
(577 Records)

Earthquake

Francisco Mela/Jonathan Reisin (577 Records)
by Elijah Shiffer

Francisco Mela is a powerhouse drummer who has lent a relentless vitality to a wide variety of settings, both composed and improvised. As heard on these recent releases, he is particularly versatile in free-improv contexts. All three recent releases here show Mela's sensitive side; there is a lot of listening going on. His playing is always keyed into what his bandmates are doing—though he never sacrifices his trademark intensity.

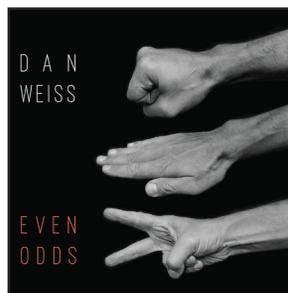
Music Frees Our Souls is a set of trio albums by Mela and bassist William Parker, each with a different pianist. The second volume features Cooper-Moore on piano, and in its two tracks (each over 20 minutes in length), these three seasoned improvisers explore a vast range of collective soundscapes. Cooper-Moore sets the pace with his focus on brief thematic cells, molding them into every possible combination as he repeats them. He can get crashy (always matched by Mela at his most bombastic), but even in climactic points, bold blocks of melody come peeking through. Parker is equally melodic throughout; the bass and piano lines help to hold the listener's attention in many stretches with no steady tempo. The start of the second track, "Mental Scenario", is riveting, with Cooper-Moore's gorgeous, almost Ellingtonian harmonies followed closely by Parker. Both tracks have an unusual dynamic profile: long sections of high energy punctuated by only brief quieter interludes before the trio dials things back up for the next chapter.

The pianist on *Music Frees Our Souls, Vol. 3* is Leo Genovese, a frequent collaborator of Mela's (the two have played together extensively with Esperanza Spalding). This album has an altogether different group sound from *Vol. 2*. Genovese, a much more textural improviser than Cooper-Moore, plays broad, abstract gestures with few directly repeated ideas. Mela is a bit more playful here, and Parker again anchors the trio with melodicism, but with so much abstraction that there are few aural handles to grasp. In more subdued sections it is difficult to decide which

instrument to focus on. Genovese even doubles on tenor saxophone on "Earth", the first of the album's three tracks; he keeps up a hard-blowing rawness even while playing "solo unison" with himself on piano. His tenor histrionics are cathartic, but this track arguably goes on a bit too long.

On *Earthquake*, Mela collaborates with up-and-coming saxophonist Jonathan Reisin. In this wide-open duo setting, both players get a lot of different sounds out of their instruments. Reisin presents a polished, light-colored sound on both tenor and soprano; his lines have a slippery wildness but never get too edgy. Mela is particularly exuberant here, often boiling over in solo passages. This is a tight duo, following each other in every switch of texture. Density and volume are often independent, especially in the nearly 27-minute title track, and some soft moments are much busier than the louder ones. This track is flanked by four shorter episodes, of which "Flourishing" is the most fascinating. Here Reisin and Mela begin with an intimate dialogue before the drums set up an effortless groove for the tenor to sail over. "Thunderclouds", a fitting final track, is four minutes of concentrated intensity, winding down only at the last possible moment.

For more info visit 577records.com. Mela is at Roulette with Mimi Chakarova and Kris Davis Apr. 5. Cooper-Moore is at The Stone at New School with Matt Motel Apr. 19. Genovese's *Chupacabra* is at Bar Lunático Apr. 25. Reisin is at Main Drag Music Apr. 24. See Calendar.



Even Odds
Dan Weiss (Cygnus)
by Thomas Conrad

Dan Weiss' *Even Odds* is a surprising, intriguing, challenging project. The surprises include the ensemble format, the personnel and the recording process. For his new band, Weiss added only alto saxophone and piano to his own drums. But not just any alto saxophone and piano. Miguel Zenón is one of the most decorated sax players in jazz on his instrument, and rarely appears as a sideman. Pianist Matt Mitchell is a major presence on New York's left-of-center jazz scene. But the news here is the recording process. While six of the twenty tracks are Weiss compositions that the trio plays "live," the others all involve a prerecorded drum part that Weiss laid down before the recording session. Weiss describes these drum parts as "composed, to varying degrees." Zenón and Mitchell overdubbed improvisations while listening to these parts.

This unusual approach took several forms. On three pairs of tracks, Weiss first provides his drum part alone, then follows it with the final version, including that part (mixed lower) plus the contributions of the saxophonist and pianist. On others, Weiss reverses the order. "Peculiar Paths of Self Importance" contains the full trio, but the following "Conversing with Stillness" strips away Weiss' drums midway. The other two players suddenly find themselves alone in space, free to wander together and dream. The leader's recording approach results in short tracks, some under a minute. His playing partners are such special improvisers that they often come up with striking, if necessarily abbreviated, responses to diverse drum stimuli. But some of the more traditional, full-length composed pieces are so strong they make you wish for more. ("Traditional" is a relative term with this band.) "The

Children of Uvalde", with only the three musicians, succeeds in rendering the emotional and spiritual devastation inflicted by the mass school shooting in Uvalde, TX, in 2022. Zenón and Mitchell proceed in solemn unison over the dark finality of Weiss' slow drum beats. It is a funeral procession bearing the weight of 21 coffins.

One of the miraculous paradoxes of art is that the portrayal of sadness and pain, when deep and true, can provide a path toward healing.

For more info visit cygnusrecordings.bandcamp.com. Weiss' album release concert is at The Jazz Gallery Apr. 30-May 1. See Calendar.

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4/16	Kieran Brown Quartet	10:30PM
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Quartet Music, Vol. 1: LuMiSong
Michaël Attias (Out Of Your Head)
Un Ruido de Agua
Nataniel Edelman Trio (Clean Feed)
Live at Sowieso
Jeff Platz, Michaël Attias, Meinrad Kneer,
Michael Griener (Modern Sounds Music)
by Ken Waxman

Busy on both sides of the Atlantic, Brooklyn alto saxophonist Michaël Attias has finally released *LuMiSong*, his first leadership date in seven years, with Santiago Leibson (keyboards), Matt Pavolka (bass) and Mark Ferber (drums). But he hasn't been necessarily quiet during this time period as two recently released Berlin-recording dates can attest: *Un Ruido de Agua* (with Argentinean pianist Nataniel Edelman and American bassist Michael Formanek) and *Live at Sowieso* (with U.S. guitarist Jeff Platz and Germans, bassist Meinrad Kneer and drummer Michael Griener). Each album follows an individual concept. *Un Ruido de Agua* contains languid, impressionistic tracks, while *Live at Sowieso*'s improvisations are rugged freeform.

LuMiSong embraces studio synthesis with live playing supplemented with samples, mixes and overdubs, some by cellist Christopher Hoffman. On "Hexway Liner", the cellist's swift stops fit organically among other textures, with Leibson's keyboard playing successively resembling honkytonk and bop asides while drums splash and reed tones flutter. Overdubbed multi-reed harmonies and cut-and-paste sonic variables confirm studio manipulation, although artificiality is avoided. This is especially true of "NME", projecting a ghostly calm intensified with hesitant key compression and resonating bass strings meeting overdubbed electrified keyboard tremolos and faux horn section riffs at varied tempos. Still the head is recapped.

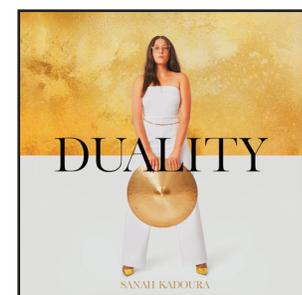
Un Ruido de Agua reflects some of this similar atmosphere, as tracks include sympathetic moods set up by Edelman's isolated key clusters and time suspension matched by Formanek's in-sync stops and pacing. As for Attias, from the beginning, and especially during "Un recuerdo nuevo", his trills and cursive extensions reflect Cool School moderation. Moreover, the pianist's formalism skirts overt prettiness due to Formanek's stentorian thrusts. Climax is a polyphonic blend of distinct voices. Simultaneously animated interludes confirm steel beneath the downy narratives as the bassist unveils *sul ponticello* bowing while Attias' propels mewling trills that ascend to sinewy squeaks. At points Edelman eschews measured pulses for keyboard clips and pedal point pressure. "Three Beats" is the best example. Piano pacing is challenged by thin reed peeps and bass pulses. Sprinkling light and dark notes from all frequencies, Edelman builds up to cascading glissandi, adding to Attias' straight-ahead expression until parallel lines come to a sudden stop.

The note bending and extended techniques missing from *Un Ruido de Agua* are prominent on *Live at Sowieso*. Attias has space to let loose. But while he puffs out circular vibrations, irregular trills and emphasized split tones, he never neglects ongoing communication. The guitarist's hard clangs and metallic twangs follow similar patterns, while bassist Kneer squeezes out a steady pulse as Griener's drums rumble. "Tethering" moves through varied tempos with an andante interlude emphasizing guitar plucks, bass strokes and shredding saxophone drones. From there it's a

return to linear motion with supple chiming bass, the drummer's press rolls and guitarist Platz' connective comping. Mixing multiphonics and moderation is most prominent on "Obliquity". As bass string jabs and strained reed vibrations introduce the sequence, warm contrapuntal guitar licks arise. Although cowbell clangs and bass string thumps preserve the continuum, Attias and Platz switch roles, with the guitarist projecting jagged runs and the saxophonist creating horizontal patterns. At midpoint the other players hit a groove, while the saxophonist vibrates altissimo split tones. Bowed bass lines move to a smooth conclusion.

Embedded within three sets of partners, Attias demonstrates his creative reflexes and how musical maturity allows him to propel each program to a unique end.

For more info visit michaelattias.bandcamp.com and cleanfeed-records.com. Michaël Attias Quartet is at Barbes Apr. 22. See Calendar.



Duality
Sanah Kadoura (s/r)
by Sophia Valera Heinecke

Duality, by Juno-nominated drummer and composer Sanah Kadoura, helps us to remember paradox is divine. This is not a work of juxtaposition but an album that asks us to reckon with dueling capacities that dwell inside us all: to plead for what we feel is right and remain stoic in the face of adversity, accept our possession of both anima and animus, to let comfort accompany unease. The album opens with a feeling of ascension leading into the second track, "The Seer, The Soarer", which includes a rousing drum breakdown that sonically evokes Kadoura's inspiration for the song: witnessing the world in all its contrasting truths to evolve the inner truth of the self. "This is not a normal jazz show," Kadoura clearly stated, not quite in the background but not in the foreground of the stage at her recent Dizzy's Club engagement (Mar. 7). There is an air of hospitality and giving of self even in this broader moment of harrowing duality in Kadoura's life: her album made *DownBeat's* Best of 2023 list as her family in Lebanon and Palestine continues to face heightened jeopardy.

Kadoura is very clear about what will and will not work for her, which attracts an incredible ensemble for both the recording and the live show last month. Everyone is happy to be in her presence, which is good since the album's themes, notably from the opening track "The Gemini's", get a literal whistle and nod from bassist Jon Michel as he packs up after laying it all out. He can't get the first riff out of his head. Live and on the album, Michel's presence and precision leave mouths agape as bass ripples out under Arcoiris Sandoval's galloping piano. On the recording, the duality feels more oriented towards gender, with the male and female voices audibly different, but united. In concert, Stacy Dillard's saxophone duos with vocal on the most captivating lines bring us to reckon with the unity and duality of humanity and the tools we need to connect, survive and express in the modern world.

Kadoura describes the incredible synchronicity of putting the album together: "one call to get the

musicians, one call to get the studio." At Dizzy's Club, she led in with hand work on the drum kit, feeling it out, watching the audience watching her explore. Special guest Parhām Haghghi engulfs the selection "Zaytoon" with emotion and hope along with the addition of his ethereal Farsi lyrics, which the recorded version of the song does not include. Equally involved in the crowd and the kit, Kadoura is full of awareness. She leads with intention and makes it count, denoting a soft acceptance of harsh realities but never relinquishing power, dancing in her seat as the show ended. In private afterwards, she shared that she did not set out to become a bandleader. She just wanted to drum, but discovered drums help us commune and call us together, whether in the club or in life, reminding us that if we are available to listen, that is what we need most to bring people together.

For more info visit sanahmusic.com



The Hard Way
Sexmob (Corbett vs. Dempsey)
by Kurt Gottschalk

Leave behind any preconceived notions about Fletcher Henderson and then dispel any held about the quartet Sexmob, who might be too funky to be a jazz band (and who *sometimes* spell their name as two words). Leave that to saxophonist Lou Donaldson to adjudicate. The Fletcher Henderson Orchestra gave rise to the Sun when one Herman Poole Blount left the organization to begin building his own Arkestra. Sexmob's been adding guests (e.g. keyboardist John Medeski, percussionist Mike Dillon, et al.) and exploring pianist Martin Denny's work, and music from James Bond and Fellini films, for a good little while. But put set expectations aside.

The Hard Way is a new ride. The album—a happy surprise after a few years away—is presumably, named for super-producer Scotty Hard (Scott Harding), who deepens the bass end, filled as usual by Tony Scherr. Hard produced earlier Sexmob albums (*Dime Grind Palace*, *Din of Inequity*, *Solid Sender*, *Sex Mob Does Bond*) and has done studio work for De La Soul, Vijay Iyer, Mike Ladd and

Medeski, Martin and Wood. For this encounter, he brings double bass and synth bass, electronic beats and sonic ambience—and what he brings to the fold is apparent from the opening track; named for the famed bandleader, "Fletcher Henderson" is, at seven and a half minutes, the longest track on the album.

That introductory track begins with a few quick processed beats, then a couple of descending lines from Steven Bernstein's trumpet and Briggan Krauss' alto saxophone, setting a theme. The rhythm and horns come together, pushed by drummer Kenny Wollesen, setting off like a train, with the slide-trumpet whistle announcing their departure. It's a fresh approach, while still honoring its dedicatee. Also aboard *The Hard Way* express are Medeski (with organ and Mellotron in tow), pianist Iyer and DJ Olive, bringing turntables, synths and more sonic atmosphere. The album is available as a digital download and in a smart LP edition with two more tracks on a 12" 45rpm (they're also included in the download). The physical maxi-single is a nice nod to the dance floor that Sexmob borrows a bit from. "Club Pythagorean" is built around Hard's balafon samples and imagines a cross-cultural nightlife of glitched West African rhythms, horn harmonies and psychedelic washes. The flip, "Dominion"—with DJ Olive stretching a big sonic canvas, dropping demonic laughs, looping horns and drums and pushing heavy dub reverberation—is a highlight of a 50-minute party. It's only a shame Sexmob didn't take full advantage of the 12" single format. "Dominion", in particular, with its abrupt stop, would have worked well as a bonus-beats remix.

For more info visit corbettvsdempsey.com. Sexmob is at Nublu Apr. 9-11. See Calendar.

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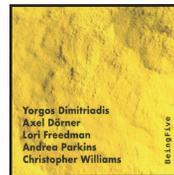
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Music Minus One

Die Enttäuschung (Two Nineteen)

Aphelia

Lina Allemano/Axel Dörner (Relative Pitch)

Being Five

Yorgos Dimitriadis, Axel Dörner, Lori Freedman,
Andrea Parkins, Christopher Williams

(Relative Pitch)
by John Sharpe

It's something of a shock to realize that German trumpeter Axel Dörner (b. April 26, 1964) will only be turning 60 this month. It seems as if he's been around for much longer than his years. Dörner has been such a ubiquitous figure on the Berlin scene and appears in countless collectives, as well as playing with the likes of the Globe Unity Orchestra, Sven-Åke Johansson, Ken Vandermark and Joshua Abrams. While his natural tendency veers towards the experimental end of the spectrum (he has developed an array of innovative techniques as can be heard on a string of solo releases), he is also notable for his slightly oblique input to more inside dates.

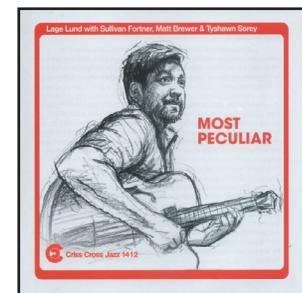
One of his longest running outlets is Die Enttäuschung ("the disappointment"), where he helms a front line unchanged since its inception 20 years ago with bass clarinetist Rudi Mahall. Completing the band is the super-flexible rhythm team of Jan Roder (bass) and Michael Griener (drums). It's clear that these musicians love the tradition (after all, they also tackled the entire Monk oeuvre under the moniker *Monk's Casino*, with pianist Alexander von Schlippenbach), but there's always a sting in the tail. Their eighth album *Music Minus One* presents 17 tracks packed with incident, even though only one breasts the six-minute mark. The cuts range from cheerful swing, often deconstructed with artful discontinuities, to something nearer contemporary classical practice. Each tune is distinguished by top-notch musicianship, canny solos and playful interaction, especially between Mahall's bass clarinet and Dörner's trumpet. Even though it's fairly obvious that Dörner knows his hard bop antecedents, he infuses everything with improv attitude. Serious fun.

Dörner dons his adventurous hat for *Aphelia*, where he's joined by another equally out-there trumpet practitioner, Lina Allemano, who splits her time between Toronto and Berlin. Yet, this studio recording includes not only duets, but also selections with multiple over-dubbed trumpets, creating a brass choir, sometimes bristling, sometimes droning. Attribution is impossible as both stretch the instrument's accepted parameters beyond breaking point. By naming the eight tracks after lesser-known objects in the solar system that circle around the sun, they serve notice of the otherworldly nature of much of this music. Conventional chops shine through on occasion (though rarely conventional phrasing), but more often the exchanges of timbre and texture recall chuntering locos, steam escaping a pressure cooker and electronic hums. That they can make this a gripping experience for listeners is testament to the responsive musicianship that goes into their adroit placement of sound.

The trumpeter sports the same headgear on *Being Five*, a 2022 session from the German capital, convened by Canadian bass clarinetist Lori Freedman, which also features Yorgos Dimitriadis (percussion), Andrea Parkins (accordion) and Christopher Williams (bass). Together the five

musicians generate constantly morphing sound worlds, comprising selfless individual contributions. That approach attains its apogee on "Miniatures", a sequence of ultra-concise vignettes linked by silent pauses, as much part of the kaleidoscopic fabric as the sounds. The extended techniques wielded by all involved are rendered yet more indeterminate by the electronics utilized by Dimitriadis, Dörner and Parkins, such that the question of who does what becomes irrelevant. Not that the trumpet is inaudible—its strident skitter and breathy smears can be readily discerned at times on "Amusic", a cut like its near namesake "Amusic Bis", which almost has a rhythmic dimension thanks to Williams' pizzicato and Dimitriadis' regular pulsation.

For more info visit axeldoerner.org, dieenttaeuschung.org and relativepitchrecords.com



Most Peculiar

Lage Lund Quartet (Criss Cross Jazz)

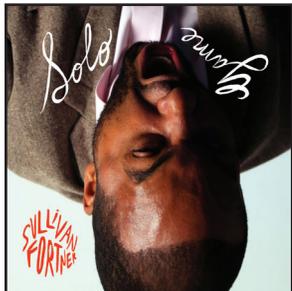
by Tom Greenland

Just as Andrés Segovia was first to champion acoustic guitar as a "legitimate" interpreter of the Western European classical canon, Norwegian Lage Lund was first to champion electric guitar in the hallowed halls of The Juilliard School of Music. His tone-print, produced by a combination of pick and fingers with sparingly applied sound processors (mostly reverb/delay, volume/sustain and graphic equalizer), is very different from that of the late Spanish maestro, yet shares a similar singing quality. This rich resonance is the cynosure of *Most Peculiar*, Lund's sixth Criss Cross release. The record features Sullivan Fortner (piano), Matt Brewer (bass) and Tyshawn Sorey (drums), and serves as a companion to 2019's *Terrible Animals* (also featuring Fortner and Sorey) in having an all-original set, matching album art and employing a similar approach to composition, improvisation and recording/mixing. Most of the compositions were written while Lund was homeschooling his two daughters in Skien, Norway during the COVID-19 pandemic: short, usually two-part, with relatively bare-boned themes, they are more suggestive than prescriptive. The recording, following a day of rehearsal, was completed in a single session, one or two takes per song—a practical methodology designed to foster spontaneity. The mixing is similar to the guitarist's work on *Animals* and on tenor saxophonist Melissa Aldana's just-released sophomore Blue Note album, appending various effects in post-production and adding an extra dimension in the emergent soundscape.

On *Most Peculiar*, Lund overdubs guitar parts of contrasting timbres, often using them to shade and shadow the themes or thicken the outros. Some of his most beautiful, Segovian passages, occur on "Stone Age", "Antarctica" and "Horses", where he applies plastic pick to nylon-string acoustic, and on "Circus Island", "Lost in Your Hometown" and "Bad Acrobat", where he churns out melodic triads in smooth, fast-flowing streams with occasional chromatic 'bumps' to keep things interesting; it's a restless rush of ideas spilling out and stumbling over themselves. Fortner is similarly ebullient, playing before and behind the shared pulse,

expressing himself in broad gestures with intricate textures, notes and phrases, skimming along effortlessly like an airplane's shadow crossing over land formations far below. Sorey's accompaniment is marvelous, especially his responses to Fortner's ambidextrous improvisations, wherein the trio (*sans* Lage) temporarily assumes a new identity. Brewer mostly functions like a tendon, connecting muscle to bone, but shows his tensile strength on "Horse", with bass-defying mechanics and mobility.

For more info visit crisscrossjazz.com. Lund is at Manhattan West Apr. 10 with Peter Bernstein, Dizzy's Club with Melissa Aldana Apr. 9-10 and The Jazz Gallery Apr. 12-13. See Calendar.



Solo Game
Sullivan Fortner (Artwork)
by Terrell K. Holmes

Pianist Sullivan Fortner has gained worldwide acclaim for his playing, notably with vocalist Cécile McLorin Salvant. *Solo Game* is an ambitious two-disc album that will place him even more prominently among the jazz vanguard. Album producer, pianist Fred Hersch, a fair to middlin' pianist himself (insert wink emoji here), challenged Fortner by insisting that there be only one take of each tune to discourage overthinking and to stimulate spontaneity—a gambit that has resulted in an assured, inspired work.

The solo pieces that comprise the first disc display Fortner's deftness and exploratory approach immediately with his rendering of Stevie Wonder's "Don't You Worry 'Bout a Thing". His ruminative introduction to the evergreen "I Didn't Know What Time It Was" uncovers sonorous treasures concealed in its contours. Repeated single notes on Randy Weston's optimistic "Congolese Children" vibrantly capture the simplicity of a child's world. Fortner tips his cap to Bill Evans on the bluesy waltz "I'm All Smiles". His quick-wittedness on "Invitation" will drop some jaws, as will his replication of blistering flourishes from Art Tatum's dazzling rendition of "Yesterdays", on "This Is New". A lovely version of Ellington's "Come Sunday" ends the disc with an amen.

The second disc, *Game*, is a different kind of solo venture. Fortner plays various instruments himself, most of which are electronically enhanced. It makes sense, then, that the Latin-charged percussive computerized riot, "It's A Game", leads off. The ominous-sounding electronic single notes and eerie vocalizing on "Snakes and Ladders" sound like an introduction to an infernal nursery rhyme. The organ sermon, "King's Table", is a *tour de force* that has Fortner's most impassioned and powerful playing. The archaic pops and hisses on the straight-ahead piano piece "Stag" comment ironically on the relationship between the two discs and, perhaps, perceptions of the current relevance of classic jazz. "Cross and Circle" is a smooth jazz blueprint with textbook synths and vocals, and album closer "Valse du petit chien" is a vivacious post-modern riff on Chopin's "Minute Waltz".

