

FEBRUARY 2025—ISSUE 274

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM

# THE NEW YORK CITY JAZZ RECORD

**DENNIS CHAMBERS  
PLAYING IT ALL**

**BLACK  
HISTORY  
MONTH  
ISSUE**

**AKUA  
DIXON**

**WALTER  
BLANDING**

**RODNEY  
JONES**

**FREDDIE  
ROACH**

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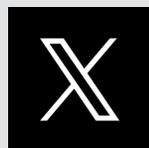
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## IN CORRECTION (Jan. 2025 issue)

In the Album Reviews, Derek Bailey/Sabu Toyozumi's Breath Awareness (Chap Chap) incorrectly mentioned Toyozumi as the only non-American AACM member (he was never in AACM). In the Letter From The Editor, it was stated that TNYCJR reviewed almost 650 albums in the 2024 calendar year: not all were 2024 releases (some had 2023 streetdates). In the Nicole Glover Artist Feature, Micah Thomas' Forest album is on SWR/Naxos not JazzHausMusik. We regret the errors.

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## Letter from the Editor

Welcome to TNYCJR's Black History Month Issue, wherein we dedicate all of our features and a forward-section of the Album Reviews (pgs. 14-19) to this significant month of the year. We're pleased to recognize and honor past, present and future contributions from the American and international Black music communities, a fact and celebration that of course does not start and end with the month of February. These legacies include not only jazz, but also many musicians' non-"jazz" work, especially from jazz adjacent, backgrounds. Drummer Dennis Chambers' (Cover) early roots include George Clinton's P-Funk All Stars before going on to international stardom in the bands of John Scofield, Mike Stern and Santana. The experiences of cellist Akua Dixon (Interview) range from classical to James Brown and her decades-old Quartette Indigo combines those two influences and more with jazz. Guitarist Rodney Jones (Encore) was the music director to the "Queen of R&B," vocalist Ruth Brown (R=Ruth & B=Brown), for two decades, and also speaks to the significance of the blues throughout his career. And, speaking of the blues, the late Freddie Roach (Lest We Forget) is one of its greatest and under-sung proponents on organ. You'll also find features on saxophonist-clarinetist Walter Blanding (Artist), an early and, until recently, longtime member of the Jazz at Lincoln Center Orchestra (né Lincoln Center Jazz Orchestra), as well as pianist Orrin Evans' Imani Records (Label Spotlight), in addition to an insightful Special Feature on the state of Black Americans in jazz, in and outside of academia.

Dig into some history that both deserves a listen and demands respect. The widely-acknowledged, inherent aspect of jazz is its democracy. As a living example of our nation's founding principles, jazz is a model of inclusivity and finding harmony in working together – a truism even before this music was commonly referred to as "jazz." Jazz is profoundly a model for this and future generations to learn from, and that includes the sacrifices and dedication of its practitioners, dating back to well over a century.

It is the jazz community's strength in coming together, whether because of the devastating Southern California wildfires and/or for a night's-worth of sanity in sounds at a concert. Onwards and outwards and hopefully see you out at the shows....

On The Cover: Dennis Chambers (photos by Alan Nahigian)

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The Schomburg Center for Research in Black Culture presents  
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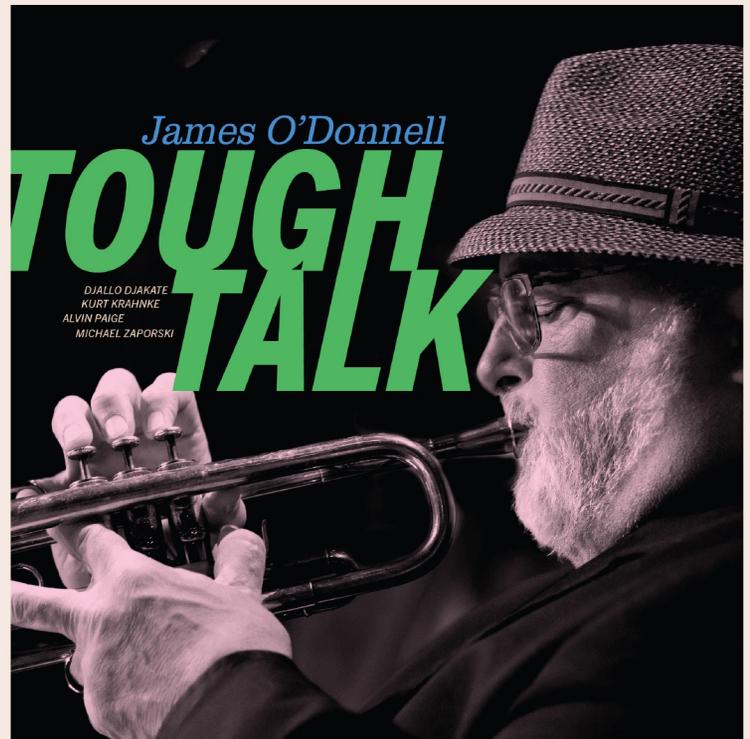
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The magic of Brazil and its music have captured generations of music lovers. The joyous beats of samba and the mysterious sensuality of bossa nova have grabbed listeners like few other genres can. Duduka Da Fonseca conjures the spells of Brazilian music whenever he is behind his drum kit. But there is a special feeling that comes to Da Fonseca when he returns home to Rio de Janeiro, an unscripted and unpredictable joy that comes through in performing music. That alchemy is captured on Da Fonseca's new recording, *Rio Fantasia*.

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The last set of the last night (Jan. 5) of Smoke Jazz Club's 11th annual (John) **Coltrane Festival** featured Jimmy Greene and Ron Blake (tenor/soprano saxophones), Orrin Evans (piano), Buster Williams (bass) and Lenny White (drums), covering seminal recordings by the late honoree. Right from the start of "Dahomey Dance" (an altered blues from *Olé*), the veteran rhythm team's irrepressible collective swing took charge, horns and piano taking solos, the musical machinery well-oiled and running smoothly after three nights. Pianist Benito Gonzalez sat in on "The Promise" (a modal piece from *Live at Birdland*), following the tenors with a slow-building, effective solo. Evans returned for a rubato intro to the ballad "I Want To Talk About You" (from the same album), horns sharing the theme, Williams' tasteful conclusion to his solo drawing a "Yeah!" from the crowd. The pianist, in an especially adventurous mood, began his solo on the medium-tempo "Village Blues" (from *Coltrane Jazz*) with a five-note trill that extended for a full chorus, followed by the bassist's even longer, highly inventive though unevenly executed statement. The set ended with an up-tempo "Moment's Notice" (from *Blue Train*), a notoriously challenging composition with rapidly side-slipping harmonies, the perfect platform for a tenor duel. Who won? After Greene and Blake exchanged alternating then overlapping thrusts and parries, the match was ceded to White, whose flamboyant soliloquy suddenly stopped the show (and the beat), eliciting a loud "Whoah!" from one of his bandmates.

— Tom Greenland



Jimmy Greene, Buster Williams, Ron Blake @Smoke

TOM GREENLAND

When Max Roach and Abbey Lincoln released their *We Insist! Freedom Now Suite* (Candid, 1960), Roach believed the Civil Rights Movement would achieve the goal of fully integrating Black people into the American Dream—with racism left on the ash heap of history. He was wrong. So wrong that gender and race equality activist, drummer and educator **Terri Lyne Carrington** took it upon herself to update that seminal work as *We Insist! 2025* (a highly anticipated release on the renewed Candid label). Carrington and a stellar supporting cast previewed the work (Jan. 9) as part of a Candid showcase at Nublu 151, on opening night of the weeklong Winter Jazzfest. While she took on Roach's drum role, it fell to vocalist Christie Dashiell to re-create and update Lincoln's part, while adding keyboards. Dashiell was magnificent, by turns warm and mellifluous, then biting and bitter when needed, and especially effective on "Driva' Man" and a considerably slowed "Freedom Day". The nearly wordless "Tears For Johannesburg" was emotionally engaging, although the vocalist's delivery was less rageful than Lincoln's original. Matt Stevens' powerful and edgy guitar solos updated the sound considerably, as did trumpeter Milena Casado's electronic trumpet effects, in a style owing as much to Miles Davis' *Bitches Brew*-period as Jon Hassell. The leader's new poetry, "Boom-Chick" and "Freedom Is" brought contemporary flair, as recited by Dashiell and Christiana Hunte, who managed to clear enough space on the Nublu floor for graceful interpretive dance.

— Keith Hoffman



Terri Lyne Carrington @Nublu 151

ADRIEN H. TILLMANN

Pianist **Eri Yamamoto**, who's appeared weekly at Arthur's Tavern for 26 years, probably owes her longevity to her self-stated desire to "keep things open." This ethos was unmistakable New Year's Day when she, accompanied by long-time confederate, drummer Ikuo Takeuchi, invited Bruce Barth to join her at the piano for an all-original set (four of her tunes, two of his). With only a small upright Kawai on hand, four hands (twenty fingers) divvied up eighty-eight keys, dancing across them in ever-changing combinations. A tune might begin with Yamamoto sitting left at the bench, playing left-hand bass, comping with her right, while, sitting right, Barth rendered the theme and solo with his right. To squeeze in some two-handed figures or left-hand chords he might voice them high, or else Yamamoto would temporarily move her right hand to make room in the middle. Later in the same number, Barth might get up and walk around behind her to assume the role of bassist-comper, she then sliding sideways to assume his role as soloist. Or this sequence was reversed. Or roles intersected, hands occasionally crossing others to grab a choice note. At one point, four forearms overlapped in a "W" shape while one pianist's toe and the other's heel vigorously tapped out time, side by side, front of the pedals—all of which required trust and empathy to accomplish. Somehow this game of musical chairs never degenerated into vaudevillian shtick, never detracted from the music itself, which remained "open" to suggestion and surprise. (TG)

New York City has a new listening room with an impressive and regular booking to boot: young entrepreneurs and jazz aficionados, Daniel Gaynor and Solomon Gottfried, begged and borrowed (hopefully it went no further) to realize their vision, *Close Up*, on the Lower East Side's Orchard Street. Early last month, pianist **Eden Ladin** showcased a solid quartet (Jan. 5) with Gilad Hekselman (guitar), Alexander Claffy (bass) and Kush Abadey (drums). Ladin is a remarkably melodic player, and the pin drop quiet of the room served him well, especially on his sensitive solo introduction to set opener "Lonely Arcade Man", which appears on his leader debut album (*Yequim*, 2017). The laid back yet fiercely engaging groove continued with Irving Berlin's "How Deep Is the Ocean". The ensemble approached it with the infectious swing of Bill Evans' 1961 *Explorations* reading, inspiring Ladin to a fantastic, intricate yet delicate solo. The vastly accomplished Hekselman turned in his own inspired exploration of the changes, in consistent communication with his bandmates in support. The first-rate ensemble playing continued with the leader's up-tempo swinger "The Eel", before the guitarist's long and languorous introduction to Luiz Bonfá's bossa classic "The Gentle Rain". In his solo, Claffy playfully quoted Jobim's "Insensatez", with its similar changes. The quartet changed it up with closer "Gravy Waltz", bassist Ray Brown's version of soul in 3/4 time: much grease was spilled, as is proper. (KH)

Drummer **Jeff “Tain” Watts**, of countless jazz credits, earned a 65th Birthday Celebration at Dizzy’s Club (Jan. 4), a fête which ran several days. “Well, my actual birthday is on Jan. 20, but that’s Inauguration Day, so...,” Watts added to the introduction, shaking his head and adding something about “that mess,” causing a well-deserved ripple of laughter and groans across the room, as well as the bandstand. Well, hard political times can make for brilliant art, and the audience gobbled it up as Watts, Ravi Coltrane (tenor), Paul Bollenback (guitar), James Francies (piano) and James Genus (bass), opened with a searing “Brilliant Corners”. This pointillistic Thelonious Monk standard, a foray of displaced triplets, was further broken into its finest elements, funk-fueled and swinging, as it transitioned through cues that masterfully crept up, the musical form near maddening. Coltrane, who though he cannot of course ever escape his father’s legend, improvised and mostly recalled Sonny Rollins and Wayne Shorter; he has grown into his own and we are the better for it. Bollenback, living up to Downtown roots, cast atmospheres rarely heard at this space, a welcomed feature throughout the set. Rubato intros from the guitarist and Francies (as much Bill Evans as McCoy Tyner and, yup, Glenn Gould) defined the term, “artistry.” And the leader’s seemingly effortless playing, loaded with shading, melodic whispers and bold crackling, defined the same. With boldness, “Katrina Jam” and “Pandemic Suite” spoke as radically as the sounds—and the times that may lead to Watts’ 69th. — *John Pietaro*

Lately, Carnegie Hall’s Weill Music Institute has been producing Well-Being Concerts that explore concepts of self-care and mindfulness through music. In last month’s edition (Jan. 11), trumpeter **Sean Jones** led his ensemble at The Cathedral Church of St. John the Divine, after host Nisha Sajani set the tone through guided meditation before turning the program over to Jones’ talented, youthful quintet, which included Miriam Goroff-Behel (soprano, tenor), Tyler Bullock II (piano), Ryoma Takenaga (bass) and Koleby Royston (drums). His composition, “Roots”, reflected a youth deeply embedded in the church as well as life-long career as an educator. Two other originals, “Apology” and “Forgiveness”, were revealed in narrative as autobiographical, and often confessional, as the trumpeter shared philosophical thoughts and spiritual guidance. The template for each offered a musical story arc, slow tempos rising to a forceful climax before settling down to a resolution, with Jones stepping into and out of the spotlight. An abridged “Transition” (by another spiritist, John Coltrane) revealed itself to be an homage to Jones’ bebop roots. Positioned and mic’d at the center of the nave, surrounded by the immenseness of the cathedral, acoustics became an equal partner in sound, often producing haunting reverbs and odd amplifications, sometimes to detriment and sometimes to perfection, as in the powerfully jubilant ending of “Forgiveness”. Truly, Jones could have been the angel Gabriel come down to rise us up. — *Marilyn Lester*



Jeff “Tain” Watts @Dizzy’s Club



Sean Jones @The Cathedral Church of St. John The Divine

Trombonist **John Mosca** has been setting West Village nights afire for a half-century: centerpiece of the legendary Thad Jones/Mel Lewis big band, and the Vanguard Jazz Orchestra (with which he used to not only play but served as its director), he has been for many years a fixture in clubs on the jazz-centric stretch of 7th Avenue South. On Jan. 3, he brought his quintet-plus-one into the cavernous Cellar Dog, which boasts the best jazz in dubious battle with pool tables and other gamely encumbrances. No matter that, the action—and audience—was focused on the classic post-bop happening beside the bar. “We play together so often, so I’m not sure whose name we booked this under. Am I leading tonight?” Mosca, dryly asked. The line-up, including composer-arranger Chris Byars (tenor), Pasquale Grasso (guitar), plus vets who began as child prodigies: Ari Roland (bass) and Keith Balla (drums), made for an all-star assemblage. Kicking off with an aerial “Celia” (Bud Powell), the band could have climbed out of a Blue Note label time machine, deftly swinging and unashamedly hip. And the ghost of Powell, harboring as always within phenom Grasso’s fingers and fretboard, seemed to guide much of the music. Vocalist Yaala Ballin joined for the latter half of the set, with spectacular renditions of “Dancing in the Dark” and “Body and Soul”, among others. As a Jazz Ambassador, Ballin carries international cred, but then so does the line-up that just happened to be booked under the name of a modern big band legend. (JP)

There’s long been a vibrant jazz scene in the uptown Manhattan village of Washington Heights, largely due to Jazz WaHi, a nonprofit founded by vocalist Louise Rogers and pianist Mark Kross. The latest in their Vocal Series, at Le Chéile (Jan. 6), was packed to the rafters for headliner **Sheila Jordan** and long-time bassist cohort Cameron Brown. The two are a dynamic duo, creating a perfect synergy of sound; Jordan has long known how the bass wonderfully integrates with her vocal tone and style. The nonagenarian (she recently turned 96) has always been a unique singer over the course of her very long career, and like a fine wine, she has aged well in honing her performance eccentricities. What Jordan ultimately offers is a stream of consciousness of straight singing, parlando, scat, random thoughts and humor, making for a strange and delightful mix. The opener, “Blackbird” (Lennon, McCartney), soon drifted into an improvisational blues tunnel and emerged in the light of a songbook standard, “I Thought About You” (Jimmy Van Heusen, Johnny Mercer). Part of the fun and intrigue of a Jordan set is following her lead on where she’ll go next. Irving Berlin’s “Cheek to Cheek” revealed itself as the start of several tunes about dance. Jordan is also a composer-songwriter and among her compositions offered was “Workshop Blues”. She explains a bluesy “Lush Life” (Billy Strayhorn) as personal, with alcoholism in her family. Closing a generous 70-plus-minute set, Jordan reminisced, invoking “two cats” in her native Detroit, and improv singing about meeting Charlie Parker. (ML)

## WHAT’S NEWS

Last month’s tragic news of the **Los Angeles fires** and its widespread destruction affected many directly and indirectly—and the jazz world certainly was not immune to the devastation. Musicians including saxophonists Dale Fielder, Bennie Maupin and Steve Lehman, bassist John Clayton, trumpeter Bobby Bradford, tubist William Roper, composer/arranger Vince Mendoza and many, many others have lost everything.

To help support them, and all the victims, as well as wildfire relief efforts, The Jazz Foundation of America ([jazzfoundation.org](http://jazzfoundation.org)) is directly supporting musicians affected and in crisis. Musicares ([donor.musicares.org/page/lafirerelief](http://donor.musicares.org/page/lafirerelief))—The Music Community in Los Angeles—is raising money to help musicians, as are several GoFundMe drives, including:

[gofundme.com/f/help-bobby-bradford-rebuild-after-wildfire](http://gofundme.com/f/help-bobby-bradford-rebuild-after-wildfire). Amoeba Music record stores ([amoeba.com](http://amoeba.com)) are selling limited edition t-shirts with all proceeds going directly to benefit the World Central Kitchen, which has provided hot meals to the public and first responders. Our thoughts go out to everyone affected, and to the efforts to help rebuild and recover from this unprecedented disaster.

Poets Jazz House presents the NYC premiere of **Gil Scott-Heron Bluesology**, a theatrical reinterpretation of Scott-Heron’s influential and revered work created between 1970-2010. Featuring Gia Scott-Heron (daughter of the legendary spoken word artist) and guest artist Father Made Hamilton (of The Watts Prophets), *Gil Scott-Heron Bluesology* (winner of the 2025 International Fringe Encore Theatre Series) is at the SoHo Playhouse this month (Feb. 3-25). For more info visit [sohoplayhouse.com/theatre](http://sohoplayhouse.com/theatre).

Jazz at Lincoln Center’s **Essentially Ellington** High School Jazz Band Competition and Festival celebrates 30 years with 30 (upped from the customary 15) top high school jazz bands selected to compete in NYC (May 7-11). The final concert and awards ceremony will be held at the Metropolitan Opera House (May 11). Local and tri-state area bands participating include Susan E. Wagner High School (Staten Island, NY), Celia Cruz Bronx High School of Music (Bronx, NY), Jazz House Kids (Montclair, NJ), William H. Hall High School (West Hartford, CT) and Newark Academy (Livingston, NJ). For more info visit [jazz.org/lee](http://jazz.org/lee).

The archives of violinist **Leroy Jenkins** (1932-2007), which has been donated to the New York Public Library for the Performing Arts (NYPL) Music and Recorded Sound Division (at Lincoln Center), has recently been made available to researchers and to the public. Donated by Jenkins’ widow (Linda Harris), the archives include programs, mementos, articles, autographs, unreleased recordings and scores, an unpublished memoir, as well as handwritten manuscripts of the avant garde player-composer and AACM (Association for the Advancement of Creative Musicians) charter member. For more info visit [archives.nypl.org/mus/186253](http://archives.nypl.org/mus/186253).

**South Arts** (SA) announced deadlines for its Winter 2025 Grants. In partnership with the NEA (National Endowment for the Arts), SA’s “Accessibility Grant” (Mar. 5 deadline) offers up to \$2,500 to help organizations make arts programs accessible to individuals of all abilities and backgrounds within a nine-state region: AL, FL, GA, KY, LA, MS, NC, SC, TN. SA’s “Jazz Road Tours” (Mar. 5 deadline) supports jazz artists nationwide, with grants ranging from \$5K-\$15K—for approx. 50 artists—in organizing 3-to-6 site tours, focusing on rural communities and areas traditionally underserved by the genre. And SA’s “Jazz Road Creative Residencies” (Apr. 2 deadline) supports creative residencies in communities across the nation (grants ranging from \$5K-\$40K). (The latter two are supported by the Doris Duke Foundation and Mellon Foundation.) For more info visit [southarts.org](http://southarts.org).

**Michel Levasseur** was recently recognized by The Conseil Québécois de la Musique with its Achievement Award of the Gala des Prix Opus for his 40 years as general and artistic director of the Festival International Musique Actuelle Victoriaville (FIMAV), and for his major contribution to avant garde arts. Since his departure from FIMAV (2023) and from the board of directors of Productions Plateforme (2024), Levasseur continues as producer of the record label Les Disques VICTO (with his wife Joanne Vézina), which launched a new album this year: Sophie Agnel/John Butcher—*RARE*. The awards gala takes place Feb. 2. For more info visit [prixopus.com/finalistes/michel-levasseur](http://prixopus.com/finalistes/michel-levasseur) and [victo.qc.ca](http://victo.qc.ca).

To submit news email: [ldgreene@nycjazzrecord.com](mailto:ldgreene@nycjazzrecord.com)



JOHN ABBOTT

# AKUA DIXON

## A CLASSICAL CELLIST'S BIG JAZZ FOOTPRINT

BY JASON GROSS

For over a half century, cellist Akua Dixon has helped to extend the musical vocabulary of an instrument most associated with the classical world. She began studies at a young age and then in the late '60s found herself in demand, spending the next decade recording with the likes of Archie Shepp, Don Cherry and Carmen McRae and later with Henry Threadgill, Abbey Lincoln, David Byrne, Aretha Franklin and Lauryn Hill. Never turning her back on her classical roots, she has written compositions for string quartet, orchestra and cello, big band and opera. Dixon has also created musical curriculums, led her Quartette Indigo ensemble and has worked with noted family members including violinist Gayle Dixon (her late sister), singer Andromeda Turre (her daughter), drummer Orion Turre (her son) and trombonist Steve Turre (her former husband).

**THE NEW YORK CITY JAZZ RECORD:** Do you recall how you got started on cello?

**AKUA DIXON:** My elementary school had a lovely orchestra and music program. I started cello in the fourth grade. I had an older sister (Gayle Dixon) who played violin. So that was really my major activity. After school, we would always play music. When I got to junior high school, we started gigging, as well as doing orchestras. New York was really very different with the public school system. And there were borough-wide orchestras, citywide orchestras, citywide string orchestras.

**TNYCJR:** And what musicians inspired you when you were young?

**DIXON:** I grew up in a household that listened to a lot of African American music: blues, jazz, gospel, hymns, spirituals. And I went to different Black churches where I was exposed to the legacy of that music.

**TNYCJR:** Of your many professional collaborations, what have been some of the most memorable of the early freelance work you've done?

**DIXON:** Oh, there's quite a few. You have to realize that when I started freelancing, there were no women working in that arena. Even in Broadway, in the places where I opened doors, my sister and I, we were some of the first ones that ever worked there. With the New York Philharmonic and orchestras, even as late as 1977, it was all white male. So that was the whole journey through the Civil Rights Movement that I also had to deal with to get to do some of this work that we're talking about. Some of the most memorable ones were people like Woody Shaw, James Carter, Max Roach, Rahsaan Roland Kirk and Duke Ellington.

Working with Max made a long-lasting impression and it was a wonderful opportunity to get to work with him for the few years that I did. The problem with

trying to get strings to swing and playing jazz is that they haven't developed the articulation in the bow and the phrasing to be able to play. To learn how to swing and play jazz, you have to study different ways of playing to be able to communicate in a way that swings.

When I first started work, one of the first jobs I got was with James Brown at the Apollo, around 1970. He wanted an all-girl quartet, and my sister and I were so excited to play with him. But you had to learn a certain phrasing and a rhythmic style, which we had heard because growing up in a Black community, we'd go to parties where his music was played. So, it was a matter of figuring out how to play that stylistically and to be in the pocket, with the drums and with the rhythm section. And know when he goes to the bridge, that was the groundwork of developing that style of playing.

**TNYCJR:** Could you talk about the early string quartet you formed?

**DIXON:** I started my string quartet writing in the early '70s with my sister, violist John Blake Jr. and Maxine Roach. We were all freelancing in New York and did a lot of recordings and constantly played together, five or six days a week. We also got together and did my music, and it was a joy to get to play with them. That was the foundation of my starting to write in a more jazzy vein. When I started working, I was getting jobs where we were playing classical string quartets. I started writing and throwing in a piece of mine during programs that we did in Black neighborhoods and libraries. And there would be spirituals that I would arrange for the string quartet to play, more rhythmic pieces that the people would recognize and enjoy, part of their cultural heritage. So, I developed that style of writing for a string quartet, one that I could have swing without a drummer.

**TNYCJR:** The grant that you received from the National Endowment of the Arts must have been a nice boost to your work.

**DIXON:** It was at that point in the late '70s, early '80s, where it was wonderful to be able to submit some music that was respected enough to win a grant that I could continue my craft. I grew up in a lower income family, and have worked all my life, so being able to sit home and write a piece of music of that magnitude, you just didn't have that. I was always out working. By the time I was out of high school, I was in the Broadway pits, the Apollo, Brooklyn Philharmonic, Alvin Ailey Dance Theater—constantly working to earn money so I could survive. For those jobs, you work a few weeks, a year or a couple of months. So, over the years, it adds up, but it wasn't a situation where I could find time to write a large-scale piece. It takes a lot of time

to compose, so I needed a sense of solitude. To win a grant meant that I could compose the piece "Afrika! Afrika!". I won the grant in 1981, then I had access to a string ensemble because I was working with the String Reunion orchestra that violinist Noel Pointer founded and where I was the director of New Music. There were a lot of African American string players in New York and we got together and formed a string orchestra that did concerts in the communities. "Afrika! Afrika!" was a new chance for me after going to conservatories and writing things that were more sonata allegro style. It was so good to write something that was a concert

(CONTINUED ON PAGE 26)



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This project is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and by the Howard Gilman Foundation.

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# WALTER BLANDING

## NICE GUYS DO FINISH FIRST

BY MARILYN LESTER

In Greek mythology, Athena, goddess of wisdom and war, the companion of heroes, sprang fully formed from the head of her father, Zeus. To study the life of Walter Blanding, master of reeds, composer, educator and self-identified family man, is to wonder if he too arrived on this planet more or less fully formed. Precocious in talent and personality, since early on he's been lauded as a genuinely "nice guy" with a maturity beyond his years.

On August 14, 1971, Walter Blanding Jr. was born into a musical family in Cleveland, where a mere six years later he began saxophone studies. In 1981, the Blanding family moved to New York, where his parents took positions in the Village Gate house band. Soon enough, young Walter was playing there as well in the Blanding Family Trio. It's an experience he's described as "rich," especially in learning how to use his creativity. He attended Fiorello H. LaGuardia High School of Music & Art and Performing Arts, where he first met Wynton Marsalis around 1986. Marsalis recalls at the time Blanding was a "dread-locked 15-16 year old playing a whole lot of saxophone."

High school was followed by studies at The New School, and by age 20 Blanding was a member of the Tough Young Tenors, releasing an eponymous album (his recording debut) in 1991. His second recording followed that year: *You Can Hide Inside The Music* (Verve) with The Harper Brothers. Co-producer and drummer Winard Harper recalls Javon Jackson had left the brothers' band and Blanding, whom they knew from the Gate, was right for the spot. "Walter had a lot of talent," Winard recalls. "I've long admired him. He's also a nice guy." Trumpeter Philip Harper adds "He played music with heart and soul." Flash forward to 2000 and the release of Blanding's first album as a leader, *The Olive Tree* (Criss Cross); his sophomore leader release, *Fantasy in Blue*, didn't arrive until 2018, but along with it came a statement of purpose: "to discover the profound depth and importance of cultural awareness and well-being." Trombonist Wycliffe Gordon has long observed a soulful quality in Blanding, whom he calls, "my brother, my friend" and whom he says to call a great musician—even the epitome of greatness—is an understatement. "Walter embodies what makes all things great for humanity," he asserts. "The music is simply a manifestation of just a small part of what is in his large heart!"