Fortner's fluency and creativity are beyond question. His formidable harmonic sophistication, facility with internal dialogue and skill in making

swift and flawless melodic transitions might be matched but certainly not surpassed. *Solo Game* is a masterful blend of styles by one of our finest and most gifted jazz pianists.

For more info visit ffm.to/sfsologame. Fortner is at 92NY with Cécile McLorin Salvant Apr. 13. See Calendar.



Live at Ronnie Scott's, 1964
Johnny Griffin (Gearbox)
by Jason Gross

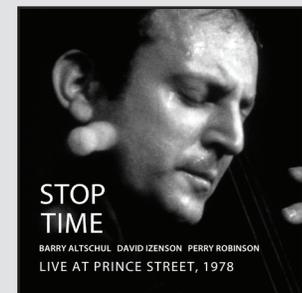
By the time he moved to Europe—just before this previously unheard date from the storied U.K. jazz venue Ronnie Scott's—Johnny Griffin's tenor had already made an impression on Art Blakey, Lionel Hampton and Thelonious Monk, as he recorded and toured with all of them, among many others. This now-historic recording, *Live at Ronnie Scott's, 1964* (released as a 3-sided deluxe double-LP on 180-gram vinyl), chronicles a turning point in the tenor saxophonist's career, pairing him with the club's impressive house band, which included pianist Stan Tracey (later famous for his *Jazz Suite* soundtrack), bassist Malcolm Cecil (who would become a pioneering synthesizer player) and drummer Jackie Dougan.

While "The Girl Next Door" started out as a dreamy pop vocal showcase for the likes of Judy Garland and Frank Sinatra, Griffin (whose 96th birthday would be this month) respectfully rolls through the melody before stretching it out to wilder places for the first six minutes. Tracey then lays down a sweet, sympathetic solo which hammers into modal territory, allowing Cecil to dance around the theme before the tenor saxophonist returns for a soaring finale. From there, it's pedal-to-the-metal time with a 21-plus minute take of "(Back Home Again In) Indiana", which manages to even outpace more raucous versions, such as those by Bud Powell and Louis Armstrong. For a stunning nine minutes, Griffin leads off in such fiery, high-speed fashion that you might be more out of breath than he is just by listening; by comparison, the elegant rhythm section's middle segment is a chance for the listener (and maybe Griffin, too) to have a breather before the leader comes back roaring in at a breakneck pace for the last five minutes, Dougan ending with an extended series of resounding rolls. By comparison, Griffin's "Blues in Two" is an enjoyable R&B-inflected piece (given not quite as extraordinary as the numbers that precede it), though excitement builds as the drummer chases after the tenor saxophonist a few minutes in. The closer is an ultra-brief take on Miles Davis' "The Theme", taken at high speed and making one wish that there had been more. In all, this mid-'60s set is a vivid reminder of Griffin's hallmarks: stunning range and versatility.

The tenor saxophonist's career would stretch on for several more decades, including working again with Monk as well as Wes Montgomery, Nat Adderley, Horace Parlan, Martial Solal and many others, performing right up to the time that he died in 2008, including a return to Ronnie Scott's (*Live at Ronnie Scott's, In+Out*), at age 80.

For more info visit gearboxrecords.com

UNEARTHED GEM



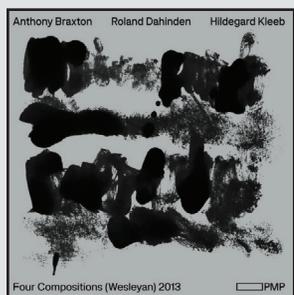
Stop Time (Live at Prince Street, 1978)
Barry Altschul/David Izenzon/Perry Robinson
(NoBusiness)
by Stuart Broomer

There are few sounds as heartening as a lost recording by a previously unknown band possessed of collective and individual brilliance. This 45-year-old tape is an exceptional showcase for an under-recognized master, clarinetist Perry Robinson (who passed away just over 5 years ago at age 80). He's heard here in *Stop Time (Live at Prince Street, 1978)* in an ideal context with as gifted a drums/bass pairing as one could hope for in Barry Altschul and David Izenzon (whose last name is unfortunately misspelled as "Izenzon" on the release), matching and stimulating Robinson, resulting in some of his more extended improvisations on record. The project hardly sounds like a trio at all, often suggesting a much larger band. Altschul sometimes drives as much time as two good drummers might (consider his contemporaneous work with his own trios and Anthony Braxton) while Izenzon, from his first appearance with Ornette Coleman, sounded like Scott LaFaro's most conscientious successor. Robinson was both a technical master and musical anarchist of the first order, covering klezmer to chaos (this writer first heard him holding his own ground in a Sunny Murray nonet with saxophonists Marion Brown, Bennie Maupin and Charles Tyler). His solos are a dance between virtuosity and squall, his lowest register suggesting the abrasive honk of an alto clarinet while his lines shoot between registers, timbres and moods with hints of the aleatoric, at times suggesting Eric Dolphy had he emphasized soprano rather than bass clarinet.

The recently-turned 81-year-old Altschul (the surviving member of this trio), who came across the tape, can't recall them ever rehearsing tunes, and liner-note author and co-producer Ed Hazell wonders if any of the themes are compositions recorded elsewhere, welcoming input from any listener who might spot a composition. I can't assist, though it sounds at times like individuals are developing touchstones; thus, the relatively brief "Untitled II" is distinctly Izenzon's lamentation, a keening melody that he develops sufficiently to suggest a string section. Elsewhere, the drummer initiates compound Latin rhythms at various points, connecting or inviting multiple perspectives. Clarinetist Robinson, for his part, caps off the album with a 10-minute passage on the 20-minute "Untitled IV" that travels from Marrakech to New Orleans, seems to reference "Tennessee Waltz" and "Ramblin'", and eventually connects blues approaches from Johnny Dodds to Ornette Coleman. The cumulative effect of the three musicians is as impressive as some great saxophonists' minimalist trios, just as virtuosic but more egalitarian too, with Robinson's thinner, higher, clarinet lines enhancing the almost orchestral breadth of his partners.

For more info visit nobusinessrecords.com. Barry Altschul is at The Stone at New School with Jon Irabagon Apr. 26. See Calendar.

BOXED SET



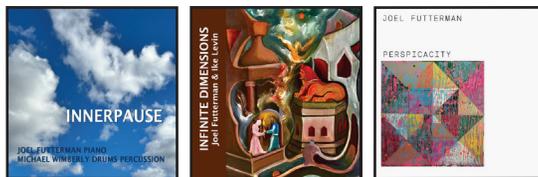
Four Compositions (Wesleyan) 2013
Anthony Braxton, Roland Dahinden,
Hildegard Kleeb (Prague Music Platform)
 by Kurt Gottschalk

Anthony Braxton was slow to bring electronics into his compositions even though he'd performed in the '70s with Richard Teitelbaum and Bob Ostertag who both used computer-generated sounds in their work. But it wasn't until the early 2000s that Braxton took these tools into his own hands. The resulting interface has been fascinating, if only occasional. He doesn't try to simulate familiar sounds but lets the machine, operating independently, perform in its mechanistic voice of prolonged, wavering tones, deep pulses and metallic scrapes.

It had been only a handful of years spent with Supercollider processing when Braxton convened the sessions documented on *Four Compositions (Wesleyan) 2013*. On these four pieces—incorporating eight source compositions that leave generous room for interpretation and improvisation—Braxton and computer are joined by Roland Dahinden (trombone) and Hildegard Kleeb (piano) in an ever-shifting triangle-cum-parallelogram. The three musicians play from different scores but follow common graphic suggestions (painted brushstrokes by the Czech artist Vladimir 518) for approaches to their improvisations. Braxton's Falling River Music system, employed here, relies on the musicians to discover a structure as they're playing. Successfully finding a common coherence seems to be the goal. It requires significant empathy and group-think, something these three players find quite adeptly. Swiss spouses Dahinden and Kleeb had established considerable history together, and already had recorded in trio with Braxton (Roland Dahinden Trios, *Naima*, 1997) when these sessions were recorded at Wesleyan University in 2013. Kleeb had worked in other Braxton ensembles when she was a visiting scholar at Wesleyan University during Braxton's tenure there and had recorded a four-disc set of Braxton's piano compositions: *Piano Music (Notated) 1968-1988*, released in 1996.

The generally (certainly not always!) monophonic trombone and saxophone blend well with the electronic tones, often generating spontaneous concerti featuring Kleeb. The pianist has given premieres to works by John Cage, Alvin Lucier, James Tenney and Christian Wolff (among many others) and is well adept at traversing such topographies as Braxton likes to chart. Her playing, and the recording of it, are just remarkable. The three hours and forty minutes contained within this set—a laudable first release for the fledgling Prague Music Platform imprint—are less dense than much of Braxton's work of recent decades, but no less intense, perplexing and mesmerizing.

For more info visit praguemusicplatform.com. Braxton is at *Le Poisson Rouge* Apr. 16. See *Calendar*.



Innerpause
 Joel Futterman/Michael Wimberly (JDF)
Infinite Dimensions
 Joel Futterman/Ike Levin
 (Charles Lester Music/JDF)
Perspicacity
 Joel Futterman (Soul City Sounds)
 by John Sharpe

While grounded in traditional and classical study, pianist Joel Futterman quickly graduated to freer means of expression in a career largely pursued out of the limelight, having moved to Virginia from his native Chicago back in 1972. But that hasn't held him back as he has followed his muse with stellar collaborators such as saxophonists Jimmy Lyons, Joseph Jarman and Kidd Jordan, as well as alone. Celebrating his 78th birthday this month (b. April 30, 1946), he has amassed a discography that numbers over 75 entries, showcasing a style in which his imaginative atonal discourse, independence of movement between hands and affection for older styles are given full rein.

Piano/drum duets have become a classic free jazz trope ever since Don Pullen and Milford Graves' iconoclastic *Nommo* (SRP, 1966). Futterman too has utilized the form, previously in tandem with the likes of Alvin Fielder, Steve Hirsh and Avreeayl Ra, and now with New York stickman Michael Wimberly. *Innerpause* presents two extended improvisations from a 2023 studio encounter. Wimberly establishes himself as a sensitive accompanist, not in the sense that he holds back, more that he carefully tracks Futterman's trajectory, taking care not to crowd the sonic space. That's especially the case on "Part 1" where the bounce and drive of his malleted tattoo recalls the great Ed Blackwell. The pauses of the title are a recurring element, allowing moments of reflection between Futterman's dancing staccato, resounding storm and unfettered skittering. "Part 2" contains further passages of fury as well as rhapsodic high drama, but is more conversational with Wimberly foregrounding snare and cymbal chatter. It's instant composing at its best.

Tenor saxophonist Ike Levin has been a regular sparring partner for Futterman for over two decades: *Infinite Dimensions* is their 15th album together. On the first of two lengthy inventions, they indulge in energetic, fast-moving repartee in which Levin proves equal to all of his partner's gambits, drawing on a litany of falsetto squeals, gruff middle register runs and reiterated figures, often in a throaty searching Trane-like tone. The pianist feeds him a rapid succession of rhythmic material, at the same time maintaining a thunderous bottom end rumble, which sporadically erupts. This approach offers a particularly pleasing combination when juxtaposed against Levin's ripe cries. At the outset, "Part 2" resets the dial, as Futterman simultaneously balances dark chords with shrill flute, before his palette warms to coax melodic rejoinders from Levin. Thereafter, they morph between helter-skelter interplay and rubato swirl, in a display of emotional volatility.

Futterman's debut release, *Cafeteria* (JDF, 1979), was an unaccompanied excursion—and it's a format he has returned to repeatedly, with some 20 albums to date. However, he continues to find worthwhile avenues to explore, as his latest outing *Perspicacity*, testifies. It comprises five spontaneously-generated pieces that afford light and shade at the macro, as well as micro, scale. Thus his tightly-coiled flurries of clipped notes expand into thickly-voiced legato streams on "Part 1" and "Part 3", in contrast to a

Monk-ish ballad distinguished by a string of dazzling glissandos between a stride, evoking a bass pivot on "Part 2". Throughout, Futterman celebrates the detours as much as the destination with a panoply of digressions, from gospel-infused lyricism to blues inflections, low-pitched vamps and post-Cecil Taylor angularity, which make listening an entertaining as well as immersive experience.

For more info visit joelfutterman.com, charleslestermusic.com and soulcitysounds.bandcamp.com



You And The Night
 Steve Ash (Cellar Music)
 by Marilyn Lester

Pianist Steve Ash has declared that for him, the trio is the ultimate format for creative expression. In *You And The Night* that proposition is well-supported. Ash is basically a traditional player, a melodist with an airy touch and enough creative ideas to support engaging improvisation. He'd be equally at home in a hotel piano lounge as in a jazz room. For his new release, the pianist partners on this trio project with Harvie S (bass) and Alvester Garnett (drums), providing nuanced and mostly background rhythm. Recorded by the bassist in Ash's New Jersey living room, it makes for an organic sound in which the three players share an empathic link of musical interplay. The one deficit of this venture: the bass sounds muted, though still present enough to be effective.

The album's eight tracks are standards—jazz and American Songbook—all solidly and pleasantly delivered, mostly in a gentle uptempo. "For Heaven's Sake", the Meyer/Bretton/Edwards standard, features the ballad's intended lushness and lyricism front and center. A bass bonus comes with a call-and-response on McCoy Tyner's "Effendi", while the harmonic structure leaves room for the leader to stretch out and play his most improvisationally on the album. The synergy of the three musicians most effectively comes to the fore here; with a little more creative freedom than on the tighter structures of the other selections, Ash, Harvie S and Garnett are in a swiny groove, which is similarly replicated on Charlie Parker's "Cheryl". There's fun to be found in "Una Noche Con Francis" (Bud Powell's homage to Francis Paudras): with its joyful Afro-Cuban calypso rhythm, the temptation to get up and dance is almost irresistible. The quick tempo also showcases Ash's flexibility on the keys and gives Garnett a chance to show his chops on the kit in a splendid spotlight that's much too short. Admirably, in the almost boundless world of Ellingtonia, Ash selected a tune not often heard with "I'm Just A Lucky So-And-So". Ellington was exceedingly fond of the blues (this number reflects that love), and Ash and the trio perfectly capture the jaunty, hipster mood of the piece. Payout of Wayne Shorter's "United" also gives a delightful, but seldom heard tune, a voice.

For a bright, clear and "real" sound, *You And The Night* offers lovers of piano trio music, especially performed in a traditional mode, a sweet and satisfying listening experience.

For more info visit cellarlive.com. Ash is at *Don't Tell Mama* Apr. 13, and *Smalls* with Ryo Sasaki Apr. 7 and 28. See *Calendar*.

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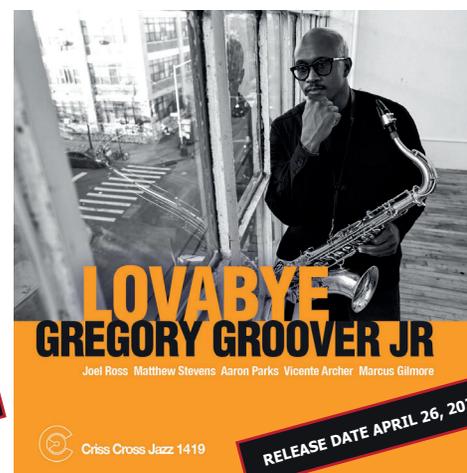
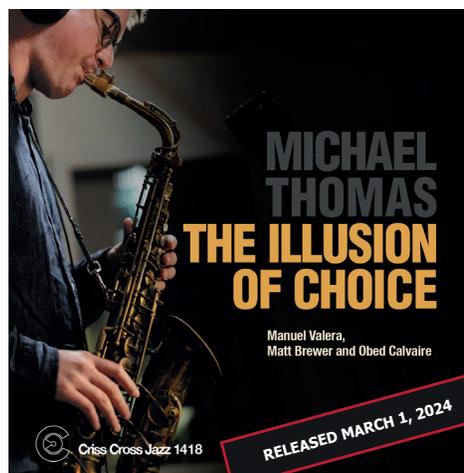
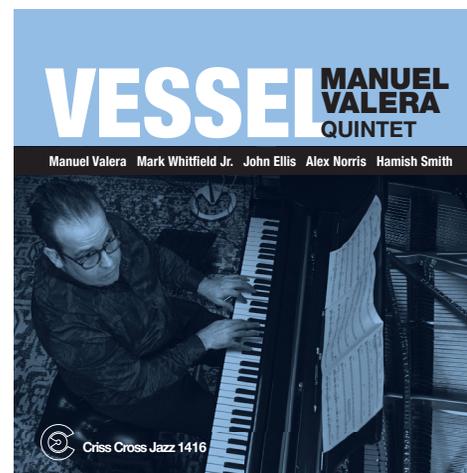
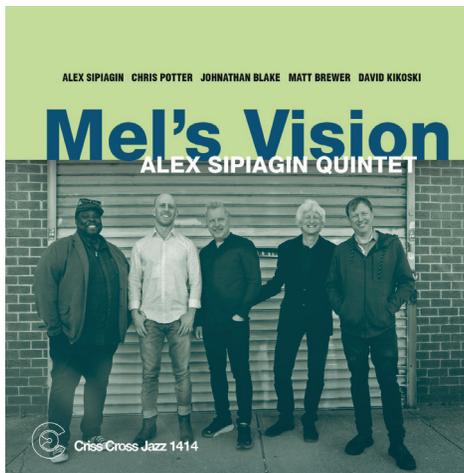
TROY ROBERTS
GREEN LIGHTS

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Criss Cross Jazz latest / upcoming releases



ON SCREEN



Omar Sosa's 88 Well-Tuned Drums
Directed by Soren Sorensen (Otá Records)
by Paul Gaita

There is much to be said about Omar Sosa, and the documentary *Omar Sosa's 88 Well-Tuned Drums* (now available on VOD). Director Soren Sorensen addresses nearly every aspect of the Grammy-winning composer and jazz pianist's life and art in sprawling, animated (both literally and figuratively), appropriately soulful terms. Sorensen begins in Sosa's present, as a hard-working and oft-touring musician, and works his way back to his past: Sosa's upbringing in Cuba, where his classical training in percussion led to his pointillist approach to piano (and gives the film its title); the dichotomy of his formative years as part of Cuban vocalist Xiomara Laugart's band; the various elements that formed his unique sound (everything from Afro-Cuban rhythms, American funk and, as 'Soundcheck' host John Schaefer says in the film, post-classical constructs); and his collaborations with musicians who travel similarly eclectic paths, from Senegalese kora player Seckou Keita, Indian tablas player/drummer/percussionist Trilok Gurtu, Puerto Rican Weather Report percussionist Manolo Badrena and Italian trumpeter Paolo Fresu. Above all of this is Sosa himself, a lively figure whose candid observations are frequently detailed in vocalized rhythms that underscore the idea that music is alive and electric under his skin.

Sorensen, who co-produced *88 Well-Tuned Drums* with the pianist's manager, Scott Price, echoes his subject's exploratory nature by employing different visual styles to tell the story. Archival video and audio bump alongside lo-fi animation and a framing device involving a fable about the *orisha* Elegua, a trickster figure in Latin American and Yoruban religions, who connects the human and divine worlds in various ways. Some of these choices are effective, while others are less so: the folk tale is spread so thinly across the film that the impact of its conclusion is lessened. The film works best when it sidesteps its artistic ambitions and puts Sosa's music in the spotlight. He is a captivating figure in both conversation and performance, the latter of which can be both thunderous (as glimpsed in a performance at Helsinki Club Hudson that suddenly blooms into a dance party), and elegantly sparse, like his duet with Fresu that floats on small but complex piano measures and the trumpeter's astonishing breath control.

As a film on a singular musician, *88 Well-Tuned Drums* offers a thorough look at its subject's life and offers plenty of testimony to his talents from the likes of Chucho Valdés, John Santos and others. As a showcase for Sosa's music, the film has the good sense to step back and let the man play.

For more info go to omarsosa.com. Sosa is at Birdland Apr. 9-13. See Calendar.



Duke At His Very Best
(The Jimmy Blanton-Billy Strayhorn-Ben Webster Sessions): *Legendary Works 1940-1942*
Duke Ellington (Fremaux & Associates)
by Marilyn Lester

Exact figures may vary according to sources, but it's widely acknowledged that Duke Ellington, one of America's greatest composers and music legends, wrote about 3,000 compositions credited to himself. *Duke At His Very Best* is the latest release to peck away at this vast legacy. It's a glorious feast of musical selections, wisely chosen for variety, mirroring the many parts of Duke and his ethos. With 94 tunes total, this beautifully-presented 4-CD set cuts a wide swath through the Ellington catalog at a specific point in time, the two years (1940-42) in which the Duke Ellington Orchestra (DEO) had come to be known as "The Blanton-Webster Band." During this period, the new additions of pianist-arranger-composer Billy Strayhorn and revolutionary bassist Jimmie (note: correct spelling) Blanton to the roster, along with the mighty tenor saxophone of Ben Webster, created a sound that many agree was the bandleader's finest, never really replicated thereafter (despite all of the top-tier performers on the bandstand then and to come). This exalted triumverate was in the company of the likes of Johnny Hodges (alto), Harry Carney (baritone), Juan Tizol (trombone), Barney Bigard (clarinet, tenor), Ray Nance (trumpet, violin) and many other soon-to-be legends, and all virtuosos in their own right. What's more, Duke composed with each band member in mind. The results were tailored compositions, realized in Ellington's genius for arranging.

Eighty-two of the tracks are direct transfers from 78rpm masters; the others from secondary analog sources. A minimum of filtering was decided upon to convey the dynamic range and musicality of the DEO. Careful listening reveals some small degree of surface noise and slight occasional distortion, technicalities of small consequence for listening enjoyment. Notably, it was during this era that two other historic events in Ellington history took place: the November 1940 live recording of the band in the Crystal Ballroom at Fargo, ND; and the 1941 creation of the revue *Jump for Joy*, which had a run at Los Angeles' Mayan Theater. About racial matters, Ellington always claimed what he had to say about civil rights was contained in his music. In *Jump for Joy*, that point was addressed in a production that he called his "first social significance show." Featured here and from the show are the swinging title song, the bluesy "Rocks in My Bed" (sung by mainstay vocalist Ivie Anderson) and the quirky "Bli-Blip" (with Blanton shining forth). There are also many standards written by others of the Great American Songbook. Unlike today, bands in the '20s, '30s and '40s played for dancing, not concertizing; hence, the set lists were often varied in authorship. Among the non-duc tunes are the 1940 hit "Flamingo" (voiced by Herb Jeffries); it's a great window into the DEO as a "backing band," a function honed when Anderson joined the roster in 1931 (she left in 1942 for health reasons).

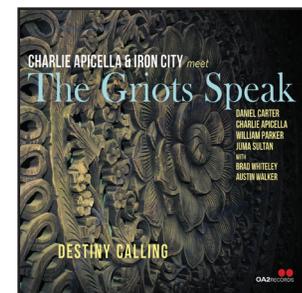
Features written by band members abound: there are the Latin rhythms of Tizol's "Perdido" and "Moon Over Cuba" and a few Mercer Ellington composed during the 1941 ASCAP boycott when Duke's

composing hands were tied. "Jumpin Punkins" (with short features for drummer Sonny Greer) and "Things Ain't What They Used to Be" resulted, although some Ellington scholars detect the strong hand of Strayhorn in both. Cornetist Rex Stewart brought Duke the melodic riff that became "Morning Glory" and so the number was arranged for him (although this rendition appears to be the only recorded version of it). And, of course, as to Strayhorn, his own catalog is replete with masterworks, many of which are featured on this set. Considering that this output of Strayhorn's was created in the course of only a few years, the feat is amazing. Among these works is the now iconic "Take the 'A' Train", in its finest version, which became the DEO's theme song. There's also the well-known "Chelsea Bridge", as well as "Raincheck" and "My Little Brown Book".

The work of Ellington himself represents a plethora of fascinating origins. Many of the big hits were instrumentals that lyricists took hold of after the fact. "Sentimental Lady", with the irreplaceable Hodges' alto solo, became "I Didn't Know About You". "Concerto for Cootie" (written for trumpeter Cootie Williams) transformed into "Do Nothing Till You Hear From Me". Like many jazz composers, Ellington was into contrafacts (way before the beboppers jumped on that bandwagon). The jumpy "Cottontail" was based on the chord changes of George Gershwin's "I Got Rhythm". In fact, a large chunk of Ellington's genius was his constant evolution of composing and often reinventing older material. "Sepia Panorama", begun by Strayhorn, based on "Tuxedo Junction", and abandoned by him, was completed by Duke as a vehicle for Webster; the tenor saxophonist, who particularly excelled on ballads, is also in the limelight on "All Too Soon". And along with the evergreens, such as "Sophisticated Lady", are a wealth of much lesser-known works, such as "The Giddybug Gallop" and "That's the Blues, Old Man". With such an abundance of Ellington, as this collection offers, there is also the opportunity to listen carefully to his piano skills. Duke is often underappreciated as a pianist, and that's a tragedy. His artistry ranks among the best, especially if you've heard him play stride—breathtaking.

More than a work of history and a snapshot in time, *Duke At His Very Best* presents work that's as vital and relevant now as when originally recorded all those many decades ago. Like all greats in their fields, Ellington is immortal.

For more info visit fremaux.com. Ellington 125th birthday tributes are at Harlem Stage Gatehouse with "Pianos for Duke Reimagined" Apr. 26-27 and Dizzy's Club with Ayn Inerto Jazz Orchestra Apr. 29. See Calendar.



Destiny Calling
Charlie Apicella & Iron City meet The Griots Speak
(OA2)
by Marco Cangiano

By merging the soulful Iron City trio with The Griots Speak quartet he founded in 2022, Charlie Apicella has created one of the most original outfits on today's scene. The guitarist has established himself as one of the key interpreters of the guitar-organ-drums trio tradition. A devotee of Pat Martino and Yusef Lateef (particularly with regards to the latter's composing), Archie Shepp, B.B. King and Jimi Hendrix, Apicella

has blended these influences into a unique free-, post-rhythm-and-blues style. The addition of '70s NYC loft scene veterans—bassist William Parker, percussionist Juma Sultan (who played extensively with Hendrix, including at Woodstock in 1969) and multi-instrumentalist Daniel Carter—plus Iron City organist Brad Whiteley and drummer Austin Walker, has here produced a musical palette that goes back to Miles Davis' early electric period, Hendrix' *Electric Ladyland* and late-era Grant Green.

Against this background, the music is surprisingly soft, almost contemplative, yet exciting, with the nine pieces flowing in a unified groove. From the start of "As the Sun Rises" (Carter's bass clarinet reminiscent of Davis' "Pharaoh's Dance" from *Bitches Brew*), to the ensuing "Titan vs Sphynx" (with its Weather Report feel, thanks to Carter's soprano playing in homage to Wayne Shorter), the effect is suite-like. Carter's reeds and Whiteley's organ blend well over the multi-layered rhythmic pattern laid out by the bassists and various percussion, Apicella John McLaughlin-like in his approach. "Juma Speaks" follows seamlessly while continuing the reeds/organ dialogue, interspersed with the leader's clever chordal punctuations. Carter (on trumpet) adds to the depth of the music with broad strokes à la Wadada Leo Smith in "We Are All Here in Spirit". A guitar riff introduces and supports "I Heard in Passing", along with Parker (on piano) and Carter (on pocket trumpet), against the freely improvised collective. Returning to bass, Parker sets the tone for "If You Know" by providing a hypnotic anchor over which Carter (on flute) floats, before his languid tenor saxophone feature on "Where Do You Find These People". Carter's versatility across all instruments is mind-boggling and provides an overall valuable asset through the course of the entire album.

The adventurous *Destiny Calling* is an enjoyable listen of universal music which points back into the future.

For more info visit originarts.com. Apicella is at Nublu as part of Cadence Magazine Fest Apr. 11 and Arthur's Tavern Apr. 28. See Calendar.



Standards
Yotam Silberstein (JoJo)
by Ken Dryden

Yotam Silberstein has blossomed as a guitarist in recent years with each new recording. The Israeli native is a skilled bop interpreter, his musical palette not only drawing from his homeland, but South America and North Africa as well. Joined by veteran bassist John Patitucci (who utilizes the guitarist in his small group) and master drummer Billy Hart, in *Standards*, Silberstein has put together a varied playlist that ranges from light classical to popular standards, classic jazz compositions and a Brazilian gem infrequently recorded by jazz artists.

Leroy Anderson was known for his light classical fare (often not exceeding two or three minutes in length) such as the Cuban-flavored "Serenata". Silberstein transforms it into a straight-ahead swinger with his playful approach, supported by Patitucci's inventive bass line and Hart's driving percussion. Brazilian guitarist Nelson Cavaquinho penned the gorgeous samba "Beija-Flor" and the late guitarist Jim Hall fell in love with it, recording it on several of his albums. Here, Silberstein's lyrical treatment is wide open and understated, no doubt influenced to a degree by Hall's terrific use of space, though he reveals new facets within it and without losing sight of its sense of desire. "If I Loved You" was written by Rodgers and Hammerstein for the musical *Carousel* and the guitarist embraces its character by playing it slow and allowing the song's message to be conveyed even without the benefit of hearing the

lyric. The leader's skill as an improviser is best heard in his interpretation of Tommy Flanagan's calypso "Eclypso", an overlooked tune that certainly deserves to be a jazz standard. Patitucci's solo and Hart's marvelous breaks add to its appeal. Miles Davis' "Little Willie Leaps" is an intricate bop vehicle that opens with a delightful octave unison played by the leader and bassist, while the engaging interplay in the body of the arrangement provides ample fireworks. The subtle bossa nova setting of "Stella by Starlight" provides a suitable conclusion to the outstanding session. As a bonus, octogenarian tenor saxophonist George Coleman is added for two songs, providing a soulful touch to Joe Sample's roller coaster bop gem "Lo Joe", and a gritty element to the ballad "Never Let Me Go", which keeps the standard from being overly sentimental.

For more info visit jojorecords.com. Silberstein's album release concerts are at The Django Apr. 4 and Zinc Bar Apr. 9. See Calendar.



A Strange Celestial Road with Ahmed Abdullah
Saturday April 13th 7:00 pm
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GLOBE UNITY



Alla Mina Kompisar
Orkester Omnitonal
Den Sämsta Lösningen Av Alla
Per "Texas" Johansson (Moserobie)
by Daniel A. Brown

For this month's Globe Unity, we turn our attention to Swedish reedsman Per "Texas" Johansson (who recently celebrated his 55th birthday). Since the late '80s, Johansson has appeared on a variety of albums documenting his worthy blend of DIY sensibilities—a savvy merger of jazz and contemporary classical music, and a nuanced approach to various woodwinds, including clarinet and saxophone, as well as oboe and flute. After honing his chops as a sideman with notables including pianist/vibraphonist Thore Swanerud, vocalist Lina Nyberg and the Stockholm Jazz Orchestra, he then ventured out as a soloist and collaborator with fellow players from the potent Scandinavian free music scene. Here we delve into three recent releases by Johansson: a first-time (and overdue) reissue of a 1998 session and two recent records released on the same day—

all containing unique elements that highlight his distinct approach toward jazz.

Now available as a limited-edition double vinyl, the reissue of *Alla Mina Kompisar* boasts a whole side of unreleased music from the original session released on EMI Sweden. Opener "Tunnelseende" finds Johansson and saxophonist Fredrik Ljungkvist offering bluesy, angular commentary over the solid swinging of Dan Berglund (bass) and Mikel Ulfberg (drums). In contrast, "Snabbis" is a free-bop workout, with Ljungkvist and Johansson volleying unison lines, split-notes, even whistling, all atop the front-burner sizzle cooked up by Berglund and Ulfberg. In total, the album from 25+ years ago still has legs and is a great document of where Johansson would be heading.

Inspired by early 20th-century classical compositions written by Stravinsky and Bartók that had been commissioned by Woody Herman and Benny Goodman, the seven-song *Orkester Omnitonal* features works by Viktor Skokic, Johan Lindström and Johansson, performed by a large-scale ensemble. Johansson dips into tasty versatility on "Klarinet 3". After a playful opening duet with vibraphonist Mattias Ståhl, the pair are met by the full force of the band, moving through the song's alien, syncopated time signature and unpredictable changes that evoke the denser works of Henry Threadgill and Butch Morris. Album closer "Livet i tre delar" is a hypnotic

tributary to the potential of Third Stream music: shifting tonalities of clarinets, trumpets and arco double bass shimmer and retract. At the halfway point the band introduces an eerie unison melody, while the sum total splits the difference between the bucolic mysticism of Olivier Messiaen and the moodiest furies of Charles Mingus.

The nine tracks of *Den Sämsta Lösningen Av Alla* ("The Worst Solution of All") are contemplative, short-form songs where Johansson guides his sextet through esoteric arrangements. Opening ballad "Mardrömmen" features a five-note motif that the band uses for subdued solo passages that invite silence into the performance. Pedal steel guitarist Lindström coaxes weeping lines from his instrument, keyboardist Johan Graden interjects hushed intervals, and drummer Konrad Agnas and bassist Petter Eldh offer just a flicker of rhythm to maintain a ghostly pulse through the performance. "Var är musiken" kicks in with a muscular freeform bass line by Eldh, evoking 1960s Alan Silva and Charlie Haden, the band responding in kind with a lilting, eerie swing. Violinist Josefin Runsteen and Lindström dart through the song with howling melodies, Johansson adding low-register notes, urging his band to keep pushing the song to just this side of the precipice.

For more info visit moserobie.bandcamp.com

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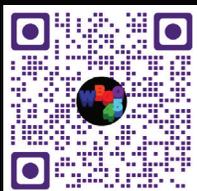
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(LEST WE FORGET CONTINUED FROM PAGE 10)

and her musicianship was extraordinary for a woman of her time... As a young adult I stumbled across her (first) Verve [album]... she was hip and fresh and sang in French. Then I got to meet her after a performance at the Great American Music Hall in San Francisco... I was hooked. Her material is smart and sassy, and sexy. I love to sing it. I never imitate. But it fits me like a glove."

In her final years Dearie had a residency at Danny's Skylight Room, stopping in 2006 when she became too ill to continue on. Three years later, Dearie died peacefully in her sleep at age 84. After her passing, previously unreleased music from the late '60s was discovered in the family home, and 27 unheard tracks were subsequently included in last year's Universal Music release, *Discover Who I Am: The Fontana Years (London 1966-1970)*, a 6-CD boxed set that also comprehensively compiles Dearie's four Fontana albums in addition to several singles.

"*Bird Amongst the Blossom: A Tribute to the Blossom Dearie Songbook*" with Jaye Maynard featuring Jon Weber is at Chelsea Table + Stage Apr. 28. See Calendar.

Recommended Listeni:

- Blossom Dearie—*Blossom Dearie* (Verve, 1956)
- Blossom Dearie—*Give Him the Ooh-La-La* (Verve, 1957)
- Blossom Dearie—*Once Upon A Summertime* (Verve, 1958)
- Blossom Dearie—*May I Come In?* (Capitol, 1964)
- Blossom Dearie—*Discover Who I Am: Blossom Dearie in London (The Fontana Years)* (Fontana-uMe, 1966-1970)
- Blossom Dearie—*Needlepoint Magic Vol.V* (Daffodil, 1979)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

about the project and came to Sweden." Cooperation is one thing, but extra-musical situations also affect productions. Konvoj's most recent discs have been solos or duos. Due to the extended lockdowns during the COVID-19 pandemic it was impossible to finance larger ensembles. However, forced isolation allowed many players to experiment with the singular programs creating these sessions.

Economics plays a large part in the label's release schedule and pressing needs. In some years there isn't enough revenue to produce even one disc; during others the label is flush enough for several releases. CDs are the preferred format according to Paulson, because they provide the best combination of sound quality and flexibility. There have been some LPs, but he stays away from what he terms "ridiculous production costs." Although some sessions are on other streaming services, the entire catalogue is on Bandcamp. Sales, he adds, are even between physical products and downloading/streaming. Despite 2023 being the label's decade anniversary, no dedicated releases have been planned, except perhaps for a final Konvoj Ensemble album.

Meanwhile, the plan is to re-press discs in response to demand, which so far has involved the solo Paulson release, *Return serene Skoarkki*, and Konvoj Ensemble's *Colors of*. "We don't want large archives to administer," the saxophonist explains. "We give a large part of the discs to libraries and the like, to preserve the music for the future. The rest we sell out", which could be a credo for most boutique-grassroots labels. As Paulson insists: "It's a special and rare thing to own a Konvoj record. It's definitely not a mass product."

For more info visit konvojrecords.bandcamp.com



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(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: Who are your favorite pianist-vocalists from the past?

Sherman: Barbara Carroll, Sylvia Syms, and, of course, Blossom Dearie. She sounds so simple. It isn't. The last show I did at Birdland was a Blossom tribute. If anyone thinks I sound like her, I'm very proud of it. At the very end, when she was ill, I visited her a couple of times in her home. She was listening to music with earphones, and I wondered who she was listening to. And I took the earphones and put them to my ears, and she listened to herself. Oh, well: the best!

TNYCJR: Who are your favorite contemporary pianist-vocalists?

Sherman: Diana Krall. I had a six-day-a-week engagement in California and visited Clint Eastwood's steakhouse on my days off. A jazz trio was playing. I was obsessed with Eastwood and always missed him whenever I went there. The wait staff said, "He should hear you. He'll like you." Then he found Diana Krall, and it was all over for me. I like her, her happening sound and her piano playing. Dena DeRose is excellent. She's a fine pianist and didn't start singing until much later.

TNYCJR: And your favorite composers?

Sherman: Johnny Mercer. I love his stuff. I've done a tribute record. (And) Cole Porter because his songs are magnificent.

TNYCJR: How do you breathe new life into beloved standards and make the older material feel so fresh and contemporary?

Sherman: I play to my own strengths, which are weaknesses in some way. Sylvia Syms mentored me. She had one leg in theater and one leg in jazz, and she was very close to Frank Sinatra. And she had a gravelly voice. She said, "Stop listening to the sound of your voice. There's no reason to be nervous; stop worrying about yourself. The most important thing you can do is pick a really good song. If you have a well-composed song with a wonderful melody that will get you through; you'd have to be really horrible to mess up a fine song like that." So that was the best advice. Jazz singers today study phrasing. For me, it's more. It's what makes sense when you're in a conversation about what you want to emphasize. I don't have a huge voice to hammer away at somebody. So, I try to make less more. And I think that's what I learned from her and from experience of what works for me and what's in my heart. When you're involved in the song, it brings out emotions, and that comes out.

TNYCJR: You will be at Birdland this month. The club announces you as "taste, style, charm, singing, playing as good as it gets." So, what can we expect?

Sherman: I will celebrate one of the late '20s and '30s singers, Mildred Bailey, the first singer to stand in front of a band. Mildred, a Native American, had a unique, high-pitched but girlish sound, which I can relate to. She wasn't a scat singer, but she had her own sense of rhythm and phrasing. It's very musical and very hip. After she died, she got lost in history. Recently, there's been a revival of interest in her. I started listening to Mildred and my recordings again and said, "Oh, come on, Daryl. You both deserve at least one more." I decided to make a party out of it. If I wait any longer, who knows? I want to share the songs. Loren Schoenberg will play saxophone, James Chirillo guitar and Boots Maleson bass.

TNYCJR: Does your stage persona, the charming, witty person, differ from the private Daryl Sherman? For example, Eartha Kitt, the sultry, seductive stage performer, raised chickens in the yard of her California home.

Sherman: I'm not raising chickens; I'm eating chickens. I cook them, sometimes. I'm living alone, and I like it. I find humor in the craziest things, and I sometimes talk to myself and make myself laugh.

TNYCJR: You seem to be the same bubbly person on the stage as at home.

Sherman: Not always. When I'm not emoting on stages, I soothe myself with repeats of *Law and Order*. I do like the camaraderie of people working together; I miss the camaraderie of the hotels—the waiters, bartenders, customers. Working alone, you know I do miss that. With Dave McKenna, we would all go out after our gigs or even during our gigs, and there were more places like that back then.

TNYCJR: Any advice for younger women embarking on a career as jazz singer-pianists?

Sherman: When you're playing with a band, and the band takes over, the band singer has to walk backward to sit on the chair again gracefully, which is the hardest part of the game.

For more info visit darylsherman.com. Sherman is at Park Avenue Plaza Mondays through Fridays. Sherman's "Born To Swing: Celebrating Mildred Bailey" is at Birdland Theater Apr. 9 and 16. She is also at North Square Lounge as part of the "Carol Fredette Remembrance" Apr. 21. See *Calendar*.

Recommended Listening:

- Daryl Sherman—*I'm A Dreamer, Aren't We All* (Tropical Belt, 1981/83)
- Daryl Sherman/John Cocuzzi—*Celebrating Mildred Bailey and Red Norvo* (Audiophile, 1996)
- Daryl Sherman—*A Hundred Million Miracles* (The Music of Richard Rodgers) (Arbors, 2002)
- Daryl Sherman—*New Orleans* (Audiophile, 2007)
- Daryl Sherman—*Mississippi Belle: Cole Porter in the Quarter* (Audiophile, 2011)
- Daryl Sherman—*My Blue Heaven* (Muzak, Inc., 2015)

(FESTIVAL REPORT CONTINUED FROM PAGE 12)

Although born three years before Brötzmann, saxophonist **Joe McPhee** only became a regular collaborator with the advent of the German's acclaimed Chicago Tentet in 1997. His presence onstage guaranteed soul and class. He shone in two separate trios. The first with William Parker (bass) and Hamid Drake (drums) offered a masterclass in mutating, never-ending grooves, against which McPhee waxed alternately abstract and lyrical. With the beats more jagged in the second with Edwards (bass) and Steve Noble (drums), the saxophonist's rejoinders edged ever further toward the extremes, from gut-wrenching skronk to somber gospel-tinged melody. In another set, vibraphonist **Jason Adasiewicz**' combination of reverberation, chimes and jangles, adroitly accompanied McPhee's poetic recitations, paying moving homage to his inspirations, including not only Brötzmann, but Coltrane and Ken Vandermark. McPhee was also part of the group that hatched the most beautiful refrain of the three days: hauntingly initiated by frequent Brötzmann collaborator **Heather Leigh** (pedal steel), given an uneasy undercurrent by Fred Lonberg-Holm (cello) and Camille Emaile (percussion), before McPhee weighed in to fashion an aching dirge.

If McPhee was an indicator of excellence, then

Paal Nilssen-Love's presence signaled visceral power although, paradoxically for their set together, the saxophonist chose to play a series of ballads which called on his phenomenal capacity for extemporization. Tender and delicate, sometimes so exquisite it hurt, his performance was another of the festival's many highlights. Elsewhere the drummer mixed timbral diversity with a polyrhythmic maelstrom. He drove the foursome completed by the incendiary reeds of Vandermark and Mats Gustafsson and electric bass of Farida Amadou to a fever pitch. Gustafsson roared and shrieked on baritone, while Vandermark co-opted R&B shouts into buttressing counter lines, as Amadou picked out a dirty riff. Time and again they found varied routes to the peaks of high-octane excitement. Here as elsewhere, the reservoir of shared experience paid dividends, often more so than the ad hoc groupings. Earlier in the day Vandermark and Nilssen-Love exhibited a highly polished dynamic in revisiting their long-established and well-documented duo. Whether sustaining tension or detonating into blessed release, neither was afraid to take the lead or prolong a fertile gambit.

But as if to assert the potency of impromptu encounters, the first-time meeting of tenor saxophonist **Zoh Amba** with Emaile and Edwards furnished another festival highpoint. Amba's first blast was a mind-melting bellow as if exorcising a recalcitrant spirit. On a customized kit supplemented by an array of implements, Frenchwoman Emaile kept up a clanking rattle while Edwards maintained a throbbing strum. All energy but also all ears. There was an astonishing level of responsiveness on show, including an electrifying passage where the percussionist bowed wood and cymbal to accentuate Amba's altissimo squeal, an ambience heightened further still by Edwards taking up his bow. Among other standouts was the trio of Thomas, Parker and Drake, in which the drummer mediated between the pianist's percussive hail, playful vaudeville stylings and prancing reiterations, and the bassist's relentless rhythmic tracery, for a set that was joyous and inspired. Brötzmann's son **Caspar Brötzmann**, as uncompromising as was his father, created a curtain of industrial noise on electric bass in a solo set on the last evening. **Fred Lonberg-Holm's** conduction of his Lightbox Orchestra constituted the grand finale, as he guided a ten-strong squad through assorted combinations with flashing lights and instruction cards to add structure to what might otherwise have been a succession of blowouts.

With 14 musicians playing their hearts out each day, there was just so much great music, far more than can be encompassed here.