Another longtime friend and colleague, Sherman Irby, who occupies the alto chair in the Jazz at Lincoln Center Orchestra (JLCO), regards Blanding as "One of the most complete musicians I have ever met. He has total control over his instrument, can play in any style, is an excellent composer and arranger, great educator, and most importantly, knows how to *move* people." As to who shaped him, Blanding cites those who had the most significant impact on his development as a person and an artist as his parents and musician grandmother, as well as Barry Harris, Wynton Marsalis, Michael Carvin and Cab Calloway among others. "They didn't necessarily tell me many things but showed me by example, which I followed," he notes. His time as a Jazz Ambassador

also shaped him. He lived in Israel for four years in the mid '90s where he performed with his ensemble and taught in schools. From 2018-20 he was at Jazz at Lincoln Center Shanghai, an experience from which he says, "In recognizing the beauty of our differences, as well as the things we have in common speaks volumes. These experiences have shaped my perspective on everything."

Membership in the JLCO started with a "no" when Marsalis was appointed artistic director in 1991. He was then invited to join the orchestra several times, but refused, feeling a commitment to the group he was playing with. But he realized that "it would be wise not to turn down such a great opportunity" so, eventually, he said 'yes.' Reed virtuoso Ted Nash, who, like Blanding, has recently moved on from the orchestra recalls, "Walter and I came into the JLCO (né Lincoln Center Jazz Orchestra) at the same time, in 1998. We spent 25 years together playing concerts, touring the world and teaching our young people. We are family. I love him like a brother. I have so much respect for his unique voice as a soloist, on both the tenor and soprano saxes."

Blanding assesses the years with the band and the expectation that members maintain a high level of activity to compose, arrange, educate and lead, as well as play, as fairly unique. Yet, he says "Wynton's vision is something not to be overlooked or underestimated," conceding these expectations as an honor and a challenge, "not only because of the strenuous, constant touring schedule but also because of the need to maintain a certain level of excellence on my instrument. I loved it." Of Blanding, Marsalis observes, "Down through the years, his development as a player and composer-arranger has been a source of great pride and happiness. Walter speaks four languages, stays in tremendous shape and plays his horns with deep blues feeling, harmonic sophistication and directness."

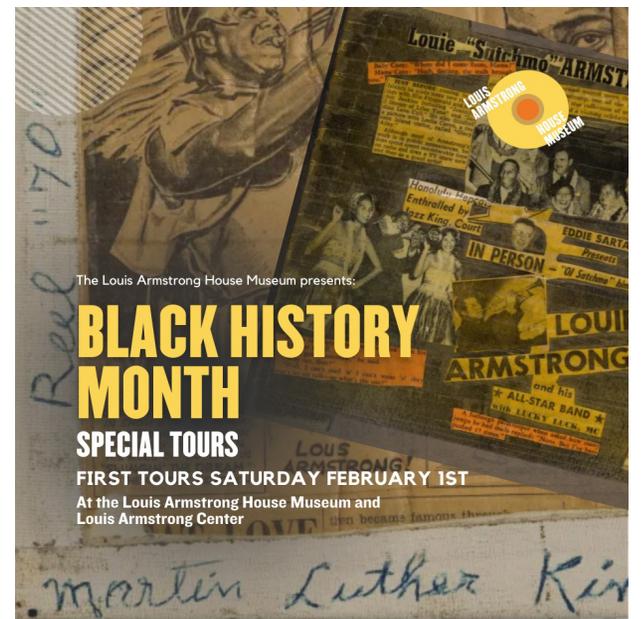
Recently (2023), Blanding accepted the position of Assistant Professor of Jazz Saxophone at Michigan State University. He plans to share his very personal experience of learning with his students there and believes the jazz education experience is eminently applicable to life skills in problem solving, creative ability and how to make ideas become reality. "These are the things that lead to success, interdependence, understanding and much more," he declares. And what has given joy to Blanding is "spontaneous discovery and synchronization with others." His approach to life is what underpins Nash's feelings about Blanding: "He continues to inspire me. As a human being he brings so much integrity to everything he does: how he communicates, how he shares what is meaningful in music and in life, how he is as a father."

Is there unconquered territory for Blanding? "One of my dreams is to have a full orchestra perform some of the compositions I've written," he muses. No doubt that dream will come true.

For more info visit [walterblanding.com](http://walterblanding.com). Blanding is at Dizzy's Club Feb. 27 - Mar. 2. See Calendar.

### Recommended Listening:

- The Harper Brothers – *You Can Hide Inside The Music* (Verve, 1991)
- Walter Blanding Quintet – *The Olive Tree* (Criss Cross Jazz, 1999)
- Lincoln Center Jazz Orchestra – *Plays The Music of Duke Ellington* (Brooks Brothers/DMX Music, 1999-2003)
- Vincent Gardner – *The Good Book, Chapter One: The Book of Foster/The Book of Silver* (SteepleChase, 2006)
- Wynton Marsalis – *Plays Louis Armstrong's Hot Five & Hot Sevens* (Blue Engine, 2006)
- Walter Blanding – *Fantasy in Blue* (s/r, 2018)





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# DENNIS CHAMBERS

## PLAYING IT ALL

BY RUSS MUSTO

ALAN NAUGHTAN



Art Blakey once described fellow drummer Dennis Chambers with unabashed admiration: “This man can play everything. Jazz, rock, funk, fusion, Latin, soul. He plays it all!” Blakey first heard a young Chambers as a member of the local band, Black Eyed Peas (not to be confused with early 2000s West Coast rap group of the same name), opening for the Jazz Messengers at an outdoor festival in Chambers’ hometown of Baltimore. “I’ll never forget it,” Chambers remembers. “Art was standing on the side of the stage, off the bottom of the steps, and he’s talking to my mom about how that kid can play, and my mom told him ‘that’s my son’.” Blakey invited Chambers and his mother (former Motown singer Audrey Chambers) to his dressing room once he came off the stage...and they, of course, went.

Blakey was rightly impressed with the young drummer, who first began playing when he was just four years old (he’ll be 66 this May). Chambers recalls, “I used to sit and watch my mom at rehearsals and watch this drummer, Boonie. I remember the drum kit. It was a four-piece champagne sparkle Gretsch kit.” So naturally for an entranced and inspired little boy, he began to pick up knives, forks and anything he could to bang away on the furniture. Inevitably his parent bought the precocious Chambers a kit and there was that four-year-old mimicking Boonie and playing along with records. At six, Chambers’ talent was already audible. He remembers practicing one day when a stranger knocked on the door of his mother’s apartment. The man had been stopped in traffic and heard the sound of Chambers’ drums. Following the rhythm to its source he was incredulous that the drummer was but a six-year-old who could actually keep a groove. “He said I played better than his own drummer,” Chambers says. “So he hired me to play along with the drummer because at six years old, I didn’t have the stamina to sit there and play a whole show.”

Soon Chambers was working with a host of local bands as well as with visiting artists including Eddie Kendricks and David Ruffin (two members of The Temptations) and Harold Melvin, eventually garnering the drum chair with George Clinton’s The Brides of Funkenstein and the P-Funk All Stars—gigs that kicked off an illustrious career that came to include tenures with John Scofield, The Brecker Brothers, John McLaughlin’s Mahavishnu Orchestra, Mike Stern and Santana. It was while playing in Scofield’s increasingly popular group that Chambers first came to the attention of the greater jazz public. Scofield recalls, “I first heard about Dennis when Darryl Jones, then the bassist with the Miles Davis group, played me a recording of Dennis with the P-Funk All Stars where Dennis played a three hour set and held the groove the whole time, never budging.” As fate would have it, Scofield started playing with bassist Gary Grainger, who’s from Baltimore and turned out to be the drummer’s childhood buddy. It wasn’t long before Chambers was invited into Scofield’s group. “I was so lucky,” the guitarist says. “Dennis’ command of the instrument, his sound, his incredible technique, are all awesome, but most awesome is his love of music and desire to make the song as good as it can be. He always

plays the *music*, not just the beat. I cannot overstate how fortunate I feel to be playing with him!” Chambers’ impact on Scofield and his unit is indelible, his gratitude for that lucky encounter is still remembered fondly. “He added so much to my tunes,” Scofield says. “He completely arranged my ‘Blue Matter’ and turned it into a go-go beat, which really made the song come alive. Since those days, Dennis has spawned a whole generation of funky drummers, but there’s only one Dennis Chambers.”

Trumpeter Randy Brecker similarly praises Chambers, who he first heard play with Scofield. “Art Blakey was right about Dennis. He can play anything. I’ve played with him in just about every circumstance,” he notes. “He was in The Brecker Brothers for a couple of years until John McLaughlin stole him from us. But as we all know, he’s one of the greatest ever.” Another important player in Chambers’ career arc is guitarist Mike Stern, who’s played with the drummer for over 35 years, including in his own band and a group with saxophonist Bob Berg. The association between the two men is so tight that Stern often thinks of their alliance as “our band,” rather than a leader’s band. “Dennis is one of the greatest drummers I’ve ever played with,” Stern declares. “He’s real funky, but he also swings his ass off, and he can play brushes really beautifully. He always learns the music and all the details. He memorizes everything. When he takes a drum solo it’s always incredible. He’s some kind of genius!” But that’s not all: Stern enthusiastically certifies Chambers as “one of the nicest people on the planet” who also possesses a great sense of humor.

Chambers’ influences range from Roy Haynes and Buddy Rich to Elvin Jones and Jack DeJohnette, as well as Steve Gadd and Clyde Stubblefield, among others. In turn, since he’s played with most of the major figures in jazz fusion, he conversely has also had an influence on many of them. Accolades for Chambers come from a legion of fellow drummers, including Cindy Blackman Santana. For many years, Chambers toured with Carlos Santana. Blackman Santana, who now holds the drum chair Chambers once held, recalls: “I met Dennis when I was fourteen through my sister who sang in The Brides of Funkenstein. I was living in Connecticut and he was in Baltimore and we became fast pen pals.” She reports that although she was aware of him as a drummer, it wasn’t until she actually met Chambers that his skills “sunk in.” And more than that, she says, she saw “how nice a person he was, becoming like a buddy and big brother...Hearing his playing was amazing because he was so awesome,” she remembers. “I loved his groove, his musicality, his drive and his chops! Not a lot of people play or think like him.”

Johnathan Blake is another drummer that Chambers has made a great impression on. He says, “Dennis Chambers’ playing and groove have been the soundtrack to my childhood. His feel and pocket are the blueprint that I’ve tried to follow in my own playing to this very day. He is without a doubt one of the greatest.” Jeff “Tain” Watts is audibly and unquestionably one of Chambers’ greatest admirers. He says, “I went in the company

of Branford Marsalis to see the P-Funk All Stars and Dennis played. And I could see what he was doing live.” Watts remembers the experience, of Chambers playing the music with a funky, big sound and controlling the instrument with a certain amount of independence. “I guess there was a lot of that going on in the ‘70s and early ‘80s,” he continues. “I guess it was a result of fusion music. He was doing things to emulate some of the music of the day that was increasingly using drum machines and things like that, but he just sounded really great.” Almost six years younger, Watts observes that Chambers set a standard. “Sometimes as drummers we have to make a choice between making the party happen and playing our ideas and being creative,” he says. “The greatest rhythm section players are those that can fulfill their function at a high level, while also being creative at the same time.” Watts acknowledges Chambers’ sophistication on the drums, and the importance of what his colleague has contributed. “It was appealing to me coming from fusion,” he says. “That power and urgency were under control. He’s a game changer.”

This month Chambers plays a week (at Birdland) with his old friend and frequent collaborator Stern. He feels fortunate not just to be playing with the guitarist, but just to be alive. Chambers credits Stern with saving his life a decade ago when the drummer fell into a coma while touring with the Bill Evans-Mike Stern Band in Spain. “Eating a lot of greasy foods on the road, I developed a very bad case of acid reflux,” Chambers reports of the condition he’d long suffered from. On this particular tour, the condition became life-threatening. “Mike was the one who found me, on the floor,” he recalls. “I was late for a sound check, and I’m never late for a sound check. I’m always the first one or the second guy there in the lobby. Even if I try to be late, I can’t. So, Mike didn’t see me down there and figured he’d give me five minutes. Five minutes came and went, then another five minutes. That came and went. He said something is wrong.” Stern immediately sought out the hotel manager and on entering Chambers’ room realized the seriousness of the situation. It turns out that he was in a coma, bleeding out internally, with so much acid in his esophagus, it ate holes in it.

Good news for drummers and Dennis Chambers fans is that he has since made a full recovery and is back and in full force. And his week with Stern will no doubt reveal that Chambers still...is playing it all.

For more info visit [dennischambers.com](http://dennischambers.com). Chambers is at Birdland Feb. 4-8 (with Mike Stern Band). See Calendar.

### Recommended Listening:

- John Scofield Band—*Pick Hits Live* (Gramavision, 1987)
- Gary Thomas—*By Any Means Necessary* (JMT-Winter & Winter, 1989)
- Steve Khan, Anthony Jackson, Dennis Chambers—*The Suitcase (Live in Köln '94)* (ESC/Tone Center, 1994)
- Dennis Chambers—*Outbreak* (EFA/ESC, 2002)
- Niacin—*Krush* (Prosthetic-Intuition, 2012)
- Mike Stern—*Echoes and Other Songs* (Mack Avenue, 2024)

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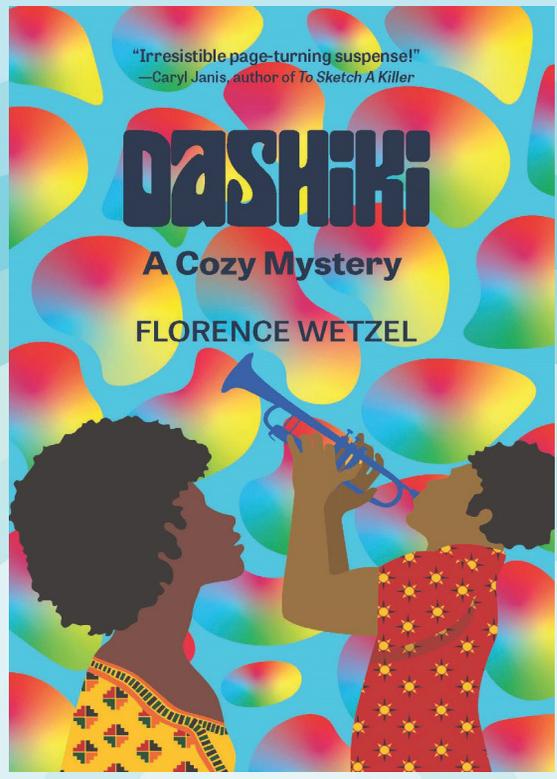
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Flo Wetzel was contributor to *The New York City Jazz Record*, *AllAboutJazz.com* and *The Squid's Ear* and is co-author of the jazz biography *Perry Robinson: The Traveler* ("One of the most informal, engrossingly personal jazz memories in years" - Gary Giddins, *Village Voice*)

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## ENCORE



COURTESY OF ARTIST

# RODNEY JONES

**BUILDING A TRUE BLUES FOUNDATION**

BY RICHARD SKELLY

Like Wynton Marsalis and his late father, Ellis Marsalis, guitarist Rodney Jones agrees with the notion that a grounding in blues is what's needed to play traditional jazz. "There's a big difference between knowing how to play a blues and knowing how to play *the blues*," Jones says emphatically. "There's playing blues connected to your life experience and journey, as opposed to playing a blues which is something where you (just) know the form of it." Through the years, Jones, now 68, has accompanied Ruth Brown, Irene Reid, Jimmy McGriff, Jimmy Scott, James Brown and Maceo Parker, to name just a few. In his early 20s, he left his studies at City College of New York to go on the road with Dizzy Gillespie. About the blues, Jones says, "Blues is very therapeutic, very healing and embodies the best of storytelling in the American folk tradition." He cites the reverence people like late poet-activist Allen Ginsberg had for the idiom, and how Ginsberg even recorded a double album of blues.

Born in 1956, in New Haven, CT, he spent a few formative years in Nashville, TN, while his father, the Rev. Lawrence Jones (the first African American to receive a doctorate degree from Yale) served as dean of Fisk University, before then moving to New York where Jones senior took a post at Union Theological Seminary. Although steeped in Biblical scriptures and gospel music, his parents also appreciated and listened to blues on radio in Nashville and New York. Jones began playing guitar at six. His father had been given a guitar upon his departure from Fisk, which the youngster soon appropriated in New York, beginning his first lessons. An intersection with Pete Seeger came as a result of the folk star often requesting gospel choirs from Union Theological to back him up at concerts next door at Riverside Church—and Jones happened to be a young chorister. "Pete would often do concerts (there)

with Odetta, Tom Glazer and other folk singers," he recalls. "I don't remember exactly how it came about, but Pete liked what he heard of my guitar playing and he gave me a chance to sit in with him at concerts." Jones accompanied the folk singer for at least a half dozen concerts at Riverside Church and learned from Seeger as well as Glazer.

A short time later, Jones discovered Jimi Hendrix. "My life changed," he remembers. "I discovered B.B. King, Albert Collins, Johnny Winter, Alvin Lee and all of these people." But at around 14 or 15, he had an epiphany when he heard Barney Kessel play "Summertime". "I tried to play it, but I couldn't. I had no idea how he did it, so that sent me on a journey of being intensely interested in jazz guitar," he says. Thus, Jones began studies with jazz guitarist Bruce Johnson (as a guitar duo, in 1976 they recorded *The Liberation of the Contemporary Jazz Guitar* for Strata-East). Johnson introduced him to more recordings by Kessel, as well as Wes Montgomery, Grant Green and George Benson. "All of them, particularly Green, are brilliant exponents of the blues," he states. Around 1969-70 teenager Jones was not only drawn to jazz clubs on the Upper West Side, such as the West End Café "when Phil Schaap was curating so many shows," but he got to play with legendary jazz figures such as Tiny Grimes, Papa Jo Jones, Eddie Durham, Helen Humes, and many of the luminaries from the Ellington and Basie bands. "I got to meet them and sit in, so I brought my guitar and in some cases I brought my bass, too," he recalls. On the threshold of leaving college and making his living as a professional jazz musician, he had the support of his gospel-steeped parents. "My father's only admonition was to really do it to the best of my ability," he says. "If I was going to do this for a living, he told me to be the best steward of whatever gifts I had to share."

Setting out on his vocation, Jones recalls that most of his real blues experience came on the road. "I worked for years with Jimmy McGriff and I also worked as Ruth Brown's musical director for 20 years," he says. Jones also worked with Curtis Mayfield, Carla Thomas and Clarence "Gatemouth" Brown. Today, Jones remains as enthusiastic as ever about live shows. He adores working with New Jersey bassist-bandleader, radio host, impresario and educator Christian McBride. Jones, who was a featured artist on the McBride Big

Band 2017 album release *Bringin' It* (Mack Avenue), describes him as a connoisseur of all things blues, observing that McBride's heart and soul resides in classic R&B and blues. He also admires McBride as "a great human being and a genius of a musician," also acknowledging that he's learned so much with him.

With his more than 50 years in jazz and blues, Jones strongly believes that "without the blues, jazz loses its soul, for me anyway. You need to keep that in there. It makes jazz more accessible to people when you throw the blues element into it." And although it's been over 16 years since his last jazz album as a leader (*A Thousand Small Things* on 18th & Vine), he no longer needs a booking agent or manager, and books himself when people call or e-mail him through his website/Facebook page. There are four stages in a musician's career, he observes: "The first stage is 'Who's Rodney Jones?' The second is 'Get me Rodney Jones.' The third is 'Get me a young Rodney Jones' and the fourth stage is 'Who's Rodney Jones?' But now, it's recycling again and I'm getting 'Get me Rodney Jones!'"

A still enthusiastic Jones declares he's been fortunate to have the longevity and skill sets of success, having produced records, written songs, done TV shows and occupied the house guitar chair at the Apollo Theater for nine years. "I've done a really wide range of things with the guitar," he says—an understatement. And clearly, Rodney Jones isn't done yet by a longshot.

For more info visit [rodneymjones.com](http://rodneymjones.com). Jones plays Frank Vignola's "Guitar Nights" at Birdland Theater Feb. 5 and is at Smalls Feb. 25. See Calendar.

### Recommended Listening:

- Rodney Jones/Bruce Johnson—*The Liberation of the Contemporary Jazz Guitar* (Strata-East, 1977)
- Rodney Jones/Tommy Flanagan Quartet—*My Funny Valentine* (Timeless, 1981)
- Kenny Burrell & The Jazz Guitar Band—*Piece Of Blue And The Blues* (Blue Note, 1986)
- Jimmy McGriff/Hank Crawford Quartet—*Right Turn On Blue* (Telarc Jazz, 1994)
- Rodney Jones—*Soul Manifesto* (Blue Note, 2001)
- Rodney Jones—*A Thousand Small Things* (18th & Vine, 2008)

## LEST WE FORGET



FRANCIS WOLFF © BLUE NOTE RECORDS

# FREDDIE ROACH

**FROM JAZZ ORGAN'S GOLDEN ERA**

BY BRIAN CHARETTE

When Freddie Roach passed from a heart attack in 1980 at age 49, he'd already established himself as a master of the Hammond B3 organ, yet, denied the chance to mature into his craft, he remains today generally mostly unsung, particularly as a master of soul jazz. Yet, among a group of modern cognoscenti, Roach has developed an appreciative following.

He was born into a musical family in 1931; his mother being a church organist surely had a huge impact on his sonic palate. However, Roach's childhood was marked by being shuffled among a variety of relatives. At age 8, while living with an aunt in White Plains, NY, he began playing pipe organ, then moved to teach himself piano, while continuing with the organ. By his late teens, he was playing professionally with Grachan Moncur's The Strollers. He spent a semester at the

Newark Conservatory and then at 20, joined the Marine Corps for two years of service, playing in the Corp band. Discharged in 1953, Roach spent time in Canada, returned to New York, then soon hit the road, playing piano and organ with trumpeter Cootie Williams, alto saxophonist Lou Donaldson and drummer Chris Columbus (aka "Crazy Chris Columbo").

Roach first started getting noticed around 1961 when he appeared on tenor saxophonist Ike Quebec's Blue Note albums. The first, *Heavy Soul*, is haunting from its first note in album opener "Aquitte". He already had begun to prove that he was breaking new organ ground: different from other organists of his day, heavily influenced by older styles of Hammond organ but at the same time using modern jazz vocabulary, with a style textured and shaded. Roach could play with virtuosic technique but would use it sparingly to great effect and always surround it with volume swells, unusual tones, and an air of mystery. Caesar Frazier, a Hammond B3 player probably best known for his work with Marvin Gaye (as well as guitarists George Freeman and Melvin Sparks), notes that Roach had a manner of approaching the organ that bridged the playing of organists such as Jackie Davis and Wild Bill Davis to Jimmy Smith who himself bridged jazz and soul. "Freddie had a pronounced bass line and linear, bebop/blues approach

that Jimmy Smith so ingeniously brought to the world," Frazier notes. Indeed an element of Roach's playing is that it switches quickly from boisterous organ shouts with spinning Leslie speaker pedals of yesteryear to tight quartal harmony.

His mysterious approach to the Hammond also landed him on trumpeter Donald Byrd's *I'm Trying to Get Home* (Blue Note, 1965), an unusual album with brass and vocalists. On his own debut album as leader, *Down To Earth* (Blue Note, 1962), the organist already displayed a fully-formed style. Composing by this time, his work revealed a great blues concept, church roots and impressive musical sensitivity: his "De Bug" has since become a jazz organ classic. But the artist's most seminal album is arguably *Mo' Greens Please* (Blue Note, 1963), full of improvisations, some cleverly humorous. Frazier first heard Roach in the '60s during what he refers to as "The Great Organ Era" (the golden era of jazz organ during the '50s and '60s). "As most organists during this great era, Freddie brought Freddie to his approach and it was obvious that he had a special relationship with the instrument," he observes. "You could always identify the story that he was telling." Over the decade, Roach continued to stretch out, incorporating even more

(CONTINUED ON PAGE 27)

# IMANI

## KEEPING THE FAITH

BY TERRELL K. HOLMES

Pianist Orrin Evans is one of the most influential and important figures in jazz today. He has been a highly respected and ubiquitous presence for decades, as a sideman, as a co-founding member of the innovative trio Tarbaby and leader of his Captain Black Big Band. Evans also has applied all of his talent and experience to running his own record label, Imani, which he founded in 2001. And the label, whose albums are mostly distributed via Bandcamp, is thriving. Two of its recent releases are Caleb Wheeler Curtis' *The True Story of Bears and the Invention of the Battery* and Captain Black Big Band's *Walk A Mile in My Shoe*, the latter which received a 2024 Grammy nomination for "Best Large Ensemble Album."

"Imani," is the Swahili word for "faith," the seventh principle of Kwanzaa, plus it's a popular girls' name. Evans' decision to choose it for his record company has both spiritual and parental significance. "It definitely took some faith to put this label together," Evans says. "When our youngest son was born we didn't know if it was going to be a boy or a girl. So, if it was a girl, it was going to be named Imani; if a boy, Matthew. It was a boy, but we still had Imani floating around, so in a way Imani is our surrogate kid."

Several factors were involved in Evans starting the

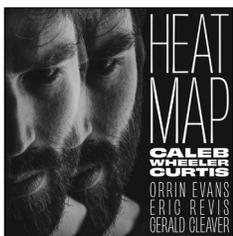
label: constant rejection being foremost among them. "The motivation was all the 'no's I was getting from other labels back then. This was maybe 2000-2001. My wife, Dawn, had gotten severance pay, and we took some (of that) money and did our first record." He called up some good friends: saxophonist Branford Marsalis, Gary Bartz and Ralph Bowen, and with vocals by Dawn, recorded *Seed* (2001). Although Evans has his share of his own releases on Imani, it's far from being a vanity project. In fact, he paused the label for a half-dozen years because he was recording on other labels; Imani was subsequently revived to continue to be a platform to promote and encourage artists who also were shunned — "To kind of be a voice to the voiceless on the scene, the ones that weren't getting the record deals or being able to break through, even on gigs, to create a team of our own where we don't have to deal with some of what we already know is the nonsense that exists in the business," he explains. Wheeler Curtis adds, "I think that's one of the big things about Orrin. He's trying to build a community, with the label and otherwise, to create opportunities for everybody and to bring them along with him. He didn't really want the label to be about him."

Starting a record label—or starting any business—takes self-confidence, energy and a thick skin, all of which Evans has needed over the years. Eric Revis, a first-call bassist, member of Tarbaby (which recorded its self-titled debut album in 2006 that Imani released in 2009) and a longtime friend, attests to Evans' determination and assertiveness. "He's always had a

real entrepreneurial spirit. His hustle game has been on point," Revis shares. "Orrin would go and rent places and put on a gig. He thinks in those terms from an entrepreneurial standpoint." Evans explains, "What we're doing is, if you have something to say, let's try to figure out a way to help you say it, even if all these other venues or all these other labels or all these other spaces won't allow you to be who you are." As he further defines his philosophy, he believes and hopes that what comes across is the sound of freedom. "You do your thing and that's acceptable," he says. "You get to really hear the artist as a human being."

In addition to Wheeler Curtis' recent release, his other Imani albums include *Heatmap* (2022) and *August in March* (2023). "I have complete latitude to do whatever I would like," he says proudly, noting that Evans has produced most of his albums. The result is having a trusted collaborator for the entire recording process as well as providing a measure of control that forestalls compromise. "I could imagine another label might not have been that thrilled about me calling the record *The True Story of Bears and the Invention of the Battery*," he says, explaining that however Evans felt about it, his message was "Go for it." Revis corroborates Evans' musical generosity. "I've been with certain people as a sideman and it becomes their show. They're not capable of taking a step back," he says. Revis further explains that to exclude the contributions of other musicians it

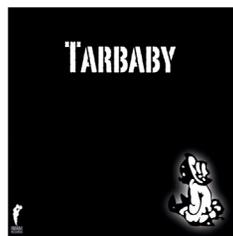
(CONTINUED ON PAGE 27)



Heat Map  
Caleb Wheeler Curtis



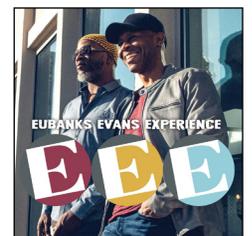
Walk a Mile in My Shoe  
Orrin Evans/The Captain Black Big Band



Tarbaby  
Tarbaby



Break's Over  
Marianne Solivan



EEB  
Eubanks-Evans Experience

## VOXNEWS

# VOX NEWS

BY TESSA SOUTER

Black History Month began as Negro History Week in February 1926, established by Black scholar, Dr. Carter G. Woodson, to counter African American contributions being "overlooked, ignored, and even suppressed by the writers of history textbooks." Every year since it was expanded to a whole month in 1976, it's given a theme and this year's is work, which is doubly appropriate, given slavery's inextricable link to jazz. The highlight of last month's Jazz Congress conference at Jazz at Lincoln Center was the keynote address from author, civil rights lawyer and Equal Justice Initiative founder, **Bryan Stevenson**. He reminded us that more than ever, the job of this African American-born music is to recall its roots as both, to quote Oscar Brown Jr.'s "All Blues" lyrics: "a moan of pain, a taste of strife, a sad refrain" and, in its sophistication, beauty and freedom of expression, "a prayer that's prayed...blue heaven's hue." A joyful refutation of the false narrative of racial hierarchy which was used to justify slavery and which remains a struggle to this day. From 2021-24, 44 states have passed laws or approved similar state-level action to restrict teaching critical race theory in schools or limit how teachers can discuss racism, sexism and issues of systemic inequality. That educational task has long fallen to jazz musicians, often to vocalists, who have the added advantage of lyrics—from **Billie Holiday** (whose

1939 recording of "Strange Fruit" sold a million copies) to **Abbey Lincoln** and Max Roach's *We Insist! Freedom Now Suite*, and beyond.

Carrying the torch is vocalist, composer and arranger **Andromeda Turre**, whose visionary jazz suite, *From the Earth* (IN+OUT) is a love song to the earth, as well as a call to action about climate change and those marginalized communities disproportionately affected by it. She made hundreds of hours of interviews with climate experts and community leaders from Illinois to Puerto Rico and beyond, editing them down to seamlessly blend with the music on the album, which opens with a poem by Turre's godmother, poet **Betty Neals** (of Rahsaan Roland Kirk's "Theme for the Eulipions" fame). A beautiful, soulful and highly intelligent work of art. Catch her at National Jazz Museum in Harlem (Feb. 6).

Last December, we lost an icon of the Black Arts Movement when poet **Nikki Giovanni**—one of Oprah Winfrey's 25 "Living Legends," Maya Angelou Lifetime Achievement Award winner and the first person to receive the Rosa L. Parks Women of Courage Award—died from complications of lung cancer. Her *Javon and Nikki Go to The Movies* (Solid Jackson/Palmetto) is a soulful collaboration with saxophonist Javon Jackson featuring original poems, along with songs (sung on the album by Grammy-winning **Nicole Zuraitis**) associated with Hollywood movies. At her final performance at the Louis Armstrong House Museum last November, she was as feisty ever in her "I write banned books" t-shirt, decrying the election results and "just telling it like it is" between readings. On a previous occasion at the Schomburg Center in Harlem, she sang "The

Folks Who Live on The Hill" with all the fragile beauty and poignant authenticity of a non-professional—a reminder that imperfection can sometimes be perfect.

"I am not perfect. This album is not perfect. But it is completely me, with all sharp and smooth edges. My lisp, my woes, along with my joy, all enunciated," writes jazz vocalist **Vanisha Gould** on the Bandcamp page for her new album, *She's Not Shiny, She's Not Smooth* (Cellar Music). It's a stunning celebration of how much beauty there is to be found in the "ordinary." Like French Impressionism's glorious paintings of everyday life, Gould can take the mundane and make it art. Have you ever before heard the words "dishwasher," "showers" and "bathroom" in a love song?! It absolutely works. Plus her voice is breastbone-resonatingly beautiful—lisp and all. See her at Close Up (Feb. 26).

SEE YOU THERE...**Sheila Jordan** at Newark's Bethany Baptist Church Jazz Vespers (Feb. 2). **Claudia Acuña's** Zankel Hall debut (Feb. 7). **Jazzmeia Horn** at City Winery (Feb. 8). **Theo Bleckmann** with Ben Monder at Barbès (Feb. 9). **Charenee Wade** and **Brianna Thomas** with C. Anthony Bryant at The Met (Feb. 14). **Mary Stallings** at Smoke (Feb. 12-16). **Gregory Porter** at Carnegie Hall (Feb. 15). **Magos Herrera** at National Sawdust (Feb. 14). **Pyeng Threadgill** with Alexis Cuadrado at Shapeshifter Lab (Feb. 22). At Birdland: **Champion Fulton** (Feb. 6), **Nicole Zuraitis** (Feb. 7-9), **Stella Cole** (Feb. 27-28), **Camille Thurman** (Feb. 20-23). And at Dizzy's Club: **Sachal Vasandani** (Feb. 13), **Kim Nalley** (Feb. 18), Sarah Vaughan International Jazz Vocal Competition winner **April May Webb** (Feb. 21), **Melanie Scholtz** (Feb. 26).

## FESTIVAL REPORT

# JAZZFESTIVAL MÜNSTER

BY MARTIN LONGLEY



Xhosa Cole @Jazzfestival Münster

TIM DICKINSON

Münster, Germany hosts a major international jazz festival biannually, with a smaller version presented in alternating years. This year's full festival offered an impressive program for its sheer number of artists and the individuality of its selections, which don't follow or repeat the usual choices of most other festivals. It's a highly popular weekend, and all of the performances appeared to be at sell-out capacity, audiences not shying away from some of the more adventurous acts. A majority of the sets happen on the Theater Münster main stage, with many afternoon sets presented in a smaller adjacent space.

The 2025 edition (Jan. 3-5) celebrated four decades under the imaginative command of artistic director Fritz Schmücker. And one immediately evident example of the festival's forwardness was the booking of British tenor saxophonist **Xhosa Cole**, celebrating the new release of his third album, *On A Modern Genius (Vol. 1)*. The genius in question: Thelonious Monk. And Cole's quartet embarked on a nearly uninterrupted sequence of that avant bebop master's compositions. Münster was the first European festival to present Cole outside of the UK. The band (a different lineup from the album) included an elder-to-youngster crew, with the grandmaster of free improvisation Pat Thomas (piano), Josh Vadiveloo (bass) and Tim Giles (drums). Monk's tunes are tireless classics, but the still-under-30 Cole approaches them as a continuous weave, amalgamating themes in collage fashion. A straight-ish take of "Brilliant Corners" soon swerved to hit the next building, jumping and hurtling. A Monk-like miasma developed, still sounding like it came from the source, but with a gentler, given John Zorn-like cut-up technique. Thomas might begin a run traditionally, but proceeded to free-jazz it up, sending out a gruff cascade on the hoof. Cole skated and swerved around the heart's course, the players taking it down to a slow sparseness, sending out billowing clouds, tenor trails spreading above. This was an exceptional crunching of tunes and time, like the tectonic shifting of a shuffled pack of land. They closed with "Played Twice", on its own and swimming fleetly, swooping up to the dock, then encoring with a hallucinogenic hybrid of "Blue Monk" and "Round Midnight", evidently the first time Cole had entwined the two. Even though the Monk skeleton still hangs in the wardrobe, the music sounds like it's prone to sudden shifts of intention, suggesting new relationships, new cross-patterns. This "freemonk" will evolve via regular performance.

Earlier that day, Cole and Giles played an

improvised saxophone/drums duo set in the side-theatre, setting a very different mood, with the saxophonist displaying greater space in his phrasing, compared to his evening set. With the aura of veteran saxophone/drummer pair Trevor Watts and Louis Moholo-Moholo, Cole incorporated metal and wooden flutes. The rapport with Giles was exceptional, as the structure moved from meditative sensitivity to intense dialogue, the drummer-percussionist casting in a ceaseless flow of imaginative beats and tiny wood or metal embellishments.

There were many other European guests who provided headlining highlights, selected by Schmücker for anniversarial resonance. Italian octogenarian saxophonist and clarinetist **Gianluigi Trovesi** made a rare showing, leading a trio with bassist Paolo Damiani and drummer Ettore Fioravanti. Some folks might have found his set chaotic, featuring several rambling vocal interjections by the leader, and a general sense of impromptu shambling. In reality, he was simply displaying anarchic Italian humor, shifting his set-list around, passing out new instructions to his bandmates. This all added to an unruly nature, a Nino Rota-like playfulness. It was wonderful to hear the leader's bass clarinet scampering deeply, and even his table-resting alto saxophone was picked up right at the end for a freer excursion. The tunes were always brief and flighty, navigating a range from Italian to Balkan to silent movie natures. From his seated position, Trovesi was very lively. Fioravanti specialised in "pots'n'pans" stickwork, while Damiani's bass was the gluey solidifier.

**Louis Sclavis** seems to be touring more lately, usually in different settings. Here the French clarinetist brought his India quintet, with Benjamin Moussay's piano trio plus trumpeter Olivier Laisney who revealed himself as a spirited skitterer of forward motion. This was Sclavis at his most jazzed, as he leaned back and played beautiful, fluttery clarinet lines. Picking up the bass clarinet he formed atmospheres for Moussay's romantic piano feature, broken up by Christophe Lavergne's big drum solo. Sclavis recovered and returned a flown stick, then jostled into the theme for a rapid conclusion.

A semi-surprise highlight set came from Belgian trombonist **Nabou Claerhout** and Dutch guitarist **Reinier Baas**, fronting a quartet in the smaller theatre. This was an exceptional start to the day's musical riches, not so much that their abilities are not known to be high, but that numerous sightings always reveal sharp rises in power. Their dextrous solos were tossed back and forth with inventive avoidance of expected licks, and swift technical prowess, abetted by outgoing stage attitudes.

The mysterious **Yom** sat on his piano stool, legs crossed, wafting sinuous sounds of clarinet up to the heights—meditation as ambient music. This Parisian was flanked by French brothers in violinist Théo Ceccaldi and cellist Valentin Ceccaldi, forming part of the final day's calming unwind during its afternoon. On the German front, impressive was alto saxophonist **Jan Klare's** Kind combo and the **Pauline Réage** band. Klare is known as a committed improviser, but is also an individualist composer, his work for Kind being highly complex. He also has a sharp sense of humor in the music and its titles. Réage (from Leipzig) descended from the Germanic prog of Art Bears, a Henry Cow offshoot, colliding jazz, cabaret and punk, co-composed by the grandly hammering-attack of pianist-synther-keytar player Olga Reznichenko and its intensely gripping singer-theatricalist Anne Munka. There were also golden sets that included Ukrainian harpist **Alina Bzhezinska**, British tenor saxophonist **Tony Kofi** and Danish bassist **Jasper Høiby**.

All in all, an embarrassment of international, musical riches in Münster.

For more info visit [jazzfestival.multimediasign.net](http://jazzfestival.multimediasign.net)

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TUE	Judith Owen	7:30PM
2/4		9:30PM
WED	David Zheng Band	7:30PM
2/5	Conrad Korsch Electric	10:30PM
THU	Spike Wilner Quartet	7:30PM
2/6	John Di Martino Quartet	9:30PM
FRI	Ron Jackson Quartet	7:30PM
2/7	Craig Handy & 2nd Line Smith	10:30PM
SAT	David Gibson Quartet	7:30PM
2/8	JC Hopkins Biggish band	10:30PM
SUN	Champion Fulton Trio	6:30PM
2/9	Brian Charette Quartet	9:30PM
MON	Kieran Brown Quartet	7:30PM
2/10	Connor Macleod Quintet	10:30PM
TUE	Judith Owen	7:30PM
2/11		9:30PM
WED	OZ Noy Trio	7:30PM
2/12	Neal Caine Funk Unit	10:30PM
THU	Marius Van Den Brink Quintet	7:30PM
2/13	Mark Whitfield	9:30PM
FRI	La Tanya Hall	7:30PM
2/14	Allan Harris	10:30PM
SAT	La Tanya Hall	7:30PM
2/15	Allan Harris	10:30PM
SUN	Carolyn Leonhart Quintet	6:30PM
2/16	Neal Miner Trio	9:30PM
MON	Sean Hong-wei Quartet	7:30PM
2/17	Brandon Goldberg Trio	10:30PM
TUE	Judith Owen	7:30PM
2/18		9:30PM

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# CULTURE & RACE: WHO WILL PLAY JAZZ IN THE FUTURE?

BY KEITH HOFFMAN

A 21-year-old Black man joined The Great Migration in 1922. His train left New Orleans for Chicago, where the cornet player would meet up with his mentor, Joe "King" Oliver. Years earlier Oliver saw something in the rough-hewn youngster, gave him his first real horn, and taught him the basics. Within a few years that young man, Louis Armstrong, would change the course of music. The music, birthed in African American culture then gifted to the world, had always been passed this way, orally and aurally, on the street and on the bandstand.

We are one hundred years on from that point in time. Jazz is internationally recognized as a magnificent achievement of Black Americans and of America more broadly. It is institutionalized in academia. And yet we have arrived at the once unthinkable: 50 years from now, there might be virtually no Black Americans playing the music that is their cultural legacy. This claim might seem, on its face, both outrageous and alarmist. The current jazz music scene is robust, and the representation at its top level by American-born Black men and women is too secure to name-check. The entry of top-flight musicians from the Black diaspora beyond the U.S., and of Asian, brown and white musicians from America and around the globe is merely evidence of a world that has gratefully accepted the gift of the Black elders, one might argue with considerable merit.

But before you reject outright the possibility that few Black Americans will be jazz musicians in the future, consider this: in 1947 Jackie Robinson and Branch Rickey combined to break baseball's color barrier, paving the way for Willie Mays, Hank Aaron and Frank Robinson to dominate America's game. By



Jazz House Kids Big Band (Directed by Nathan Eklund)

RICHARD CONDE

2022, as we celebrated 75 years of Blacks in baseball, the World Series for the first time since 1950 featured two teams with no Black Americans. The basic reason? The baseball feeder system for urban Black kids had collapsed, the sport had become too expensive, and the culture had moved on to other sports, analogous to what is happening in the jazz scene.

Recent interviews with more than 30 current professional musicians and educators, and research from books, scholarly journals and jazz publications reveal a clear pattern: the future of African American representation in the music is rapidly diminishing, its future far from secure. "This is a problem now, and the subject of much discussion in jazz education," Steve Wilson confirms, echoing the view of many jazz educators. Wilson, 63, is both a top-level woodwind player and co-director of Jazz Studies at the City College of New York (CCNY). "It's a multi-layered problem." The issues are complex, both economic and cultural. When Oliver mentored Armstrong, it cost Armstrong nothing but time, energy, and a lifelong devotion to the man who helped bring him from abject poverty to worldwide fame. When drummer Jo Jones threw a cymbal at a teen-aged Charlie Parker for taking too many poorly played choruses, it cost Parker nothing but humiliation and lit the fire that made Parker practice so obsessively he became "Bird." Consider also that Edward Kennedy "Duke" Ellington, acknowledged by many as the greatest American composer, without regard to genre, was largely self-taught.

At first blush, the "ascent" of jazz into academia was a positive development. When jazz (or the music that would later be referred to as jazz) was America's popular music, it was taught more or less informally at Historically Black Colleges or Universities (HBCUs). W.C. Handy taught music at Alabama A&M in 1900, and Fletcher Henderson, Jimmie Lunceford and Erskine Hawkins all got their starts in working professional dance bands at their respective HBCUs in the '20s and '30s. By the end of World War II, G.I. Bill money was flowing and jazz was at its apex of popularity. There was money to be made. Music historian Kenneth Prouty has opined that economic stakes at the time drove non-HBCUs, specifically the University of North Texas in Denton and the Berklee College of Music in Boston, to offer jazz studies. In 1945, Berklee (né Schillinger House) was actually the first college-level school in the U.S. where jazz was the basis of the curriculum. By the mid '60s, 41 four-year colleges offered jazz studies. By the mid '70s, that number had exploded to 228, a number that has been, roughly, maintained since.

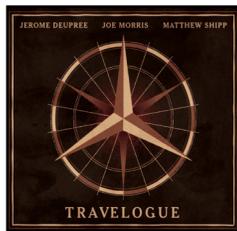
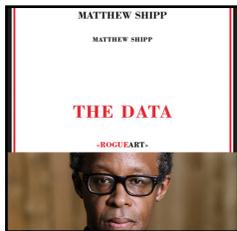
But while academia is turning out hundreds, perhaps thousands of well-rounded musicians and educators each year, with a deep knowledge of the history and culture, the cost is, literally, very high. Saxophonist Jason Marshall, 41, put the issue succinctly: "Culture more broadly, and certainly our culture as African Americans, has been put behind a pay wall...Black Americans will never represent a majority in higher education." As the number of schools offering jazz studies exploded, the popularity of the music collapsed, leading to fewer career opportunities. Meanwhile, the cost of a university education rose dramatically, at three times the rate of inflation, while the median income of Black households remained at a dismal 60% of white, non-Hispanic families. Though there are no demographic statistics on young players entering the profession, the evidence, while informal and anecdotal, is clear. Flip through the pages of the October 2024 issue of *DownBeat*, its most recent "Jazz Goes to College" edition. Look at the ensembles representing the institutions that offer jazz performance. You will find very few Black and brown faces, and if you dig deeper, you would learn that most of those are not American-born. Consider *DownBeat's* June 2024 Student Music Award winners. You will find, by appearance at least, virtually no children of the diaspora.

With the cost of education so high, and the professional prospects so grim, Black striver families have no intention of letting their children enter the field. When drummer Alvester Garnett, 54, told his parents he wanted to attend college to pursue jazz professionally, his father would have none of it. Having grown up dirt poor, Garnett's father wanted better for his son and was adamant. "I'm not sending no son of mine for no music," Garnett recalls his father saying. Garnett was crushed, but his mother intervened: "It's all he wants to do," the drummer remembers her plea to his father. Eventually she prevailed. Mario Banks, 41, heads the music program at Science Park High School (in Newark, NJ), one of the nation's elite magnet high schools. As a public school in a city where 85% of the population is Black or brown, one would expect the thriving program led by Banks to produce many potential African American professional musicians. It does not. "American Black parents want their kids in a STEM (Science, Technology, Engineering, and Mathematics) school to get a good job and make money, not play jazz," Banks notes. He characterizes the attitude of American-born Black parents as: "Music is OK, but don't take it too seriously."

(CONTINUED ON PAGE 26)



Louis Armstrong (photo by John E. Kuhlman)



*The Data*

Matthew Shipp (RogueArt)

*Travelogue*

Jerome Deupree, Matthew Shipp, Joe Morris (Fundacja Słuchaj)

by Ken Waxman

Pianist Matthew Shipp's recording career is as prolific as it far ranging. Initially part of saxophonist David S. Ware's quartet, he has constantly refined his art with notable albums alone and with new and familiar playing partners. *The Data* is a fine example of the first, while *Travelogue* reunites him with guitarist Joe Morris, with whom he's recorded since 1997, plus first-time partner, Boston drummer Jerome Deupree.

Ranging through *The Data's* 17 tracks, Shipp confirms the parameters of his mature style and its adaptability. Never straying far from hard-edge improv, he introduces multiple theme variations: while "The Data #12" outlines a methodical theme elaboration alternating pressurized low notes and high-pitched note sprinkles, "The Data #13" has an exposition that pivots towards honky-tonk with soundboard digs, then upwards jumps. Narratives are as apt to settle on tender, compelling chord changes as on prestissimo multi-key emphasis, with all parts of the keyboard and many pitches and tempos exposed. Often this theme transformation takes place during a single tune. "The Data #3" for instance, begins as a tremolo ballad, with gentle sweeps until a more pressurized touch arrives. Unexpectedly, after the halfway mark, the precise structure is interrupted by a jazzy secondary theme that plants a kernel of swing among the subsequent tune variations. Remember Shipp has a jazz as well as a free improv history. Some tracks reflect contemporary and earlier styles, especially with stop-time asides, power glissandi and emphasized tinkling. While the swing-and-stop melody of "The Data #1" could be from a '50s bop LP, there are echoes of Thelonious Monk-like licks during variations on "The Data #14" and sly note doubling reminiscent of Herbie Nichols in a brief segment of "The Data #16". The best example of Shipp's mature and singular solo work is "The Data #11", where he crosses and recrosses different melodies from each hand and swells the pace to doubled tempo, emphasizes elevated keyboard plinks and basement throbs, wrapping these patterns in augmented whorls and whirls.

Alternations among to-and-fro, light and dark timbres are also expressed on *Travelogue*, where Deupree's contributions are usually limited to the odd drum thump, cymbal clang or occasional power ruffs. Tracks are essentially duets with accompaniment. Most improvisations are layered and twisted at the same time, with Morris sometimes expanding his reach so that lower-string resonations create what could be double bass parts. Connected doesn't preclude daring however, and dazzling displays from both pianist and guitarist are heard. Hard-edged narratives such as "37.8651° N, 119.5383° W" and "36.9741° N, 122.0308° W" are sometimes taken pressurized and at break-neck speeds, with Shipp's prestissimo chording matched by Morris' single-note flanges and rebounds. Abrupt fleeting tones are emphasized, but so are connections as the sound evolves. Other techniques emphasized are Morris' clenched, string pops, Shipp doubling expositions to super-swift chording and one episode where Deupree's rhythmic accompaniment seems to come from beating plastic stir sticks on responsive surfaces. Drum rat tat tats can join with the guitar's clean frails emphasize a simple swing groove as on

the introductory "42.6362° N, 70.8431° W". Yet Shipp's dynamic patterning and Morris' potent flanges that together circle and then join here and elsewhere confirm these are non-traditional improvisations.

Dependence and diversification are a perfect match as Shipp's piano is keyed-up to negotiate both situations into notable sets.

For more info visit [roguart.com](http://roguart.com) and [fsrecords.net](http://fsrecords.net). Shipp is at The Stone at The New School Feb. 19-22. See Calendar.



*Lights On A Satellite*  
Sun Ra Arkestra

(Under the Direction of Marshall Allen) (IN+OUT)

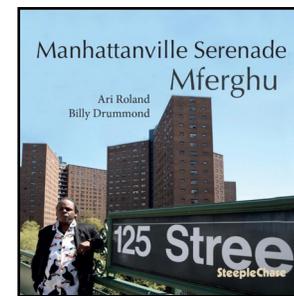
by Robert Iannapolo

The legacy of Sun Ra seems to be well assured in jazz history, placing him among the greatest of jazz orchestra leaders, which includes his hero (and former employer) Fletcher Henderson and, of course, Duke Ellington. After Ra's passing (1993), the band continued under the leadership of two of the Arkestra's long-time saxophone players: John Gilmore (1993-95) and the soon-to-be 101-year-old Marshall Allen (1995-present). Allen's career began after being in the military during World War II. When he was decommissioned he remained in Europe, studying in Paris and working in the bands of James Moody and others. Returning to the US, he then moved to Chicago, which is where he met Ra, joining his Arkestra in 1958 and becoming a mainstay of the band since. After Ra left this planet, Gilmore then Allen kept the Arkestra going, realizing it as an ongoing entity. And for the last 30 years, while leading the band, Allen has utilized both Ra's arrangements and his own.

The current edition contains Arkestra members dating back to the '70s, including Michael Ray (trumpet), Vincent Chancey (French horn), Elson Nascimento (percussion) and Knoel Scott (saxophones). The new recording (released late last year) opens with the title track, one of Ra's most attractive pieces (it's also the album title to a recently released archival album on Resonance), rearranged by Allen to bring out the melody. Ra's 1955 composition, "Baby Won't You Please Be Mine", which has never been recorded, was discovered by Allen a few years back while going through Ra's papers. It's an earthy song, delivered with sultry verve by vocalist Tara Middleton. Allen rearranged "Friendly Galaxy", bringing the strings to the front, in a nice touch, to state the theme. Scott (on baritone), who is prominently featured, arranged two numbers: "Images" and "Reflects Motion". The latter (a lesser-known original Ra composition) is deftly reworked, placing the theme among the various orchestra members with a main feature being a recurring motif arranged as a unifying presence.

This is a worthy release that undeniably adds to master Ra's legacy, with Allen's presence felt with him shepherding the music of the Arkestra in both his playing and arranging, as he and the Arkestra exquisitely interpret the music of the master.

For more info visit [inandout-records.com](http://inandout-records.com). "Satellites: In the Spirit of Sun Ra" (featuring Arkestra members Spaceman Patterson, Tyler Mitchell, Ahmed Abdullah, Craig Haynes, Elson Nascimento, George Gray, Dick Griffin, et al.) is at Recirculation Feb. 1 (presented by Jazz Foundation of America). See Calendar.



*Manhattanville Serenade*  
Mferghu (SteepleChase)

by Elliott Simon

SteepleChase brings a hidden gem into the spotlight with the debut album of pianist Mferghu (Ferghuun). Born Michael James Ferguson, he became Mferghu in the late '70s—paying homage to his and his father's birth names while distinguishing himself from all the other Michaels in the world. A Harlem native, he has quietly been honing his craft over decades, with only six previous recordings (none under his own name). Stepping out with this release at the age of 70, he's joined by standouts in bassist Ari Roland and drummer Billy Drummond.

Featuring original compositions and one inspired arrangement—the 1933 classic "Shanghai Lil" (from the movie *Footlight Parade*)—Mferghu showcases a voice that is both distinctive and steeped in the tradition of jazz piano trios. The tunes are often playful and blend complexity with lyricism; there is an undeniable soulfulness that brings each track to life. The album opener, "Pam Grier for President", starts off with an easy groove and a simple, hummable melody. It evolves and devolves into something more complex, but no less enjoyable. The track ends with an extended drum solo,

RECOMMENDED NEW RELEASES

- Ambrose Akinmusire – *honey from a winter stone* (Nonesuch)
- Carl Allen – *Tippin'* (Cellar Music)
- Marshall Allen – *New Dawn* (Mexican Summer)
- Daniel Carter/Ayumi Ishito – *Endless Season* (577 Records)
- Miles Davis – *Birth of the Blue* (Analogue Productions)
- Sullivan Fortner – *Southern Nights* (Artwork)
- The Fury – *Live in Brooklyn* (Giant Step Arts)
- Roy Haynes – *Hip Ensemble* (Mainstream-Wewantsounds)
- William Hooker – *Jubilation* (Orgmusic)
- Noah Howard Quartet – *Schizophrenic Blues* (*Live in Berlin*) (FMP-Cien Fuegos)
- James Brandon Lewis Trio – *Apple Cores* (ANTI-Records)
- Roscoe Mitchell – *One Head Four People* (Wide Hive)
- Willie Morris – *Unbound Inner* (Posi-Tone)
- Jeremy Pelt – *Woven* (HighNote)
- Alvin Queen – *The Jazzcup Cafe Blues* (Cellar Music)
- Freddie Roach – *Good Move!* (Blue Note Tone Poet Series)
- Dayna Stephens – *Hopium* (Contagious Music)
- Booker T & The Plasmic Bleeds – *Ode to BC/LY... And Eye Know BO... da Prez* (Mahakala Music)
- Omar Thomas Large Ensemble – *Griot Songs* (s/r)
- Camille Thurman (with Darrell Green Quartet) – *Confluence, Vol. 1: Alhambra* (Epidote)

evoking the commanding presence and fearless energy that Grier herself brought to many '70s Blaxploitation films. The title track effortlessly switches back and forth between a flowing bossa nova and swung sections that highlight unexpected chord changes and a persistent ride cymbal: its clear Latin vibe reminds listeners that Harlem is a true melting pot of cultural diversity. With "The Night Bach Took a Crowded BX19 Across 145th St. @ Xmas", Mferghu imagines Bach's treacherous winter bus ride traveling to Harlem from the Bronx to play a concert in Riverside Park. The interplay between Drummond and the leader is particularly striking, with the addition of Roland's bass driving the piece forward as the pianist weaves intricate, evolving melodies. The track's wandering quality enhances the sense of the journey's surrealism, while its unpredictability is certainly compelling.

It's rare to encounter an artist so fully formed yet so unknown, and this album serves as both an introduction and a celebration of Mferghu's immense talent. For listeners seeking sophistication, heart and fresh vitality, particularly from someone they more than likely had never heard before, this album is not to be missed.

For more info visit [steeplechase.dk](http://steeplechase.dk)



**In Orbit**  
Clark Terry Quartet (with Thelonious Monk)  
(Riverside-Craft)  
by George Kanzler

The sterling *In Orbit* (recently reissued on 180-gr vinyl with lacquers cut from the original master tapes) is one of the earliest albums of the post-Swing era to feature the flugelhorn, the exclusive instrument performed here by Clark Terry. This 1958 recording was also the only appearance by Thelonious Monk as a sideman on Riverside, the label for which he prolifically recorded some of his most famous and significant work. The two (who each passed away in February: Monk in 1982 at age 64 and Terry exactly a decade ago at age 94) are joined by the robust rhythm section of bassist Sam Jones and, the unrelated, drummer Philly Joe Jones. Although Terry's jaunty, ebullient playing (and mastery of a horn with a sometimes-dubious reputation) is a hallmark of the date, so are Monk's indelible solos and seamless comping. In his liners, producer Orrin Keepnews alludes to some of the difficulties he encountered when producing the pianist's own albums, noting that such trials were conspicuously absent from this surprisingly harmonious session.