For more info visit cafeoto.co.uk/events/archive

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CALENDAR

★ = Recommended Shows

Monday, April 1

- ★ Gilad Hekselman Trio with Matt Brewer, JK Kim Bar Lunático 9, 10:30 pm \$10
- Musics with Ilusha Tsinadze, Gocha Tsinadze, Chris Tordini, Jason Nazary Barbès 7 pm \$20
- Linda Purl & DIVA Jazz Orchestra: "Big Band Romance" Birdland 7 pm \$30-40
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$30-40
- ★ Melanie Charles Blue Note 8, 10:30 pm \$25-35
- Mike Kanan Trio Cellar Dog 7, 8:30 pm \$5
- Ted Nash Big Band with James Zollar, Brad Mason, Chris Rogers, Anthony Hervey, Matt McDonald, James Burton, Jacob Melsha, Steve Kenyon, Veronica Leahy, Daniel Cohen, Chris Lewis, Carl Maraghi, Adam Birnbaum, Jay Anderson, Domo Branch, Kristen Lee Sergeant Dizzy's Club 7, 9pm \$20-55
- Shane Allesio Quartet; Liam Sutcliffe Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Lee Ritenour Iridium 8:30 pm \$50-60
- Kenny Wollesen, Tim Lefebvre, Joshua White Justine's On Hudson 7 pm
- Diego Figueiredo Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ahmaya Knoelle Red Rooster Harlem 6:30 pm
- ★ John Zorn, Christian McBride, Steve Coleman, Ches Smith Roulette 8 pm \$30-35
- ★ Jacob Varnus Quartet; Random Strangers Jam; Vector Field Shrine 7, 8, 10 pm
- ★ George Colligan Quartet with Steve Wilson, Alexander Claffy, Kush Abadey Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- Roni Ben-Hur Trio with Harvie S, Jason Tiemann Zinc Bar 7, 8:30 pm \$30-35

Tuesday, April 2

- New Moon Acoustic Blues Arthur's Tavern 7 pm
- Leo Genovese, Sean Conly, Diego Voglino and Jam Bar Bayeux 8, 9:30 pm
- Wayne Tucker & The Bad Mothas Bar Lunático 9, 10:30 pm \$10
- Chad LB Quartet Birdland 7, 9:30 pm \$30-40
- Christine Lavin & Julie Gold: "April Fools"; Will Bernard Quartet with Allison Miller, Ben Allison, Kenny Brooks Birdland Theater 5:30, 8:30 pm \$20-35
- Chloe Flower Blue Note 8, 10:30 pm \$25-35
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- ★ Frank Carlberg Large Ensemble with Sam Hoyt, John Carlson, David Adewumi, Alexandra Ridout, Brian Drye, Chris Washburne, Caleb Smith, Max Seigel, Nathan Reising, Jeremy Udden, Adam Kolker, Hery Paz, Andrew Hadro, Rahul Carlberg, Kim Cass, Michael Sarin, Christine Correa, Priya Carlberg Dizzy's Club 7, 9pm \$20-60
- AC Lincoln Quintet; Rick Germanson Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Cameron Campbell, Conway Campbell, Jr., Kabelo Mokhatla; Copenhagen Quartet with Louise D.E. Jensen, Tom Blancarte; patrick brennan, Ken Filiano, James Ilgenfritz, Michael TA Thompson Downtown Music Gallery 6:30 pm
- Lee Ritenour Iridium 8:30 pm
- Luther S. Allison Quartet Jazz Museum in Harlem 7 pm
- ★ Anna Webber Trio with Eivind Opsvik, Tom Rainey Lowlands 8 pm \$10
- Marcos Varela, Paul Cornish, Eric McPherson; Michael Kanan Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Deborah Newallo Experience Red Rooster Harlem 6:30 pm
- ★ Zoh Amba Sun Quartet with Lex Korten, Caroline Morton, Miguel Russell Roulette 8 pm \$25-30
- Aidan Siemann Quartet Silvana 8 pm
- Alaara & Qasim Naqvi; Chris Williams Sisters 8 pm
- Idris Frederick Trio Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Marshall Trammell; Milena Casado Union Pool 8, 9 pm
- ★ John Patitucci Trio with Chris Potter, Brian Blade Village Vanguard 8, 10 pm \$40
- Josue Lahens York College 7 pm
- Erik Charlston JazzBrasil: "The Music of Hermeto Pascoal" with Ted Nash, Vitor Gonçalves, Eduardo Belo, Café, Mauricio Zottarelli Zinc Bar 7, 8:30 pm \$30-35

Wednesday, April 3

- Yuichi Hirakawa Jazz Group; Adriel Vincent-Brown's The Force Arthur's Tavern 7, 10 pm
- Caetano Veloso BAMCafé 7:30 pm \$35-165
- ★ Josh Sinton Predicate Quartet with Sam Newsome, Chris Hoffman, Tom Rainey Bar Bayeux 8, 9:30 pm
- Chad LB Quartet Birdland 7, 9:30 pm \$30-40
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Nicole Zuraitis, Warren Vache Birdland Theater 5:30, 8:30 pm \$20-30
- Chloe Flower Blue Note 8, 10:30 pm \$25-35
- ★ Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- ★ International Contemporary Ensemble: "World Premieres & Recent Works" Chelsea Factory 7:30 pm
- Benny Green Dizzy's Club 7, 9pm \$20-50
- Benito Gonzalez Trio; Wilfie Williams Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Mingus Big Band Drom 7:30, 9:30 pm \$30
- ★ William Parker, Fred Moten Fridman Gallery 7 pm
- Lee Ritenour Iridium 8:30 pm
- Tyrone Allen Quartet + Strings with Neta Raanan, Lex Korten, Samantha Feliciano, Kayvon Gordon The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★ Max Kutner, Ben Stapp, James Paul Nadien; Louise D. E. Jensen, Lena Watson, Tom Blancarte, Harry Kay; Stephen Gauci, Adam Lane, Colin Hinton; Patrick Golden Ensemble; Noah Becker, Anthony Pearlman, Henry Fraser, Henry Mermer Main Drag Music 7 pm \$15
- ★ Kalia Vandever/Micah Thomas Manhattan West 12:30 pm
- Dan Cray Trio with Matt Pavolka, Steven Crammer; Kate Cosco Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ben Cassara, Josh Richman, Yoshi Waki, Sarah Caswell and Tim Horner: "Ben Cassara 70th B'day Bash" Pangea 7 pm \$25
- Antonio Ciacca Pierre Hotel 6 pm
- Eli Wallace, Kyle Motl, Nick Neuburg; Samantha Kochis, Sabrina Salamone, Anna Abondolo; Kevin Murray Record Shop 7:30 pm
- Rodrigo Bonelli Trio Red Rooster Harlem 6:30 pm
- Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 9:30 pm \$20
- ★ Hear in Now Expanded with Tomeka Reid, Silvia Bolognesi, yuniya edi kwon, Chad Taylor; QWANQWA Roulette 8 pm \$25-30
- Gil Schwartz Shrine 7 pm
- Peter Glynn Silvana 8 pm
- Amos Hoffman Quartet with Elam Friedlander, Asaf Yuria, Eric McPherson; Evan Sherman Quintet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Nabaté Isles Sextet with Don Byron, Paul Bollenback, Manuel Valera Jr., Eric Wheeler, Johnathan Blake Smoke 7, 9 pm \$35-45
- ★ Adam Rudolph/Peter Apfelbaum The Stone at The New School 8:30 pm \$20
- ★ John Patitucci Trio with Chris Potter, Brian Blade Village Vanguard 8, 10 pm \$40
- ★ John Rogers book release featuring Tim Berne solo Village Works 6 pm

Thursday, April 4

- Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- Caetano Veloso BAMCafé 7:30 pm \$35-165

- ★ Harvey Diamond/Anthony Pinciotti with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Gili Lopes Quintet Bar Lunático 9, 10:30 pm \$10
- Colomba with Lysander Jaffe, Adam Simon, Sophie Michaux, Lexi Ugelow, Sora Harris-Vincent, Daniel Fridley; Alex Asher's Slow Motion with Joel Matteo, Julia Chen, Mike Lavalle Barbès 6, 10 pm \$20
- Chad LB Quartet Birdland 7, 9:30 pm \$30-40
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn; Jive Aces Birdland Theater 5:30, 8:30 pm \$20-35
- Kenny Garrett Blue Note 8, 10:30 pm \$30-45
- Philip Harper Quintet; Ai Murakami Quartet Cellar Dog 7, 8:30, 11 pm \$5
- ★ Benny Green Dizzy's Club 7, 9pm \$20-50
- ★ Ron Jackson Trio; Yotam Silberstein Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Camila Meza/Aaron Goldberg Greenwich House Music School 8 pm
- ★ Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$40-50
- Leila Adu with Jon Toscano, David Frazier Joe's Pub 9:30 pm \$20
- Kenny Wollesen, Greg Ulmann Justine's On Hudson 7 pm
- ★ Jamie Baum Quartet with Carmen Staaf, Tony Scherr, Allison Miller; Soyoung Park Quartet Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- AB Trio Minton's 11 pm
- Towner Galaher Patrick's Place 7 pm
- Jill McCarron Pierre Hotel 6 pm
- Lynette Washington Red Rooster Harlem 6:30 pm
- Ka Baird with gabby fluke-mogul, Henry Fraser, Joanna Mattrey, Chris Williams Roulette 8 pm \$25-30
- Kaisa Mäensivu Quintet; Benito Gonzalez Trio and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Walter Smith III Quintet with Matt Stevens, Brad Mehdau, Harish Raghavan, Kendrick Scott Smoke 7, 9 pm \$40-65
- ★ Dave Liebman/Adam Rudolph The Stone at The New School 8:30 pm \$20
- ★ John Patitucci Trio with Chris Potter, Brian Blade Village Vanguard 8, 10 pm \$40

Friday, April 5

- Denton Darien 449 La Scat in Harlem 8 pm
- ★ Eric Person Organ Trio Albert's Bar 3 pm
- Johnny O'Neal Trio; Bobby Harden with Off Da Hook Arthur's Tavern 7, 10 pm
- Freddy Banker Bar Bayeux 5:30 pm
- Jim Whitney's Trip Around the Sun with Brad Shepik, Bennett Paster, Adrian Harpham Barbès 8 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- Birdland Big Band; Chad LB Quartet Birdland 5:30, 8:30, 10:30 pm \$25-40
- Sasha Dobson Birdland Theater 7, 9:30 pm \$25-35
- Kenny Garrett Blue Note 8, 10:30 pm \$30-45
- Cellar Dog All Stars; Raphael D'Lugoff Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Yola Nash Chelsea Table + Stage 7 pm \$50
- ★ Buster Williams and Something More with Steve Wilson, George Colligan, Lenny White Dizzy's Club 7, 9pm \$25-65
- Steve Davis Quintet; High and Mighty Brass Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- Remy Le Boeuf's Assembly of Shadows with Greg Robbins, Julia Easterlin, Danielle Wertz, Alejandro, Lucas Pino, John Lowery, Carl Maraghi, Tony Kadleck, Matt Holman, John Lake, John Raymond, Mike Fahie, Alan Ferber, Jasim Perales, James Borowski, Alex Goodman, Max Light, Martha Kato, Dan Montgomery, Peter Kronreif The Jazz Gallery 7:30, 9:30 pm \$35-45
- Raina Sokolov-Gonzalez Joe's Pub 9:30 pm \$20
- Miho Sasaki/Matt Snow Knickerbocker Bar & Grill 9 pm
- Vanessa Rubin Quartet with Brandon McCune, Kenny Davis, Winard Harper; Freddie Bryant Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Michael Cruse Minton's 11 pm
- ★ Ran Blake National Sawdust 7:30 pm \$20
- ★ David Blake Quartet with Chris McCarthy, Warren Louie, Ari Hoenig; Eden Har-Gil Quartet with Dave Pietro, Lo Wood, Noam Tanzer, Eden Har-Gil Nublu 151 7, 8:30 pm \$22.66
- Jazz Jam with Patience Higgins Patrick's Place 8 pm
- Antonio Ciacca Pierre Hotel 6 pm
- Louise D.E. Jensen, Tom Blancarte, "N P A-K", "H A-K"; TJ Borden/Louise D.E. Jensen; Sabrina Salamone, Shogo Yamagishi, James Paul Nadien Record Shop 7:30 pm
- Tessa Souter; Markus Howell Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- ★ Kris Davis with Jen Shyu, Roni Eytan, Doyeon Kim, Edmar Colón, Lim Yang, Francisco Mela Roulette 8 pm \$25
- Manny's Boogaloo Crew Shrine 10 pm
- Caleb Davis Silvana 7 pm
- Mike Rodriguez Quintet; Ken Fowser Quintet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ Walter Smith III Quintet with Matt Stevens, Brad Mehdau, Harish Raghavan, Kendrick Scott Smoke 7, 9, 10:30 pm \$40-65
- ★ Adam Rudolph Sunrise Quartet with Alexis Marcelo, Kaoru Watanabe, Stephen Haynes The Stone at The New School 8:30 pm \$20
- ★ John Patitucci Trio with Chris Potter, Brian Blade Village Vanguard 8, 10 pm \$40
- Charu Suri: "The Art of Raga Jazz & American Songbook" Weill Recital Hall at Carnegie Hall 8 pm \$35-50

Saturday, April 6

- Denton Darien 449 La Scat in Harlem 8 pm
- Seydurah & Her Avecmoi Band of Blues; Jenn Jade 4tet Arthur's Tavern 7, 10 pm
- David Berkman/Adam Kolker Bar Bayeux 6 pm
- Fred Thomas of The JB's Bar Lunático 9, 10:30 pm \$10
- JEFF RUM with Ryan Dugre, Jeremy Gustin, James Buckley Barbès 6 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- Quintin Harris Trio; Chad LB Quartet Birdland 5:30, 8:30, 10:30 pm \$20-40
- Sasha Dobson Birdland Theater 7, 9:30 pm \$25-35
- Kenny Garrett Blue Note 8, 10:30 pm \$30-45
- James Austin Quartet; Tad Shull Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Vanessa Racci Chelsea Table + Stage 7 pm \$42
- ★ Buster Williams and Something More with Steve Wilson, George Colligan, Lenny White Dizzy's Club 7, 9pm \$25-65
- Jason Marshall Quartet; Helio Alves Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Mike Stern Drom 7:30 pm \$30-40
- ★ Carol Liebowitz/Nick Lyons; Ephemeris with Louise D. E. Jensen, Carol Liebowitz, Tom Blancarte, John Wagner Ibeam Brooklyn 8 pm \$20
- Miho Sasaki/Nori Naraoki Knickerbocker Bar & Grill 9 pm
- ★ "Armstrong Now: Louis at Newport" with Marquis Hill, Bruce Harris, Anthony Hervey LeFrak Concert Hall 8 pm \$30
- Vanessa Rubin Quartet with Brandon McCune, Kenny Davis, Winard Harper; John DiMartino Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★ Curtis Lundy Quintet; Kevin Oliver, Jr. Minton's 7, 9, 11 pm
- Keith 'The Captain' Gamble and the Nu Gypsies Patrick's Place 7 pm
- Antonio Ciacca Pierre Hotel 6 pm
- Jackie Messina Silvana 8 pm
- ★ Jimmy Owens Quartet Sistas' Place 9, 10:30 pm \$25

- ★ Mike Rodriguez Quintet; Lew Tabackin Trio and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ Walter Smith III Quintet with Matt Stevens, Brad Mehdau, Harish Raghavan, Kendrick Scott Smoke 7, 9, 10:30 pm \$40-65
- ★ Adam Rudolph Sunrise Quartet with Alexis Marcelo, Kaoru Watanabe, Stephen Haynes The Stone at The New School 8:30 pm \$20
- ★ John Patitucci Trio with Chris Potter, Brian Blade Village Vanguard 8, 10 pm \$40

Sunday, April 7

- Dariada David Jazz Brunch; Jazz Jam 449 La Scat in Harlem 1, 4 pm
- Pat Metheny Dream Box 92NY 7:30 pm
- Eri Yamamoto Duo; Creole Cookin' Jazz Band; Stew Cutler and Friends Arthur's Tavern 3, 7, 10 pm
- Trio Catarina Bar Lunático 9, 10:30 pm \$10
- Giancarlo Vulcano; Cosmo with Jesse Harris, Will Graefe, Jeremy Gustin, James Buckley, Kenny Wollesen; Daisy Castro with Max O'Rourke, Brad Brose, James Robbins Barbès 6, 8, 10 pm \$20
- Purchase Latin Jazz Orchestra: Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$20-40
- Birdland Theater 7, 9:30 pm \$25-35
- Blue Note 8, 10:30 pm \$30-45
- Cellar Dog 7, 8:30 pm \$5
- ★ Buster Williams and Something More with Steve Wilson, George Colligan, Lenny White Dizzy's Club 5, 7:30 pm \$25-65
- Carolyn Leonhart Quintet; Antonio Ciacca Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Teri Roiger Cellar Jazz Trio with Steve Berger, John Menegon Entwine Wine Bar 6 pm
- ★ Welf Dorr with Shoko Nagai, Dmitry Ishenko, Kevin Shea The Keep 8 pm
- Jane Irving Trio with Joshua Richman, Yasushi Nakamura; Lucy Wijnands Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Kirk Bailey Next Level Band; Tyreek McDole Minton's 7, 9, 11 pm
- Janis Siegel North Square Lounge 12:30, 2 pm
- ★ Matt Munisteri/Jake Eddy; Charlie Burnham/Joanna Sternberg The Owl Music Parlor 7:30 pm \$12
- Jazz Brunch with Boncellia Lewis and Friends Patrick's Place 12 pm
- Nate Lucas All-Stars Red Rooster Harlem 10 am
- Marcus Goldhaber; Mimi Jones and Jam Room 623 at B2 Harlem 6, 8, 10 pm \$20
- ★ Patricia Brennan, Adam O'Farrill; Patricia Brennan's SeVeN with Adam O'Farrill, Jon Irabagon, Mark Shim, Kim Cass, Dan Weiss, Mauricio Herrera Roulette 8 pm \$25-30
- Noa Fort/Chad Taylor Saint Peter's Church 5 pm
- Shrine Big Band Shrine 8 pm
- Judy Dunaway; Devin Gray; Louise D.E. Jensen, Lena Watson, Tom Blancarte, Harry Kay Sisters 8 pm
- Nick Green Quintet with Bruce Harris, Jeb Patton, Mike Kam, Peter Van Nostrand Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Walter Smith III Quintet with Matt Stevens, Brad Mehdau, Harish Raghavan, Kendrick Scott Smoke 7, 9 pm \$40-65
- ★ Ralph Samuelson; Steve Gorn Soapbox Gallery 4 pm \$25
- ★ John Patitucci Trio with Chris Potter, Brian Blade Village Vanguard 8, 10 pm \$40

Monday, April 8

- Grove Street Stompers Arthur's Tavern 7 pm
- ★ Steve Cardenas/Peter Bernstein Quartet Bar Lunático 9, 10:30 pm \$10
- Stella Cole Birdland 7 pm \$30-40
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$30-40
- Eddie Palmieri Blue Note 8, 10:30 pm \$30-45
- Our Delight Cellar Dog 7, 8:30 pm \$5
- ★ Yale Jazz Ensemble with Nasheet Waits, Wayne Escoffery: "Celebrating Max Roach" Dizzy's Club 7, 9pm \$20-45
- Rico Jones Quartet; Robert Papacica Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Cobbs with Ben Freidkin, Julia Chen, Alex Frondelli, Ben Tiberio; Kadawa with Tal Yahalom, Almog Sharvit, Ben Silashi Nublu 151 7 pm \$22.66
- Ahmaya Knoelle Red Rooster Harlem 6:30 pm
- John McNamara Trio Shrine 8 pm
- Bruce Harris Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Dave Sewelson/Ava Mendoza; Fusebox Trio with Ras Burnett, Dafna Naftali, Gwen Laster; History Dog with Shara Lunon, Chris Williams, Luke Stewart, Lesley Mok Sundown Bar 7:30, 8:30, 9:30 pm
- ★ Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- Freddie Bryant Trio with John Benitez, Francis Benitez Zinc Bar 7, 8:30 pm \$30-35

Tuesday, April 9

- Ben Monder, Gary Wang, Diego Voglino and Jam Bar Bayeux 8, 9:30 pm
- Los Cielitos Bar Lunático 9, 10:30 pm \$10
- ★ Omar Sosa Quarteto Americanos with Sheldon Brown, Josh Jones, Ernesto Mazar Kindelán Birdland 7, 9:30 pm \$30-40
- ★ Daryl Sherman: "Born To Swing: Celebrating Mildred Bailey" Birdland Theater 5:30 pm \$20-30
- Blue Note 8, 10:30 pm \$25-35
- Cellar Dog 7, 8:30 pm \$5
- Dizzy's Club 7, 9pm \$20-45
- Lonston Harris Trio; Richard Baratta Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Beyond Flute Group with Cheryl Pyle; Devin Gray, David Mirarch, Aaron Rubinstein; Patrick Golden, Matt Hollenberg, Rick Parker Downtown Music Gallery 6:30 pm
- Kevin Sun's ROSEFUL with Henry Fraser, Jon Starks, Kayvon Gordon Lowlands 8, 9:30 pm \$10
- Alex Goodman, Rick Rosato, Gary Versace; Larry Browne Quartet with Richard Clements, Caleb Tobocman, Joe Strasser Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Nublu Orchestra Conducted by Graham Haynes with Brandon Ross, Jonathon Haffner, Shakoor Hakim, Michael Kiaer, Mauro Refosco, Doug Wieselman, Kenny Wollesen, Ilhan Ersahin Nublu 151 10 pm \$22.66
- Deborah Newallo Experience Red Rooster Harlem 6:30 pm
- Gil Schwartz; (L)jos Ritmicos Shrine 7, 8 pm
- Ryan Huston Quartet Silvana 8 pm
- ★ Lester St. Louis/Luke Stewart: "Assembly #16" Sisters 8 pm
- ★ Billy Hart with Walter Smith III, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40
- Yotam Silberstein Trio with Alexander Claffy, Rogerio Boccato: "Tribute to Jobim" Zinc Bar 7, 8:30 pm \$30-35

Wednesday, April 10

- Eri Yamamoto Trio Arthur's Tavern 7 pm
- ★ Micah Thomas Trio with David Leon, Lesley Mok Bar Bayeux 8, 9:30 pm
- Eden Bareket & ZAMAN Bar Lunático 9, 10:30 pm \$10
- Mitra Sumara with Yvette Massoudi, Ben Rubin, Jack Gruber, Kaveh Haghtalab, Joe Giordano Barbès 7 pm \$20

- ★ Omar Sosa Quarteto Americanos with Sheldon Brown, Josh Jones, Ernesto Mazar Kindelán Birdland 7, 9:30 pm \$30-40
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Stefano Dogliano Birdland Theater 5:30, 8:30 pm \$20-30
- MonoNeon Blue Note 8, 10:30 pm \$25-35
- Ed Cherry Trio Cellar Dog 7, 8:30 pm \$5
- ★ Melissa Aldana Quartet Dizzy's Club 7, 9pm \$20-45
- ★ Dave Stryker Quartet; Todd Herbert Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Mingus Big Band Drom 7:30, 9:30 pm \$30
- ★ Jazzmobile presents Patience Higgins, Eugene Ghee, Michael Rorby, James Zollar, Ryo Suzuki, Bruce Edwards, Danny Mixon, Mimi Jones, Alvin Atkins + Antoinette Montague, et al. Interchurch Center 7 pm
- Louis Armstrong Legacy Jam with Carol Sudhalter Flushing Town Hall 7 pm
- Paul Cornish The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★ Trevor Bajus Ensemble; Main Drag Conduction Orchestra with Yuma Uesaka; Stephen Gauci, Adam Lane, Kevin Shea; Devin Gray, Hery Paz, Kenneth Jimenez; Sally Gates, Sana Nagano, Aaron Edgecomb Main Drag Music 7 pm \$15
- ★ Lage Lund/Peter Bernstein Manhattan West 12:30 pm
- Tom Dempsey, Rick Germanson, Paul Gill; Mamiko Watanabe Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Nublu Orchestra conducted by Graham Haynes with Brandon Ross, Jonathon Haffner, Shakoor Hakim, Michael Kiaer, Mauro Refosco, Doug Wieselmann, Kenny Wollesen, Ilhan Ersahin Nublu 151 7:30 pm \$22.66
- Jonathan Saraga Quartet with Aki Ishiguro, James Robbins, Jay Sawyer Ornithology Jazz Club 6:30 pm
- Ken Greves with Francesco Pollon and Yoshi Waki Pangea 7 pm \$25
- Antonio Ciacca Pierre Hotel 6 pm
- Rodrigo Bonelli Trio Red Rooster Harlem 6:30 pm
- Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 9:30 pm \$20
- ★ George Coleman, Emmet Cohen, John Webber, Joe Farnsworth: "Smoke 25th Anniversary Celebration" Smoke 7, 9 pm \$35-55
- ★ Sanity with Fred Frith, gabby fluke-mogul The Stone at The New School 8:30 pm \$20
- ★ Billy Hart with Walter Smith III, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40