Five of the nine tracks on this album are Terry originals, three of them at fast bebop tempi (much faster than Monk's own repertoire). The title track album opener introduces the band with consecutive one bar downbeats from each, before Terry then launches into the racing AABA theme, closely supported by Monk's quicksilver comping. Both Terry and Monk solo with impressive bop elan. The pianist contributes a solo of spare snappy nuggets on "Pea-Eye", slyly incorporates nods to Duke Ellington's "C-Jam Blues" on Terry's 16-bar up-tempo "Buck's Business" and solos with surprising lyricism on both the ballad "Trust in Me" (a Mildred Bailey hit from the '30s revived by Eddie Fisher in the '50s) and Terry's mid-tempo "Argentia". The one Monk original, "Let's Cool One", turns out to be largely a feature for drummer Jones.

Terry's most striking and memorable tune is "One Foot in the Gutter", a funky blues with a bridge that veers

into marching waltz time and echoes of Stephen Foster. Both the album's two protagonists toy with the antebellum implications of that bridge in their solos. Terry's burnished flugelhorn tone is also featured to advantage on the album's slower numbers, from Ellingtonian trombonist Juan Tizol's "Moonlight Fiesta" to the somber, dirge-like "Very Nearly Blue", a composition by the unjustly forgotten composer Sara Cassey.

For more info visit [craftrecordings.com](http://craftrecordings.com). A Thelonious Monk tribute is at Smalls Feb. 8 (featuring Ken Kobayashi). See Calendar.



**The Great Bailout**  
Moor Mother (ANTI-Records)  
by John Pietaro

Philadelphia poet-vocalist Moor Mother (Camae Ayewa) serves her music in equal parts: oracle, philosopher, guide and activist, threaded through her mystic presence when on stage. Surrounded by a coterie of multi-disciplinary artists, all of one underground or another, she has crafted works best described as journeys of sound – to which locale the journey ends is left up to the listener, but it's never one based on compromise. Moor Mother's place within the quintet Irreversible Entanglements' fusion of protest poetry, free jazz, trippy R&B and hip-hop, earned her much-deserved notice, but the most profound statements have arguably been saved for her own releases.

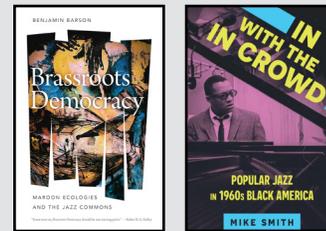
With *The Great Bailout* (her ninth album), listeners are treated to the poet's most pervasive foray: giving voice to the utterly voiceless via commentary and historic documents of African slavery in the UK, and the brutal fallout of 1833's Slavery Abolition Act. This law, presented as an act of British democracy, actually paid-out the slaveholders while the newly-freed languished in alienation and dire poverty. To best present this mass issue, the sonic imagery goes well beyond a singular period or individual act of racism. Album opener "Guilty" is bathed in a small string section and artfully woven samples to support the profound, mournful voice of Alabama native Lonnie Holley, whose rich, aging baritone and improvised lyric interplay with the smoky, soaring voice of NYC alt-pop singer Raia Was, as well as the leader's poetry and soft digital manipulations of outside sound.

The dark atmosphere is thickly maintained with "All the Money" wherein the dramatic soprano Alya Al-Sultani sound-paints over pulsating digitized piano and percussion, embracing a chilling spoken statement. "God Save the Queen" (neither the Brit anthem nor the Sex Pistols raucous song), "My Soul's Been Anchored" and "Liverpool Wins" are presented alongside an array of vital samples (including an uncredited jazz trumpeter), plus Katherine Tinker (piano), Ric Elsworth (percussion), Alison D'Souza (viola) and Galya Bisengalieva (violin). A highlight is the inclusion of the all-women ensemble of instrumentalist-vocalists Sistazz of the Nitty Gritty on "South Sea", which employs raw spaciousness as another instrument. Other guest vocalists, Sovei and Kyle Kidd, also cast beautiful soundscapes through the most acute realities.

*The Great Bailout*, released just in time for the return of an authoritarian in The White House, who has surrounded himself with the world's riches, is vital, necessary listening.

For more info visit [anti.com](http://anti.com)

## IN PRINT



**Brassroots Democracy:**  
Maroon Ecologies and the Jazz Commons  
Benjamin Barson (Wesleyan University Press)  
**In With the In Crowd:**  
Popular Jazz in 1960s Black America  
Mike Smith (University Press of Mississippi)  
by Kurt Gottschalk

Throw two darts at the established history of jazz and you might well hit the syncopated joys of 1920s New Orleans and the fiery foment of urban centers in the 1960s. Two recent books argue against such common framing, uncovering the political underpinnings of the former and celebrating the pop and R&B influences of the latter.

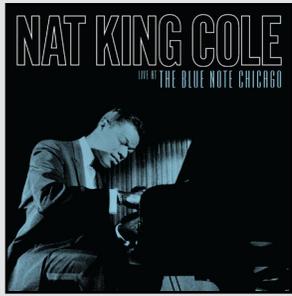
In *Brassroots Democracy: Maroon Ecologies and the Jazz Commons*, saxophonist, activist and Bucknell University assistant professor of music, Benjamin Barson, traces the migration of music—steeped in traditions brought (forcibly) from Africa—from Haiti, Cuba and Mexico, into New Orleans and up the Mississippi River. Along the path, he shows how issues around labor, conflict, political unrest and struggles for freedom were woven into the music. Barson writes from an academic, leftist perspective. The first person quoted in the book is Karl Marx and at one point he redefines theft (committed by prostitutes against their johns) as "skillful affirmations of communal resources." At the same time, he brings to life the New Orleans of Louis Armstrong and Jelly Roll Morton through the richness of research and detail, while introducing important, lesser-known musicians (notably Mamie Desdunes).

The French Afro-Caribbean philosopher Frantz Fanon wrote in 1961 (as quoted by Barson) that "it is not utopian to suppose that in 50 years' time the type of jazz howl hiccupped by a poor, unfortunate Negro will be upheld only by the whites who believe in it as an expression of negritude." That same year, saxophonist Eddie Harris released the album *Exodus to Jazz*, which serves as a starting point for the eminently readable *In With the In Crowd: Popular Jazz in 1960s Black America*. Mike Smith, drummer and coordinator of jazz studies at Ohio State University, argues compellingly for the inclusion of Harris, Ramsey Lewis, Nancy Wilson and other less incendiary artists in that decade's musical narrative. Even the term "America's classical music," Smith argues, segregates jazz into high art vs. popular music. Harris bookends the altogether enjoyable book: in the penultimate chapter, Smith catches up with socially conscious jazz with the Harris and Les McCann performance of Gene McDaniels' protest song "Compared to What" at the 1969 Montreux Jazz Festival, released as a single and cracking the charts. He goes on to give due consideration to Oliver Nelson, Max Roach and Abbey Lincoln, Sonny Rollins, Nina Simone and other artists soundtracking the changing times.

To their shared credit, neither Barson nor Smith tries to make a sweeping, inclusive argument. They just shine spotlights on musicians who were trying to wake people up or to help them rest easy. Either way, they were all trying to make it real—but, compared to what?

For more info visit [wespress.org](http://wespress.org) and [upress.state.ms.us](http://upress.state.ms.us)

## DROP THE NEEDLE



**Live At The Blue Note Chicago**  
**Nat King Cole (Iconic Artists Group)**  
by Marilyn Lester

In a world full of unsung heroes, Frank Holzfeind (1899-1975), who ran the now legendary Blue Note Chicago from 1947-60, is surely one of them. With a Chicago-made Webcor reel-to-reel player wired to the stage, he recorded many of the club's shows, including ten hours of Nat King Cole's six-day residency in 1953. *Live At The Blue Note Chicago* features restored audio from the original tapes (owned by the Holzfeind family), available as a double-LP lacquered and pressed on 180-gr vinyl (as well as a two-CD set and on streaming platforms). The LPs come with a double-

gatefold tip-on jacket with extensive liner notes, a six page booklet with photos of Cole in Chicago (where the pianist-singer grew up) and a copy of the original Blue Note Chicago newsletter about his visit. When fame hit, Cole didn't perform many live gigs, making this release, at the very least, incredibly special as cultural and musical history.

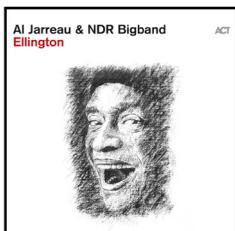
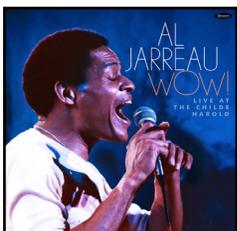
His original career goal was to be a jazz pianist. But when he formed The King Cole Trio in the late '30s, with guitarist Oscar Moore and bassist Wesley Prince, singing, as Cole himself once put it, kind of happened. The Trio became successful from the start. By the mid '40s, Cole had an exclusive contract with Capitol Records, which emphasized Cole the crooner at the expense of the jazz man. By 1953, that fate was sealed, all the more reason to celebrate the Chicago Blue Note sessions, which expanded the trio by plus one in drummer Lee Young—with John Collins (guitar) and Charlie Harris (bass). For a taste of pre-Capitol commercialism, there's "Little Girl", an absolute barn-burner version of the 1931 tea dance original, which clearly reveals the leader to be a gifted jazz pianist. Among the many ballads and the big hits, there are gems such as the acapella-drums version of "Calypso Blues", a novelty song with a humorous

laundry list of America's "failings." As with The Trio's first big hit, 1943's "Straighten Up and Fly Right", Cole proved himself a master of irony and satire. The gig's playful version of "Route 66" also offered fun, with Cole showing off pianistic skills and creatively inserting quotes such as riffs from a Scottish jig and a seafaring ditty. There's also playful interaction with an enthralled audience, happy to sing along with the lyric "route 66."

What rises to the top of this excellently curated album is Cole's charm and elegance, very much in the manner of Duke Ellington. *Live At The Blue Note Chicago* reveals a personal Cole, in sync with his audience, willing to be vulnerable and so fine-tuned to lyrics that every song is deeply meaningful. His reading of "Nature Boy" is a holy sermon; the pain of "Funny (Not Much)" cuts to the quick of love's heartbreak, and the uplift of "Too Marvelous for Words" is sheer joy.

*Live At The Blue Note Chicago* fully explains the success and popularity of an artist whose career was too soon ended 60 years ago this month at age 45 (from lung cancer). It's pure treasure.

For more info visit [natkingcole.com](http://natkingcole.com)



**WOW!**  
**Al Jarreau (Resonance)**  
**Ellington**  
**Al Jarreau & NDR Big Band (ACT Music)**  
by Anna Steegmann

Suppose you have never experienced the unparalleled thrill of attending a live concert by singer-songwriter Al Jarreau (who was born 85 years ago this March, and passed away 8 years ago this month at age 76.) Both of these previously unreleased albums will make up for it: *WOW!* at the beginning and *Ellington* at the end of his career.

The former is the definitive jazz album. Jarreau had just released two albums when he performed at a small venue in Washington, D.C. in 1976. For *WOW!*, he teamed up with Tom Canning (Fender Rhodes, electric piano, ARP string ensemble), Ben Atkins (bass) and Tom Drake (drums). Called an acrobat of scat and a human orchestra, Jarreau's ability to mimic instruments was exceptional. The opening of eleven tracks, "A Letter Perfect", showcases this remarkable versatility. He stretches his voice, elongates it, switches to speaking and goes into wild improvisational scatting. His humor, positive energy and excellent rapport with the audience always lit up a room. Leon Russell's "Rainbow in Your Eyes" is fast-paced, free-form, improvisational and electrifying. Jarreau takes the words and melody from James Taylor's "Fire and Rain" and made it his own. "Intro to Take Five" features his fierce, unaccompanied scatting; Dave Brubeck's "Take Five" is the most outstanding track. "Alladin's Lamp" and "Lock at the Gates" unmistakably showcase his soulful, spiritual side. "You Don't See Me" powerfully captures his experience as a young Black man who is unrecognized for doing the right thing. The song's stark and bittersweet message makes a lasting impression and, at almost nine minutes, leaves you eager for more.

Jarreau achieved worldwide fame, releasing over 20 albums and winning seven Grammy Awards in jazz,

pop and R&B. His rise to fame in Germany was sudden and dramatic, propelled by a 1975 live TV broadcast of his performance at a Hamburg club. This connection to NDR, a prominent radio and TV station, led 40 years later to *Ellington*, his collaboration with the NDR Big Band. The eleven tracks here were recorded during their 2016 European tour, just a few months before the singer's death. The opening, "Drop Me Off in Harlem" (lyric by Nick Kenny) is exuberant, sumptuous and swinging; Jarreau is at his scatting best. His voice shines in Billy Strayhorn's "Lush Life", especially in parts where he's only accompanied by piano. He transforms another Strayhorn standard, "Take the 'A' Train" (lyric attributed to Joya Sherill), into a fresh new experience. "Sophisticated Lady" (lyric by Mitchell Parish) showcases his most seductive voice. "I Ain't Got Nothin' but the Blues" (lyric by Don George) is energetic and rollicking. Every track captures the vocalist's mesmerizing stage presence, whether singing ballads or songs with more of a blues, R&B or pop feeling.

Both albums are available as digital downloads, as double-LP or CD sets. Buy both, open a bottle of Jarreau's favorite wine, Mouton Cadet, and be riveted by the genius of his talent.

For more info visit [resonancerecords.org](http://resonancerecords.org) and [actmusic.com](http://actmusic.com)



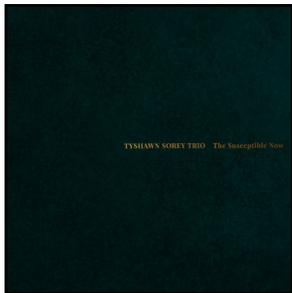
**The Music of Max Roach**  
**Jazz at Lincoln Center Orchestra**  
**with Wynton Marsalis (Blue Engine)**  
by Phil Freeman

Drummer Max Roach had an extraordinary career but his work as a composer may have gone overlooked by comparison. The Jazz at Lincoln Center Orchestra (JLCO), principally with drummer Obed Calvaire, attempted to redress that wrong with this album, *The*

*Music of Max Roach*, recorded live at Jazz at Lincoln Center's Rose Theater in January 2024. One of the drummers present at the founding of bebop, Roach's hard, aggressive swing and ability to make the drums a melodic instrument helped define jazz' future in the '40s and beyond. In the '50s, alongside trumpeter Clifford Brown, he made intricate, high-energy, and perhaps most importantly, *beautiful* hard bop. After Brown's early death, Roach traveled in numerous directions, continually expanding the parameters of jazz by recording explicitly political works, collaborating with avant-gardists like Anthony Braxton and Cecil Taylor, establishing the percussion ensemble M'Boom and playing with string quartets, among other projects. His drumming has been revered and influential.

The JLCO, 15 members strong—five reeds, four trumpets (including leader Wynton Marsalis), three trombones, piano, bass and drums (Calvaire)—is here augmented by lead vocalist Shenel Johns and the six-member Chorale Le Chateau, led by chorus master Damien Sneed. The repertoire for the performance was chosen by Calvaire, who also contributed the final composition of the night. Naturally, given JLCO's generally retro leanings, the focus is on Roach's work from the early '60s with versions of pieces from albums such as *Drums Unlimited*, *Percussion Bitter Sweet*, *It's Time* and the landmark *We Insist! Freedom Now Suite*. Calvaire calls out players who have solos: Sherman Irby (alto), Elliot Mason (trombone), Carlos Henriquez (bass) and presents his own features on "The Drum Also Waltzes" and "Conversation", capturing the simmering tension at the heart of Roach's music and personality. Johns' lead vocal on "Driva' Man" (Max Roach, Oscar Brown, Jr.) trades Abbey Lincoln's blood-in-the-eyes fury for Broadway-style excess, while the instrumental backing blends Ellingtonian grandeur with the deep-in-the-jungle wails of John Coltrane's "Africa", with a tenor saxophone solo by Abdias Armenteros that is both stark and soulful. The closer, Calvaire's "Between Max and Ti-Roro", is a ferocious Latin jazz workout that brings everything to a thunderous climax, helping to make this tribute worthy of its subject.

For more info visit [jazz.org](http://jazz.org). A Max Roach tribute is at 92NY Feb. 21 (featuring Tyshawn Sorey Trio + Sandbox Percussion). Jazz at Lincoln Center Orchestra is at Rose Theater Feb. 2-7 and Feb. 28-Mar. 1. See Calendar.



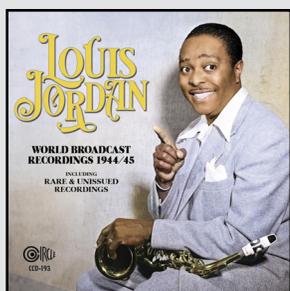
*The Susceptible Now*  
Tyshawn Sorey Trio (Pi Recordings)  
by John Sharpe

Drummer-composer Tyshawn Sorey takes the vaunted piano trio and gives it a tweak on the nose with *The Susceptible Now*, via a combo completed by pianist Aaron Diehl and bassist Harish Raghavan. On a casual listen, the album's four tracks, totalling to near the limit of CD capacity, offer a laidback and entertaining jaunt through what Sorey calls the "Living Great American Songbook": covers of some of his favorite music. And there's a lot going on. Notice is served by the opening notes of the first cut, McCoy Tyner's classic "Peresina", wherein Diehl lingers on his pregnant chords just that bit longer than might be expected as the sustain decays, introducing a vaguely unsettling effect. Then there's the choice of the three other, more unlikely, covers, although lack of familiarity with them is no hindrance to enjoyment. As the press materials reveal, Sorey deconstructs much of the repertoire, sometimes radically so, repurposing particular elements, rearranging and reharmonizing, until each is tailor made to fit the group's aesthetic.

Then there's the duration: while only one of the compositions breach the ten-minute mark in their original recordings, the versions here last between 15 and 26 minutes, indicative that these are very much vehicles for trio interaction. Yet there are no pyrotechnics and no padding with gratuitous solos. Indeed, Sorey doesn't solo at all. Raghavan's pizzicato features function as integral lyrical meditations. And although Diehl supplies the focal point — he is a fount of melodic invention who wrings every last drop of magic from minimalist variation and never grandstands. Sorey also runs all four songs together generating a suite-like ambience, often mesmerizing in its beauty. The approach represents a feat of concentration that the threesome admirably rises to meet. They also ace the challenge of creating consistently stimulating realizations from the material while remaining within the parameters of the tradition. For the most part, the result is tuneful and swings wonderfully. "Your Good Lies" by contemporary soul outfit Vividry, mutates into a series of low-key grooves, given wings by Sorey's exquisite inflections. Only the upbeat rendition of Brad Mehldau's "Bealtine" is readily recognizable, with its hypnotic reiterated line fitting neatly into the trio's bag. Then there is their reimagining of the Charles Mingus, Joni Mitchell collaboration "A Chair In The Sky", which is spare, poignant and dramatic, blossoming into a moving, gorgeous unfurling highpoint from over an hour's worth of understated excellence.

For more info visit [pirecordings.com](http://pirecordings.com). Sorey is at 92NY Feb. 21 (with Sandbox Percussion) and at Village Vanguard thru Feb. 2 (with Vijay Iyer). See Calendar.

## UNEARTHED GEM



*World Broadcast Recordings 1944/45*  
Louis Jordan (Circle)  
by Jason Gross

Multi-instrumentalist and songwriter Louis Jordan (who died 50 years ago this month) may best be known nowadays through a whimsical 1992 Broadway book musical, *Five Guys Named Moe* that featured his songs. But that musical was, in fact, based on a 1943 musical short of the same name by Jordan. Principally an alto saxophonist, Jordan came to prominence in the '30s with drummer Chick Webb's band. It wasn't long before he became a leader and a major innovator in the jazz world, particularly in jump blues and pioneering R&B during the '40s and early '50s. At the same time he also served up numerous hits and became an inspiration for other musical pioneers such as Ray Charles, James Brown, B.B. King and Chuck Berry. His funny, clever and sometime novelty songs (recalling later-day Louis "Satchmo" Armstrong) arguably also paved the way for many singer-songwriters of the '60s and '70s.

*World Broadcast Recordings 1944/45*, a two-CD, 48-song set, derives from sessions recorded for the WBS, a transcription company created in the early years of commercial radio. Music, programmed on 16" discs, was not commercially available, but was sent to subscribing radio stations only. This release from the late WWII-era features alternate takes and showcases

not only Jordan's delightful songs but also his skills as a saxophonist and bandleader, helming his Tympani Five, which included Eddie Roane (trumpet), Lem Johnson (tenor), Arnold Thomas (piano), Charlie Drayton (bass) and Slick Jones (drums). The selection also features chart hits and air-time filling instrumentals.

Jordan took obvious delight in his best-known numbers, for the bizarre love affair he had of "Caldonia Boogie" to the sweetly desperate "Is You Is or Is You Ain't My Baby" (featured hilariously in an early '40s *Tom and Jerry* cartoon), the faux African history of "Mop Mop" and the down-and-out "I'm Gonna Move to the Outskirts of Town". The real treats, though, are some of his lesser-known vocal sides, including the hard-luck "Stretch My Shoes", the bluesy "Buzz Me", the timely military-themed but light-hearted "Infantry Blues" and "Johnny Hepcat PFC", as well as the wild story heard in "They Raided the House" (with a strong Roane solo) and occasional screaming saxophone features such as "That's the Mess You Gotta Stress" and "No Baby, Nobody But You".

As a reminder of Jordan's playing process, the second disc has more instrumentals than vocals, ranging from the casual bop-soaked strolling of "Saxa-Woogie" and "Let's Make an Effort" to the soaring "Whatcha Gonna Do", the raucous "Ridin' in the Upper Berth" (featuring Jordan and Johnson on dueling saxes) and the driving horns of "Next Bus Please" and "Bo Be Ba Biff". With the bulk of the set featuring novelty tunes, the well-worn, well-known ballads (including "How Deep Is the Ocean" and "I Wonder") seem somewhat out of character here.

While this release might not be the most ideal introduction to Jordan's work and his glorious catalog, this set is still a thoroughly enjoyable archive dig of his material.

For more info visit [jazzology.com](http://jazzology.com)

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**Know What I Mean?**  
Cannonball Adderley (with Bill Evans)  
(Riverside-Craft)  
by Marilyn Lester

When alto saxophonist Julian "Cannonball" Adderley moved to New York City in 1955 it was with the intention of pursuing higher education. But as fate would have it, he was "discovered," thereby thrusting him into the NYC jazz scene and in short order a place in the Miles Davis Sextet, alongside pianist Bill Evans. It was around 1961 when Adderley decided he wanted to cut an album, prior to the soul jazz that came to identify him years later (e.g. "Mercy, Mercy, Mercy" composed in 1966 by his longtime pianist Joe Zawinul). And so he turned to his former Miles bandmate Evans, recording *Know What I Mean?* with bassist Percy Heath and drummer Connie Kay (both of whom had also played with Davis). The album became a success, and over the years has been reissued with slight variations. This newest version is a limited edition, beautifully remastered 180-gr pressing of the original's eight tracks with a complete guide to the music.

Opener, Evans' "Waltz for Debby", immediately grabs attention. The maestro, who did all the

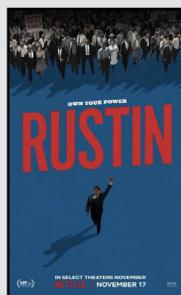
arrangements for the album, plays a particularly lively version, with 3/4 waltz time gliding into 4/4 swing, captivating melodically for a full minute before the leader takes over; his post-bop style here is creative, yet never strays far from the core melody. What both demonstrate, and which underpins Evans' mastery particularly, is the ability to be simultaneously assertive and sensitive. As the entire album unfolds, what's continually striking is the synergy among the players—a groove that's easy and natural, especially between the pianist and saxophonist, with smooth, organic contributions from Heath and Kay. The album closing title track (another Evans original) is a perfect example of this dynamic. There's a seemingly intuitive give-and-take among the four players in this sweetly modal ballad that unspools like a conversation.

The songbook standard, George Gershwin's "Who Cares?", is all Adderley for the first half; his expressive post-bop attack propels the tune forward with gusto before yielding to Evans who keeps up the momentum. Muscular support from the bassist and drummer throughout keeps the pot boiling, making this cut an up-tempo treat. "Nancy (With the Laughing Face)" and Gordon Jenkins' "Goodbye" are both delivered as bluesy slow ballads, allowing the players to inhabit the music on an emotional level that's full of soul. And for sprightly fun and jubilation, there's the syncopated Clifford Jordan tune, "Toy".

Considering that Adderley left the planet at 46, and Evans at 51, the chance of a possible rematch was forever crushed. At least we have this gem to savor.

For more info visit [craftrecordings.com](http://craftrecordings.com). A Cannonball Adderley tribute is at Birdland Feb. 20-23 (featuring Camille Thurman). See Calendar.

**ON SCREEN**



**Rustin**  
George C. Wolfe (Higher Ground-Netflix)  
by Paul Gaita

Two potent forces fuel George C. Wolfe's biopic *Rustin*: the Oscar-nominated lead performance by Colman Domingo as Bayard Rustin, the civil rights figure who faced opposition from within his own coalition due to his sexuality, and the vibrant score by saxophonist Branford Marsalis. Both elevate a handsomely-appointed and well-intentioned production (by Barack and Michelle Obama's Higher Ground company) about one of the movement's unsung motivators. Rustin sought footholds for equality and enjoyed his successes on multiple fronts, both civilly and personally, if in the shadows. In the former category was the 1963 march in Washington, D.C., and Martin Luther King's "I Have a Dream" speech. In the latter category there were clandestine relationships with, among others, fellow activist Tom Kahn, frequently affected by a virulently homophobic response from within the movement's various factions.

Jeffrey Wright (as Adam Clayton Powell), Aml Ameen (as MLK), the great Glynn Turman (as A. Philip Randolph), CCH Pounder (as Dr. Anna

Hedgeman) and Chris Rock (as NAACP leader Roy Wilkins) give impassioned deliveries to the various arguments that swirled around Rustin. But the script by Justin Breece and Dustin Lance Black (*Milk*) occasionally reads like a transmission from the live TV days of the '50s: literate and thoughtful, but also stagy and preachy. Only Domingo rises above the material, displaying the abundant charisma and depth of soul that drew people to Rustin on both political and personal levels. His performance is the primary reason to search out and tune into *Rustin*.

The other, of course, is Marsalis' score. Though the Lenny Kravitz single "Road to Freedom" drew the majority of media attention, Marsalis, who previously collaborated with Wolfe on *Ma Rainey's Black Bottom* (Netflix) and *The Immortal Life of Henrietta Lacks* (HBO), delivers a score brimming with invention and energy—like Rustin himself. The 33 tracks cover a wide sonic palette including taut '60s-era combo cut "Who Said You're Not Our Man". In interviews, Marsalis said that he drew inspiration from period Blue Note releases by, among others, trumpeter Lee Morgan and tenor saxophonist Hank Mobley. There are forays into gospel, blues and R&B territories such as "Chief Wells Redux", which echoes both Ellington and Mancini, and the lonesome "Bayard Bush Flatback", in which lush strings back a melancholy saxophone, as well as traditional soundtrack material such as "Pasadena" with its keening woodwind. On the whole, Marsalis has forged a standout recording that delivers as both a far-ranging jazz album and an expansive soundtrack.

For more info visit [netflix.com/title/81111528](http://netflix.com/title/81111528)

## GLOBE UNITY



**United**  
**Dave Holland/Lionel Loueke (Edition)**  
*Live in Turku*  
**Dawda Jobarteh/Stefan Pasborg (April)**  
*Bamako Chicago Sound System*  
**Nicole Mitchell/Ballaké Sissoko (FPE)**  
 by Daniel A. Brown

Africa is considered the ancestral home and source code of jazz music. In the 20th century, it has produced a rich array of jazz musicians, ranging from brass players and bassists to vocalists and drummers. Musicians including Hugh Masekela, Abdullah Ibrahim, Johnny Dyani, Harry Miller, Dudu Pukwana, Louis Moholo-Moholo, Mongezi Feza, Miriam Makeba, Chris McGregor's Brotherhood of Breath and the funky-jazz trance Afrobeat of Fela Kuti all have added singular and distinct facets to the international jazz scene. The contemporary jazz community native to the continent, long-considered to be the oldest human-inhabited place on Earth, only continues to strengthen the music.

A duo recording between Benin native Lionel Loueke and Dave Holland, the 11-track release

*United* merges the guitarist-vocalist's West African sensibility and the restless modern jazz excursions of the legendary U.K. jazz bassist into a winning collection. Opener "Essaouira" offers a kalimba-style circular rhythm, with Loueke's whispery vocals tethering the guitar and bass ideas. While the two boast enough technical firepower to impress via sheer chops, this collaboration is more attuned to emotional resonance. The dark balladry of "Chant", with the bassist's thick woody arpeggios gliding over the guitarist's gentle strums, the manic scattershot funk of "Hideland" and the carefree stroll of the title track, together offer an audio flipbook of a variety of feelings and moods. All in all, *United* is a fine pairing of two master jazz artists in dialogue.

Recorded live at Flame Jazz in Turku, Finland in 2023, *Live in Turku* finds Gambian Dawda Jobarteh (kora) and Dane Stefan Pasborg (drums, percussion) captured onstage in fiery form. The rock-jazz explosion of the lead-in track "Folkman" detonates slowly; Jobarteh's amplified and processed 21-string kora plucks out a minimal riff, as the drummer responds with a simple, circular tom-heavy beat; the pair soon raise the dynamic, the kora player evoking late-era guitarist Sonny Sharrock with his blinding riffage. The pair morph Charles Mingus' "Better Git It In Your Soul" into a Hendrix-meets-West Africa summit, including an impressive barn-burning solo by Pasborg. The airy "I Met Her by the River" evokes a vibrant

romanticism, with Jobarteh creating a shimmering tapestry of rich chords that recall madrigals. Album closer "Bamananyanke" (an African traditional folk tune) is driven by the pentatonic kora motif that is offset by marimba and woodblock-like percussion.

A winning summit of Afrofuturism and traditionalism, *Bamako Chicago Sound System* is a recently released session (recorded almost 8 years ago) that finds Malian Ballaké Sissoko (kora) and composer/former AACM chairwoman Nicole Mitchell (flute) joined by an all-star ensemble: Fatim Kouyate and Mankwe Ndosi (vocals), Jeff Parker (guitar), Fassery Diabaté (balafon), Joshua Abrams (bass) and JoVia Armstrong (percussion). Album opener "Bamako Chicago" is a medium-tempo tapestry of polyrhythms and textures. Abrams anchors the ensemble with a jabbing ostinato riff on "Kanu", the band detouring through unexpected stops and starts, as Mitchell interjects a casual and impressively swirling solo. Album centerpiece "This Moment" gives the players plenty of room for individual solos that seem to build on the tune's rollicking theme. This album is a welcome addition to the deepening marriage between Western jazz approaches and the music's inherited African melodicism and rhythms that gave it form.

For more info visit [editionrecords.com](http://editionrecords.com), [aprilrecords.com](http://aprilrecords.com) and [fperecs.com](http://fperecs.com)

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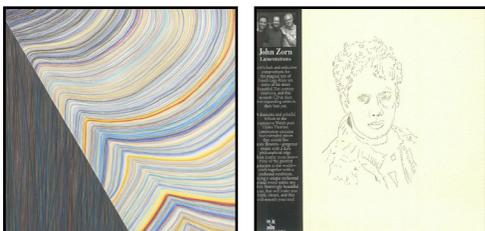


**Unfolding**  
**Louis Sclavis/Benjamin Moussay (ECM)**  
 by Fred Bouchard

By now we have greeted the new year, whether in boisterous welcome, with a curt nod or gingerly in circumspection. And we must settle into it, preferably calmly, perhaps thoughtfully, even prayerfully. So, joyfully, here comes balm for our post-celebratory wintry season, in the form of (mostly bass) clarinet/piano ruminations, clear and formal, rational and brief and not overly exploratory, in the sure hands of masters. The clarinets of Louis Sclavis (who turns 72 this month) range in comfort over many improvisatory idioms: free and avant jazz, contemporary modern, even folk. On his 2002 ECM debut release (*Dans La Nuit*), Sclavis partnered with accordion and strings for a film score. Two decades later, he is joined solely by pianist Benjamin Moussay, his frequent collaborator for 20+ years in concerts and albums. Moussay composed 2/3 of the current collection of eight tracks, while Sclavis composed the rest. ECM has carved its hallmark in such ruminating solo and duo excursions for half a century, predating the Keith Jarrett era. Such “brown studies” evoke peaceable contemplation in quiet introspection.

The album’s title track enters somber and stolid but blooms, refreshed, only to return to a delicate variation. As the forms recur, they often employ minimal notes, but maximal sonority. Most incorporate intricate unison lines over irregular patterns (“None” uses sinuous 6/4 + 3/4 meter) or a rising two-bar ostinato (in an exotic scale on “A Garden In Ispahan”) or indeed hasty bare bones (“Siete Lagunas”) or leaping intervals (“L’Étendue”). Their brief improvisatory gestures are usually less intriguing than the unisons they explore, that last stretcher excepted. On the speedy “Somebody Leaves” (in haste? in a huff?) the subject returns – perhaps to repent at leisure. “Snow”, piling up in chill, off-blue-white glissandi, nudges us to curl up in a cozy corner and drift off.

For more info visit [ecmrecords.com](http://ecmrecords.com)



**Breaking the Shell**  
**Andrew Cyrille, Bill Frisell, Kit Downes**  
 (Red Hook)  
**John Zorn: Lamentations**  
**Bill Frisell, Julian Lage, Gyan Riley (Tzadik)**  
 by Tom Greenland

Over the four-plus decades guitarist Bill Frisell has recorded, impressively logging over 50 albums as leader/co-leader, the quality and diversity of his work has been consistently excellent. Two recently released, very distinct trio collaborations show how the essence of his flexible yet consistent style emerges in any given setting.

*Breaking the Shell* is the third production by Red Hook Records’ Sun Chung, of Frisell with drummer Andrew Cyrille and the first to include the versatile

English organist Kit Downes. The unique sound of this project derives from the organ in Greenwich Village’s The Church of St. Luke in the Fields: a Baroque-style behemoth boasting 27-stops controlling 1,670 pipes triggered by two manuals (keyboard rows) and a pedalboard—a unique ‘personality’ with its own twists and quirks of temper and timbre. Recorded over two days in May 2022, the sessions feature new tunes by each member, some co-written, plus two folksongs, all arranged with plenty of wiggle room for the trio to bend and stretch form, privileging ambiance over consistency. Frisell is the point man, center in the mix, succinctly sketching out themes, delicately coloring phrases with harmonics, loops and other signal processing, sometimes sounding like several guitarists. Downes’ rustling, rumbling, rolling organ—evoking clarinets, shepherd’s pipes, penny whistles, steam engines, train whistles, marching robots, landing spacecraft, perhaps even a Van de Graaf generator in a mad scientist’s lab—is panned to either side of Frisell’s guitar, immersing it in variously textured pads. Paradoxically, the rich organ tones sound two-dimensional, as if recorded in a much smaller room. Cyrille is both busy and restrained, often using brushes, a paradigm of “big ears” and sensitivity.

*Lamentations*, a tribute to Welsh poet Dylan Thomas, is the seventh album of John Zorn’s compositions and arrangements for, and conductions of, the acoustic guitar trio of Frisell, Julian Lage and Gyan Riley. Here Frisell moves from center of the mix to right channel, swapping his trademark electric Telecaster with its concomitant effects processors for an unfiltered steel-string acoustic. Lage is in the left channel, also on steel-string, Riley in the middle, playing a nylon-stringed classical guitar with hardened fingernails that come close to the biting attack of Frisell and Lage’s plastic plectrums. (For duet sections, the mixology changes, temporarily panning each partner closer to center.) The date comprises a suite of four extended, semi-modal pieces—“With Blinding Sight”, “A Clown in the Moon”, “Do Not Go Gentle into That Good Night”, “Close of Day”—that linger around tonal centers with subtle harmonic shifts, pitched in open-string keys that take advantage of the guitar’s natural resonances. Much is written out, but artists’ personalities can be discerned in unscripted comping parts and brief solo features. Frisell is recognizable for his open harmonics and wide but melodic intervallic leaps; Riley for his flamenco rasgueados, harp-like harmonics and lighter lyrical touch; Lage for his sharp picking (though in places he’s as delicate as the others), expressive slides/bends, double-stop passages and snarky, long-limbed, inward-curving runs.

For more info visit [redhookrecords.com](http://redhookrecords.com) and [tzadik.com](http://tzadik.com). Frisell is at *Roulette* Feb. 7-8. See Calendar.



**Live at Dizzy's Club**  
**Marius Van Den Brink (HighLine Music)**  
 by Jim Motavalli

Holland-born pianist Marius Van Den Brink has become a true New Yorker, and his music reflects the city’s jazz tradition. On *Live at Dizzy’s Club*, he leads a band that follows up on *New York Knock*, his outstanding release from last year. Both albums were recorded in March 2023 with basically the same

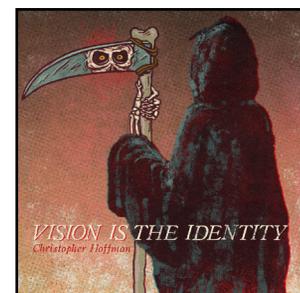
personnel: Sean Jones and Noah Halpern (trumpets), Stacy Dillard (sax), Matt Penman (bass) and Willie Jones III (drums). (Percussionist Keita Ogawa only plays on the studio album.)

Many of this new album’s lengthy excursions are developments of straight-ahead tunes that seem right out of Blue Note’s golden era. “Camara” (which extends 16 minutes) has the makings of a jazz standard, and it’s thrilling the way the theme is dramatically reprised. “In Greece” is an almost classical solo piano rumination, with a quiet buildup that the live audience audibly loved. “JIN” has a majesty to it, with the head giving way to a lively exchange between Penman and the leader—bass on top. Dillard is brash and muscular, with a distinctive sound full of trills and high-note excitement. The pianist keeps up the momentum before that stately theme returns, after which Jones offers a sparkling solo.

An album (and set) highlight is a live reprise of “New York Knock”, another original with the potential for other artists to seriously consider their own interpretation. The ticking of Jones’ drums introduces a thrusting performance with especially enthralling showcases for Dillard and Halpern. The opening chords of “The Lion” suggest something thunderous if not ominous ahead, somewhat reminiscent of McCoy Tyner, even though the tune then takes off in a more thoughtful, bouncing lope. Not time for Tyner, then? Expect the unexpected with Van Den Brink, as a long and somewhat understated Penman bass solo follows, and the listener then realizes the horns are sitting this one out. (They do obligingly return for the thoughtful “Margot”).

Van Den Brink, with top piano chops, first-class compositional ability and keen band-assembly skills, is one to watch in 2025. He’s quickly become an asset to NYC.

For more info visit [highlinemusicnyc.com](http://highlinemusicnyc.com). The album release concert is at *Dizzy’s Club* Feb. 6-8. Van Den Brink is also at *The Django* Feb. 13. See Calendar.



**Vision Is the Identity**  
**Christopher Hoffman (Out Of Your Head)**  
 by Mike Shanley

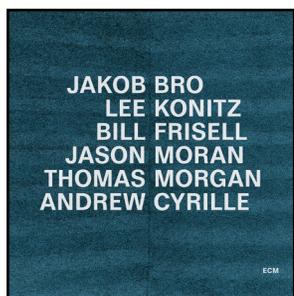
Perhaps it’s a good thing that *Vision Is the Identity* lasts a mere 25 minutes. Known for his longtime tenure in Henry Threadgill’s Zooid ensemble, and support in groups such as James Brandon Lewis’ Red Lily Quintet, cellist Christopher Hoffman has ventured in a completely different direction from either of those ensembles. This release, which is an extreme departure from his 2021 album *Asp Nimbus*, heads in a very electric direction. Pre-programmed beats move in tandem with Bill Campbell’s drums. Frank LoCastro’s keyboards and Hoffman’s own synth don’t sound like they were recorded in a room; they’re plugged right into the soundboard, giving a sleek, often sinister sheen. On top of that setting, most tracks conclude with some aggressive bowing from the leader, whose distorted cello often suggests a feverish guitar.

As far as the album’s brevity is concerned, it proves that Hoffman chose wisely, realizing that a longer epic might undercut the elements that bring intrigue to these seven tracks. First and possibly foremost, he invited Threadgill, whose rugged alto tone adds an organic quality that dovetails with the surroundings

on "What Comes". Guitarist Ryan Scott also adds some background trimmings here, before taking center stage with some heavy industrial rock heard on "Narc Drop". Later in the album, flute player Anna Webber virtually redefines the instrument's sonic potential in less than three minutes during "Better and Better". Over a synth beat that harkens back to '80s synth pop, at least momentarily, she emits some rabid lines that complement the leader's demonic playing; it all comes in contrasting time signatures that never get overly busy.

The washes of keyboards can be jarring, at least initially, and the whole package downplays Hoffman the cellist in favor of Hoffman the arranger and producer. (He seems to only start bowing after everyone else has had their turn.) But even in a track such as "It Is Done", which begins with an 808 drum machine that approximates creepy voices, LoCastro also delivers an electric piano solo that harkens back to Herbie Hancock's '70s prime as Hoffman's clean arco performance evokes an acoustic bass. Strange stuff, but rather infectious at the same time.

For more info visit [outofyourheadrecords.com](http://outofyourheadrecords.com). Hoffman is at Barbes Feb. 10 (with Kenny Warren). See Calendar.



*Taking Turns*  
Jakob Bro (ECM)  
by Andrew Schinder

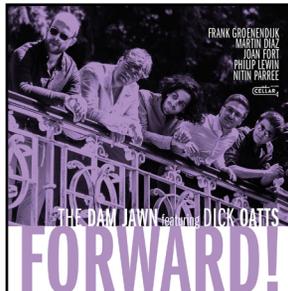
In 2014, Danish guitarist Jakob Bro joined up with alto saxophone legend Lee Konitz, with whom Bro had already recorded three albums over the previous six years. In turn, the two brought a group of veteran musicians to New York to record *Taking Turns*, an atmospheric exploration of diverse harmonies highlighting (as the album title indicates) each member offering an array of melodies ranging from melancholy to joyful. And then, the album sat on the shelf for 10 years.

*Taking Turns* was certainly worth the wait. Any opportunity to hear unreleased music by royalty such as Konitz is a real treat. At 86 during the sessions (he passed away from COVID 19-related complications in 2020), the saxophonist absolutely shines. His alto playing on tracks such as opener "Black Is All Colors at Once" and "Pearl River", and a rare turn on soprano on "Haiti", are as youthful and vibrant as anything he recorded during his long and storied career. Guitar icon Bill Frisell, another luminary with a history with Bro, is also prominently featured. The interplay between the two guitarists on the opening track, as well as the exquisite "Aarhus", when combined with Konitz' subtle alto tones, offers a sweeping yet delicate synchronization: quiet, certainly, but never gloomy. Pianist Jason Moran's star has risen substantially since these sessions, and unlike the rest of the group, this represents the first time Moran and Bro recorded together. Perhaps as a consequence, Moran isn't featured as much as the other musicians; one would imagine that, given Moran's current stature, the sessions would have highlighted him more prominently. Nevertheless, his piano stubbornly peeks out from behind saxophone and guitar arpeggios on "Peninsula" and, notably, "Pearl River", which may be the record's most melancholy track. Ironically, the tune was inspired by NYC Chinatown's then large, popular and bustling

Pearl River Mart department store (which, due to ever-increasing NYC real estate costs, has moved five times in its half-century existence, most recently to a more modest SoHo location in 2021, after moving to Tribeca from another SoHo location in 2016).

There isn't a whole lot of rhythm on *Taking Turns*, which allows drummer Andrew Cyrille the freedom to create his own percussion accents to complement the group's melodies. Like Moran's piano playing, Cyrille's free drumming isn't necessarily the focal point, but it would be hard to imagine most of the music without it.

For more info visit [ecmrecords.com](http://ecmrecords.com). Bro (with Joe Lovano) is at Village Vanguard Feb. 18-23. See Calendar.



*Forward!*  
The Dam Jawn (featuring Dick Oatts)  
(Cellar Music)  
by Scott Yanow

The Dam Jawn (TDJ) is comprised of five jazz musicians who live in Amsterdam: Joan Fort (guitar), Frank Groenendijk (tenor), Martin Diaz (alto), Philip Lewin (bass) and Nitin Parree (drums). Each spent a semester studying at Temple University and made a slightly earlier recording (*Master St.*) with veteran alto saxophonist Dick Oatts. The group received its unusual name because "Dam" is short for Amsterdam and "Jawn" being a common phrase in Philadelphia.

*Forward!* consists of four originals by Fort (tributes to Wayne Shorter, bassist David Wong, Oatts and a park in Philadelphia that was close to John Coltrane's '50s home), one apiece by the other four members of the group, plus a John Hicks composition. The music of TDJ is essentially modern hard bop. The most unusual aspect to this set is that not only is Oatts the dominant soloist, but there is relatively little solo space for either of TDJ's saxophonists, particularly on the first five numbers. After hearing Groenendijk's and Diaz' playing on the former's "Forward" and the latter's "Maria's Lament", one actually regrets that they are underutilized as soloists since they are obviously world-class players.

The album begins with "Wayne's Mind's Eye", a slightly quirky strut that has a long solo from Oatts (on soprano) and, as with most of these performances, a fine cool-toned improvisation from Fort. "Song for Wong" is a swinging hard bop tune that is followed by the late pianist Hicks' mellow jazz waltz "After the Morning". Lewin's "Doors" is one of the strongest new pieces of the project and finds Groenendijk holding his own with Oatts. "Blues for Oatts", an uptempo blues, precedes the picturesque ballad "Fairmount Park" and the heated "Forward!". Diaz switches to soprano for the moody "Maria's Lament" (which also includes an inventive Groenendijk tenor solo). The enjoyable program concludes with Parree's exciting cooker "Shifts".

With Lewin and Parree contributing stimulating support, *Forward!* is an excellent set of modern mainstream jazz by five young players (who clearly have potentially significant futures) and Dick Oatts who long ago established himself as a major soloist.

For more info visit [cellarlive.com](http://cellarlive.com). Oatts is at Village Vanguard Feb. 4-9 plus Mondays (with Vanguard Jazz Orchestra). See Calendar.

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**Here to There**  
**Ben Goldberg, Todd Sicksafoose, Scott Amendola**  
**(Secret Hatch)**  
*The Cross Over (Live in Brooklyn)*  
**Jason Palmer (Giant Step Arts)**  
*All Species Parade*  
**Jenny Scheinman (Royal Potato Family)**  
 by Jim Motavalli

In the '40s, when jazz was largely America's popular music, just about everyone knew the likes of Benny Goodman, Duke Ellington and Dizzy Gillespie—they were national stars. Today, jazz has a smaller (but still very dedicated) audience, and these albums represent three artists very worthy of knowing about, for those not already "in the know." Even with one uniquely utilizing Thelonious Monk melodies, all three releases are comprised of original compositions.

The clarinet trio is an effective form, and Ben Goldberg (clarinet), Todd Sicksafoose (bass) and Scott Amendola (drums, electronics) serve it well on *Here to There*, with new music based on the bridges from Monk compositions. All three show a unique love of the highly-influential pianist and composer, and Goldberg and Amendola played together in the group Plays Monk. So, this album's concept certainly has its roots. If you combine the inventiveness found in the trios of clarinetists Perry Robinson and Jimmy Giuffre, chances are you'd come up with something akin to the music heard on this trio date. Amendola and Sicksafoose are spare players who listen well, and their work ideally complements Goldberg's inquisitive style. "Porch Concert Material 9", for instance, launches right into a circular riff from Goldberg, pauses for a brief bass interlude, returns and reworks the riff, all with regular dramatic pauses. Here (and on the other two "Porch Concert Material" tunes) Goldberg fulfills writing a brief song that "gets us from here to there and then maybe starts over again." And it builds up a pretty good head of steam in the process. "In Walked" is, of course, derived from "In Walked Bud" (for Bud Powell) but takes that exuberant composition in directions never imagined by its author. Like most of the album, it's haunting and sporadic, but does manage to obliquely reference the magnificence of Monk. Does "Introspection" (from Monk's "Introspection") live up to its title? You bet.

Recorded live at Brooklyn's Ornithology (in August 2023), and released late last year, *The Cross Over* is trumpeter Jason Palmer's double-album, which includes almost two hours of music by his quartet. "B.A.M.D. (Budgets are Moral Documents)" features the leader solo for the first two minutes before drummer Marcus Gilmore comes in. In an unusual structure, the bouncy head introduces tenor saxophonist Mark Turner five minutes in, and even after that it's mostly Palmer's show. Turner only picks up his saxophone again to solo after nearly 10 minutes and the piece is neatly resolved with a repetitive coordinated horns riff, revealing the two frontline players to be on the same wavelength, echoed by Gilmore's drums. All of the clever compositions are Palmer's, whose playing is a bit reminiscent of Booker Little with a pinch of Don Cherry, but without directly invoking either impressively enough. "Same Bird?" showcases the saxophonist at length in questing form as he addresses irreconcilable political differences. Bassist Larry Grenadier acquits himself splendidly on "Do You Know Who YOU Are?". On live albums you hear soloists, particularly horn players, stretch out for far longer than they'd (probably) be permitted to do in

the studio—but, as is the case here, that's part of the charm. Fans of both Palmer and Turner, in particular, will be quite pleased with the end result.

Brilliant violinist Jenny Scheinman has been a long-time foil of Bill Frisell and an invaluable contributor to many fine recordings, especially when she was a New York resident. It's a treat when she makes solo albums, which tend to vary widely. Her latest release, *All Species Parade*, a celebration of all species past and present, finds Scheinman (now living in Northern California) back in Brooklyn and working with close colleagues Frisell (guitar), Carmen Staaf (piano), Tony Scherr (bass), Kenny Wollesen (drums), plus two additional guitarists, Nels Cline and Julian Lage. There are lengthy takes on ten songs. And though some eclipse ten minutes, the listener will likely stick with it, not only because the players are so accomplished but the music is so engaging. "Ornette Goes Home" has some top-drawer Staaf piano contributions. "Every Bear That Ever Was" boasts a frisky, child-friendly melody and lovely work from Frisell, Scheinman and the pianist. Lage's acoustic guitar enlivens "Jaroujiji", and gets into a pretty but challenging guitar/piano duo backed by the rhythm section, before the leader's violin glides in. The album continues along these lines and, though Scheinman usually imposes tighter control, the looser structure here works well, serving the tribute to the natural world that the leader chose to invoke. With players of this caliber, delight is virtually insured, which can be said for each of these three albums.

For more info visit [giantsteparts.org](http://giantsteparts.org), [secrethatchrecords.com](http://secrethatchrecords.com) and [royalpotatofamily.com](http://royalpotatofamily.com). Goldberg, Palmer and Scheinman are all at 92NY Feb. 2 (with Allison Miller). Goldberg is also at Big Bar Feb. 16, Downtown Music Gallery and The Stone at The New School Feb. 18. Scheinman is also at Roulette Feb. 7-8 (with Bill Frisell). See Calendar.



**Wonderful!**  
**Mike LeDonne Groover Quartet + Gospel Choir**  
**(Cellar Music)**  
 by Pierre Giroux

In the luminous haze where jazz and gospel entwine, there is a moment of unity—a place where sorrows are momentarily soothed and joys magnified. Such is the spirit captured in *Wonderful!*, an excellent offering by Mike LeDonne's Groover Quartet + Gospel Choir. It is a celebration—a testament to life's textures, dedicated to LeDonne's wife Margaret and daughter Mary, who was born with a genetic disorder that left her developmentally disabled and without speech. *Wonderful!* thus resonates with the vibrant diversity of the disability community.

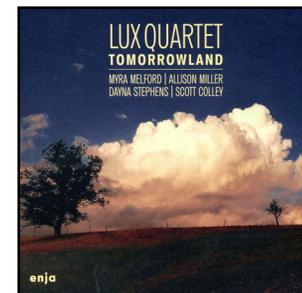
The players assemble like characters in a novel, each with a distinct voice and role: LeDonne (organ), Eric Alexander (tenor), Peter Bernstein (guitar) and Joe Farnsworth (drums), all Groover Quartet stalwarts, stand steadfast as the narrative's foundation. They are joined by Vincent Herring's bright alto, Daniel Sadowick's evocative percussion and an eleven-voice gospel choir that rises like a collective heartbeat threading the sacred with the secular. From the first joyous notes of the opening track, "Let Us Go", the album propels the listener heavenward. The choir's soaring harmonies ignite the scene, while Sadowick's

rhythms and Herring's radiant alto drive the quartet to a jubilant climax. The music is alive with a sense of possibility, a call to embrace the spiritual in the everyday.

John Coltrane's "Lonnie's Lament" was first recorded by the Coltrane Quartet in 1964 for Impulse! at the very same Rudy Van Gelder Recording Studio as this release. Alexander's tenor emerges here as the protagonist—steadfast, soulful and searching—while LeDonne and Bernstein weave intricate passages of harmony and color. This homage unfolds with a quiet reverence, a moment of reflection against the fervor. The title track pairing with the delicate "Twinkies Organ Prelude" reveals a study in contrasts; the quartet and the choir intertwine seamlessly, their voices blending into a meditative tapestry. The choir's interpretation of Paul Simon's "Bridge Over Troubled Water" and Ashford and Simpson's "Ain't Nothing Like the Real Thing" imbue the familiar with fresh vitality. Farnsworth's shuffle groove on the former carries the piece with a fervent pulse, while the latter swings with infectious energy. The closing number, "Genesis", bursts forth like the dawn—vivid and unstoppable, as Farnsworth's propulsive drumming is a force of nature that propels his bandmates into a realm of exhilarating invention.

With this release, LeDonne and his Groover Quartet ensemble have given us a window into the sublime where every note is informed with purpose and every rhythm pulses equally with life.

For more info visit [cellarlive.com](http://cellarlive.com). LeDonne is at Mezzrow Feb. 1. See Calendar.



**Tomorrowland**  
**Myra Melford/Allison Miller Lux Quartet**  
**(Enja-Yellowbird)**  
 by Franz Matzner

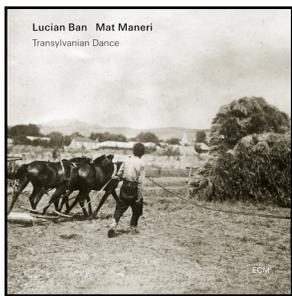
*Tomorrowland* by the Lux Quartet is a fluid, refined affair performed by veteran adepts. The album brings together nominal co-leaders in pianist Myra Melford, known for her wide-ranging, dynamic and spiritually exploratory music, and the devoutly precise drummer Allison Miller. The two have worked together before in the long-running group Boom Tic Boom, and for this collaboration they have invited the smooth-voiced saxophonist Dayna Stephens and bassist Scott Colley, easily recognizable by his finesse, whether playing pizzicato or arco. The continuity of the pianist's and drummer's partnership is evident throughout this new album, as they establish a rich environment for the quartet to synthesize their musical knowledge and support the compositions contributed by each band member.

Overall, *Tomorrowland* is straight up, awesome modern jazz. Its eight compositions are akin to an intricate quilt of forms. Some stay more squarely in one style, while others create intricate designs cut from the swath of genres each musician has explored over exemptional careers. Drawn from both inside and outside traditional definitions of "jazz," the result is equal parts moving, entertaining and intriguing. "Deeply Us" (Miller), for instance, is for all intents and purposes a classic ballad. Melford's gentle piano playing and Stephens' breathy saxophone performance entwine, as Colley's expert touch and stolid beat transform the piece into an intimate

dance. In contrast, “Wayward Line” (Melford) falls farther into the experimental realm, reflecting the pianist’s avant garde profile as captured on other projects of hers such as *Snowy Egret* or *Be Bread*. Changing course, the popping blues “Speak Eddie” (Miller) twists and jumps with solo excursions, with a particularly effective delivery by Stephens, while also showcasing a Miller solo that offers a case study in rhythmic and textural architecture, including a masterful manipulation of open snare. This type of energy-laden, rapid tempo-changing tune is one of Melford’s and Miller’s signatures. With Colley’s title track, the album closes on a bittersweet note, the titular composition hovering as if at the exact moment of tension between the last golden light of day and coming night.

There is a depth to *Tomorrowland* that stems equally from each player’s inspirational abilities, together with their capacity to draw out the excellence of their fellow bandmates. Listeners should expect immersion in a globe of eminently satisfying sound.

For more info visit [enjayellowbirdrecords.bandcamp.com](http://enjayellowbirdrecords.bandcamp.com). Allison Miller is at 92NY Feb. 2. See Calendar.



*Transylvanian Dance*  
Lucian Ban/Mat Maneri (ECM)  
by Keith Hoffman

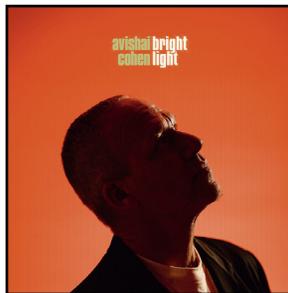
Born into the madness of Nicolae Ceaușescu’s megalomaniacal, repressive rule of Romania in 1969, pianist and composer Lucian Ban was at peace in the idyllic surroundings of his grandparents’ small farm in the foothills of the Carpathians, in rural Transylvania. Teaca, their village, was among the hundreds visited by Hungarian composer Béla Bartók in the early 20th century, as he documented and recorded the folk music of the region’s Romanian-speaking peasants. Had he not been arguably one of the greatest composers of the 20th century, Bartók would still be remembered as the greatest ethnomusicologist in history. In 2018, Ban got the opportunity to delve deeply into the composer’s Romanian folk music work, and he already had the perfect musical partner: violist Mat Maneri. Maneri’s command of world music traditions—including those of West and North Africa, Korea and East Asia and the Mississippi Delta—allowed them together to hear the connection of ancient folk music the world over, a concept the deeply humanistic Bartók often wrote about.