Thursday, April 11

- ★ Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- ★ Jacob Sacks with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Anwar Marshall Group Bar Lunático 9, 10:30 pm \$10
- ★ Omar Sosa Quarteto Americanos with Sheldon Brown, Josh Jones, Ernesto Mazar Kindelán Birdland 7, 9:30 pm \$30-40
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn; Craig Davis Trio with Darmon Meader Birdland Theater 5:30, 8:30 pm \$20-30
- MonoNeon with Eric Gales Blue Note 8, 10:30 pm \$30-45
- Richard Clements Quintet; Mariel Bildsten Quartet Cellar Dog 7, 8:30, 11 pm \$5
- ★ Wu Fei and Shanir Blumenkranz David Rubenstein Atrium 7:30 pm
- Luciana Souza and Trio Corrente Dizzy's Club 7, 9pm \$25-55
- ★ Wayne Escoffery Quartet; Sam Dillon Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Queen Esther Greenwich House Music School 8 pm
- Emilio Solla & La Inestable de Brooklyn with Alejandro Aviles, Tim Armacost, John Bailey, Mike Fahie, Sara Caswell, Rodolfo Zanetti, Emilio Solla, Edward Perez, Rogerio Bocatto The Jazz Gallery 7:30, 9:30 pm \$25-35
- Huntertones with Akie Bermis, Victoria Victoria, Charlie Hunter Le Poisson Rouge 7:30 pm \$25-30
- Glenn Zaleski, Dezron Douglas, Willie Jones III; Alex Minasian Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Simona Daniele; Patience Higgins Minton's 7, 9, 11 pm
- ★ Cadence Magazine Fest Marathon: Bass Bridge Quartet with Dave Sewelson, Michael Gilbert, Dave Hofstra, Che Chen; William Hooker Trio; Adam Lane Group; Cheryl Pyle/Kirk Knuffke; This World-That World with Charlie Apicella, Daniel Carter; Billy Martin Solo/Duo with David Haney; David Haney's Vishnu In New York with Art Baron, Ken Filiano, Nora McCarthy + very special mystery group! Nublu 151 7 pm \$22.66
- Mick Young's Soul Guard Patrick's Place 7 pm
- Jill McCarron Pierre Hotel 6 pm
- Lynette Washington Red Rooster Harlem 6:30 pm
- David Behrman/Ben Neill Roulette 8 pm \$25
- Justin Robinson Quartet; Joseph Doubleday Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ George Coleman, Peter Bernstein, Michael Weiss, John Webber, Carl Allen: "Smoke 25th Anniversary Celebration" Smoke 7, 9 pm \$35-55
- Al Di Meola Sony Hall 8 pm \$60
- ★ AM/FM with Ava Mendoza, gabby fluke-mogul The Stone at The New School 8:30 pm \$20
- ★ Billy Hart with Walter Smith III, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40

Friday, April 12

- Denton Darien 449 La Scat in Harlem 8 pm
- ★ Eric Person Organ Trio Albert's Bar 3 pm
- ★ "In the Same Tongue" with Dianne McIntyre, Diedre Murray Apollo Theater & Music Café 8 pm \$20
- Jazz At Lincoln Center Orchestra: "Journey Through Jazz Part V" The Appel Room 7, 9 pm \$10-75
- Johnny O'Neal Trio; Bobby Harden with Off Da Hook Arthur's Tavern 7, 10 pm
- SugarTone Brass Band Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- ★ Birdland Big Band; Omar Sosa Quarteto Americanos with Sheldon Brown, Josh Jones, Ernesto Mazar Kindelán Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★ Steven Bernstein's Millennial Territory Orchestra Birdland Theater 7, 9:30 pm \$25-35
- MonoNeon with Eric Gales Blue Note 8, 10:30 pm \$30-45
- Abraham Burton Quartet; Jihee Heo Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Luciana Souza and Trio Corrente with Fabio Torres, Paulo Paulelli, Mauricio Zottarelli Dizzy's Club 7, 9pm \$25-55
- ★ David Gibson Quartet; Ed Cherry Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Lage Lund Quartet with Lex Kortzen, Matt Brewer, Johnathan Blake The Jazz Gallery 7:30, 9:30 pm \$35-45
- Ray Gallon/Caleb Tobacman Knickerbocker Bar & Grill 9 pm
- Gary Versace Trio; Caelan Cardello Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Arcoiris Sandoval; TC III Minton's 7, 9, 11 pm \$25
- Jazz Jam with Patience Higgins Patrick's Place 8 pm
- Antonio Ciacca Pierre Hotel 6 pm
- ★ Tony Malaby Record Shop 7:30 pm
- Dayna Stephens; Emmanuel Michael Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- Phil's House of Blues Silvana 6 pm
- ★ Billy Harper Quintet with Eddie Allen, Francesca Tanksley, Dezron Douglas, Aaron Scott; Philip Harper Quintet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ George Coleman, Peter Bernstein, Michael Weiss, John Webber, Carl Allen: "Smoke 25th Anniversary Celebration" Smoke 7, 9, 10:30 pm \$35-55
- Al Di Meola Sony Hall 9 pm \$61

- ★ XXE with Tchaser Holmes, Mara Rosenbloom, gabby fluke-mogul The Stone at The New School 8:30 pm \$20
- Star Rover with Kenny Wollesen Union Pool 7 pm
- ★ Billy Hart with Walter Smith III, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40

Saturday, April 13

- Denton Darien 449 La Scat in Harlem 8 pm
- ★ Cécile McLorin Salvant: "Book of Ayres" with Sullivan Fortner, Emi Ferguson, Dusan Balarin, Yasushi Nakamura, Keita Ogawa 92NY 7:30 pm
- ★ "In the Same Tongue" with Dianne McIntyre, Diedre Murray Apollo Theater & Music Café 2, 8 pm \$20
- Jazz At Lincoln Center Orchestra: "Journey Through Jazz Part V" The Appel Room 4:30, 7 pm \$10-75
- Bar Bayeux 6 pm
- Santiago Leibson Bar Lunático 9, 10:30 pm \$10
- Michael Hearst with Allyssa Lamb, Saskia Lane, Dylan Thurston, Jackie Coleman; JEFF RUM with Ryan Dugre, Jeremy Gustin, James Buckley; Brooklyn Qawwali Party with Kenny Warren, Oscar Noriega, Brian Drye, Xavier Del Castillo, Michael Gamble, Tony Kieraldo, Noah Jarrett, Conor Elmes, Brook Martinez Barbès 4, 6, 10 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- Quintin Harris Trio; Omar Sosa Quarteto Americanos with Sheldon Brown, Josh Jones, Ernesto Mazar Kindelán Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★ Steven Bernstein's Millennial Territory Orchestra Birdland Theater 7, 9:30 pm \$25-35
- MonoNeon with Eshu Tune-Hannibal Bures Blue Note 8, 10:30 pm \$30-45
- Samba de Gringo; Carol Morgan Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Luciana Souza and Trio Corrente with Fabio Torres, Paulo Paulelli, Mauricio Zottarelli Dizzy's Club 7, 9pm \$25-55
- Judith Owen; Tommy Campbell Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Steve Ash with Don Shelden Don't Tell Mama 7 pm
- Kevin Norton's Jazz Essence Project with Julia Sane Simonello, Mike Baggetta, Ken Filiano Everything Goes Café 7 pm
- Slow Tiger with JP Schlegelmilch, Adam Schnite, Andrew Dow, Nathan Ellman-Bell, Kenny Warren; Shawn Lovanto's Biotic with Ingrid Laubrock, Henry Mermer Freddy's Backroom 8 pm
- ★ Lage Lund Quartet with Lex Kortzen, Matt Brewer, Johnathan Blake The Jazz Gallery 7:30, 9:30 pm \$35-45
- David Paige/Josh Rosenbaum Knickerbocker Bar & Grill 9 pm
- Eddie Barbash + Strings Louis Armstrong House Museum 3 pm
- Gary Versace Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Whitney Marchelle Jackson; Kevin Oliver, Jr. Minton's 7, 9, 11 pm \$25
- Ray Blue Quartet Patrick's Place 7 pm
- Antonio Ciacca Pierre Hotel 6 pm
- Leopoldo Fleming Band with Sharif Kale, Karen Joseph, Dinah Vero, Ray Martinez, Emilio Valdés, Ray Ramos, Antoinette Montague: "Tribute to Leopoldo F. Fleming" Point CDC 4 pm
- ★ Wendy Eisenberg, Caroline Davis, Che Chen, Lesley Mok, Patrick Shiroishi P.I.T. 7 pm
- Annika Horne; Bill Warfield and The Hell's Kitchen Funk Orchestra Shrine 7, 8 pm
- Vanessa Rubin Sistas' Place 9, 10:30 pm \$25
- ★ Billy Harper Quintet with Eddie Allen, Francesca Tanksley, Dezron Douglas, Aaron Scott Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ George Coleman, Peter Bernstein, Michael Weiss, John Webber, Carl Allen: "Smoke 25th Anniversary Celebration" Smoke 7, 9, 10:30 pm \$35-55
- ★ "A Strange Celestial Road" with Ahmed Abdullah Soapbox Gallery 7 pm \$10
- ★ Zeena Parkins/gabby fluke-mogul The Stone at The New School 8:30 pm \$20
- ★ Billy Hart with Walter Smith III, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40

Sunday, April 14

- Dariada David Jazz Brunch; Jazz Jam 449 La Scat in Harlem 1, 4 pm
- ★ "In the Same Tongue" with Dianne McIntyre, Diedre Murray Apollo Theater & Music Café 3 pm \$20
- Eri Yamamoto Duo; Creole Cookin' Jazz Band Arthur's Tavern 3, 7 pm
- Maendros Ensemble with Lefteris Bournias, Megan Gould, Philip Mayer, Mavrothi Kontanis, Umut Yasmut Barbès 6 pm \$20
- ★ Ryan Keberle's All Ears Orchestra with Erin Hogan, Alejandro Aviles, Erica von Kleist, Troy Roberts, Lucas Pino, Carl Maraghi, Tony Kadleck, Mike Rodriguez, Ingrid Jensen, Michael Dudley, Mike Davis, Marshall Gilkes, Chris Komer, Marcus Rojas, Martha Kato, Ike Sturm, Jimmy Macbride; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★ Steven Bernstein's Millennial Territory Orchestra Birdland Theater 7, 9:30 pm \$25-35
- MonoNeon with special guest Mike Stern Blue Note 8, 10:30 pm \$30-35
- Nick Biello Trio Cellar Dog 7, 8:30 pm \$5
- Luciana Souza and Trio Corrente with Fabio Torres, Paulo Paulelli, Mauricio Zottarelli Dizzy's Club 5, 7:30 pm \$25-55
- Craig Handy Quartet; Michael Kanan Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Teri Roiger Cellar Jazz Trio with Steve Berger, John Menegon Entwine Wine Bar 6 pm
- ★ Welf Dorr with Elias Meister, Dmitry Ishenko, Yuko Togami The Keep 8 pm
- Laurence Hobgood/Janis Mann; Naama Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Lew Tabackin Trio with Jason Tiemann, Yasushi Nakamura Michiko Studios 7, 8:30 pm \$20
- Kirk Bailey Next Level Band; Tyreek McDole Minton's 7, 9, 11 pm \$25
- Kate Baker North Square Lounge 12:30, 2 pm
- Levon Henry; Yasmine Seale; Derrick Weaving The Owl Music Parlor 7:30 pm \$12
- Jazz Brunch with Boncellia Lewis and Friends Patrick's Place 12 pm
- ★ Renku: Michael Attias, John Hébert, Satoshi Takeishi; Ingrid Laubrock, Brandon Lopez, Tom Rainey P.I.T. 7 pm
- Nate Lucas All-Stars Red Rooster Harlem 10 am
- ★ Anat Cohen Quartetinho with Vitor Gonçalves, James Shipp, Tal Mashiach Resnick Education Wing at Carnegie Hall 5 pm
- Michelle Lordi; Mimi Jones and Jam Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Jeffrey Schanzer: "The Past Is Present" with Isabelle Ganz, Sylvia Bloom, Brian McCorkle, Thomas Meglioranza, Laura Seaton, Joyce Hammann, Ron Lawrence, Mary Wooten, Margot Leverett, Ned Rothenberg, Kevin Norton Roulette 8 pm \$25-30
- Tyler Blanton Trio Saint Peter's Church 5 pm
- Arlen Hart Ginsburg Trio; Evan Harris Sisters 8 pm
- Tony Moreno Trio with Gary Versace, Francois Moutin Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ George Coleman, Emmet Cohen, John Webber, Joe Farnsworth: "Smoke 25th Anniversary Celebration" Smoke 7, 9 pm \$35-55
- ★ Jane Ira Bloom Trio with Mark Helias, Matt Wilson Soapbox Gallery 4 pm \$25
- ★ Billy Hart with Walter Smith III, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40

Monday, April 15

- Grove Street Stompers Arthur's Tavern 7 pm
- Rodrigo Recabarren/Pablo Menares/Yago Vazquez Bar Lunático 9, 10:30 pm \$10

- Reginald Chapman's Chaphouse with Maxx Spinelli, Julia Chen, Ryan Easter, Mark McIntyre, Eli Rojas Barbès 7 pm \$20
- Stella Cole Birdland 7 pm \$30-40
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$30-40
- Infinity Song Blue Note 8, 10:30 pm \$25-35
- ★ Chris Beck Trio Cellar Dog 7, 8:30 pm \$5
- Purchase Jazz Orchestra directed by Jon Faddis; Purchase Latin Jazz Orchestra directed by David DeJesus Dizzy's Club 7, 9pm \$20-45
- Tony Song Trio; Marty Scott Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Ahmaya Knoelle Red Rooster Harlem 6:30 pm
- Talujon with Ian Antonio, Caitlin Cawley, David Cossin, Matthew Gold, Tom Kolor, Michael Lipsey, Matt Ward Roulette 8 pm \$25
- Random Strangers Jam Shrine 8 pm
- Gian Perez/gabby fluke-mogul; Lesley Mok/Shara Lunon; Sonya Belaya Sisters 8 pm
- Eric Alexander Quartet; ELEW Trio and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- Pete McCann with Steve Wilson, Henry Hey, Matt Pavolka, Donald Edwards Zinc Bar 7, 8:30 pm \$30-35

Tuesday, April 16

- Wayne Tucker and The Bad Mothas Arthur's Tavern 7 pm
- ★ Bruce Barth, Ugonna Okegwo, Diego Voglino and Jam Bar Bayeux 8, 9:30 pm
- ★ Ken Peplowski: "The Unheard Bird" Birdland 7, 9:30 pm \$30-40
- ★ Daryl Sherman: "Born To Swing: Celebrating Mildred Bailey"; Andy Ezrin Trio with Randy Brecker Birdland Theater 5:30, 8:30 pm \$20-35
- Infinity Song Blue Note 8, 10:30 pm \$25-35
- Organ Grooves Cellar Dog 7, 8:30 pm \$5
- MSM Jazz Orchestra directed by Ingrid Jensen Dizzy's Club 7, 9pm \$20-45
- Nick Di Maria Quintet; Kieran Brown Quartet The Django 7:30, 9, 10:30, 12 am \$25
- Kevin Sun Trio with Walter Stinson, Kayvon Gordon Lowlands 8, 9:30 pm \$10
- Angela Roberts Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Emel Public Records 8 pm \$25-30
- Deborah Newallo Experience Red Rooster Harlem 6:30 pm
- Chris Williams, Kalia Vandever, Patrick Shiroishi: "Odu: Vibration II" Roulette 8 pm \$25-30
- Kirk Duplantier Quartet Silvana 8 pm
- Joey Yearous-Algozin/Bahaar Asan; Sam Weinberg Trio with Jason Nazary, Henry Fraser Sisters 8 pm
- ★ Terton with Louie Belogenis, Trevor Dunn, Ryan Sawyer St. Paul's Chapel at Columbia University 7 pm
- ★ Kronos Quartet and Ghost Train Orchestra: "Play Moondog" with David Byrne, Joan As Police Woman, Karen Mantler, Marissa Nadler + more Town Hall 8 pm \$60-95
- ★ Gerald Clayton Quintet with Dayna Stephens, Marquis Hill, Matt Brewer, Marcus Gilmore Village Vanguard 8, 10 pm \$40
- Shauna McCrea York College 7 pm
- Jim Ridl Trio Zinc Bar 7, 8:30 pm \$30-35

SAINT PETER'S CHURCH

APRIL 7 @ 5 PM
NOA FORT
CHAD TAYLOR

APRIL 14 @ 5 PM
TYLER BLANTON
TRIO

APRIL 21 @ 5 PM
WILLIAM HOOKER
DUO

APRIL 28 @ 5 PM
JOSTEIN
GULBRANDSEN

DAVE AMBROSIO
ADAM NUSSBAUM

JAZZ VESPERS: SUNDAYS AT 5 PM
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619 LEXINGTON AVENUE
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Wednesday, April 17

- **Yuichi Hirakawa Jazz Group; FMS feat Day Komegaya**
Arthur's Tavern 7, 10 pm
Bar Bayeux 8, 9:30 pm
- **Tivon Pennicott**
Bar Bayeux 8, 9:30 pm
- **Alberto Continentino Quartet with Stéphane San Juan, Guilherme Monteiro, Tony Mason**
Bar Lunático 9, 10:30 pm \$10
- **Kurt Elling with Joey Calderazzo: "Celebrates Weather Report"**
Birdland 7, 9:30 pm \$40-50
- **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Olli Soikkeli**
Birdland Theater 5:30, 8:30 pm \$20-30
- **Infinity Song**
Blue Note 8, 10:30 pm \$25-35
- **Akiko Tsuruga Trio**
Cellar Dog 7, 8:30 pm \$5
- **Eric Alexander Quartet; Dan Aran Band**
The Django 7:30, 9, 10:30 pm, 12 am \$25
Drom 7:30, 9:30 pm \$30
- **Mingus Big Band**
Drom 7:30, 9:30 pm \$30
- **MOCH with Ingrid Laubrock, Keisuke Matsuno, Noel Brennan, Patricia Brennan**
The Jazz Gallery 7:30, 9:30 pm \$25-35
- **TJ Borden, James Paul Nadien, Cosmo Gallaro, Brenna Rey; Adam Caine's Main Drag Guitar Orchestra; Stephen Gauci, Adam Lane, Colin Hinton; Alex Weiss, Dmitry Ishenko, Santiago Leibson, Vijay Anderson; Kaalen Ghandhi, Jonathan Milberger, Michael Larocca**
Main Drag Music 7 pm \$15
Manhattan West 12:30 pm
- **Franklin Rankin Duo**
Manhattan West 12:30 pm
- **Mathis Picard, Tyrone Allen, Joe Dyson; Kelly Green Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Chris Humphrey with Mark Devine, Hide Tanaka and Fukushi Tainaka: "The Voice of Clark Terry"**
Pangea 7 pm \$25
- **Antonio Ciacca**
Pierre Hotel 6 pm
- **Rodrigo Bonelli Trio**
Red Rooster Harlem 6:30 pm
- **Harlem Jazz Session with Peter Brainin**
Room 623 at B2 Harlem 8, 9:30 pm \$20
- **Rubén Blades; Bernadette Peters; Norm Lewis; Kristin Chenoweth; Bill Charlap; Jared Grimes; Ekep Nkwelle: "Gala 2024 Celebrating Tony Bennett"**
Rose Theater 7 pm \$160-210
- **Rodney Jones Quartet with Dabin Ryu, Lonnie Plaxico, Chris Beck**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Nicholas Payton, Ralph Moore, Renee Rosnes, Peter Washington, Al Foster: "Ode for Joe: Celebrating the Music of Joe Henderson"**
Smoke 7, 9 pm \$35-55
- **Matt Mottel with Loren Connors, Suzanne Langille, Yuko Otomo, Daniel Carter**
The Stone at The New School 8:30 pm \$20
- **Gerald Clayton Quintet with Dayna Stephens, Marquis Hill, Matt Brewer, Marcus Gilmore**
Village Vanguard 8, 10 pm \$40

Thursday, April 18

- **Terry Waldo's Gotham City Band** Arthur's Tavern 10 pm
- **Saha Gnawa** Bar Lunático 9, 10:30 pm \$10
- **Kurt Elling with Joey Calderazzo: "Celebrates Weather Report"** Birdland 7, 9:30 pm \$40-50

- **High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn; Ava Paris Locknar** Birdland Theater 5:30, 8:30 pm \$20-30
- **Infinity Song** Blue Note 8, 10:30 pm \$25-35
- **Duane Eubanks Quintet; Jinjoo Yoo Quartet** Cellar Dog 7, 8:30, 11 pm \$5
- **Laura Anglade Quartet** Chelsea Table + Stage 7 pm \$22-42
- **Luiso Quintero's 3rd Element with Chris Ferrari, Felipe Fournier, Alex Pastrana, Ricky Rodriguez, Yusnier Sanchez** Dizzy's Club 7, 9pm \$20-45
- **Jonny King Trio; Dave Schumacher and Cubeyé**
The Django 7:30, 9, 10:30 pm, 12 am \$25
Drom 8 pm \$30-35
Greenwich House Music School 8 pm
The Jazz Gallery 7:30, 9:30 pm \$25-35
- **Pedrito Martinez**
- **Alea**
- **Julieta Eugenio**
- **Snarky Puppy with Silvana Estrada, Silvia Perez Cruz, Gaby Moreno and Fuensanta** Kings Theatre 8 pm \$45-110
- **Wolf Eyes & Anthony Braxton** Le Poisson Rouge 8 pm \$30
- **David Stoler Trio with Christopher Nolte, Joe Farnsworth; Thomas Linger Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

- **Black Art Jazz Collective with Wayne Escoffery; Patience Higgins** Minton's 7, 9, 11 pm \$25
- **Mick Young's Soul Guard** Patrick's Place 7 pm
- **Jill McCarron** Pierre Hotel 6 pm
- **Lynette Washington** Red Rooster Harlem 6:30 pm
- **Swoon with Joanna Mattrey, gabby fluke-mogul, Patrick Shiroishi, Chris Williams** Roulette 8 pm \$25-30
- **New Approach; Paul Austerlitz Band** Shrine 8, 10 pm
- **Michele Polga Quartet with Sam Yahel, Massimo Biolcati, Jochen Rueckert; Diallo House Trio and Jam** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Nicholas Payton, Ralph Moore, Renee Rosnes, Peter Washington, Al Foster: "Ode for Joe: Celebrating the Music of Joe Henderson"** Smoke 7, 9 pm \$35-55
- **Matt Mottel with Peter Gordon, Ernie Brooks, Tony Cenicola, Nicole Davis, Inju Keum, Smoota, Aquiles Navarro, Angel Lau, Carter Thornton** The Stone at The New School 8:30 pm \$20
- **Gerald Clayton Quintet with Dayna Stephens, Marquis Hill, Matt Brewer, Marcus Gilmore** Village Vanguard 8, 10 pm \$40

Friday, April 19

- **Denton Darien** 449 La Scat in Harlem 8 pm
- **Eric Person Organ Trio** Albert's Bar 3 pm
- **Johnny O'Neal Trio; Bobby Harden with Off Da Hook** Arthur's Tavern 7, 10 pm
- **Itai Kriss & Telavana** Bar Lunático 9, 10:30 pm \$10
- **Mehrnarm Rastegari; Habbina Habbinnah with Amit Peled, Ran Livneh, Dani Danor** Barbès 8, 10 pm \$20
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9 pm \$30
- **Birdland Big Band; Kurt Elling with Joey Calderazzo: "Celebrates Weather Report"** Birdland 5:30, 8:30, 10:30 pm \$25-50
- **Alexa Tarantino Quartet** Birdland Theater 7, 9:30 pm \$25-35
- **Phony Ppl; Masego: "Jazz & Jokes"** Blue Note 8, 10:30 pm \$30-45
- **Bebop Collective Quartet; Jon Davis Trio** Cellar Dog 7, 8:30, 11 pm \$10
- **G. Thomas Allen: "Sarah Vaughan Centennial Celebration"** Dizzy's Club 7, 9pm \$25-55

- **Erena Terakubo Quartet; Hector Martignon's Foreign Affair** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Jihye Lee Orchestra with Ben Kono, Dave Pietro, Chet Doxas, John Lowery, Carl Maraghi, Brian Pareschi, John Lake, Dave Smith, Stuart Mack, Matt McDonald, Nick Grinder, Ryan Keberle, Max Seigel, Max Light, Adam Birnbaum, Chris Tordini, Jared Schonig** The Jazz Gallery 7:30, 9:30 pm \$35-45
- **Brian Charette, Paul Gill, Brian Floody** Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- **Eugenie Jones; Trumpet Summit with James Zollar, Michael Cruse** Minton's 7, 9, 11 pm \$25