Their latest offering in an ongoing series is *Transylvanian Dance*, fittingly on Manfred Eicher’s ECM label, which for over a half century has released improvisatory music that in the past would have been rejected as “not jazz.” Recorded live (2022) in Timișoara, Romania (the city from which the revolution that brought down Ceaușescu in 1989 was launched), this work is art at the highest level. But fear not: it swings in its own way, because like Bartók’s work, it is infused with the natural syncopation and the rhythmic complexity that has been at the heart of the people’s music for centuries. Perhaps the best example of the microtonality (note bending) and freedom of rhythm is the title track, which swirls around the driving 3/4 groove Ban sets with his left hand. Maneri slides his way up and down through notes (not unlike Billie Holiday) in a joyous, pulsating romp.

The artists had no interest in merely playing transcriptions of ancient melodies. With their deep knowledge and technique, their goal “was to bring (the music) into our own world and improvise,” Ban recently informed this reviewer. “We wanted to blow, and still do justice to the original.” A fine example is “The Boyar’s Doina”, written in a form that’s widely believed to be connected to the Middle East, but which Maneri and Ban transform into a hypnotic, slowly-swaying blues.

Ban promises more releases to join this work and 2020’s brilliant *Transylvanian Folk Songs* (with Maneri and legendary UK saxophonist John Surman). They will be welcome.

For more info visit [ecmrecords.com](http://ecmrecords.com). The album release concert is at National Sawdust Feb. 26 (presented by World Music Institute). Ban and Maneri are also at Barbès Feb. 16 (with Noa Fort). See Calendar.



*Brightlight*  
Avishai Cohen (Naïve)  
by Andrew Schinder

Bassist Avishai Cohen’s first album with his young Brightlight Trio radiates an optimism. Perhaps this feeling was a response to the horrific state of affairs in his homeland (Israel) and adopted homeland (U.S.). Perhaps it’s simply because he and his ensemble wish to make happy music for happy people, as demonstrated by the trio’s name, along with track titles such as “Courage”, “Hope” and “Humility”. Either way, *Brightlight* is a delight.

Cohen is a seasoned veteran on the upright, but here he lets his young groupmates do much of the heavy lifting. While the album’s leadership is credited to Cohen, pianist Guy Moskvovich strives to commit mutiny whenever he is featured and grabs the opportunity presented and never lets go. While mostly keeping his artistic ambitions straight ahead, his technical competence and dexterity on the keys is nevertheless exhilarating. Even with Moskvovich’s prowess often pulling the focus of the music, the trio’s other member, drummer Roni Kaspi, expertly holds together each of the compositions.

Having performed with Cohen for several years, the two combine for a rhythm section that provides a coherent structure to the compositions so that the pianist doesn’t necessarily go off on too many tangents. The leader even rewards the drummer for her service with her own namesake track, “Roni’s Swing”, which delivers a gripping platform, with the two bandmates politely ceding to her brilliance and virtuosity. The album’s early climax, “The Ever and Evolving Etude” — to use the parlance of those who may not necessarily be seeking out Cohen’s music—absolutely slaps. Moskvovich’s recurring piano motif thrillingly trades off with the bassist’s shredding, while Kaspi, not to be outshone herself, hammers home the percussion with full-bodied tenacity. The trio allows for other featured guests to participate as well, as is the case with tenor saxophonist Yuval Drabkin, showcased, appropriately enough, on “Drabkin”. The track is an exquisitely concise arrangement with the pianist anchoring the saxophonist’s melodies, effectively evoking the album’s theme of straightforward beauty and hopefulness.

*Brightlight* concludes with two standards, though “Summertime” (George Gershwin) proves to be the

album’s sole misstep. Cohen and Kaspi combine to create a rhythm that recalls Jamaican ska, with the bassist adding competent enough vocals. But the rendition is simply out of place, and winds up more jarring than uplifting. The album recovers with “Polka Dots and Moonbeams” (Jimmy van Heusen), the album closer, with Drabkin returning to deliver a gorgeous duet with Cohen, ending the proceedings with one last dose of hopeful beauty.

For more info visit [naiverecords.com](http://naiverecords.com). The album release concert is at Blue Note Feb. 4-9. See Calendar.



*Forest*  
Marilyn Crispell & Harvey Sorgen  
(Fundacja Słuchaj)  
by Phil Freeman

Cecil Taylor was a major early influence on pianist Marilyn Crispell, and it’s still possible to hear his unique blend of thunder, precision and romanticism in her playing. But she’s very much her own person with a sound distinctly hers as most recently proven with her 2025 National Endowment for the Arts (NEA) Jazz Master Fellow designation.

*Forest* follows two Crispell piano trio albums—*Dreamstruck* (2018) and *With Grace In Mind* (2021)—each recorded with Hudson Valley drummer Harvey Sorgen (and bassist Joe Fonda.) There are some passages of extraordinary physical power here in duo with Sorgen. The opening title track feels almost like a tribute to Cecil, with Crispell pounding at the keyboard’s low end, but few of his drummers would ever have been permitted to unleash as much whomp as Sorgen does. His is a sustained attack that rolls over the listener like a tank. The following track, “Overtones”, is almost polar opposite, a sparse and lovely interlude full of delicate single notes wrapped in subtle reverb, with drums used as gentle accents. Throughout the album, there are similarly many moments of contemplative quiet (as there are rampages), drawing the listener in close as though watching a sleeping bird in its nest. The nearly nine-minute “Woolf Moon” ends with a drum solo that could bring an arena full of metal fans to their feet, but “Sandscape” centers in on hand percussion and takes the listener into a sacred, spiritual space, focusing the mind and soothing the heart.

Ultimately, the similarities between Crispell and Cecil have mostly to do with the force she brings to bear on the keyboard; her heaviest playing could just as easily be interpreted as a tribute to the Russian composer Galina Ustvolskaya, whose jack-hammering music was inspired by deep religious beliefs, which she never shared with interviewers or the public. But the countervailing passages of quietude and sparse beauty, as when Crispell plucks the piano’s strings in “Air Dissolves”, creates drones like an underwater earthquake, as Sorgen rattles across his kit. The sounds here represent something no other performer offers—they are uniquely Crispell, and they bring this beautifully recorded studio album into the realm of things which simply must be heard to be truly understood and appreciated.

For more info visit [fsrecords.net](http://fsrecords.net). Crispell is at Village Vanguard Feb. 11-16 (with Joe Lovano and Trio Tapestry). See Calendar.



**Unforeseen Blossom**  
**Neta Raanan (Giant Step Arts)**  
**I'll See You Again**  
**Max Johnson (Adhyaropa)**  
 by Elijah Shiffer

Up-and-coming tenor saxophonist Neta Raanan takes a subtly unique approach to her instrument, adding yet another fresh voice to the seemingly infinite array of possibilities for a tenor sound. She combines a lightweight yet tough timbre and convoluted lines to help create an instantly recognizable style. Raanan has recorded in a variety of combo settings, but these two new releases are the first to feature her as the sole horn player in ensembles, each with neither piano nor guitar. Both also have a wide-open group sound, with a strong overall emphasis on melody.

*Unforeseen Blossom* is Raanan's debut as a leader. For this live album, recorded at Brooklyn's Bar Bayeux, the saxophonist is joined by Joel Ross (vibraphone), Simón Willson (bass) and Kayvon Gordon (drums). The seven tracks, all originals, are multi-tempo adventures in which this quartet rides sure-footedly through a dramatic variety of textures, though often focusing on the delicate end of the spectrum. At times tightly written, these songs, nonetheless, have plenty of room for extended solos. On several tracks, Willson and Gordon finesse tricky odd-meter grooves together for the saxophonist and vibraphonist to sail over. Like

the leader, Ross displays plenty of chops, but always tastefully so; he digs into blues vocabulary in his solo on "Melt". The title track is an aptly-named showcase for the group's dynamic range, building steadily from Raanan's feather-light cadenza near the beginning to a robust ensemble conclusion.

The saxophonist is again front and center on bassist Max Johnson's bare-bones trio *I'll See You Again*, with drummer Eliza Salem. This album has a darker vibe than Raanan's own; the lack of high-register instruments brings a nocturnal mood. The leader's five compositions are playful, often angular themes on which all three players get a chance to cut loose. This is a trio with an unabashedly deep sense of swing at any tempo. Compared to her album, Raanan's improvising is more direct and lyrical here, with less of a focus on intricately patterned lines. On the album's two ballads, "Tiny Beautiful" and the final "Farewell to Old Friends (I'll See You Again)", she is featured throughout. The latter recalls a folk song in its simplicity; Raanan's statements of the melody are as eloquent and passionate as any folk singer's. She keeps this melody clear as the collective intensity rises for a very satisfying ending to what is a powerful album.

For more info visit [giantsteparts.org](http://giantsteparts.org) and [adhyaroparecords.com](http://adhyaroparecords.com). Raanan is at Bar Bayeux Feb. 19 and Sultan Room Feb. 23. See Calendar.

compound lacework. Around the 16-minute mark, abrasive noises arise, tapes overwhelming the acoustic dance, eventually climaxing in a distant recording of a male choir. This foray gradually dissipates into a slow passage of pensive piano chords, rapid light drumming, a brief sortie into interior piano scraping, then some light, electronically-altered keyboard and a flute-like electronic voice.

The 9-minute "Typus" accelerates the pace with sustained clouds of sound from the piano matched to high-speed percussion, before pensively Monk-like chording gives way to a joyously chaotic, accelerating conclusion. The trio's collective empathy, agility, wit and conceptual reach become ever more evident.

For more info visit [intaktrec.ch](http://intaktrec.ch). Taborn is at Public Records Feb. 1-2 (with Peter Evans). See Calendar.

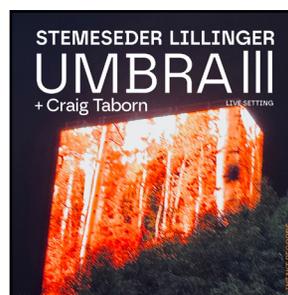


**Rio Fantasia**  
**Duduka Da Fonseca Trio (Sunnyside)**  
 by Thomas Conrad

In its restless, fearless creativity, the jazz art form today continuously reveals that many iterations of beauty are possible, including versions with surprising hard angles and sharp edges. It is an exciting, challenging time for listeners. *Rio Fantasia* stands apart from such current trends away from melody. It is not particularly challenging, per se, but the album is reassuring and purely, unapologetically, seductively pretty. In jazz, "pretty" can be a pejorative adjective, suggesting a lack of substance, but *Rio Fantasia* is neither lightweight nor sentimental. The members of drummer Duduka Da Fonseca's longstanding trio: pianist David Feldman and bassist Guto Wirtti are, like the leader, from Brazil. The bossa novas and sambas of their native land have long taught the world that prettiness can be physically sensual, rhythmically addictive and deep.

"Navegar", the album's opening track, was composed by Feldman whose piano takes its simple, pristine melody through myriad incantatory variations. The song is so mesmerizing it might have come from Antônio Carlos Jobim, Brazil's greatest composer. Jobim did write "Retrato em Branco e Preto", here sung in a guest appearance by Maucha Adnet (who also toured with Jobim for ten years). Her understated, heartfelt interpretation lays bare the song's sadness. Melancholy is rarely far beneath the surface of Brazilian music. This trio is so tight that they can just relax and let the music flow. Feldman is not a household name but he is good enough to go up against Bill Evans and survive. "Minha" (another poignant song by another great Brazilian composer, Francis Hime), will most always be associated with Evans. Feldman's "Minha" is equally rapt. He hesitates over the melody, drawing it out. His timing, when the moment arrives to release emotion, is flawless. "Eu e a Brisa", by a seminal but less remembered Brazilian composer, Johnny Alf, is a musical correlative for tenderness. Feldman's sensitive touch is perfect for it.

As for the leader, Da Fonseca, it is possible to be thoroughly entertained by this record simply by zeroing in on him. He has lived in New York since 1975 and his drum work is a rare blend of Manhattan forcefulness and Rio de Janeiro subtlety. He presides over the graceful movement of this music, sometimes



**Umbra III**  
**Stemeseder Lillinger + Craig Taborn (Intakt)**  
 by Stuart Broomer

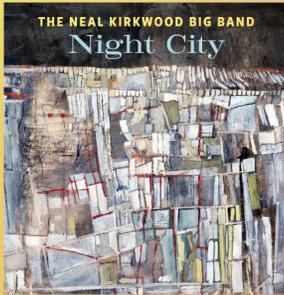
*Umbra* is the ongoing project of Austrian keyboardist Elias Stemeseder and German drummer Christian Lillinger. *Umbra III* is the group's third release in less than two years, but it's not impetuous, as it produces crucial work at an intersection of jazz tradition, free improvisation and electronica. Their first eponymously titled release (recorded in 2022) explored studio technology and an array of unusual instruments from Stemeseder's lautenwerk (a nylon-strung harpsichord) and una corda (a piano with one string per key) to Peter Evans' pocket trumpet, Brandon Seabrook's banjo and DoYeon Kim's gayageum (Korean zither). *Umbra II* (recorded in 2023) presented an acoustic quartet of Stemeseder, Lillinger, Evans and bassist Russell Hall, bridging post-bop and multiple contemporary methodologies. This, the group's latest album, presents an (original) ur-form of *Umbra* (recorded in August 2021 at Austria's Saalfelden Festival) in concert as a previously unannounced part of the festival's "Short Cuts" series, adding pianist Craig Taborn (leading his American trio), Stemeseder (appearing as a sideman) and Lillinger (performing in numerous groups). That lineup takes nothing away from this performance, which has Stemeseder (amplified spinet—a small, harpsichord-like instrument—and electronics), Lillinger (drums, electronics) and Taborn (piano).

The 37-minute "Signum", the main event, is a sustained *tour de force*, with Stemeseder initially suggesting a guitar-like lightness, Taborn creating an abstract patchwork and Lillinger playing short phrases that coalesce into compound meters, rapid elements against slow to suggest backwards movement in time. The pianist and Stemeseder demonstrate a close affinity, frequently creating a bright, percussive,

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## BOXED SET



**Classic V-Disc Small Group Jazz Sessions  
Various (Mosaic)  
by Scott Yanow**

The idea behind the V-Disc program, which was active from June 1943 until the spring of 1949, was to make recordings specifically to boost the morale of servicemen overseas during World War II and the years that followed. None of the V-Discs, however, were sold in the U.S. The musicians, who were in the midst of a somewhat disastrous recording union strike from July 31, 1942 until late 1943 (and late 1944 for some of the larger labels) made the recordings for free. The V-Discs were supposed to be destroyed when the war ended. Fortunately that never happened.

While some V-Discs consisted of previously released recordings or excerpts from radio shows, a large cross section of musicians, particularly from the jazz and swing worlds, made new recordings for the program. 78s were normally three minutes in length but the V-Discs sometimes held over five minutes of music and historically (along with radio transcriptions and surviving radio shows) have helped to fill in some of the gaps caused by the recording strike. The Mosaic label has compiled a limited-edition 11-CD boxed set that contains most of the more vital small group jazz dates of 1943-47. The more jazz-oriented big band V-Discs will most likely be released in a later Mosaic set (as will Benny Goodman's contributions to the program.) The notes in the LP-size booklet that accompanies the box lists 18 jazz groups whose V-Discs are not included for one reason or another; it makes one wish that they could have been part of a 12th disc. But rather than moan about what is

missing, one should celebrate the remarkable number of treasures that are in this release. Not counting verbal introductions (including from Art Tatum, Fats Waller, Mildred Bailey and many other musicians), there are 209 performances including ten that were previously unreleased (mostly alternate takes) and many that were only issued by small and now mostly obsolete collector's labels many decades later. Rather than reissue the music in chronological order (which would probably have made the most sense), Mosaic has grouped the music loosely by styles, going from New Orleans jazz and Eddie Condon-associated musicians to singers with hot backup groups, small-group swing, pianists, forward-looking combos and a bit of bop.

This massive release starts with two numbers from legendary New Orleans trumpeter Bunk Johnson, a few selections from a partly reunited version of the Original Dixieland Jazz Band and some explosive performances from soprano saxophonist Sidney Bechet's group with trombonist Vic Dickenson. After an all-star set from Dec. 6-7, 1944 with such notables as trumpeters Louis Armstrong, Hot Lips Page, Charlie Shavers and cornetist Bobby Hackett, as well as tenor saxophonist Don Byas and trombonist Jack Teagarden, the second and third discs contain some of the hottest jazz imaginable (particularly the sessions with trumpeter Yank Lawson as a sideman.) These include groups led by trumpeters Muggsy Spanier and Wild Bill Davison; dates with vocalists Bob Crosby, Martha Tilton, Connie Boswell and Liza Morrow; a few numbers from tenor saxophonist Bud Freeman (including funny verbal satires, in his fake British accent, of critic Leonard Feather on "The Latest Thing in Hot Jazz" and "For Musicians Only") and two numbers from drummer Johnny Blowers.

Clarinetist Peanuts Hucko leads a few sessions. There are vocalists Jo Stafford (with trumpeter Billy Butterfield), Bailey (in duet with pianist Teddy Wilson), Martha Tilton and Jack Leonard, preceding eleven typically miraculous performances by Tatum. Waller in his last recordings (not counting a few slightly later radio broadcasts) is showcased on ten performances including some worthy but now-

obscure numbers from his Broadway show *Early to Bed*. His piano and organ playing is impressive as always, although his singing and talking makes it obvious he was quite intoxicated. Hackett is heard with a fine Dixieland group and playing duets with pianist Joe Bushkin. The great boogie-woogie pianist Meade Lux Lewis is followed by numbers from the Nat King Cole Trio, Hazel Scott, a dazzling André Previn, trios led by Loumell Morgan, Page Cavanaugh, Erskine Butterfield and Vivien Garry, a quartet headed by pianist Wilson, duets from pianist-vocalist Dick Farney and bassist Slam Stewart, four numbers by the John Kirby Sextet, the forgotten but swinging Catalina Sextette and a fine band headed by tenor saxophonist Dave Matthews with singer Betty Roché.

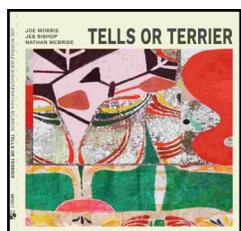
The musical quality and general excitement does not flag at all during the final three discs. Woody Herman leads a series of groups mostly drawn from his First Herd in 1945 but also including a tap dance number for Bunny Briggs and appearances by tenor saxophonist Ben Webster. Bassist-arranger Bob Haggart heads a surprisingly boppish group that inspired some of trumpeter Chris Griffin's finest playing. The short-lived modern Swedish clarinetist Stan Hasselgard is heard in his final session. The now-unknown pianist Dave Martin leads a fine quartet, while drummer Gene Krupa heads a trio with clarinetist Buddy DeFranco and pianist Dodo Marmarosa, along with his well-known combo featuring tenor saxophonist Charlie Ventura. Trumpeter Roy Eldridge jams on two numbers; vibraphonist Red Norvo is featured on three dates; vocalist Ella Fitzgerald teams up with Shavers and drummer Buddy Rich; trumpeter Clark Terry is heard on his very first session as leader. And, finally, pianist Lennie Tristano's two songs give a quick look forward to the future.

Any listener with even a slight interest in '40s jazz, Dixieland, small group swing and vintage singers would have to agree that consuming the contents of *Classic V-Disc Small Group Jazz Sessions* is a great way to spend 13 hours!

For more info visit [mosaicrecords.com](http://mosaicrecords.com)

sweeping it forward, sometimes slowing it way down and letting the suspense build.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). Da Fonseca is at *Bar Lunático* Feb. 19. See *Calendar*.



**Tells or Terrier  
Joe Morris/Jeb Bishop/Nathan McBride (Not Two)  
Opus Dichotomous  
Giacomo Meregá/Joe Morris (Infrequent Seams)  
by Bill Meyer**

At age 69, the Connecticut-based composer, improviser, educator, author, concert organizer, label proprietor, guitarist and bassist Joe Morris keeps growing, intentionally and fruitfully.

The completely improvised *Tells or Terrier* is his first generally available recording on drums (preceded by a download-only duo with Joe McPhee, available only to Catalytic Sound subscribers), an instrument that he has, he says, "messed around

with" for years but only got serious about mastering at the start of the pandemic. Part of his motivation for taking on another instrument is pedagogical flexibility; the more instruments at his command, the more ways that he can accompany students in ways that facilitate their growth. But in addition to helping his students grow, switching to the drum kit is also a way for him to nurture his own creativity. Being deprived of his virtuosity on a particular instrument forces him to reconnect with his essential musicality. Recorded by Morris at his home studio (as was *Opus Dichotomous*), the album places him in familiar company: trombonist Jeb Bishop and bassist Nathan McBride are recurrent associates. Additionally, Bishop has also adopted and set aside other instruments over the years, so he knows a bit about the lures and challenges accessed by such an endeavor. These musicians complete a team whose practiced rapport ensures that the music never falls below a certain level of quality; even if you were to tune the drums out, the other players' melodically intriguing and harmonically multidimensional improvisations would be deeply rewarding. On "Schist", for example, McBride erects a framework of multi-directional options around Bishop's gruff, sinuous lines. All that's required from Morris is spare ornamentation, at least until they pull back and clear space for a drum solo that highlights his

instincts as a manipulator of timbre and color. He's not a virtuoso drummer, but he knows what sounds need to go where and how to properly place them.

*Opus Dichotomous* is another occasion in which an established partnership takes on a new challenge. Morris has played guitar with electric bassist Giacomo Meregá in saxophonist Noah Kaplan's quartet for over a decade. This session investigates what these two musicians can come up with on their own. Both men are blessed with organizational instincts fleet enough to keep up with their quick fingers, so that each of the album's eleven pieces projects cohesion despite mercurial dynamics. For most of the session, the guitarist eschews effects in favor of a clean tone that turns from bracing blasts when he sprays notes in fractal formations, to a freeze-frame stillness when he bows his strings with his pick. Meregá uses brief, lyrical phrases to launch flights of mobile counterpoint that impart both completeness and new possibility from moment to moment. The album is framed by two pieces on which the musicians use pedals: Meregá to manifest and minimize his presence and Morris to elongate and swell his usually pointillistic attack.

For more info visit [nottwo.com](http://nottwo.com) and [infrequentseams.bandcamp.com](http://infrequentseams.bandcamp.com). Morris is at *The Stone at The New School* Feb. 5 (with Larry Ochs). Meregá is at *Threes Brewing* Feb. 23 (with Ole Mathisen). See *Calendar*.

(INTERVIEW CONTINUED FROM PAGE 6)

piece which a professional level cellist would enjoy playing, but also had room for improvisation.

**TNYCJR:** How did you come up with the idea to form Quartette Indigo?

**DIXON:** What I wanted were players who really played the instrument, from a classical standpoint, but also who understood the phrasing of African American music and could improvise. When I started back in the '70s, there were not players like that around, including myself. We had to learn how to do that together. So, I was developing that kind of sound. Quartette Indigo played original compositions of composers like Jimmy Heath. We recorded a piece of his, an arrangement of his transcription to John Coltrane's "Naima" on *Quartette Indigo* (Landmark, 1994). That was really amazing to work with him on that particular piece. But it's an improvising quartet. To be able to also improvise is truly wonderful.

**TNYCJR:** On your own solo albums, you used a rhythm section or sometimes stayed with a string section. How do you make those decisions?

**DIXON:** The times when I had a string quartet, I didn't have a rhythm section. It's difficult to find a dynamic balance between a string quartet and jazz instruments. Violin or cello just is not as loud in any way so you can't compete on that level. I always just enjoy playing in the string quartet because that's what I grew up doing. And there's a lovely sound quality of playing in a live string quartet with no amplification. It just brings you such joy, the sound of it. When I work with a rhythm section, I'm usually amplified, and I'm playing in a stronger and a different way, and I'm playing out front. I'm not just playing as the cellist in the string quartet: I'm playing the melody, I'm playing the solos and leading the band.

**TNYCJR:** You've worked with your children on music projects. How has that been?

**DIXON:** I was not touring, and was raising my kids, freelancing in New York. They got to go to things, from ballet rehearsals to orchestra rehearsals to show music, to jazz and were exposed to it when I did educational programs. I didn't leave them at home. I took them with me. They read music and write on a very high level. Andromeda (Turre) is really focused. And both kids have a different writing style. It's really interesting to hear what she's doing. She has a new album out called *From the Earth*. The project is just outstanding—the journey through climate change and she talks to people. And the music is just vibrant and it tells a wonderful story. My son (Orion Turre) also composes and works with me a lot of times. I like to use his trio when I need a rhythm section in my ensemble. After the violist Melvyn Roundtree and violinist John (Blake Jr.) passed, I decided that I was going to put the cello out front in a quartet, with piano or guitar, bass and drums.

**TNYCJR:** For your educational programs, other than technique, what do you try to impart to students?

**DIXON:** Be open-minded and listen and appreciate all the world's music. We should learn good technique and sound. Don't disregard the music of your own culture.

**TNYCJR:** The Harlem Chamber Players concert that you're doing this month at Schomburg Center looks exciting. Can you fill us in on what to expect?

**DIXON:** I'm really excited about this one because I really haven't had an opportunity to use all of the skills

that I learned in the conservatory as far as writing. I did a commission a few years ago to write a 15-minute piece, "We The People", for a classical quartet, based on some of the tenets of justice, equality, democracy. It was a challenging opportunity. The piece is written in the whole tone scale. It's very abstract: it's really a dialog, moreso than in the style of a typical string quartet, even though it's written for that instrumentation. I worked it out so that it's a conversation that flows melody between all four instruments, speaking at different times and sometimes together.

*For more info visit [akuadixon.com](http://akuadixon.com). Dixon is at Schomburg Center for Research in Black Culture Feb. 13 (part of The Harlem Chamber Players' 17th Annual Black History Month Celebration). See Calendar.*

**Recommended Listening:**

- Steve Turre—*Fire And Ice* (Stash, 1988)
- James Blood Ulmer—*Harmolodic Guitar With Strings* (Koch/DIW, 1993)
- Quartette Indigo—*Afrika! Afrika!* (Savant, 1997)
- Akua Dixon—*Moving On* (Akua's Music, 2011)
- Akua Dixon—*Akua Dixon* (Akua's Music, 2014)
- Akua Dixon—*Akua's Dance* (Akua's Music, 2017)

(SPECIAL FEATURE CONTINUED FROM PAGE 13)

On the cultural side of the issue, there are two broad concerns: Americans in general, including African Americans, are shockingly ignorant of their history. And jazz is simply not the music that most young Black students listen to. These issues intersected in 1970s New York, when its budget crisis led to draconian cuts in arts education in the city, removing music education from the public schools. Young Black and brown New Yorkers subsequently created an art to express themselves without live music: hip-hop. Robert Trowers, 68, was already a music student at CCNY during this time, when that school's demographics "made it practically an HBCU," he recalls, laughing. Now the head of instrumental jazz at North Carolina Central University (an HBCU in Durham, NC), Trowers understood then what had happened. "Creative people are going to find a way," he says. "That is especially true of creative poor people. Now, jazz is simply not the music that Black people listen to."

Anastacia Jones, 16—a student at both Newark Arts High School and the community program, Newark School of the Arts—is blunt in her assessment of her fellow Black students' knowledge of their cultural history: "This generation, we don't know a lot about jazz. Jazz is deeply rooted in African American culture. It sucks to say it, but we don't know about our own history. It's the truth." But the more sanguine of those surveyed point to reasons for hope: the continuing vitality of HBCUs, the success of urban public arts magnet high schools, the Black church, vital community-based programs, the continuing involvement of Black musical families, and a related concept, the 400 years of shared history that compels Black Americans to help each other. The broadest-minded humanists also noted that all humanity is descended from Africa, a history Ellington embodied in his concept album, *A Drum Is a Woman* (Columbia, 1956). So anyone who is drawn to the call of the drum, and brings humility, respect and curiosity, is welcome.

Trowers agrees that years of budget cuts have significantly narrowed the feeder programs in majority Black schools. But his HBCU program remains strong, due partly to the continuing importance of music in the Black church. "They might need some work on technique, but they've got the feel," he says, speaking of his students who were brought up singing and playing in the church. Houston's High School for the Performing and Visual Arts (HSPVA) is arguably the crown jewel of the nation's public arts magnet

schools. The school's representation of top players of all ethnicities is beyond significant: Chris Dave, James Francies, Robert Gasper, Eric Harland, Jason Moran, Mike Moreno, Kendrick Scott, Walter Smith III, Helen Sung—oh, and Beyoncé and Solange Knowles. Such schools put no pay wall on Black culture and continue to produce extraordinary musicians.