- **Jazz Jam with Patience Higgins** Patrick's Place 8 pm
- **Antonio Ciacca** Pierre Hotel 6 pm
- **Bertha Hope; Holly Bean** Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- **"The Sarah Vaughan Centennial" Hosted by Dee Dee Bridgewater with Cyrille Aimée, Jazzmeia Horn, Quiana Lynell, Lucia Gutiérrez Reboloso, Tyreek McDole** Rose Theater 8 pm \$40-175
- **Hahn Rowe/Doug Wieselman** Roulette 8 pm \$25-30
- **CompCord Festival: "CompCord @ 40" ShapeShifter Lab** 8 pm
- **Joe Pino Quartet** Silvana 8 pm
- **Black Art Jazz Collective with Wayne Escoffery, Wallace Roney Jr, James Burton III, Victor Gould, Rashaan Carter, Brian Richburg Jr** Smalls 7:30, 9, 10:30 pm, 12 am \$40

- **Nicholas Payton, Ralph Moore, Renee Rosnes, Peter Washington, Al Foster: "Ode for Joe: Celebrating the Music of Joe Henderson"** Smoke 7, 9, 10:30 pm \$35-55
- **Cyrus Chestnut Trio with Cecilia Chorus of New York and Orchestra: "Power in the Blood"** Stern Auditorium at Carnegie Hall 8 pm \$25-95
- **Matt Mottel with Cooper-Moore, Jean Carla Rodea** The Stone at The New School 8:30 pm \$20
- **Gerald Clayton Quintet with Dayna Stephens, Marquis Hill, Matt Brewer, Marcus Gilmore** Village Vanguard 8, 10 pm \$40
- **Hot Sardines** Zankel Hall 7:30 pm

Saturday, April 20

- **Denton Darien** 449 La Scat in Harlem 8 pm
- **JT Bowen & The Mighty Kings of Soul** Arthur's Tavern 10 pm
- **JEFF RUM with Ryan Dugre, Jeremy Gustin, James Buckley; Yotoco with Sebastian Lopez, Natalia Perez, Gabo Tomassini, Rubén Coca, Geovani Caldero** Barbès 6, 10 pm \$20
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9 pm \$30
- **Anaís Reno Trio with Michael Kanan, Sameer Shankar; Kurt Elling with Joey Calderazzo: "Celebrates Weather Report"** Birdland 5:30, 8:30, 10:30 pm \$20-50
- **Alexa Tarantino Quartet** Birdland Theater 7, 9:30 pm \$25-35
- **Phony Ppl; Masego: "Jazz & Jokes"** Blue Note 8, 10:30 pm \$30-45
- **Wayne Tucker Quintet; Simona Premazzi Quartet** Cellar Dog 7, 8:30, 11 pm \$10
- **G. Thomas Allen: "Sarah Vaughan Centennial Celebration"** Dizzy's Club 7, 9pm \$25-55

- **Freddy Deboe Band; Nick Hempton Band** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Ralph Alessi Quartet with Matt Mitchell, John Hebert, Tim Angulo** The Jazz Gallery 7:30, 9:30 pm \$35-45
- **Brian Charette, Paul Gill, Brian Floody** Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- **Alexandria DeWalt; Sax Summit with James Carter, Kevin Oliver Jr., James Carter, Patience Higgins, Wayne Escoffery** Minton's 7, 9, 11 pm \$25
- **Rob Roberts Quartet** Patrick's Place 7 pm
- **Antonio Ciacca** Pierre Hotel 6 pm

- **"The Sarah Vaughan Centennial" Hosted by Dee Dee Bridgewater with Cyrille Aimée, Jazzmeia Horn, Quiana Lynell, Lucia Gutiérrez Reboloso, Tyreek McDole** Rose Theater \$40-175
- **Firas Zreik Ensemble: "New Journeys in Arabic Music"** Roulette 8 pm \$25
- **Keith Daniels Quartet** Shrine 7 pm
- **Eugenie Jones** Sistas' Place 9, 10:30 pm \$25
- **Black Art Jazz Collective with Wayne Escoffery, Wallace Roney Jr, James Burton III, Victor Gould, Rashaan Carter, Brian Richburg Jr; Theo Hill Trio and Jam** Smalls 7:30, 9, 10:30 pm, 12 am \$40
- **Nicholas Payton, Ralph Moore, Renee Rosnes, Peter Washington, Al Foster: "Ode for Joe: Celebrating the Music of Joe Henderson"** Smoke 7, 9, 10:30 pm \$35-55
- **Matt Mottel with Nicole Lattuca, Genevieve HK, Daniel Fishkin, Tcheser Holmes, Matt Nelson, Jessica Cook, Moppa Elliott, Justin Frye, Jessica Paps** The Stone at The New School 8:30 pm \$20
- **Gerald Clayton Quintet with Dayna Stephens, Marquis Hill, Matt Brewer, Marcus Gilmore** Village Vanguard 8, 10 pm \$40
- **Ben Scholz with Hans Luchs, Kells Nollenberger** Williamsburg Music Center 8:30 pm \$10

Sunday, April 21

- **Jim Whitney: "Me, Myself and Eye"** 440Gallery 4:40 pm \$10
- **Dariada David Jazz Brunch; Jazz Jam 449 La Scat in Harlem** 1, 4 pm
- **Eri Yamamoto Duo; Creole Cookin' Jazz Band** Arthur's Tavern 3, 7 pm
- **Juancho Herrera/Franco Pinna** Barbès 6 pm \$20
- **April Varner with Benny Benack III, Caelan Cardello, Shimon Gombourg, Ahmad Johnson; Afro Latin Jazz Orchestra** Birdland 5:30, 8:30, 10:30 pm \$20-40
- **Alexa Tarantino Quartet** Birdland Theater 7, 9:30 pm \$25-35
- **Phony Ppl; Masego: "Jazz & Jokes"** Blue Note 8, 10:30 pm \$30-45
- **Greg Glassman Trio** Cellar Dog 7, 8:30 pm \$5
- **Coby Petricone-Berg, Endea Owens, Tedd Firth, Bryan Carter, Karrin Allyson, Jenn Gambatese, Tyreek McDole: "Songbook Sundays - Rodgers and Hammerstein"** Dizzy's Club 5, 7:30 pm \$25-55
- **David Hazeltine Quartet; Roberta Piket Trio** The Django 7:30, 9, 10:30 pm, 12 am \$25

- **Teri Roiger Cellar Jazz Trio with Steve Berger, John Menegon** Entwine Wine Bar 6 pm
- **Welf Dorr with Shoko Nagai, Dmitry Ishenko, Dave Miller** The Keep 8 pm
- **Gabrielle Stravelli Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **James Carter; Tyreek McDole** Minton's 7, 9, 11 pm \$25
- **"Carol Fredette Remembrance" with Ben Cassara, Addison Frei, Dean Johnson, Daryl Sherman** North Square Lounge 12:30, 2 pm
- **Igor Lumpert & Innertextures with Drew Gress, Ralph Alessi, Jeff Miles, Kenny Grohowski** Nublu 151 8 pm \$22.66
- **Samuel Torres with Bridget Kibbey** Our Saviour's Atonement Lutheran Church 5 pm
- **Jazz Brunch with Boncellia Lewis and Friends** Patrick's Place 12 pm
- **Nate Lucas All-Stars** Red Rooster Harlem 10 am
- **Julia Danielle; Mimi Jones and Jam** Room 623 at B2 Harlem 6, 8, 10 pm \$20
- **William Hooker Duo** Saint Peter's Church 5 pm
- **Minnie Jordan with Willis Edmundson, Evan Main, Charlie Lincoln; Lily Talmer Sisters** 8 pm

- **Luke Carlos O'Reilly Quintet** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Nicholas Payton, Ralph Moore, Renee Rosnes, Peter Washington, Al Foster: "Ode for Joe: Celebrating the Music of Joe Henderson"** Smoke 7, 9 pm \$35-55
- **Gerald Clayton Quintet with Dayna Stephens, Marquis Hill, Matt Brewer, Marcus Gilmore** Village Vanguard 8, 10 pm \$40

Monday, April 22

- **Grove Street Stompers** Arthur's Tavern 7 pm
- **Michaël Attias Kardamon 5** Barbès 6 pm
- **Sami Stevens** Bar Lunático 9, 10:30 pm \$10
- **Alice Ripley/John McDaniel** Birdland 7 pm \$30-40
- **Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$30-40
- **Eddie Palmieri** Blue Note 8, 10:30 pm \$30-45
- **Mike DiRubbo Trio** Cellar Dog 7, 8:30 pm \$5
- **Temple University Jazz Band led by Terrell Stafford with Akiko Tsuruga** Dizzy's Club 7, 9pm \$20-50

- **April Varner Quartet; Ace Williams Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Ahmaya Knoelle** Red Rooster Harlem 6:30 pm
- **Dan Willis** Silvana 10 pm
- **Joe Farnsworth Quartet** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley** Village Vanguard 8, 10 pm \$40

Tuesday, April 23

- **Cyrille Aimée** Birdland 7, 9:30 pm \$40-50
- **Naama Quartet with Jeb Patton, Dave Baron, Itai Kriss** Birdland Theater 5:30 pm \$20-30
- **Jose James** Blue Note 8, 10:30 pm \$25-35
- **Darrell Green Trio** Cellar Dog 7, 8:30 pm \$5
- **Montclair State University Jazz Band with Steve Nelson and Vocamotion** Dizzy's Club 7, 9pm \$20-50
- **Lucy Wijnands Trio; People Of Earth** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Roger Blanc, Seth Boustead, John Chang, Luis Clavijo, Dan Cooper, Zachary Gindi-Chiafullo, Arthur Dibble, Valerie Geffner, Debra Kaye, Howie Kenty, Henny Kim, Andrés Marin, Kyle Miller, Carman Moore, Gene Pritsker, Cheryl Pyle, Jay Rozen, Elias Swift, Emre Tetik, Stephanie Susberich, Benjamin Yarmolinsky** Drom 6 pm \$30
- **CompCord Festival: Composers Concordance Marathon** Drom 6 pm \$20-30
- **Kevin Sun Trio with Walter Stinson, Kayvon Gordon** Lowlands 8, 9:30 pm \$10
- **Evan Arntzen Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Shabaka Hutchings** National Sawdust 7 pm \$40
- **Deborah Newallo Experience** Red Rooster Harlem 6:30 pm
- **Jon Menges Quartet** Shrine 8 pm
- **New York Oud Festival: Brandon Terzic; Adam Good Sisters** 8 pm
- **Aaron Parks with Thomas Morgan, Nasheet Waits** Village Vanguard 8, 10 pm \$40
- **Ibrahim Maalouf** Webster Hall 8 pm \$40
- **Leslie Pintchik Trio** Scott Hardy, Michael Sarin Zinc Bar 7, 8:30 pm \$30-35

Wednesday, April 24

- **Eri Yamamoto Duo** Arthur's Tavern 7 pm
- **Jerome Sabbagh "Vintage" Quartet with Danny Grissett, Joe Martin, Kayvon Gordon** Bar Bayeux 8, 9:30 pm



New York Percussion Series presents

Percussion People in Concert
With Special Guest Artist Jason Gianni

Tuesday, April 23, 2024 at 7p
The Players Theatre – 115 MacDougal Street NYC
www.ThePlayersTheatre.com

Special Guest Artist: Jason Gianni

Percussion People Artists:
Michael Sgouros - Artistic Director
Jack Mansager, Britton Matthews
Emily Sgouros, Sean Statser

Join us for an all-percussion evening of jazz,
rock and funk on a collection of percussion
instruments including marimba, vibes,
xylophone, congas, and much more.

- Duduka Da Fonseca & Brazilian Express Bar Lunático 9, 10:30 pm \$10
- Souren Baronian with Adam Good, Mal Stein, Paul Brown Barbès 8 pm \$20
- Cyrille Aimée Birdland 7, 9:30 pm \$40-50
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Sara Caswell Birdland Theater 5:30, 8:30 pm \$20-30
- Jose James Blue Note 8, 10:30 pm \$25-35
- Ehud Asherie Quartet Cellar Dog 7, 8:30 pm \$5
- Brandon Goldberg Trio with Ben Wolfe, Aaron Kimmel Dizzy's Club 7, 9pm \$20-45

- John Sneider Quintet; T.K. Blue Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Mingus Big Band Drom 7:30, 9:30 pm \$30
- Dance Clarinets: "Howard Johnson's Gravity" Greenwich House Music School 7:30 pm \$20

- Eva Novoa, Drew Gress, Devin Gray Ibeam Brooklyn 8 pm \$20
- Dayramir González Joe's Pub 7 pm \$25
- Jonathan Reisin, Ceridwen McCooney, Nitzan Birnbaum; Yoni Kretzmer/Juan Pablo Carletti's BIGGISH; Stephen Gauci, Adam Lane, Kevin Shea; Jonathan Goldberger, Matt Nelson, Tom Rainey; James Paul Nadien Ensemble Main Drag Music 7 pm \$15
- Yuhuan Su Duo Manhattan West 12:30 pm
- Dred Scott Trio; Nadav Nazarathy Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

- Ronny Whyte with Sean Harkness, Boots Maleson Pangea 7 pm \$25
- Adrian Galante Pierre Hotel 6 pm
- Rodrigo Bonelli Trio Red Rooster Harlem 6:30 pm
- Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 9:30 pm \$20

- Rachel Therrien Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Jacky Terrasson Trio with Kenny Davis, Alvester Garnett Smoke 7, 9 pm \$35-55
- Jon Irabagon/Brian Marsella The Stone at The New School 8:30 pm \$20
- Aaron Parks with Thomas Morgan, Nasheet Waits Village Vanguard 8, 10 pm \$40

Thursday, April 25

- Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- Marc Copland/Colin Stranahan with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Leo Genovese's Chupacabra Bar Lunático 9, 10:30 pm \$10
- Brain Cloud with Dennis Lichtman, Tamar Korn, Raphael McGregor, Skip Krevens, Kevin Dorn, Andrew Hall Barbès 8 pm \$20
- Cyrille Aimée Birdland 7, 9:30 pm \$40-50
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30 \$20-30

- Jose James Blue Note 8, 10:30 pm \$25-35
- Saul Rubin Quartet; Miki Yamanaka Quartet Cellar Dog 7, 8:30, 11 pm \$5
- "The Music of Nat King Cole" with Marion Cowings, Charenee Wade, Charles Turner, Michael Howell, Reggie Thomas, Brandi Disterheft, Vince Cherico Dizzy's Club 7, 9pm \$25-65
- Chris Beck Quartet; Mark Whitfield The Django 7:30, 9, 10:30 pm, 12 am \$25
- Vinicius Cantuária Drom 7:30, 9:30 pm \$30-35
- Guitar Masters Festival: Juanito Pascual; Kaki King Gillespie Auditorium at NYC Baha'i Center 7, 8 pm \$39-45

- Mireya Ramos Greenwich House Music School 8 pm
- Champion Fulton, Hide Tanaka, Fukushi Tainaka; Andrea Domenici Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- NY Jazz Gypsies; Willem Delisfort Minton's 7, 9, 11 pm
- Ben Tyree's Activator Trio with Leon Gruenbaum, Chris Eddleton; Teddy Kumpel & Nome Sane? with Bob Stander, Matt Miller Nublu 151 7, 8:30 pm \$22.66
- Ray Blue Quartet Patrick's Place 7 pm
- Jill McCarron Pierre Hotel 6 pm
- Lynette Washington Red Rooster Harlem 6:30 pm
- Harlem Jazz Circus Silvana 8 pm
- Eric Person Quartet; David Gibson Quartet with Cameron Campbell, Joseph Lepore, Jay Sawyer and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Jacky Terrasson Trio with Kenny Davis, Alvester Garnett Smoke 7, 9 pm \$35-55

- Jon Irabagon with Ava Mendoza, Mike Pride The Stone at The New School 8:30 pm \$20
- Aaron Parks with Thomas Morgan, Nasheet Waits Village Vanguard 8, 10 pm \$40

Friday, April 26

- Denton Darien 449 La Scat in Harlem 8 pm
- Eric Person Organ Trio Albert's Bar 3 pm
- Johnny O'Neal Trio; Bobby Harden with Off Da Hook Arthur's Tavern 7, 10 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- Birdland Big Band; Cyrille Aimée Birdland 5:30, 8:30, 10:30 pm \$25-50
- Matt Munisteri Quartet with Joe Barbuto, Danton Boller, Ben Perowsky Birdland Theater 7, 9:30 pm \$25-35

- Jose James Blue Note 8, 10:30 pm \$25-35
- Zaid Nasser Quartet; Jamale Davis Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Vladimir Cetkar Jazz-Soul-Funk Ensemble Chelsea Table + Stage 9:30 pm \$32-37
- Mandla Mlangeni and Sausa Experience with Ronnie Burrage Dizzy's Club 7, 9pm \$25-55
- Jason Tiemann Quartet; JC Hopkins Biggish Band The Django 7:30, 9, 10:30, 12 am \$25

- Jason Moran, Abdullah Ibrahim, Bertha Hope, Micah Thomas, Joanne Brackeen: "Pianos for Duke Reimagined" Harlem Stage Gatehouse 7:30 pm \$100
- Miki Yamanaka The Jazz Gallery 7:30, 9:30 pm \$25-35
- Guitar Masters Festival: Thu Le; Ohad Niceberg; Steve Cardenas, Joel Harrison, Brad Shepik, Max Light, Pete McCann, Grant Gordy Klavierhaus 2, 6, 7, 8:30 pm \$39-45
- Fred Hersch Merkin Concert Hall 8 pm \$35
- Victor Gould Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

- Hanka G; Manny's Boogaloo Crew Minton's 7, 9, 11 pm
- Adriano Santos Brazilian Jazz Quintet with Misha Tsiganov, Gabriel Santiago, Lívio Almeida, Eduardo Belo Nublu 151 7 pm \$22.66
- Jazz Jam with Patience Higgins Patrick's Place 8 pm
- Adrian Galante Pierre Hotel 6 pm
- "Brazil Night" with Chiara Izzi; Nilson Matta Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- Peter Louis Octet; Steven Blane Silvana 7, 9 pm

- Jacky Terrasson Trio with Grégoire Maret, Kenny Davis, Alvester Garnett Smoke 7, 9, 10:30 pm \$35-55
- Jon Irabagon Trio Plus Two with Ray Anderson, Uri Caine, Mark Helias, Barry Altschul The Stone at The New School 8:30 pm \$20
- Aaron Parks with Thomas Morgan, Nasheet Waits Village Vanguard 8, 10 pm \$40
- Antonio Sánchez Special Quintet with Joe Lovano, Chris Potter, Joey Calderazzo, Larry Grenadier Zankel Hall 9 pm \$45-55
- Gene Perla with Ryan Devlin, Danny Walsh, Griffin Woodard, Ravi Coltrane, Rudy Royston: "Genesis Revisited" Zinc Bar 7, 8:30 pm \$35

Saturday, April 27

- Alvin Rogers 449 La Scat in Harlem 8 pm
- KJ Denherth & The NY Unit Arthur's Tavern 10 pm
- Kali Rodriguez Peña's Mélange Bar Lunático 9, 10:30 pm \$10
- JEFF RUM with Ryan Dugre, Jeremy Gustin, James Buckley Barbès 6 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- Anaís Reno Trio with Michael Kanan, Sameer Shankar; Cyrille Aimée Birdland 5:30, 8:30, 10:30 pm \$25-50
- Matt Munisteri Quartet with Joe Barbuto, Danton Boller, Ben Perowsky Birdland Theater 7, 9:30 pm \$25-35

- NYU Latin Music Ensemble with Mike Rodriguez; NYU Charles Mingus Ensemble with Mike Richmond; Jose James Blue Note 12:30, 2:30, 8, 10:30 pm \$25-35
- Jade Synstelen Quartet; Kyoko Oyobe Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Mandla Mlangeni and Sausa Experience with Ronnie Burrage Dizzy's Club 7, 9pm \$25-55
- Marianne Solivan; Richard Cortez Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- Guitar Masters Festival: Thu Le; Badi Assad Gillespie Auditorium at NYC Baha'i Center 7, 8 pm \$39-45

- Jason Moran, Abdullah Ibrahim, Bertha Hope, Micah Thomas, Joanne Brackeen: "Pianos for Duke Reimagined" Harlem Stage Gatehouse 7:30 pm
- Marta Sanchez Trio with Christopher Tordini, Eliza Salem The Jazz Gallery 7:30, 9:30 pm \$25-35

- CompCord Festival: CompCord Ensemble with Melanie Mitrano, Michiyo Suzuki, Daniel Schnyder, David Taylor, Gene Pritsker, Jane Getter, Max Pollak, Peter Jarvis loft393 7 pm
- Victor Gould Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Eric Frazier; Kevin Oliver, Jr. Minton's 7, 9, 11 pm \$25
- Derrick Barnett's Jamaican Jazzmatazz Patrick's Place 7 pm
- Adrian Galante Pierre Hotel 6 pm
- Ahmed Abdullah's Diaspora Sistas' Place 9, 10:30 pm \$25
- Jacky Terrasson Trio with Grégoire Maret, Kenny Davis, Alvester Garnett Smoke 7, 9, 10:30 pm \$35-55

- Timo Vollbrecht with Brad Shepik, Steve Cardenas, Jerome Harris Soapbox Gallery 8 pm \$25
- Jon Irabagon with Patricia Brennan, Matt Mitchell, Chris Lightcap, Dan Weiss The Stone at The New School 8:30 pm \$20
- Aaron Parks with Thomas Morgan, Nasheet Waits Village Vanguard 8, 10 pm \$40

Sunday, April 28

- Dariada David Jazz Brunch; Jazz Jam 449 La Scat in Harlem 1, 4 pm
- Eri Yamamoto Duo; Creole Cookin' Jazz Band; Charlie Apicella & Iron City Arthur's Tavern 3, 7, 10 pm
- Baklava Express with Josh Kaye, Daisy Castro, Max O'Rourke, James Robbins, Jeremy Smit Barbès 10 pm \$20
- Greg Ruvolo Big Band Collective; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40

- Ricky Alexander Birdland Theater 7, 9:30 pm \$25-35
- Jose James Blue Note 8, 10:30 pm \$30-35
- Brazilian Grooves Cellar Dog 7, 8:30 pm \$5
- Jaye Maynard: "Tribute to Blossom Dearie" Chelsea Table + Stage 7 pm \$27-51
- Mandla Mlangeni and Sausa Experience with Ronnie Burrage Dizzy's Club 5, 7:30 pm \$25-55

- Jed Levy Quartet; Neal Miner Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Gotham Jazz Festival: Hot Sardines; Catherine Russell Quartet; Andy Schumm; Bria Skonberg Hot Five; Jon-Erik Kelloso & The Ear Regulars; Mona's Hot Four with Dennis Lichtman; Alphonso Horne & The Gotham Kings; Conal Fowkes/Jay Rattman; Charles Turner & Uptown Swing; Anderson Brothers with Molly Ryan; Danny Jonokuchi & The Revisionists; Hot Toddlers Jazz Band with Hannah Gill; Stéphane Séva Swing Ondule 4tet; Charlie Roman Hot Club; Eyal Vilner Swing Band; Cait & The Critters; Kayla Lewis Trio; Terry Waldo, Quintin Harris, Ramona Baker, Dewitt Fleming Jr; NYHJC Faculty All Stars with Catherine Russell, Mike Davis, Dan Levinson, Ron Wilkins, Cynthia Sayer, Rossano Sportiello, Tal Ronen, Kevin Dorn DTA Down Town Association Club 1pm - 12am \$35-125
- Teri Roiger Cellar Jazz Trio with Steve Berger, John Menegon Entwine Wine Bar 6 pm
- Guitar Masters Festival: Oz Noy/Nir Felder; Gilad Hekselman Gillespie Auditorium at NYC Baha'i Center 8, 9:30 pm \$15