Dr. Billy Taylor was a visionary who knew in the early '60s that urban children were no longer drawn to jazz, so he designed Jazzmobile to take the culture to the kids. Jazzmobile's free family concerts, festivals and special events in New York have continued since 1964. The importance of longtime community-based programs today also includes Philadelphia's Settlement Music School and Clef Club, which have provided virtually free jazz education for more than 50 years. Lovett Hines, Jr., 81, built the education arm of the Clef Club. Unconcerned by ethnicity, Hines has taught and inspired some of the finest musicians: Johnathan Blake, Joe Block, Joey DeFrancesco, Orrin Evans, Justin Faulkner, Christian McBride, Bilal (Oliver), Jaleel Shaw, Ahmir K. Thompson (aka Questlove) and Immanuel Wilkins, among hundreds of others. "The Black element is always going to be there," Hines states. "All the kids who really play, whatever they look like, they know where this music comes from. That's what's going to save our music."

McBride, 52, and his wife Melissa Walker, 47, have modeled their Montclair-based program, Jazz House Kids (JHK), after that of "Uncle 'Love'." Explains Walker, "This isn't just about music. We want to affect society." Between her leadership and McBride's iconic status at the center of the jazz world, JHK is a powerhouse, using its reach to re-introduce instruments and music education into Newark, Jersey City, Elizabeth and soon Irvington, NJ. Combined with their New York partnership with Trinity Church, JHK is now able to reach more than a thousand kids annually who would otherwise have no instruments or exposure to jazz.

Many young Black musicians will continue to come from families who are themselves deeply involved in the music. Koley Royston, 21, is a phenomenal young drummer. His parents are pianist Shamie and drummer Rudy Royston. His aunt is his mother's younger sister, saxophonist Tia Fuller. Bassist Rashaan Carter, 38, also comes from a deeply musical family, and his story illustrates how Black working musicians and families help each other. "I call it the 'mutual aid society'," Carter says. With a wealth of Washington, D.C., bandstand experience, Carter came to New York in 2004 at 18 to attend The New School. He found the approach there stifling, though. After saxophonist Antoine Roney, a family friend, got him an apartment in his building, soon Carter began playing with Antoine's brother, trumpeter Wallace Roney, Sr. and his then-wife, pianist and composer Geri Allen. By age 21, Carter had been mentored by Buster Williams and played with the Roney brothers, Geri Allen, Benny Golson, Carl Allen and Joe Chambers. He had no further need for academia and has worked ever since. Carter takes a nuanced view about the future of Black kids playing jazz. "It certainly matters that Black culture is carried forward," he notes. "But it's not about race reductionism. It's about a connection to the values of the culture. In the larger humanist view, people who carry a sense of humility, a sense of integrity, the elders will invite them in as someone who is worthy of being cared for without regard to race."

Pianist, composer, bandleader and teacher Orrin Evans, 49, reports that 90% of the students he teaches in college are "non-Black kids." He says, "When I teach, I bring the diversity." But he also believes it is essential that Black kids themselves take part in carrying the culture forward. "People like me will always find a way" to help young Black musicians, Evans vowed. "It will be there for them. It's theirs: it's their legacy, it's their history."

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

eliminates a necessary sense of agency for the band that improves the sound and delivery.

Although Imani's release schedule is somewhat unpredictable, Evans aims for a certain number of releases every year. "I'm trying for five a year," he posits, pointing out his aim is to have fall and spring releases, but in reality releases have been more based on when people "want to do something." He says, "A lot of people have labels but trying to release consistently is hard. You're not putting out records expecting to pay down your mortgage, so you have to find a way to be consistent and not go broke." The next release scheduled is vocalist Marianne Solivan's *Break's Over*, with pianist Brandon McCune and bassist Buster Williams. Also on the roster is *Screen Time* with trumpeter Thomas Marriott, and in April a release from bassist Dwayne Dawson, followed by one of Evans' own.

Last month, The Jazz Gallery presented a showcase for the label with Evans, drummers Mark Whitfield, Jr. and Michael Sarin; bassists Robert Hurst, Sean Conly and Jonathan Michel; saxophonist/trumpeter Caleb Wheeler Curtis; trumpeter Thomas Marriott and vibraphonist Steve Nelson. And next month (Mar. 15-16), Dizzy's Club will host Evans' *50 Shades of O* in early celebration of his 50th birthday (he actually turns 50 on Mar. 28), which will feature Lisa Fischer, Jeff "Tain" Watts and Bob Hurst.

For more info visit [imanirecordsmusic.com](http://imanirecordsmusic.com). Orrin Evans is at *Birdland* Jan. 28-Feb. 1 (with Lisa Fischer), *Smalls* Feb. 6 (with Thomas Marriott) and *Dizzy's Club* Feb. 22 (with Wayne Escoffery). Evans and Caleb Wheeler Curtis are at the *World Cafe Live* in Philadelphia Feb. 12. See *Event Calendar* and *100 Miles Out*.

(LEST WE FORGET CONTINUED FROM PAGE 10)

esoteric and uncommon sounds into his playing, such as with unusual organ stops. He successfully used a fast Leslie speaker and percussion simultaneously, which is actually considered incorrect by most organists.

Roach recorded a total of eight albums for Blue Note as a sideman and leader (the last in 1965). Although he had recorded for Prestige in 1962 (as a sideman on tenor saxophonist Willis Jackson's *Thunderbird*), his first three albums for his new label were recorded between 1966-67: *The Freddie Roach Soul Book*, *My People (Soul People)* and *Mocha Motion!* Each album proved to be funkier efforts than any of his Blue Note recordings, as the Prestige sides were geared with the intention to be more commercial. That said, none were particularly successful, and he never recorded on organ again. In the '70s, he moved to Paris where he worked as an arranger for alto saxophonist Oliver Lake's big band. There he also recorded on bassist Bob Reid's *Africa Is Calling Me: A Modern Day Black Opera* (Kwela, 1974), though he can only be heard reciting one of his own poems.

Toward the end of his life, Roach moved to California to work in the film industry. It was after his untimely death when his legacy began to build, and over the next three decades Roach emerged as a cult figure appealing to soul jazz fans who first became introduced to the genre through acid jazz. As Gregory "Organ Monk" Lewis, a longtime admirer of Roach's playing, says: "Freddie Roach's grooves, church-rooted cadences, and creativity capture the essence of jazz organ. His shuffle blues and bassline work reflect the soulful sound of the '60s. Roach's artistry enriches the jazz organ tradition in timeless ways that every organist should explore."

Roach fans will be thrilled with the recent Blue Note Tone Poet Series 180-gr vinyl reissue of *Good Move!*, one of

his best Blue Note albums, with its redoubtable frontline of trumpeter Blue Mitchell and tenor saxophonist Hank Mobley.

For more info visit [bluenote.com/artist/freddie-roach](http://bluenote.com/artist/freddie-roach)

Recommended Listening:

- Ike Quebec—*Heavy Soul* (Blue Note, 1961)
- Freddie Roach—*Down To Earth* (Blue Note, 1962)
- Freddie Roach—*Good Move!* (Blue Note, 1963)
- Freddie Roach—*Mo' Greens Please* (Blue Note, 1963)
- Freddie Roach—*Brown Sugar* (Blue Note, 1964)
- Freddie Roach—*The Freddie Roach Soul Book* (Prestige, 1966)

Double Feature		Composers Concordance	
Tasman & Noizepunk AND Sound Liberation	Sunday Feb. 2nd, 7pm Silvana Harlem 300 W 116th St, NYC	The Painters Premiere of Gene Pritsker's 40 Minute Compositions	Thursday, Feb. 20th, 7pm Westbeth 55 Bethune St, NYC
Pizza Pizzicato	Feat. Todd Rewoldt - Sax & CompCord String Quartet	PRISM	Machiko Ozawa - Violin Jai Jeffryes - Piano
Saturday, Feb. 8th, 7pm	St. John's in the Village 218 W 11th St, NYC	Sunday, Feb. 23rd, 7pm	Steel Wig Music 939 8th Ave (56th St) Suite 502, NYC
Octogenarians	Feat. Legendary Musicians John Clark & David Taylor	Saturday, Feb. 15th, 7pm	Gallery MC 549 W 52nd St, NYC
<a href="http://www.composersconcordance.com">www.composersconcordance.com</a>			

SAINT PETER'S CHURCH

**JAZZ VESPERS 5PM**

February 2  
**Lena Bloch Trio**

February 9  
**Andrea Wolper Trio**

February 16  
**Tabreeca and Spirit of Jazz**

February 23  
**Ron Jackson Trio**

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**JAZZ MEMORIALS 6:30 PM**

February 25  
**Claire Daly**

619 LEXINGTON AVE AT 54TH STREET · COMMUNITY & JAZZ SINCE 1965

**TCB RECORDS**

Samuel Blaser  
Peter Bockius  
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**RÊVERIE**  
Samuel Blaser, Tilman Günther,  
Peter Bockius & Lucien Bovet

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*Réverie* is a profound musical exploration that questions the very nature of sound and creation. Through the combined talents of trombonist Samuel Blaser, pianist Tilman Günther, bassist Peter Bockius and drummer Lucien Bovet, this album presents itself as a liberation of tones who were just waiting to be revealed. The music is not simply inserted into silence; it emerges from a progression of sounds already existing, much as Michelangelo freed his David from a block of marble. This metaphor underlines how each note played is a realization of the inherent perfection of musical art.

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**SHEILA JORDAN**  
*Portrait Now*

SHEILA JORDAN *Portrait Now*  
WITH RONI BEN-HUR & HARVIE S

At 96 years of age, jazz legend Sheila Jordan is set to literally outdo herself. On Feb 14, preeminent jazz label **Dot Time Records** will release a new long player, *Portrait Now*, a title inspired by *Portrait* of Sheila, Jordan's first album for Blue Note Records, released in 1962.

The current trio featuring Jordan on vocals, **Roni Ben-Hur** on guitar and **Harvie S** on bass, has been performing regularly for a few years. Their undeniable chemistry rendered imminent a new recording project.

**AVAILABLE ON CD**

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DOT TIME RECORDS

## Saturday, February 1

- **Yuichi Hirakawa Jazz Group** Arthur's Tavern 5 pm
- **Megumi Yonezawa, John Hébert, Billy Mintz** Bar Bayeux 8, 9:30 pm
- **Mandingo Ambassadors** Bar Lunático 9, 10:30 pm \$10
- **Pakula Surprise with Eric Pakula, Blake Lindberg, Nick Cudahy; Frank London; Banda de Los Muertos with Oscar Noriega, Jacob Garchik, Chris Speed, Ben Holmes, Justin Mullens, Curtis Hasselbring, Brian Drye, Rachel Drehmann, Jeff Davis** Barbès 3, 6, 10 pm \$20
- **Danny Jonokuchi** Baretto New York 8:30 pm \$25
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm \$36
- **Pasquale Grasso Trio; Lisa Fischer with Orrin Evans Trio** Birdland 5:30, 8:30, 10:30 pm \$25-50
- ★ **Elan Mehler Sextet with Ben Monder, Loren Stillman, Tony Scherr, Scott Robinson, George Garzone, Matt Wilson, Francisco Mela** Birdland Theater 7, 9:30 pm \$25-35
- **James Burton Quintet; Ai Murakami Quartet** Cellar Dog 7, 8:30 pm \$5
- **Yvonne Rogers, Steph Clement, Kanoa Mendenhall, Jonas Esser** Close Up 8, 10 pm
- ★ **Eric Scott Reed Generation X, Y, Z with Dezron Douglas, Charles Goold, Jon Beshay, Julieta Eugenio** Dizzy's Club 7, 9pm \$25-65
- ★ **David Hazeltine Quartet; Jason Marshall Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Caroline Davis with Julia Easterlin, Nappy Nina, Marquis Hill, Julian Shore, Chris Tordini, Jimmy Macbride** The Jazz Gallery 7:30, 9:30 pm \$25
- **Mike LeDonne Trio; Jill McCarron Trio with Gianluca Renzi, Jason Tiemann** Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★ **Louis Hayes** Minton's 7 pm \$55.20
- **medium with Yaz Lancaster, gg200bpm; anna rg** The Owl Music Parlor 8 pm \$15
- **Kati Neiheisel with Gregory Toroian, Skip Ward, David Silliman** Pangea 7 pm \$20
- ★ **Tony Malaby with Flin van Hemmen, Sean Ali, Ryan Powers** Prospect Series 8 pm
- **Ge-oology; Rick Wade + Two Thou + Shawn Dub; Millie McKee** Public Records 11 pm \$20.60
- ★ **"In the Spirit of Sun Ra" with Spaceman Patterson; Tyler Mitchell; George Gray; Ahmed Abdullah + Monique Ngozi Nri; Craig Haynes, TC III; Elson Nascimento Trio; Dick Griffin Quartet** Recirculation 1:30, 2:15, 2:45, 3:30, 4:00, 4:45, 5:15 pm
- **Kevin Oliver Jr** Red Rooster Harlem 7 pm
- **Jedd Chlebowsky** Silvana 7 pm
- **Smalls Afternoon Jam Session with Kyle Colina; E.J. Strickland Quintet with Mark Shim, Gregg Fine, Victor Gould, Eric Wheeler; Peter Branin Quartet with David Kikoski, Jay Anderson, Rudy Royston; Stacy Dillard Quartet** Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ **The Cookers with Eddie Henderson, David Weiss, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart** Smoke 7, 9, 10:30 pm \$35-55
- ★ **Jorge Roeder, Dan Blake, Richie Barshay** The Stone at The New School 8:30 pm \$20
- **Michelle Collier; Bill Malchow** Swing 46 5:30, 9 pm \$15
- **Break Out The Crazy with Chris Hierro, Katya Diaz** Two E Lounge 8 pm
- ★ **Vijay Iyer Trio with Linda May Han Oh, Tyshawn Sorey** Village Vanguard 8, 10 pm \$40
- **Omar Sosa with Seckou Keita, Gustavo Ovalles** Zankel Hall 6 pm \$40

## Sunday, February 2

- ★ **Allison Miller with Michelle Dorrance, Jenny Scheinman, Carmen Staaf, Jason Palmer, Ben Goldberg, Rashaan Carter, Todd Winkler + Claudia Rahardjanoto, Maleek Washington, Luke Hickey** 92NY 3 pm \$40
- **Yuichi Hirakawa Jazz Group; The Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff** Arthur's Tavern 3:30, 7 pm
- **Julieta Eugenio Trio** Bar Lunático 9, 10:30 pm \$10
- **Giancarlo Vulcano's Radio Hour; Daisy Castro with Max O'Rourke, Brad Brose, James Robbins** Barbès 6, 10 pm \$20
- ★ **Ben Goldberg Invisible Guy** Big Bar 9 pm
- **Margot Sergent Sextet with Patrick Sean Brennan, Peter Yarin, Alec Safy, Linus Wyrsh, Clint de Ganon; Afro Latin Jazz Orchestra** Birdland 5:30, 8:30, 10:30 pm \$25-40

- ★ **Elan Mehler Sextet with Ben Monder, Loren Stillman, Tony Scherr, Scott Robinson, George Garzone, Matt Wilson, Francisco Mela** Birdland Theater 7, 9:30 pm \$25-35
- **Vanderlei Pereira Trio** Cellar Dog 7, 8:30 pm \$5
- **Lucy Wijnands** Close Up 7:30, 9 pm
- **Songbook Sundays: "Just in Time For Jule Styne" with Deborah Grace Winer, Jon Weber, LaTanya Hall, Matthew Scott, Lucy Yeghiazaryan** Dizzy's Club 5 pm \$20
- **Jim Ridl Quartet; Mark Sherman Trio** The Django 6:30, 8, 9:30, 11 pm \$25
- **Vanessa Collier** Iridium 8:30 pm \$40-50
- **Albert Marqués with Gilad Hekselman, Noa Fort, Roy Nathanson, Ari Hoenig** Joe's Pub 6 pm \$30
- **Derek Duleba, Edwin Corne, Blake Slaughter** Juilliard School Paul Hall 3 pm \$30
- **Welf Dorr, Luke Glavanovits, Carlo De Biaggio, Kevin Shea** The Keep 9 pm
- **Ben Waltzer Trio with Steve Nelson, Joe Martin** Mezzrow 7:30, 9 pm \$35
- **Kate Baker Trio** North Square Lounge 12:30, 2 pm
- ★ **Kahil El'Zabar Ethnic Heritage Ensemble with Alex Harding, Corey Wilkes** Nublu 151 7 pm \$20
- **Jackson Scott** Pangea 8:30 pm
- **Nate Lucas All Stars** Red Rooster Harlem 12 pm
- **Lena Bloch Trio with Russ Lossing, Billy Mintz** Saint Peter's Church 5 pm
- **Bryan Reeder** Scarlet Lounge 6, 8 pm
- **Shrine Big Band** Shrine 8 pm
- **Tasman & Noizepunk; Sound Liberation with Gene Pritsker; Hypercolor with Lukas Ligeti, James Ilgenfritz, Eyal Maoz; Colin Babcock Quintet** Silvana 7 pm
- **Saul Dautch Quintet with Noah Halpern, Miki Yamanaka, Louie Leager, Hank Allen-Barfield; Nick Hempton Quartet** Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ **The Cookers with Eddie Henderson, David Weiss, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart** Smoke 7, 9 pm \$35-55
- **Janice Friedman; Swingadelic Combo** Swing 46 5:30, 9 pm \$20
- ★ **Vijay Iyer Trio with Linda May Han Oh, Tyshawn Sorey** Village Vanguard 8, 10 pm \$40

## Monday, February 3

- **Grove Street Stompers with Peter Ballance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi; Tomohiro Mori** Arthur's Tavern 7, 10 pm
- **Luke Marantz Quartet with Matt Marantz, Rick Rosato, JK Kim** Bar Lunático 9, 10:30 pm \$10
- **Vince Giordano Nighthawks** Birdland Theater 5:30 pm \$20-40
- ★ **Dizzy Gillespie All-Stars with John Lee, Charlie Porter, Erena Terakubo, Abelita Mateus, Roger Squitiero, Tommy Campbell** Blue Note 8, 10:30 pm \$30-45
- **Chris Beck Trio** Cellar Dog 7, 8:30 pm \$5
- **Logan Kane** Close Up 7:30, 9 pm
- ★ **Ted Nash Big Band** Dizzy's Club 7, 9pm \$20-45
- **Naama Quartet; Liam Sutcliffe Quintet** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Ahmaya Knoelle + Friends** Red Rooster Harlem 6:30 pm
- **Charlie Roman, Bryan Reeder** Scarlet Lounge 7, 9 pm
- ★ **Ben Allison, Michael Blake, Rudy Royston** Smalls 7:30, 9 pm \$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, February 4

- **Axel Tosca Latin Jazz Trio** Arthur's Tavern 7 pm
- ★ **Elé Howell, Ravi Coltrane, Gadi Lehavi, Ryoma Takenaga** Bar Lunático 9, 10:30 pm \$10
- **Tamar Korn and Friends; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist** Barbès 7, 9 pm \$20
- ★ **Mike Stern Band with Dennis Chambers, Randy Brecker, Leni Stern, Darryl Jones** Birdland 8:30, 10:30 pm \$35-45
- **Vince Giordano Nighthawks** Birdland Theater 5:30 pm \$20-40
- ★ **Avishai Cohen Brightlight Trio with Guy Moskovich, Roni Kaspi** Blue Note 8, 10:30 pm \$40-55

- ★ **Brandi Disterheft Trio** Cellar Dog 7, 8:30 pm \$5
- **James "Dub" Hudson with Marcus Printup, Sherman Irby** Dizzy's Club 7, 9pm \$20-45
- **Judith Owen** The Django 7:30, 9:30 pm \$25
- **patrick brennan rōnin phasing; Dafna Naphtali, Forbes Graham; Jonathan Resin, Yoni Kretzmer, Michael Gilbert, Jarred Chase** Downtown Music Gallery 6:30, 7:30, 8:30 pm
- **Ara Dinkjian Quartet with Marius Van Den Brink, Panagiotis Andreou, Engin Gunaydin** Drom 7 pm \$20
- **Miki Hayama with Mark Shim** Klavierhaus 7 pm \$30
- **Dan Cray Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Chris Pitsiokos** The Record Shop 7:30 pm
- **Deborah Newallo Experience** Red Rooster Harlem 6:30 pm
- **Real Stormin Norman** Shrine 8 pm
- **Audrey Silver** Silvana 9 pm
- **Davy Mooney Quintet with Ko Omura, John Ellis, Glenn Zaleski, Rick Rosato** Smalls 7:30, 9 pm \$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

## Wednesday, February 5

- **Richard Cortez; Linda EPO** Arthur's Tavern 7, 10 pm
- **Chris Van Voorst Van Beest Quartet with Caroline Davis, Zach Lapidus, Eliza Salem** Bar Bayeux 8, 9:30 pm
- **Andy Statman Trio with Larry Eagle, Jim Whitney; Mamady Kouyate** Mandingo Ambassadors Barbès 8, 10 pm \$20
- ★ **Mike Stern Band with Dennis Chambers, Randy Brecker, Leni Stern, Darryl Jones** Birdland 8:30, 10:30 pm \$35-45
- ★ **David Ostwald's Louis Armstrong Eternity Band; Frank Vignolas "Guitar Night" with Rodney Jones, Jimmy Bruno, Pasquale Grasso** Birdland Theater 5:30, 8:30 pm \$30-40
- ★ **Avishai Cohen Brightlight Trio with Guy Moskovich, Roni Kaspi** Blue Note 8, 10:30 pm \$40-55
- **Zaid Nasser Trio** Cellar Dog 7, 8:30 pm \$5
- **Amirtha Kidambi** Close Up 7:30, 9 pm
- **Edmar Castañeda with Andrea Tierra, Birsá Chatterjee, Julian Miltenberger** Dizzy's Club 7, 9 pm \$20-50
- **David Zheng Band; Conrad Korsch Electro** The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ **Arturo O'Farrill Afro Latin Jazz Orchestra** Drom 7 pm
- ★ **Jazzmobile presents: Jeremy Pelt Quartet** Interchurch Center 7 pm
- ★ **Jerome Sabbagh Quartet with Ben Monder, Joe Martin, Nasheet Waits** The Jazz Gallery 7:30, 9:30 pm \$25
- **JinJoo Yoo Trio; Raphael Silverman Trio with Joseph Ranieri** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Louisa Lee Poster; Joe Fiedler's New Quartet** Silvana 7, 8 pm
- ★ **Ralph Alessi Quartet with Yvonne Rogers, John Hebert, Ches Smith; Diallo House of Septet** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Jacky Terrasson Trio with Burniss Travis, Eric Harland, Grégoire Maret** Smoke 7, 9 pm \$35-55
- ★ **Larry Ochs, Joe Morris, Tom Rainey** The Stone at The New School 8:30 pm \$20
- **Danny Jonokuchi & The Revisionists** Time Out Market 7 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

## Thursday, February 6

- ★ **Tomohiro Mori; Danny Lipsitz Brass Tacks; Terry Waldo's Gotham City Band** Arthur's Tavern 5, 7, 10 pm
- **Underground Spiritual Game** Bar Lunático 9, 10:30 pm \$10
- ★ **Mike Stern Band with Dennis Chambers, Randy Brecker, Leni Stern, Darryl Jones** Birdland 8:30, 10:30 pm \$35-45
- ★ **High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn; Champion Fulton Trio with Russell Hall, Willie Jones III** Birdland Theater 5:30, 8:30 pm \$25-40
- **Avishai Cohen Brightlight Trio with Guy Moskovich, Roni Kaspi** Blue Note 8, 10:30 pm \$40-55
- ★ **Abraham Burton Quartet; Simona Premazzi Quartet** Cellar Dog 7, 8:30 pm \$5
- ★ **John Hébert** Close Up 7:30, 9 pm
- **Alyssa Chetrick** Dada Bar 9 pm
- ★ **Joyce Moreno Quartet with Roni Ben-Hur, Helio Alves, Rodolfo Stroeter, Tutty Moreno; Marius Van Den Brink** Dizzy's Club 7, 9, 11 pm \$20-45

- Spike Wilner Quartet; John Di Martino Quartet with Wayne Escofery, Kenny Davis, Neal Smith The Django 7:30, 9, 10:30 pm, 12 am \$25
- Louie Lou Louis Jalopy 8 pm \$20
- ★ Andromeda Turre with ELEW, Noah Garabedian, Chelsea Baratz, Orion Turre Jazz Museum in Harlem 7 pm
- Sebastian Chames Trio with Curtis Lundy, Victor Jones; Adam Moezinia Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Patrick Bartley Jr. with Nir Felder, Brad Miller, Mathis Picard, Miguel Russell Nublu 151 10 pm \$20
- Elijah Shiffer; Lorin Benedict The Record Shop 7:30 pm
- Lynette Washington Red Rooster Harlem 6:30 pm
- Keith Daniels Quartet; RAMA Shrine 9, 10 pm
- JS Band Silvana 7 pm
- ★ Thomas Marriott Quartet with Orrin Evans, Luques Curtis, Mark Whitfield Jr Smalls 7:30, 9 pm \$35
- ★ Jacky Terrasson Trio with Burniss Travis, Eric Harland Smoke 7, 9 pm \$35-55
- ★ Larry Ochs, Ikue Mori, Trevor Dunn, gabby fluke-mogul The Stone at The New School 8:30 pm \$20
- Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 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

## Friday, February 7

- ★ Eric Person Trio Albert's Bar 3 pm
- sahn Apollo Theater & Music Café 10 pm \$39.85
- ★ Eri Yamamoto Duo; Mimi + The Podd Brothers Arthur's Tavern 5, 7 pm
- Telavana Bar Lunático 9, 10:30 pm \$10
- ★ Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Big Lazy with Stephen Ulrich, Andrew Hall, Yuval Lion Barbès 5:30, 10 pm \$20
- Martina Da Silva Baretto New York 8:30 pm \$25
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- ★ Birdland Big Band; Mike Stern Band with Dennis Chambers, Randy Brecker, Leni Stern, Darryl Jones Birdland 5:30, 8:30, 10:30 pm \$30-45
- ★ Nicole Zuraitis "Siren Songs: Celebrating Women Songwriters" with Idan Morim, Sam Weber, Dan Pugach Birdland Theater 7, 9:30 pm \$25-35
- ★ Avishai Cohen Brightlight Trio with Guy Moskvovich, Roni Kaspi Blue Note 8, 10:30 pm \$40-55
- Philip Harper Quartet; Gabriele Donati Quartet Cellar Dog 7, 8:30 pm \$5
- Daniel Prim Close Up 8, 10 pm
- ★ Joyce Moreno Quartet with Roni Ben-Hur, Helio Alves, Rodolfo Stroeter, Tutty Moreno; Marius Van Den Brink Dizzy's Club 7, 9, 11 pm \$20-45
- Ron Jackson Quartet; Craig Handy + 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$25
- Lorin Benedict, Lim Yang Freddy's Backroom 7 pm
- ★ Kenny Barron, Ron Carter, Jeff "Tain" Watts The Jazz Gallery 7:30, 9:30 pm \$75-750
- Jackson Potter with Alex Ridout, Troy Roberts, John Sims, Marcello Cardillo Nublu 151 7 pm \$20
- Dida Pelled; Dorée Gordon The Owl Music Parlor 8 pm \$15
- ★ JLCO with Wynton Marsalis, Terry Waldo, Mark O'Connor, Shenel Johns, Gavin Rice Rose Theater 7:30 pm \$42-187
- ★ Bill Frisell with Rudy Royston, Thomas Morgan, Jenny Scheinman, Eyvind Kang, Hank Roberts Roulette 8 pm \$50
- Celina Pertini Quartet; Brian Resnick Quintet Shrine 7, 8 pm
- Smalls Afternoon Jam Session with David Sandman; Joe Block Quintet with Noah Halpern, Chris Lewis, Dylan Band, Sam Harris, Christian McGhee; Randy Johnston Quartet with Yoshi Waki, Addison Frei, Russell Carter Smalls 2, 6, 7:30, 9, 10:30 pm \$40
- ★ Jacky Terrasson Trio with Burniss Travis, Eric Harland, Grégoire Maret Smoke 7, 9, 10:30 pm \$35-55
- ★ Larry Ochs, Nels Cline, Chad Taylor The Stone at The New School 8:30 pm \$20
- ★ New Jazz Underground with Abdias Armenteros, Sebastian Rios, TJ Reddick Tribeca Performing Arts Center 7:30 pm \$40
- Mariella Price Two E Lounge 8 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