- Welf Dorr with Shoko Nagai, Francesco Marcocci, Kevin Shea The Keep 8 pm
- April Varner/Caelan Cardello Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Kirk Bailey Next Level Band; Tyreek McDole Minton's 7, 9, 11 pm
- Oran Etikin National Sawdust 11 am \$20
- Paul Jost with Pete McCann, Mathew Parrish North Square Lounge 12:30, 2 pm
- Jazz Brunch with Boncellia Lewis and Friends Patrick's Place 12 pm
- Nate Lucas All-Stars Red Rooster Harlem 10 am
- Dave Douglas Gifts Trio with Ava Mendoza, Kate Gentile Rizzoli Bookstore 5 pm
- Julia Danielle; Mimi Jones and Jam Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Jostein Gulbrandsen, Dave Ambrosio, Adam Nussbaum Saint Peter's Church 5 pm

- Jacky Terrasson Trio with Kenny Davis, Alvester Garnett Smoke 7, 9 pm \$35-55
- Aaron Parks with Thomas Morgan, Nasheet Waits Village Vanguard 8, 10 pm \$40

Monday, April 29

- Grove Street Stompers Arthur's Tavern 7 pm
- Wendy Moten: "Sings Richard Whiting with a Splash of Soul" Birdland 7 pm \$40-50
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$30-40
- Bilal: "Love for Sale" Blue Note 8, 10:30 pm \$30-45
- Ned Gould Trio Cellar Dog 7, 8:30 pm \$5
- Ayn Inserto Jazz Orchestra: "Duke at 125" with John Fedchock, Jeff Claassen, Bijon Watson, Dan Rosenthal, Matthew Small, Douglas Olsen, Randy Pingrey, Chris Gagne, Garo Saraydarian, Jennifer Wharton, Allan Chase, Rick Stone, Kelly Roberge, Mark Zaleski, Kathy Olson, Eric Hoffbauer, Jason Yeager, Sean Farias, Austin McMahon Dizzy's Club 7, 9pm \$25-45

- Bryan Eng Trio; Caelan Cardello Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- BSA Gold; Warren "Trae" Crudup, Shara Lunon, Jenna Camille Record Shop 7:30 pm
- Ahmaya Knoelle Red Rooster Harlem 6:30 pm
- Meredith Maloney: "Chant" Roulette 8 pm \$25
- Random Strangers Jam Shrine 8 pm
- Kenneth Jiménez, Ingrid Laubrock, Christopher Hoffman; Jonathan Moritz, Sean Ali, Carlo Costa Sisters 8 pm
- Ari Hoenig Trio Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- Guitar Masters Festival: Pasquale Grasso Trio; Rodney Jones Quartet with Lonnie Plaxico, Ronnie Burrage; Ed Cherry/Yotam Silberstein Quartet with Gary Wang, Anwar Marshall Zinc Bar 7, 8:15, 9:30 pm \$30-35

Tuesday, April 30

- Wayne Tucker and The Bad Mothas Arthur's Tavern 7 pm
- Miki Yamanaka, Pablo Menares, Diego Voglino and Jam Bar Bayeux 8, 9:30 pm
- Richard Julian Band Bar Lunático 9, 10:30 pm \$10
- Will Holshouser Barbès 7 pm \$20
- Naama Quartet with Jeb Patton, Dave Baron, Itai Kriss; CASHINO Birdland Theater 5:30, 8:30 pm \$20-35
- BJ The Chicago Kid Blue Note 8, 10:30 pm \$30-45
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- Joe Farnsworth Quartet; Jerome Sabbagh Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25

- Sally Gates, Trevor Dunn, Alex Koi; James Paul Nadien, Lao Dan, Joe Fonda; Todd Capp, John Hagen; patrick brennan Downtown Music Gallery 6:30 pm
- Dan Weiss Even Odds with Miguel Zenón, Matt Mitchell The Jazz Gallery 7:30, 9:30 pm \$25-35
- Bill Orcutt Guitar Quartet with Wendy Eisenberg, Ava Mendoza, Shane Parish Le Poisson Rouge 7:30 pm \$30
- Kevin Sun, Walter Stinson, Kayvon Gordon Lowlands 8, 9:30 pm \$10
- Marcus McLaurine Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Deborah Newallo Experience Red Rooster Harlem 6:30 pm
- Ras Moshe Burnett, Payton McDonald, Chris Forbes, Georgia Wartel Collins, Jeong Lim Yang, Philip Siros; Lee Odum Trio Scholes Street Studio 7, 8 pm
- Leo Yablans; Ewa Novel & Surreal Players Shrine 8, 10 pm
- Jon Menges Quartet Silvana 8 pm
- Almog Sharvit's Coralition; Noah Rott Electric Quartet Sisters 8 pm
- Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goold Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Johnathan Blake: "My Life Matters" with Dayna Stephens, Jalen Baker, Fabian Almazan, Larry Grenadier Village Vanguard 8, 10 pm \$40

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100 MILES OUT

CONNECTICUT

Bill's Seafood (Westbrook, CT) billsseafood.com

4/3, 4/17 (7 pm) Corinthian Jazz Band
4/5, 4/12, 4/19, 4/26 (7 pm) Bill's All-Star Jazz Band

Byram Shubert Library (Greenwich, CT) greenwichlibrary.org/byram-shubert

4/11 (7 pm) Peter Hand with Duane Eubanks, Peter Brainin, Harvie S, Steve Johns:
"Tribute to Miles Davis"

Café Nine (New Haven, CT) cafenine.com

4/6 (4 pm) Michael Coppola Jam
4/9 (7 pm) David Chevan
4/13 (4 pm) Gary Grippo Jam
4/20 (4 pm) Tony Di Jam
4/23 (7 pm) Mike Carabello
4/27 (4 pm) Chervansky, Tappan & Ice Jazz Jam

Firehouse 12 (New Haven, CT) firehouse12.com

4/5 (8:30/10 pm) Mostly Other People Do The Killing with Moppa Elliott, Ron Stabinsky,
Kevin Shea, Sam Kulik
4/12 (8:30/10 pm) Caroline Davis/Wendy Eisenberg
4/19 (8:30/10 pm) Tim Beme Trio with Gregg Belisle-Chi, Tom Rainey
4/26 (8:30/10 pm) Matthew Shipp Solo

La Zingara (Bethel, CT) lazingara.com

4/3 (7 pm) Howie Carlough, Norman Plankey, Dan Elias, Jamie Doris
4/10 (7 pm) Michael Bard's Jazz Collective with David Morgan, Brian Glassman,
Joe Strasser
4/17 (7 pm) Houston Person Quartet with Bill Crow, Roger Post, Andrew Wilcox
4/24 (7 pm) Jon Garcia & The C.L.A.V.E. Latin Jazz Quintet

Owl Shop (New Haven, CT) owlshopcigars.com

4/3, 4/10, 4/17, 4/24 (9 pm) Kevin Saint James Band

Palace Theater Poli Club (Waterbury, CT) palacetheaterct.org/shows/jazz

4/12 (7/9 pm) Vanessa Racci

Ridgefield Playhouse (Ridgefield, CT) ridgefieldplayhouse.org

4/4 (8 pm) sáje with Sara Gazarek, Amanda Taylor, Johnaye Kendrick, Erin Bentlage
4/9 (8 pm) Pat Metheny

Side Door (Old Lyme, CT) thesidedoorjazz.com

4/5 (8:30 pm) Benny Green solo
4/6 (8:30 pm) Jamie Baum Quartet
4/12 (8:30 pm) Black Art Jazz Collective with Josh Evans, Wayne Escoffery,
James Burton III, Victor Gould, Eric Wheeler, Brian Richburg Jr
4/13 (8:30 pm) Ed Cherry Quartet
4/19 (8:30 pm) Manuel Valera and the New Cuban Express with John Ellis, Boris Kozlov,
Jimmy MacBride
4/20 (8:30 pm) Clifton Anderson and Company with Antoine Roney, Edsel Gomez,
Belden Bullock, Steve Johns, Victor See Yuen
4/26 (8:30 pm) Alexander Claffy Quartet with Matthew Rotker Lynn, Aaron Goldberg,
Joe Peri
4/27 (8:30 pm) Nick Finzer: "JJ Johnson Tribute"

NEW JERSEY

Brothers Smokehouse (Ramsey, NJ) brotherssmokehousenj.com

4/5 (7 pm) Tommy Campbell Trio
4/12 (7 pm) James Gibbs III Quartet
4/19 (7 pm) T.K.Blue
4/26 (7 pm) Ed Cherry

Candlelight Lounge (Trenton, NJ) candlelighteventsjazz.com

4/6 (3:30 pm) Rico Jones
4/13 (3:30 pm) Lynn Riley
4/20 (3:30 pm) Rob Henderson's HFACTOR
4/27 (3:30 pm) Glenn Williams

Clement's Place (Newark, NJ) njpac.org

4/18 (7:30 pm) Jazz Jam with James Austin, Jr.

Collingswood Community Center (Collingswood, NJ) jazzbridge.org

4/4 (7:30 pm) April Mae and the June Bugs

Count Basie Center's The Vogel (Red Bank, NJ) thebasie.org

4/4 (7:30 pm) Lee Ritenour

Moore's Lounge (Jersey City, NJ) winardharperjazz.com/moore-s-lounge

4/5, 4/12, 4/19, 4/26 (8 pm) Winard Harper Hosts The Jazz Jam
4/7, 4/14, 4/21, 4/28 (7 pm) Winard Harper Hosts The Jazz Jam

Mt. Zion AME Church (Millburn, NJ)

african-methodist-churches.cmac.ws/mt-zion-a-m-e-church/1594

4/28 (1/3/5 pm) Roberta Picket Trio with Caylen Bryant, Camille Gainer

New Brunswick Performing Arts Center (New Brunswick, NJ) nbpac.org

4/12 (7 pm) Swingadelic

New Jersey Performing Arts Center @Bethany Baptist Church (Newark, NJ) njpac.org

4/6 (6 pm) Camille Thurman with Darrell Green Quartet

New Jersey Performing Arts Center @Prudential Hall (Newark, NJ) njpac.org

4/6 (8 pm) Caetano Veloso

Shanghai Jazz (Madison, NJ) shanghaijazz.com

4/2 (6:30/8:30 pm) John Bianculli with Hal Slapin, John Vourtsis
4/3 (7 pm) James Austin Jr. with Jeremy Warren, Ben Rubens
4/4 (7 pm) Bob Himmelberger with Dave Kingsnorth, Matt Kane
4/5 (7 pm) Jerry Vivino with Karl Latham, Dominic Cicchetti, John Arbo
4/6 (7 pm) Blues People with Kelton Cooper, Mike Griot, Gene Lake
4/9 (6:30/8 pm) Leonieke Scheuble, Hal Slapin, John Vourtsis
4/10 (7/8:30 pm) Dan Levinson with Mark Shane, Kevin Dom
4/11 (7 pm) Alex Laurenzi, Solomon Gottfried, Connor Parks
4/14 (6 pm) Ben Cassara
4/16 (6:30/7:45 pm) Tomoko Ohno with Hal Slapin, John Vourtsis
4/17 (7/8:30 pm) Warren Vache Trio with Earl Sauls, Eddie Monteiro
4/18 (7/8:30 pm) Mark Wade
4/21 (6/7:30 pm) Eric Comstock: "The American Songbook"
4/23 (6:30/8 pm) John Bianculli with Sue Williams, John Vourtsis

4/24 (7/8:30 pm) Olli Soikkeli Trio with Paul Sikivie, Joe Peri

4/25 (7/8:30 pm) Oscar Perez with Nathan Eklund

4/26 (7/8:30/10 pm) Rob Paparozzi Quartet

4/27 (7/9 pm) Good Stuff

4/30 (6:30/8 pm) Jerry Vezza with Rick Crane, John Vourtsis

South Valley BBQ (West Orange, NJ) southvalleybbqandlounge.com

4/7 (1/3/5 pm) James White Band

4/14 (1/3/5 pm) Nat Adderley Jr Trio

4/21 (1/3/5 pm) John Lee and Friends

4/28 (1/3/5 pm) JD Warren and the Rudiment

Tavern on George (New Brunswick, NJ) tavernongeorge.com

4/4 (7/8:45 pm) Behn Gillece Quartet

4/9 (7/8:30 pm) Logan Bogdan Quartet and Jam

4/11 (7/8:45 pm) Rudy Royston Quartet

4/16 (7/8:30 pm) Tristan Voitcu Quartet and Jam

4/18 (7/8:45 pm) Richard Cortez Quartet

4/23 (7/8:30 pm) Colin Duncan Quartet and Jam

4/25 (7/8:45 pm) Hendrik Meurkens Quartet

4/30 (7/8:30 pm) Sam Wilson Quartet and Jam

Wayne Public Library (Wayne, NJ) waynepubliclibrary.org

4/11 (7 pm) Altin Sencalar

NEW YORK

Alvin & Friends (New Rochelle, NY) alvinandfriendsrestaurant.com

4/5 (7 pm) Victor LaGamma Quartet with Bob Gingery, Jon Doty, Matt Garrison

4/13, 4/27 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Franco Pinna

Arts Westchester (White Plains, NY) artswestchester.org

4/4 (6 pm) Andromeda Turre

Bean Runner Café (Peekskill, NY) beanrunnercafe.com

4/5 (7 pm) Cuboricua

4/6 (6 pm) Ray Blue Quartet

4/12 (7 pm) Billy Badd

4/13 (6 pm) Pete Rodriguez Band

4/20 (6 pm) Matt Garrison Organ Band with Alex Smith, Tony Jefferson

4/26 (7 pm) Nate Liebert Band

4/27 (6 pm) Rhythm Rising with Victor Catanzaro, Doug Correllus, Ron Figueroa,
Tomas Martin Lopez

Blue Door Art Center (Yonkers, NY) bluedoorartcenter.org

4/28 (2 pm) Intergenerational Poetry and Jazz with Phylisha Villanueva, Golda Solomon

Caramoor Jazz (Katonah, NY) caramoor.org

4/19 (8 pm) Lakecia Benjamin & Phoenix

Emelin Theatre (Mamaroneck, NY) emelin.org

4/18 (8 pm) Cyrille Aimée

The Falcon (Marlboro, NY) liveatthefalcon.com

4/5 (7:30 pm) QWANQWA

4/7 (7:30 pm) Steve Smith with Manuel Valera, Janek Gwizdala

4/10 (7:30 pm) Amy Helm

4/21 (7:30 pm) Joe Farnsworth Quartet with Sarah Hanahan, Micah Thomas,
Matt Dwonszyk

4/27 (2/7:30 pm) Ed Palermo Big Band

4/28 (7:30 pm) SAY WATT? Nonet with Richard Baratta, Billy Martin, Cyro Baptista,
Paul Rossman, Bill O'Connell, Steven Bernstein, Craig Handy,
Jae Young Jeong, Michael Goetz

Handbell Studio at The Shirt Factory (Kingston, NY)

creativemusic.org/category/cms-improvisers-orchestra

4/14 (1 pm) Swoon with Chris Williams, Patrick Shiroishi, Joanna Mattrey, gabby fluke-mogul

4/21 (1 pm) Cyro Baptista, Billy Martin, Tim Keiper

Hendrick Hudson Free Library (Montrose, NY) henhudfreelibrary.org

4/7 (2 pm) Modernistics Trio: "Celebrating George & Ira Gershwin"

Jazz at The Lodge (Ossining, NY) jazzatthelodge.com

4/4, 4/11, 4/18, 4/25 (7/8:30 pm) John Smith, Paul Connors, Jon Doty: "Thursday Organ Groove"

4/6 (7:30/8:45 pm) Art Lillard's Blue Heaven

Jazz Forum Arts (Tarrytown, NY) jazzforumarts.org

4/5, 4/6 (7/9:30 pm) David Janeway Quintet with Billy Hart, Craig Handy

4/7 (4/6/8 pm) Sam Martinelli Trio with Chuck Redd; Jam Session

4/12, 4/13 (7/9:30 pm) Vincent Herring & Eric Alexander: "The Battle"

4/14 (4/6 pm) Joe Carter's Samba Rio Quarteto

4/19, 4/20 (7/9:30 pm) Marcus Roberts Trio

4/21 (4/6 pm) Monika Oliveira & The Brazilians

4/26, 4/27 (7/9:30 pm) Ted Rosenthal Trio: "Rhapsody In Blue Centennial Celebration"

4/28 (4/6 pm) Adriano Santos Quartet

The Jazz Loft (Stony Brook, NY) thejazzloft.org

4/3 (1/7 pm) Young At Heart Jazz Loft Trio with Keenan Zach: "Tribute to Tony Bennett"; Jam

4/4, 4/5, 4/6 (7 pm) Jazz Loft Big Band Presents Charlie Parker with Strings

4/8 (7 pm) Collegiate Big Band Brawl

4/10, 4/17, 4/24 (7 pm) Jam Session

4/18 (7 pm) Bad Little Big Band

4/19 (7 pm) Dayna Stephens Quartet

4/20 (7 pm) Ben Rosenblum Trio with Laura Anglade

4/25 (7 pm) Interplay Jazz Orchestra

Jazz on Main (Mt. Kisco, NY) jazzonmain.com

4/3 (7 pm) Robert Kessler Quartet with Jeff Shapiro, Dan Potash, Dave Lada

4/4 (7 pm) Ray Blue Organ Band

4/5 (7/9) Raissa Katona Bennett/Ian Herman

4/6 (7/9) Bianca Grooves

4/7 (12 pm) Cary Brown/Matt Garrison

4/10 (6 pm) Allyce Reina and Open Mike

4/11 (7:30 pm) Sarah Cion, Bryan Copeland, Bob Meyer

4/12 (7 pm) Daniel Glass Trio with Sean Harkness, Michael O'Brien

4/13 (7/9) Kate Baker Band with Sara Caswell, Pete McCann, Sam Bevin

4/14 (12 pm) Sunday Brunch Jazz with Kari van der Kloot

4/17 (7 pm) Roger Davidson Quartet

4/18 (7:30 pm) Abe Pollack Quartet

4/19 (7/9 pm) New Wonders

4/20 (7/9 pm) Veronica Martell

Lydia's Café (Stone Ridge, NY) lydias-cafe.com

4/6 (7 pm) Teri Roiger

4/13 (7 pm) Jones Factor Light

4/20 (7 pm) Horton/Regusis Quartet

Maureen's Jazz Cellar (Nyack, NY) maureensjazzcellar.com

4/5 (7/9 pm) Maucha Adnet/Dudukua Da Fonseca

4/6 (7/9 pm) Jay Leonhart Trio with Tomoko Ohno, Vito Leszczak

4/13 (8 pm) Janis Mann/Laurence Hobgood

4/14 (1 pm) David Budway Quartet with Ron Affif, Cameron Brown, Tim Homer

4/20 (8 pm) Virginia Mayhew Quartet with Roberta Picket, Billy Mintz, Harvie S

4/26 (7 pm) Manuel Valera Trio with Hamish Smith, Jimmy Macbride

4/27 (8 pm) Don Shelden: "Sinatra Jukebox"

Tubby's (Kingston, NY) tubbyskingston.com

4/14 (7 pm) Wendy Eisenberg/Caroline Davis; Joanna Mattrey, gabby fluke-mogul,
Chris Williams, Patrick Shiroishi

Uncle Cheef (Brewster, NY) unclecheef.com

4/4 (7:30 pm) Grease Patrol

4/5 (7:30 pm) Chris Bergson, Brian Charette, Tony Mason

4/6 (7:30 pm) Akiko Tsuruga

4/13 (7:30 pm) Wayne Escoffery

4/19 (7:30 pm) Alexis Cole

4/20 (7:30 pm) Marianne Soivan

Westchester Collaborative Theater (Ossining, NY) wctheater.org/music-in-the-box

4/13 (7:30 pm) KJ Denhart

4/27 (7:30 pm) Lisa Gutkin

PENNSYLVANIA

Cheltenham Center for the Arts (Cheltenham, PA) jazzbridge.org

4/3 (7:30 pm) Sara Michaels

Chris' Jazz Café (Philadelphia, PA) chrisjazzcafe.com

4/2 (7:30/9 pm) Group 4 with Norman David, Tom Lawton, Jason Fraticelli, Dan Monaghan

4/3 (7:30/9 pm) Deborah Smith Septet

4/4 (7:30/9 pm) Nick DiMaria Band

4/5 (7:30/9:30 pm) Tony Miceli/Chris Farr Quintet with Paul Bollenback

4/6 (7:30/9:30 pm) Sasha Berliner Quintet

4/9 (7:30/9 pm) Nate Hook: "Plays Joe Henderson"

4/10 (7:30/9 pm) Olivia Perrin Quartet

4/11 (7:30/9 pm) Reed Bodenstein/Jake Kaplan: "A Night of Big Band"

4/12 (7:30/9:30 pm) Benny Benack III Quintet with Abdias Armenteros

4/13 (7:30/9:30 pm) Anais Reno with Michael Kanan, David Wong, Matt Wilson

4/16 (7:30/8:45 pm) Chris Oatts Quintet

4/17 (7:30/9 pm) Justin Farquhar Jazz Orchestra

4/18 (7:30/9 pm) Evan Kappelman Band

4/19 (7:30/9:30 pm) Aidan McKeon Quartet with Joe Block, John Murray, Jacob Smith

4/20 (7:30/9:30 pm) Jordan Williams Quintet with Stacy Dillard, Jeremiah Edwards,
Khary Shaheed, Imani Grace Cooper

4/23 (7:30/9 pm) Mike Talento Quartet

4/24 (7:30/9 pm) Voitcu-Bogdan Sextet: "Plays Mingus"

4/25 (7:30/9 pm) Hudson River Band

4/26 (7:30/9:30 pm) Ben Sutin Quartet with Ben Rosenblum, Chris Tordini, Dominic Palombi

4/27 (7:30/9:30 pm) Tyreek McDole

4/30 (7:30/9 pm) Ensemble Arts Jazz Collective: "Celebrates Max Roach At 100"

Deer Head Inn (Delaware Water Gap, PA) deerheadinn.com

4/4, 4/11, 4/18, 4/25 (7 pm) Jazz Jam with Bill Washer

4/5 (7 pm) Good & Plenty Jazz with George Pierce, Jesse Green, Gene Perla,
Rudy Royston

4/6 (7 pm) Gabrielle Stravelli Trio with Michael Kanan, Pat O'Leary

4/7 (7 pm) Jeff Plotnick, Skip Wilkins, Bill Goodwin, Marty Wilson, Julian Rogai, Stan Slotter

4/12 (7 pm) Marc Copland Trio with Dominic Duval, Jr., Billy Drummond

4/13 (7 pm) Quartette Oblique with Marc Copeland, Drew Gress, Rich Perry,
Michael Stephens

4/14 (7 pm) Sizzlin' Jazz Apples with Marti Lantz, Dave Lantz III, Jesse Green,
Danny Gonzalez

4/19 (7 pm) Alan Ferber Quartet with Gary Versace, Evan Gregor, Adam Nussbaum

4/21 (7 pm) Spencer Reed Group with Joe Michaels, Tyler Dempsey

4/26 (7 pm) EarRegulars

4/27 (7 pm) Giacomo Gates with Ron Drotos, Evan Gregor

4/28 (7 pm) Clarence Spady Band

4/29 (7 pm) Water Gap Jazz Orchestra

Solar Myth (Philadelphia, PA) arsnovaworkshop.org

4/11 (8 pm) Archer/Caroline Davis + Wendy Eisenberg

4/13 (8 pm) Qwanqwa

4/18 (8 pm) Setting/Basic

4/19 (8 pm) Wolf Eyes/Anthony Braxton

4/20 (8 pm) Wolf Eyes/Marshall Allen

4/26 (8 pm) Dave Douglas Gifts Trio with Ava Mendoza, Kate Gentile

4/29 (8 pm) Bill Orcutt Guitar Quartet

CLUB DIRECTORY

- **440Gallery** 440 Sixth Ave., Brooklyn (718-499-3844) Subway: F, G to Seventh Ave. 440gallery.com
- **449 La Scat in Harlem** 449 Lenox Ave. Subway: 2, 3 to 135th Str.
- **92NY** Lexington Ave. at 92nd Str. (212-415-5500) Subway: 6 to 96th Str. 92ny.org
- **Albert's Bar** 140 East 41st Str. Subway: 4, 5, 6 to Grand Central albertsbar.com
- **Apollo Theater & Music Café** 253 W. 125th Str. (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th Str. apollotheater.org
- **The Appel Room** Broadway at 60th Str., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **Arthur's Tavern** 57 Grove Str. (212-675-6879) Subway: 1 to Christopher Str. arthurstavernnyc.com
- **BAMCafé** 321 Ashland Pl. (718-636-4139) Subway: M, N, R, W to Pacific Str. ; Q, 1, 2, 4, 5 to Atlantic Ave. bam.org
- **Bar Bayeux** 1066 Nostrand Ave. (347-533-7845) Subway: 2, 5 to Sterling Str. barbayeux.com
- **Bar Lunático** 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
- **Bill's Place** 148 W. 133rd Str. btwn. Lenox and 7th Ave. (212-281-0777) Subway: 2, 3 to 125th Str. billsplaceharlem.com
- **Birdland / Birdland Theater** 315 W. 44th Str. btwn. 8th and 9th Ave. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str. birdlandjazz.com
- **Blue Note** 131 W. 3rd Str. at 6th Ave. (212-475-8592) Subway: A, C, E, F, V Grand Str. Shuttle to W. 4th Str. bluenotejazz.com
- **Cellar Dog** 75 Christopher Str. at 7th Ave. (212-675-6056) Subway: 1 to Christopher Str. /Sheridan Sq. cellardog.net
- **Chelsea Factory** 547 W. 26th Str. (917-281-6379) Subway: A, C, E to 23rd Str. chelseafactory.org
- **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W 26th Str. (212-434-0499) Subway: C, E to 23rd Str.; R, W to 28th Str. chelseatableandstage.com
- **David Rubenstein Atrium** Broadway at 60th Str. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle atrium.lincolncenter.org
- **Dizzy's Club** 33 W. 60th Str., 11th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **The Django** 2 Sixth Ave. (212-519-6600) Subway: A, C, E to Canal Str. ; 1 to Franklin Str. thedjangonyc.com
- **Don't Tell Mama** 343 W. 46th Str. (212-757-0788) Subway: A, C, E, F, V to 42nd Str. -Port Authority donttellmama.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
- **DTA, The Downtown Association Club** 60 Pine Str. Subway: 2, 3, 4, 5 to Wall Street; J, Z to Broad Street; A, C to Fulton Street gothamjazzfestnyc.com/festival
- **Entwine Wine Bar** 765 Washington Str. (212-727-8765) Subway: 1, 2, 3, A, C, E, L to 14th Str. entwinenyc.com
- **Everything Goes Café** 208 Bay Str., Staten Island (718-447-8256) Subway: Bus: S51
- **Flushing Town Hall** 137-35 Northern Blvd., Flushing (718-463-7700) Subway: 7 to Main Str. flushingtowhall.org
- **Freddy's Backroom** 627 5th Ave., Brooklyn (718-768-0131) Subway: R to Prospect Ave. freddysbar.com/eventswayoutfreddys@gmail.com
- **Gillespie Auditorium at NYC Baha'i Center** 53 E. 11th Str. Subway: 4, 5, 6, N, R, L to 14th Str. -Union Sq. bahainyc.org
- **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
- **Iridium** 1650 Broadway at 51st Str. (212-582-2121) Subway: 1, 2 to 50th Str. theiridium.com
- **The Jazz Gallery** 1158 Broadway, 5th fl (212-242-1063) Subway: N, Q, R, W to 28th Str.; F, M to 23rd Str. jazzgallery.org
- **Jazz Museum in Harlem** 58 W. 129th Str. btwn. Madison and Lenox Ave. (212-348-8300) Subway: 6 to 125th Str. jazzmuseuminharlem.org
- **Joe's Pub** 425 Lafayette Str. (212-539-8770) Subway: N, R to 8th Str. -NYU; 6 to Astor Pl. joespub.com
- **Justine's On Hudson** 518 Hudson Str. Subway: 1, 2 to Christopher Str. justinesonhudson.com
- **The Keep** 205 Cypress Ave., Queens (718-381-0400) Subway: L to Jefferson Str. thekeepny.com
- **Kings Theatre** 1027 Flatbush Ave. (800-745-3000) Subway: 2, 5, Q to Beverly Road kingstheatre.com
- **Klavierhaus** 549 W. 52nd Str., 7th Floor (212-245-4535) Subway: C, E to 50th Str. klavierhaus.com
- **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
- **LeFrak Concert Hall** 65-30 Kissena Blvd, Flushing (718-793-8080) Subway: 7 to Main Str. , The n bus kupferbergcenter.org
- **loft393** 393 Broadway, 2nd Floor Subway: N, Q, R, W to Canal Str. loft393.com
- **Louis Armstrong House Museum** 34-56 107th Str., Queens (718-478-8274) Subway: 7 to 11th Str. louisarmstronghouse.org
- **Lowlands** 543 Third Ave., Brooklyn (347-463-9458) Subway: R to Prospect Ave. lowlandsbar.com
- **Main Drag Music** 50 S. 1st Str. btwn. Kent and Wythe Ave., Brooklyn (718-388-6365) Subway: L to Bedford Ave. maindragmusic.com
- **Manhattan West** 395 9th Ave. Subway: A,C,E to 34th St. manhattanwestnyc.com
- **Merkin Concert Hall** 129 W. 67th Str. btwn. Broadway and Amsterdam (212-501-3330) Subway: 1 to 66th Str. -Lincoln Center kaufmanmusiccenter.org
- **Mezzrow** 163 W. 10th Str. (646-476-4346) Subway: 1 to Christopher Str. smallslive.com
- **Michiko Studios** 15 W. 39th Str. Floor 7 (212-302-4011) Subway: N, Q, R, W to Times Square michikostudios.com
- **Minton's** 206 W. 118th Str. btwn. Str. Nicholas Ave. and Adam Clayton Powell Jr. Blvd (212-243-2222) Subway: B, C to 116th Str. mintonsnyc.com
- **National Sawdust** 80 N. 6th Str. (646-779-8455) Subway: L to Bedford Ave. nationalsawdust.org
- **North Square Lounge** 103 Waverly Pl. at McDougal Str. (212-254-1200) Subway: A, B, C, E, F, V to West 4th Str. northsquareny.com/about-jazz.php
- **Nublu** 151 151 Ave C Subway: L to 1st Ave. nublu.net
- **Ornithology Jazz Club** 6 Suydam Str., Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. ornithologyjazzclub.com
- **Our Saviour's Atonement Lutheran Church** 178 Bennett Ave. (212-923-5757) Subway: A to 190th Str.
- **The Owl Music Parlor** 497 Rogers Ave. (718-774-0042) Subway: Subway: 2 to to Sterling Str. theowl.nyc
- **P.I.T.** 411 S. 5th St., Brooklyn Subway: M, J to Hewes St.
- **Pangea** 178 Second Ave. (212-995-0900) Subway: L to First Ave. pangeanyc.com
- **Patrick's Place** 2835 Frederick Boulevard (212-491-7800) Subway: B, D to 155th Str. patrickspplaceharlem.com
- **Pierre Hotel** Fifth Ave. at 61st Str. (212-940-9109) Subway: 4, 5, 6 to 59th Str. thepierreny.com
- **The Point CDC** 940 Garrison Ave., Bronx Subway: 6 to Longwood Ave. thepoint.org
- **Public Records** 233 Butler Str. (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. publicrecords.nyc
- **The Record Shop** 360 Van Brunt Str. (347-668-8285) Subway: Bus: B61to Van Brunt Str./King Str. 360recordshop.com
- **Red Rooster Harlem** 310 Malcolm X Blvd. (212-792-9001) Subway: 2, 3 to 125th Str. redroosterharlem.com
- **Resnick Education Wing at Carnegie Hall** 881 Seventh Ave. (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Ave. carnegiehall.org
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th Str. rizzolibookstore.com
- **Room 623 at B2 Harlem** 271 W. 119th Str. (212-280-2248) Subway: B, C to 116th Str. b2harlem.com
- **Rose Theater** Broadway at 60th Str., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **Roulette** 509 Atlantic Ave., Brooklyn (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. roulette.org
- **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
- **ShapeShifter Lab** 837 Union Str., Brooklyn (646-820-9452) Subway: D, N, R, W to Union Str.; B, Q to 7th Ave.; shapeshifterlab.com
- **Shrine** 2271 Adam Clayton Powell Blvd. btwn. 133rd & 134th Str. (212-690-7807) Subway: B, 2, 3 to 135th Str. shrinenyc.com
- **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
- **Sisters** 900 Fulton Str. (347-763-2537) Subway: C to Clinton-Washington Ave.s sistersbklyn.com
- **Smalls** 183 W 10th Str. at Seventh Ave. (212-252-5091) Subway: 1 to Christopher Str. smallslive.com
- **Smoke** 2751 Broadway btwn. 105th and 106th Str. (212-864-6662) Subway: 1 to 103rd Str. smokejazz.com
- **Soapbox Gallery** 636 Dean Str. Subway: 2, 3 to Bergen Str. soapboxgallery.org
- **Sony Hall** 235 W. 46th Str. (212-997-5123) Subway: N, R, W to 49th Str. sonyhall.com
- **St. Paul's Chapel - Columbia** 1160 Amsterdam Ave. Subway: 1 to Cathedral Pkwy.; A, B, C, D to 125th Str. events.columbia.edu/cal/event
- **Stern Auditorium at Carnegie Hall** 881 Seventh Ave. (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Ave. carnegiehall.org
- **The Stone at The New School** 55 West 13th Str. (212-229-5600) Subway: F, V to 14th Str. thestonenyc.com
- **Sundown Bar** 68-38 Forst Ave., Queens (917-966-6078) Subway: M to Forest Ave. sundownbar.com
- **Town Hall** 123 W. 43rd Str. (212-997-1003) Subway: 7, B, D, F, M to 42nd Str. -Bryant Park thetownhall.org
- **Union Pool** 484 Union Ave. at Meeker (718-609-0484) Subway: L to Lorimer St union-pool.com
- **Village Vanguard** 178 Seventh Ave. South at 11th Str. (212-255-4037) Subway: 1, 2, 3 to 14th Str. villagevanguard.com
- **Village Works** 12 St. Marks Pl. (917-749-0319) Subway: R, W to 8 St/NYU
- **Webster Hall** 125 E. 11th Str. (212-353-1600) Subway: 6 to 14th Str. -Union Sq.
- **Weill Recital Hall at Carnegie Hall** 154 W. 57th Str. at Seventh Ave. (212-247-7800) Subway: N, R to 57th Str. carnegiehall.org
- **Williamsburg Music Center** 367 Bedford Ave., Brooklyn, NY (718-384-1654) Subway: L to Bedford Ave.
- **York College CUNY** 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center york.cuny.edu
- **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. zincbar.com

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Bennie Pete and Terrell Batiste, Hot 8 Brass Band, New Orleans 2016.
Credit: Richard Corman



HONORING JAZZ & BLUES
ONE MUSICIAN AT A TIME

JIM BEARD (Aug. 26, 1960 – Mar. 2, 2024) The Grammy-winning, long-time keyboardist for rock group Steely Dan, died at a local hospital at age 63 following complications from a sudden illness. He began his career in his native Philadelphia, touring as a teenager with the American Youth Jazz Orchestra. After jazz studies at Indiana University, he moved to NYC, honing skills as a pianist, composer, producer and arranger. He worked with Wayne Shorter, Pat Metheny, Bill Evans, Dave Liebman and John Scofield, among others, and had albums on CTI, Intuition, Sunnyside, Jazzline, etc. Beard's last concert was with Steely Dan Jan. 20 in Phoenix, AZ.

DONALD BALDINI (Dec. 5, 1940 – Mar. 4, 2024) The bassist-educator died at home of cancer at age 83, in Vermont. He had a career as a studio musician in L.A., where he played on film and television scores, and with the *Tonight Show* band. Settling in Vermont, Baldini played with local groups including the Vermont Symphony and Opera North. He also taught bass at Dartmouth College and was Artist-in-Residence at Keene State College for more than 25 years, where he conducted the jazz band and orchestra.

RALPH BEERKIRCHER (1967 – Mar. 5, 2024) The German guitarist-composer-educator died in hospice at age 56 in Cologne, Germany. He studied classical and jazz guitar at the Cologne University of Music, followed by a career in radio appearances and recordings. He was a lecturer at the Open Jazz House School of Cologne for more than 20 years. Among those he worked with are Asgard, Novotnik 44 and Ensemble HKS, with credits including Sascha Delbroux, Moritz Eggert, Matthias Broede, André Nendza, Arnie Bolden, Carl Ludwig Hübsch and Peter Kahlenborn.

JEAN-PIERRE BOURTAYRE (Jan. 31, 1942 – Mar. 4, 2024) The versatile French composer, who wrote for TV, films and stage (and also production director for Warner Music Group), died at age 82. In 1998 he served as vice president of The Society of Authors, Composers and Publishers of Music.

HELENE CANN (1945 – Mar. 6, 2024) The jazz polymath died at age 79. Cann worked as a freelance publicist and served as Associate Editor of the jazz sites gmn.com and jazzplus.com. She was also a consultant to the arts and co-founder (with husband Marty Khan) of Outward Visions, Inc. Cann organized tours of the Art Ensemble of Chicago, World Saxophone Quartet and other jazz artists, and was co-director of The Coltrane Project of Philadelphia and The Transcendence Initiative (dedicated to the music and spirit of Coltrane). She co-authored *Straight Ahead: A Comprehensive Guide to the Business of Jazz (Without Sacrificing Dignity or Artistic Integrity)*.

RONALD CARTER (Jul. 5, 1953 – Feb. 24, 2024) An educator and musician (saxophone, clarinet, flute), Carter passed away at age 70. He was a high school band director in East St. Louis, IL., as well as Director of Jazz Studies at Northern Illinois University for 23 years. Carter also served as an educational consultant and clinician, contributing his expertise to Essentially Ellington at Jazz at Lincoln Center. He founded the South Shore Youth Jazz Ensemble and owned Carter's Jazz Clinics, LLC. Recipient of the Conn-Selmer Lifetime Achievement Award, The Jazz Institute of Chicago William Dyette Lifetime Achievement Award, The Midwest Clinic Medal of Honor and a Milken Educator Award—Carter collaborated with Wynton Marsalis, Clark Terry, Jimmy Heath, Lena Horne, Lou Rawls, The Temptations, The Chicago Jazz Philharmonic and more.

ELEANOR COLLINS (Nov. 21, 1919 – Mar. 3, 2024) The Canadian singer (née Elnora Procter), known as Canada's "First Lady of Jazz", passed away at age 104. Collins worked with Ray Norris and Dave Robbins in the '50s. She performed with jazz legends including Dizzy Gillespie and Oscar Peterson, and hosted a ground-breaking 1955 variety series for the CBC—the first by a Black female

singer in Canada. Collins also appeared on numerous TV and radio shows, and later worked with Chris Gage, Tommy Banks and Fraser MacPherson. She contributed a track to *She Bop! A Century of Jazz Compositions by Canadian Women* (2003) and was featured on a 2022 commemorative stamp from Canada Post.

ROB CROCKER (Nov. 1, 1945 – Mar. 7, 2024) Working for over 40 years as a radio broadcaster and a passionate, enthusiastic lover of jazz, Crocker died at age 78 at his home in NYC from coronary disease and complications from asthma. The longest-running disc jockey in the history of jazz radio in NYC, he worked at WRVR, WWRL, WBLS and KISS FM and three-plus decades at WBGO, plus work in Japan for BAY-FM, FM Yokohama and INTER-FM, as well as being a contributor of production and/or liner note credits for albums on MCA, Verve, Blue Note, Blue Toucan, MCG Jazz and other labels. Crocker also produced live shows over the years, such as the Bobby Hutcherson tribute at Birdland jazz club in 2012.

ALICE DARR (Apr. 22, 1930 – Feb. 4, 2024) The singer/pianist, who died at age 93 at Allegheny Health Nursing and Rehabilitation Center in Cumberland, MD, was discovered by Eddie Cole (Nat King Cole's brother), who launched her professional career as a singer. Popular and underrated, Darr was the first woman of color (in 1955) to appear in a national magazine wearing a bikini and had success performing nationally, including many various locations locally. She had a 1962 album on Charlie Parker Records (*I Only Know How To Cry: Music for Lovers and Losers*) with musical direction by guitarist Mundell Lowe.

MIKE FACTOR (May 20, 1935 – Mar. 4, 2024) The businessman and jazz radio host died at age 89 after a lengthy battle with heart and kidney disease. A member of the Sunshine Jazz Organization, Factor worked at WLRN radio in Miami as a guest host for over 25 years. In July 2018, he was inducted into the South Florida Jazz Hall of Fame as an entrepreneur and jazz historian.

ERNIE FIELDS, JR. (Jul. 29, 1934 – Mar. 8, 2024) The baritone saxophonist, and son of musician Ernie Fields, died in his sleep in Pasadena, CA, at age 89. Fields attended Howard University, played with his father's band during school breaks, and in the '90s began touring with James Brown trombonist Fred Wesley. He worked with soul and funk artists including B.B. King, Bobby Bland, Aretha Franklin, Rick James, Marvin Gaye and others. He also wrote the score for the 1978 film *Disco Godfather* and was a music contractor for TV, including *American Idol* and *The Voice*.

BRAHIM FRIBGANE (Apr. 9 1965 – Mar. 5, 2024) The Moroccan oud player and percussionist died at age 59. He was a founding member of Club D'Elf and also worked with David Rothenberg, DJ Logic, Adam Rudolph, Leni Stern, William Parker, Leo Genovese, Uri Gurvich and others. Frigbane played some of the first shows at The Cooler and joined Moroccan bands that came through New York, including The Master Musicians Of Joujoka and Hassan Hakmoun.

DAN HAERLE (Jul. 23, 1937 – Mar. 2, 2024) The pianist, who died at age 86, was also a University of North Texas professor and Jamey Aebersold Jazz Camp faculty member. He had albums on Mark, NTSU Jazz, Blu Jazz and Seagull and credits with the North Texas State University Lab Band, UNI Jazz Band, numerous Aebersold play-alongs, David Baker, The Matteson-Phillips Tubajazz Consort, Bob Ackerman and Janice Borla among others.

JOSÉ MARINO (1940 – Mar. 5, 2024) The Brazilian bassist died stateside at age 84. Marino is considered a master of the bass in Brazilian music, beginning with his first public performance at age 10, playing the cavaquinho (a samba instrument with four strings). He later learned to play guitar and discovered the double bass and electric

bass and, like most Brazilian musicians, played several percussion instruments. Marino played from 1962-65 with Johnny Alf, Lenny Andrade, Wilson Simonal, Pedro Matar, Erasmo Carlos and Vanderleia. In 1965 he moved to the U.S., playing with the likes of Walter Wanderley, Bola Sete, Milton Nascimento, Claire Fisher, Laurindo Almeida, Astrud Gilberto, Edú Lobo, Herbie Hancock, Joe Sample, Urbie Green, Bucky Pizzarelli, Willie Bobo, Bud Shank, John Pisano, Dori Caymmi, Oscar Castro-Neves and Deodato, among others. He also led his own band, Velas.

JOHN MINNOCK (Nov. 19, 1959 – Feb. 26, 2024) The vocalist and composer died at age 64 in Boston, MA, after a brief illness. A classically trained musician, he earned a degree in music from Boston University. As a vocalist, his style was both pop and jazz, with improvisation and scat applied to the latter, while his repertoire spanned artists from Ruth Brown to Bill Withers to originals. Minnock performed weekly at Boston's Encore Lounge and had frequent gigs in NYC cabaret venues, including at 54Below with Dave Liebman, who was featured on Minnock's recording debut (*Herring Cove*, 2020) for Dot Time. This month the label posthumously releases Minnock's *A Different Riff*.

BILL RAMSAY (Jan. 12, 1929 – Mar. 2, 2024) The baritone saxophonist who, died in Seattle at age 95, was a stalwart of that city and a founding member of the Seattle Repertory Jazz Orchestra. He worked with Count Basie, Duke Ellington, Benny Goodman, Les Brown, Quincy Jones, Grover Mitchell, Maynard Ferguson, Frank Wess/Harry Edison Orchestra, Jay Thomas, Bud Shank, Pete Christlieb, the Stan Kenton Alumni Band and others.

FÉLIX SABAL LECCO (1959 – Mar. 3, 2024) The Cameroonian-born drummer, who also had a short career as an actor, died in Paris at age 64. Lecco taught at the Conservatoire d'Amiens and played with many wide-ranging musicians such as Jeff Beck, Herbie Hancock, Peter Gabriel, and Lenny Kravitz, as well as with African artists including Youssou Ndour, Manu Dibango and Salif Keita. He was the featured drummer on Paul Simon's *The Rhythm of the Saints* (1990), playing with his bassist brother Armand Sabal Lecco.

WALLY SHOUP (1944 – Mar. 5, 2024) The alto saxophonist died in Seattle at age 80. He was introduced to free jazz in the late '60s and, while living in Colorado, had a radio show on KRCC playing jazz and experimental music. In 1983 Shoup moved to Birmingham, writing for *Improvisor* magazine and performing with Trans Duo. Two years later he moved to Seattle where he helped create the long-running Improvised Music Festival. He recorded two albums with Sonic Youth's Thurston Moore, and made two recordings with guitarist Nels Cline on Strange Attractors Audio House. He formed the Wally Shoup Trio in 2001 with bassist Reuben Radding and drummer Bob Rees. Shoup had leader or co-leader credits on Leo, Tone Action Family, Clean Feed, Monofonus Press, Catalytic Sound and other labels, and collaborated with David Solomonoff/Carola Von Hoffmannstahl, New Art Orchestra, Doug Haire, Davey Williams, Project W, Rik Wright, Daniel Carter and more.

ALAN TOMLINSON (1947 – Feb. 13, 2024) The trombonist and Manchester, England native died in the U.K. at age 76. He studied trombone at Leeds College of Music, passing the audition in 1968, having taken up the instrument only a year earlier. Tomlinson became interested in free improvisation and experimental music in the early '70s after which he moved to London in 1973. There he became a member of ILEA's Cockpit Theatre Music Ensemble and performed with drummer Tony Oxley's Angular Apron and Barry Guy's London Jazz Composers Orchestra. He worked with Jon Corbett, Phil Minton, Steve Beresford, Roger Turner and others, touring worldwide. His solo album *Still Outside* was released in 1980 and he had several recordings under his own name in addition to leading the Alan Tomlinson Trio the last five years.

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