- Dylan K. Smith Quintet Williamsburg Music Center 9:30 pm \$10
- ★ Claudia Acuña Zankel Hall 9 pm \$55

## Saturday, February 8

- Yuichi Hirakawa Jazz Group; Moses Patrou Arthur's Tavern 5, 7 pm
- Anant Pradhan with Larry McDonald Bar Lunático 9, 10:30 pm \$10
- Frank London; Gyan Riley with Joshua Camp, David Cossin Barbès 6, 8 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- ★ Pasquale Grasso Trio; Mike Stern Band with Dennis Chambers, Randy Brecker, Leni Stern, Darryl Jones Birdland 5:30, 8:30, 10:30 pm \$25
- ★ Nicole Zuraitis "Siren Songs: Celebrating Women Songwriters" with Idan Morim, Sam Weber, Dan Pugach Birdland Theater 7, 9:30 pm \$25-35
- ★ Avishai Cohen Brightlight Trio with Guy Moskvovich, Roni Kaspi Blue Note 8, 10:30 pm \$40-55
- "Celebrating Absalom Jones" with Antoinette Montague, Danny Mixon, Larry Marshall Cathedral of St. John the Divine 10:30 am
- Cellar Dog All Stars; John Lang Quartet Cellar Dog 7, 8:30 pm \$5
- Duke Guillaume + Friends with Ted Cruz, Frederic Las Fargeas, Donald Guillaume, Bobby Raymond, Dimitri Morisseau, Gil Defay-Tru Chelsea Table + Stage 7 pm \$30-40
- ★ Jazzmeia Horn City Winery Loft 7:30 pm \$35-55
- ★ Caleb Michel, Joel Ross, Tim Watson, Dion Kerr Close Up 8, 10 pm
- ★ Joyce Moreno Quartet with Roni Ben-Hur, Helio Alves, Rodolfo Stroeter, Tutty Moreno; Marius Van Den Brink Dizzy's Club 7, 9, 11 pm \$20-45
- David Gibson Quartet; JC Hopkins Biggish Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Kenny Barron, Ron Carter, Jeff "Tain" Watts The Jazz Gallery 7:30, 9:30 pm \$75-750
- Yasmin Williams Le Poisson Rouge 7:30 pm \$20
- ★ The Westerlies with Chloe Rowlands, Riley Mulherkar, Andy Clausen, Addison Maye-Saxon Merkin Concert Hall 7:30 pm \$30
- ★ Billy Childs Quartet with Sean Jones, Matt Penman, Ari Hoenig Miller Theatre 7:30 pm \$25
- Nikolaj Hess with Marc Mommaas New York Jazz Workshop 8:30 pm \$25
- The NYChillharmonic Nublu 151 7 pm \$20
- ★ JLCO with Wynton Marsalis, Terry Waldo, Mark O'Connor, Shenel Johns, Gavin Rice Rose Theater 7:30 pm \$42-187
- ★ Bill Frisell with Rudy Royston, Thomas Morgan, Jenny Scheinman, Eyvind Kang, Hank Roberts Roulette 8 pm \$45
- Ken Kobayashi Project; The Lock Shrine 7, 8 pm
- ★ Eric Frazier Quartet with Harmony Bartz, Julie Alexander, Patience Higgins, Marcus Persiani Sistas' Place 8 pm \$30
- Smalls Afternoon Jam Session with Justin Wert, Anwar Marshall, Yasushi Nakamura; Joe Block Quintet with Noah Halpern, Chris Lewis, Morgan Guerin, Sam Harris, Christian McGhee; Randy Johnston Quartet with Yoshi Waki, Addison Frei, Russell Carter; Greg Glassman Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Jacky Terrasson Trio with Burniss Travis, Eric Harland, Grégoire Maret Smoke 7, 9, 10:30 pm \$35-55
- Pizza Pizzicato with Todd Rewoldt, CompCord String Quartet with Funda Cizmecioglu, Machiko Ozawa, Arthur Dibble, Mary Wooten St. John's in the Village 7 pm \$20
- ★ Larry Ochs, Nels Cline, Chad Taylor, Trevor Dunn The Stone at The New School 8:30 pm \$20
- Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 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

## Sunday, February 9

- ★ Eri Yamamoto Duo; Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff Arthur's Tavern 3:30, 7 pm
- Ben Monder with Theo Bleckmann, Satoshi Takeishi; Olli Soikkeli with Eduardo Belo, Brad Brose Barbès 6, 10 pm \$20
- ★ Summer Camargo Sextet; Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40
- ★ Nicole Zuraitis "Siren Songs: Celebrating Women Songwriters" with Idan Morim, Sam Weber, Dan Pugach Birdland Theater 7, 9:30 pm \$25-35
- ★ Avishai Cohen Brightlight Trio with Guy Moskvovich, Roni Kaspi Blue Note 8, 10:30 pm \$40-55

- Ed Cherry Trio Cellar Dog 7, 8:30 pm \$5
- Alex Dewalt Close Up 7:30, 9 pm
- Joyce Moreno Quartet with Roni Ben-Hur, Helio Alves, Rodolfo Stroeter, Tutty Moreno Dizzy's Club 5, 7:30 pm \$20-45
- ★ Champion Fulton Trio; Brian Charette Quartet The Django 6:30, 8, 9:30, 11 pm \$25
- Simona Smirnova Drom 7 pm \$20
- Theo Bleckmann with Joe Branciforte, Timo Vollbrecht, Luke Marantz Joe's Pub 6 pm \$30
- Welf Dorr, Robert Boston, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- Yaala Ballin Quartet with Pasquale Grasso, Ari Roland, Keith Balla Mezzrow 7:30, 9 pm \$35
- Briana Swann Trio North Square Lounge 12:30, 2 pm
- Lea Bertucci with Henry Fraser; Paul Bedal The Owl Music Parlor 8 pm \$15
- Nate Lucas All Stars Red Rooster Harlem 12 pm
- ★ Andrea Wolper Trio with John Di Martino, Ken Filiano Saint Peter's Church 5 pm
- David Geist Scarlet Lounge 6, 8 pm
- Peter Louis Octet with Michael Webster, Oscar Feldman, Matt McDonald; KQ and The SoundTrip Shrine 8, 10 pm
- ★ Jacky Terrasson Trio with Burniss Travis, Eric Harland Smoke 7, 9 pm \$35-55
- Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 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

## Monday, February 10

- Grove Street Stompers with Peter Ballance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi Arthur's Tavern 7 pm
- Saha Gnawa Bar Lunático 9, 10:30 pm \$10
- ★ Michael Winograd Honorable Mentshn with Dan Blackberg, Will Holshouser, Carmen Staaf, Shoko Nagai, Zoe Guigueno, David Licht Barbès 7 pm \$20
- Julie Benko Euphonic Gumbo Birdland 5:30 pm \$40
- ★ Vince Giordano Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Chief Adjuah Blue Note 8, 10:30 pm \$30-45
- Jon Davis Trio Cellar Dog 7, 8:30 pm \$5
- Aidan Mckean Close Up 7:30, 9 pm
- Russ Anixter Hippie Big Band with Matt Hong, Stan Harrison, Frank Vacin, Matt Owens, Audrey Flores The Cutting Room 7 pm
- NYU Wayne Shorter Ensemble Dizzy's Club 7, 9 pm \$20-45
- Kieran Brown Quartet; Connor MacLeod Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Sandy Ewen, Cleek Schrey; Kevin Murray The Record Shop 7:30 pm
- Ahmaya Knoelle + Friends Red Rooster Harlem 6:30 pm
- Annie Chen Scarlet Lounge 7, 9 pm
- The Villagers Brass Band Shrine 10 pm
- Dan Willis Velvet Gentleman Silvana 10 pm
- Ari Hoenig Trio with Tivon Pennicott, Gadi Lehavi Smalls 7:30, 9 pm \$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
- ★ Victor Gould Wild Geese Gallery 7 pm

## Tuesday, February 11

- Joshua Crumbly Bar Lunático 9, 10:30 pm \$10
- Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 9 pm \$20
- ★ Catherine Russell Birdland 7, 9:30 pm \$40-50
- ★ Vince Giordano Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Chief Adjuah Blue Note 8, 10:30 pm \$30-45
- Our Delight Cellar Dog 7, 8:30 pm \$5
- ★ Alan Broadbent Sextet with Scott Wendholt, Sam Dillon, Eric Miller, Harvie S, Lucas Ebelin Dizzy's Club 7, 9 pm \$20-50
- Judith Owen The Django 7:30, 9:30 pm \$25
- Aaron Parks Little Big with Greg Tuohey, David Ginyard Jr., Jongkuk Kim Joe's Pub 9:30 pm \$35

- **Dabin Ryu, Holly Bean, Caelan Cardello, Jake Nalangan, Tyler Bullock II, William Schwartzman, Brandon Goldberg, José André Montaña** Juilliard School Paul Hall 7 pm \$30
- **Jill McCarron with Gianluca Renzi, Jason Tiemann** Klavierhaus 7, 8:30 pm \$35
- **David Wong Trio; Greg Ruggiero Trio with Daniel LaCour Duke, Keith Balla** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Deborah Newallo Experience** Red Rooster Harlem 6:30 pm
- **Impuls Respons with Laura Cocks, Zach Layton, Brian Chase, Samantha Sea Sea, MV Carbon** Roulette 8 pm \$30
- **Gigi-Jolie** Shrine 9 pm
- **Dafina Roots with Mamoudou Konate Simbo** Silvana 10 pm
- **Patrick Bartley Quartet** Smalls 7:30, 9 pm \$35
- ★ **Trio Tapestry with Joe Lovano, Marilyn Crispell, Carmen Castaldi** Village Vanguard 8, 10 pm \$40

## Wednesday, February 12

- ★ **Eri Yamamoto Trio; Yuichi Hirakawa Jazz Group** Arthur's Tavern 7, 10 pm
- **Fabio Gouvea Quintet with Julian Shore, Jerome Sabbagh, Gili Lopes, Alex Kautz** Bar Bayeux 8, 9:30 pm
- **Secret Trio** Bar Lunático 9, 10:30 pm \$10
- **Mamady Kouyate Mandingo Ambassadors Barbès** 10 pm \$20
- ★ **Catherine Russell** Birdland 7, 9:30 pm \$40-50
- ★ **David Ostwald's Louis Armstrong Eternity Band; Frank Vignolas "Guitar Night" with Dave Stryker** Birdland Theater 5:30, 8:30 pm \$30-40
- **Chief Adjuah** Blue Note 8, 10:30 pm \$30-45
- **Willerm Delisfort Trio** Cellar Dog 7, 8:30 pm \$5
- **Kazemde George, Tyrone Allen II, Kayvon Gordon** Close Up 7:30, 9 pm
- **Alexander Claffy with Eric Harland, Kevin Hays** Dizzy's Club 7, 9 pm \$20-50
- **Oz Noy Trio** The Django 7:30, 9, 10:30 pm, 12 am \$25
- **Tivon Pennicott Quartet with Idris Frederick, Dean Torrey, Kenn Salters** The Jazz Gallery 7:30, 9:30 pm \$25
- **Bennett Paster, Gary Wang, Tony Mason** Mezzrow 7:30, 9 pm \$35
- **David Marino, John Di Martino Duo** Pangea 7 pm \$25
- **Dawoud the Renegade Sufi** Shrine 8 pm
- **Benjamin Sutin with Klazz-Ma-Tazz; Cameron Sewell-Snyder Quartet** Silvana 9, 10 pm
- **Arthur Kell Quartet; Jayla Chee Quartet with Zoe Obadia, Emmanuel Michael, Eliza Salem** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Mary Stallings with Aaron Goldberg, Peter Washington, Joe Farnsworth** Smoke 7, 9 pm \$35-55
- ★ **Uri Caine/Steve Wilson** The Stone at The New School 8:30 pm \$20
- ★ **Trio Tapestry with Joe Lovano, Marilyn Crispell, Carmen Castaldi** Village Vanguard 8, 10 pm \$40
- ★ **James Carter Quartet** Wild Geese Gallery 7 pm

## Thursday, February 13

- ★ **Organ Monk Trio; Terry Waldo's Gotham City Band** Arthur's Tavern 7, 10 pm
- ★ **Kenny Warren's Sweet World with Nathan Ellman-Bell, Christopher Hoffman** Barbès 10 pm \$20
- **Los ALiENs with Ricardo Gallo, Sebastian Cruz, Stomu Takeishi, Andres Jiménez** Barbès 8 pm \$20
- ★ **Catherine Russell** 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, 8:30 pm \$30-40
- **Frank Basile Quartet; Katie Cosco Quartet** Cellar Dog 7, 8:30 pm \$5
- **NU MUSIC: Ethan Kogan, Nick Jozwiak, Hank Languish** Close Up 7:30, 9 pm
- **Shelley Hirsch, Hans Tammen, Ken Filiano** The Delancey 10 pm \$10
- **Kim Nalley with Tammy Hall, Michael Zisman, Alvin Atkinson Jr., Greg Skaff, Houston Person** Dizzy's Club 7, 9 pm \$25-50
- ★ **Marius Van Den Brink Quintet; Mark Whitfield** The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ **Renée Manning; Petros Klampanis** Drom 6:30, 9 pm \$20
- **Sal Valentineti** Iridium 8:30 pm \$65
- ★ **Sachal Vasandani** Jamaica Performing Arts Center 8 pm \$5-10
- ★ **Roy Hargrove Big Band** The Jazz Gallery 7:30, 9:30 pm \$40-50
- **Rob Schwimmer** Joe's Pub 7 pm \$30
- ★ **Bill Cunliffe Trio** Mezzrow 7:30, 9 pm \$35
- ★ **Caroline Davis; Sebastien Ammann Gaia Quartet with Ralph Alessi, John Hébert, Eric McPherson** Nublu 151 7:30, 8:30 pm \$20

- ★ **Charlie Burnham with Fred Cash** The Owl Music Parlor 8 pm \$12
- **Lynette Washington** Red Rooster Harlem 6:30 pm
- **17th Annual Black History Month Celebration with Akua Dixon, Candice Hoyes, Ashley Horne, Claire Chan, William Frampton, Wayne Smith, Anthony Morris** The Schomburg Center 6:30 pm
- **Giovanni Martinez; Mind Tree with Matic Štemberger, Peter Smrdel, Žiga Smrdel** Shrine 7, 9 pm
- **Caelan Cardello Trio** Smalls 10:30 pm \$35
- ★ **Mary Stallings with Aaron Goldberg, Peter Washington, Joe Farnsworth** Smoke 7, 9 pm \$35-55
- **Haley Reinhart** Sony Hall 8 pm \$55
- ★ **Uri Caine** The Stone at The New School 8:30 pm \$20
- **Revelry: Big Lazy** Symphony Space Leonard Nimoy Thalia 7:30 pm \$20-30
- **Modern Martinis with Melanie Goerlitz, Darin Brown** Two E Lounge 8 pm
- **Wendy Eisenberg, More Eaze; Kaho Matsui, Ryan Sawyer** Union Pool 7 pm \$15
- ★ **Trio Tapestry with Joe Lovano, Marilyn Crispell, Carmen Castaldi** Village Vanguard 8, 10 pm \$40

## Friday, February 14

- ★ **Eric Person Trio** Albert's Bar 3 pm
- **Svetlana New York Collective** Arthur's Tavern 7 pm
- **Fred Thomas** Bar Lunático 9, 10:30 pm \$10
- ★ **Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Les Chauds Lapins with Kurt Hoffman, Meg Reichardt, Karen Waltuch, Garo Yellin, Jude Webre** Barbès 5:30, 8 pm \$20
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm \$36
- ★ **Birdland Big Band; Catherine Russell** Birdland 5:30, 8:30, 10:30 pm \$35
- **Melissa Errico with Andy Ezrin** Birdland Theater 7, 9:30 pm \$40-50
- **Wayne Tucker Quintet; Jinjoo Yoo Quartet** Cellar Dog 7, 8:30 pm \$5
- ★ **Stanley Jordan** City Winery 9:30 pm \$40
- ★ **David Virelles, Vicente Archer, Eric McPherson** Close Up 8, 10 pm
- **Kim Nalley with Tammy Hall, Michael Zisman, Alvin Atkinson Jr., Greg Skaff, Houston Person** Dizzy's Club 7, 9 pm \$225
- **Jorge Luis Pacheco Trio** Drom 6:30, 8:30 pm \$70
- ★ **Marion Cowings, Kim Kalesti** Flushing Town Hall 8 pm \$25
- **Nick Colt's Little Valentine** Freddy's Backroom 7 pm
- ★ **Randy Brecker with Ada Rovatti, George Whitty, Barry Finnerty, Will Lee, Rodney Holmes** Iridium 8:30 pm \$55
- ★ **Sachal Vasandani with Romain Collin, Dayna Stephens, Charles Altura, Matt Brewer, Anwar Marshall** The Jazz Gallery 7:30, 9:30 pm \$35
- **"Electric Root: Let Love Lead, A Celebration of Black Music" with C. Anthony Bryant, Brianna Thomas, Charenee Wade** Metropolitan Museum of Art's Grace R. Rogers Auditorium 7 pm \$35-55
- ★ **Benny Green; Brandon Goldberg Trio** Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- **Magos Herrera Quartet with Vinicius Gomes, Matt Penman, Alex Kautz + The Knights Orchestra with Colin Jacobsen, Alex Fortes, Mario Gotoh, Caitlin Sullivan + Theo Bleckmann, Chiara Civallo** National Sawdust 7:30 pm \$35
- ★ **Dianne Reeves** Rose Theater 7:30 pm \$42-187
- **Tristan Voitcu Quintet; Dafina Roots with Mamoudou Konate Simbo** Shrine 7, 10 pm
- **Bill Warfield Hells Kitchen Orchestra** Silvana 8 pm
- **Smalls Afternoon Jam Session with Andrew Kushnir, Jon Davis, Myles Sloniker; Pete Malinverni Trio; Rob Bargad Quartet** Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ **Mary Stallings with Aaron Goldberg, Peter Washington, Joe Farnsworth** Smoke 7, 9, 10:30 pm \$35-75
- ★ **Uri Caine, Mark Helias, Ben Perowsky** The Stone at The New School 8:30 pm \$20
- **Janice Friedman; George Gee Swing Combo** Swing 46 5:30, 9 pm \$160
- **Jessie Wagner** Two E Lounge 8 pm
- ★ **Trio Tapestry with Joe Lovano, Marilyn Crispell, Carmen Castaldi** Village Vanguard 8, 10 pm \$40

## Saturday, February 15

- **Yuichi Hirakawa Jazz Group** Arthur's Tavern 5 pm
- **Super Yamba Band** Bar Lunático 9, 10:30 pm \$10
- **Pakula Surprise with Eric Pakula, Blake Lindberg, Nick Cudahy; Frank London; Michael Bates' Acrobat with Peter Hess, Mazz Swift, Sara Schoenbeck, Michael Sarin** Barbès 3, 6, 8 pm \$20
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm \$36

- ★ **Pasquale Grasso Trio; Catherine Russell** Birdland 5:30, 8:30, 10:30 pm \$25-50
- **Melissa Errico with Andy Ezrin** Birdland Theater 7, 9:30 pm \$40-50
- **Will Terrill Quintet; Nick Hempton Quartet** Cellar Dog 7, 8:30 pm \$5
- **Phillip Norris** Close Up 8, 10 pm
- **Kim Nalley with Tammy Hall, Michael Zisman, Alvin Atkinson Jr., Greg Skaff, Houston Person** Dizzy's Club 7, 9pm \$25-85
- **Eric Mandat** Freddy's Backroom 10 pm
- ★ **Octogenarians with John Clark, David Taylor, Gene Pritsker, Laurence Goldman, Damien Bassman** Gallery MC 7 pm
- ★ **Randy Brecker with Ada Rovatti, George Whitty, Barry Finnerty, James Genus, Rodney Holmes** Iridium 8:30 pm \$55
- **Arta Jekabsone** The Jazz Gallery 7:30, 9:30 pm \$25
- ★ **Jazz Power Initiative presents James Zollar and Zollar Systems with Mike Rorby, Nabuko Kiryu, Jennifer Vincent, Rob Schneiderman, Bruce Cox** Jazz Museum in Harlem 4 pm
- ★ **Mingus Big Band** Joe's Pub 7:30, 9:30 pm \$30
- **Sunny Jain's Wild Wild East** Kupferberg Center 8 pm \$25
- **Soul Science with Chen Lo, Asante Amin** Louis Armstrong House Museum 3 pm \$25
- ★ **Benny Green** Mezzrow 7:30, 9 pm \$40
- **Adam Minkoff** The Owl Music Parlor 8 pm \$12
- ★ **Dianne Reeves** Rose Theater 7:30 pm \$42-187
- **Mind Tree with Matic Štemberger, Peter Smrdel, Žiga Smrdel** Silvana 7 pm
- **Smalls Afternoon Jam Session with Matt Snow, Yago Vazquez, Charlie Schefft; Pete Malinverni Trio** Smalls 2, 6, 7:30 pm \$40
- ★ **Mary Stallings with Aaron Goldberg, Peter Washington, Joe Farnsworth** Smoke 7, 9, 10:30 pm \$35-65
- ★ **Gregory Porter** Stern Auditorium at Carnegie Hall 8 pm \$72
- **"The Passion of Octavius Catto" with Barbara Walker, Uri Caine, Mike Boone, Ben Perowsky** The Stone at The New School 8:30 pm \$20
- **Break Out The Crazy with Chris Hierro, Katya Diaz** Two E Lounge 8 pm
- ★ **Trio Tapestry with Joe Lovano, Marilyn Crispell, Carmen Castaldi** Village Vanguard 8, 10 pm \$40

## Sunday, February 16

- **Rob Garcia** 440Gallery 4:40 pm \$10
- **Yuichi Hirakawa Jazz Group; Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff** Arthur's Tavern 3:30, 7 pm
- **Noa Fort Trio with Mat Maneri, Lucian Ban** Barbès 6 pm \$20
- ★ **Ben Goldberg Invisible Guy** Big Bar 9 pm
- **John Hart Trio with Jake Hart, Bill Moring, Tim Horner; Afro Latin Jazz Orchestra** Birdland 5:30, 8:30, 10:30 pm \$25-40
- **Melissa Errico with Andy Ezrin** Birdland Theater 7, 9:30 pm \$40-50
- **Ehud Asherie Trio** Cellar Dog 7, 8:30 pm \$5
- **Julietta Eugenio** Close Up 7:30, 9 pm
- **Kim Nalley with Tammy Hall, Michael Zisman, Alvin Atkinson Jr., Greg Skaff, Houston Person** Dizzy's Club 5, 7:30 pm \$25-50
- **Carolyn Leonhart Quintet; Neal Miner Trio** The Django 6:30, 8, 9:30, 11 pm \$25
- **Matthew Marshak** Iridium 8:30 pm \$25
- ★ **Mingus Big Band** Joe's Pub 7:30, 9:30 pm \$30
- **Welf Dorr, Luke Glavanovits, Dmitry Ishenko, Dave Miller** The Keep 9 pm
- **Hot 8 Brass Band with Jazztronauts** Le Poisson Rouge 8 pm \$20
- **Melissa Stylianou Trio with Tal Yahalom, Vitor Goncalves** Mezzrow 7:30, 9 pm \$35
- **Erli Perez Trio** North Square Lounge 12:30, 2:15 pm
- **Jackson Scott** Pangea 8:30 pm
- **Nate Lucas All Stars** Red Rooster Harlem 12 pm
- **Tabreeca and Spirit of Jazz** Saint Peter's Church 5 pm
- **Marc Devine** Scarlet Lounge 6, 8 pm
- ★ **Eric Frazier with Harmony Bartz, Patience Higgins, Marcus Persiani** Sistas' Place 8, 9:30 pm
- **Joris Dudli Quintet** Smalls 6, 7:30 pm \$35
- ★ **Mary Stallings with Aaron Goldberg, Peter Washington, Joe Farnsworth** Smoke 7, 9 pm \$35-55
- ★ **Trio Tapestry with Joe Lovano, Marilyn Crispell, Carmen Castaldi** Village Vanguard 8, 10 pm \$40

## Monday, February 17

- **Grove Street Stompers with Peter Ballance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi** Arthur's Tavern 7 pm
- ★ **Michael Winograd Honorable Mentshn with Dan Blacksberg, Will Holshouser, Carmen Staaf, Shoko Nagai, Zoe Guigueno, David Licht** Barbès 7 pm \$20

- ★Vince Giordano Nighthawks  
Birdland Theater 5:30, 8:30 pm \$20-40
- Alain Pérez  
Blue Note 8, 10:30 pm \$25-45
- Greg Glassman Trio  
Cellar Dog 7, 8:30 pm \$5
- Maya Keren  
Close Up 7:30, 9 pm
- Juilliard Jazz Ensembles: Dave Brubeck Ensemble with Jennifer Krupa; Miles Keingstein, Adam Stein, Aidan McKeon, Blake Slaughter, Holly Bean, Ben Feldman, Beckett Miles; Betty Carter Ensemble with Donald Vega; Ace Williams, Langston Hughes II, Veronica Leahy, Daniel Cohen, Andre Perلمان, Jake Nalangan, Eytan Schillinger-Hyman, Anton Kot  
Dizzy's Club 7, 9pm \$20-45
- Sean Hong Wei Quartet; Brandon Goldberg Trio  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Anne Phillips 90th Birthday Celebration with Adam Asarnow, Dean Johnson, Tim Horner  
Pangea 7 pm \$25
- Ahmaya Knoelle + Friends  
Red Rooster Harlem 6:30 pm
- Charlie Roman, Bryan Reeder  
Scarlet Lounge 7, 9 pm
- Evan Wood Quartet  
Shrine 10 pm
- Sungwon Kim  
Silvana 10 pm
- ★Joe Farnsworth Quartet; ELEW Trio with Eric Lewis, David Hawkins, Bar Filipowicz  
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, February 18

- LehCats with Karen Stachel, Norbert Stachel  
Arthur's Tavern 7 pm
- Carolina Mama  
Bar Lunático 9, 10:30 pm \$10
- Tamar Korn and Friends; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist  
Barbès 7, 9 pm \$20
- The Bad Plus with Reid Anderson, Dave King, Ben Monder, Chris Speed  
Birdland 7, 9:30 pm \$35-45
- ★Vince Giordano Nighthawks  
Birdland Theater 5:30, 8:30 pm \$20-40
- ★esperanza spalding  
Blue Note 8, 10:30 pm \$55-85
- ★Akiko Tsuruga Trio  
Cellar Dog 7, 8:30 pm \$5
- Steven Kroon Latin Jazz Sextet with Carla Cook, Igor Atalita, Donald Nicks, Bryan Carrott, Craig Rivers, Diego Lopez  
Dizzy's Club 7, 9pm \$20-45
- Judith Owen  
The Django 7:30, 9:30 pm \$25
- Ben Goldberg  
Downtown Music Gallery 8:30 pm
- Nikara  
Joe's Pub 9:30 pm \$24
- Paul Bollenback, Vinicius Gomes  
Klavierhaus 7 pm \$30
- Gregg Belisle-Chi  
Lowlands 8 pm \$10
- Vanessa Perea Quartet  
Mezzrow 7:30, 9 pm \$35
- Deborah Newallo Experience  
Red Rooster Harlem 6:30 pm
- Laura Orzechoski  
Silvana 9 pm
- ★Ben Goldberg  
The Stone at The New School 4 pm \$20
- ★Jakob Bro with Joe Lovano, Anders Christensen, Larry Grenadier, Thomas Morgan, Eric Harland, Jorge Rossy  
Village Vanguard 8, 10 pm \$40
- ★Tropos with Phillip Golub  
Young Ethel's 9 pm

## Wednesday, February 19

- ★James Zollar and Zollar Systems with Mike Rorby, Nabuko Kiryu, Jennifer Vincent, Rob Schneiderman, Bruce Cox  
Alianza Dominicana Cultural Center 7 pm
- Richard Cortez; Linda EPO  
Arthur's Tavern 7, 10 pm
- ★Neta Raanan Quintet with Robert Vega, Noam Borns, Adam Olszewski, Gary Jones III  
Bar Bayeux 8, 9:30 pm
- Duduka Da Fonseca with Vinicius Gomes, Gili Lopes, Billy Drewes  
Bar Lunático 9, 10:30 pm \$10
- Mamady Kouyate Manding Ambassadors  
Barbès 10 pm \$20
- The Bad Plus with Reid Anderson, Dave King, Ben Monder, Chris Speed  
Birdland 7, 9:30 pm \$35-45
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's "Guitar Night" with Pasquale Grasso  
Birdland Theater 5:30, 8:30 pm \$30-40
- ★esperanza spalding  
Blue Note 8, 10:30 pm \$55-85
- Bebop Collective  
Cellar Dog 7, 8:30 pm \$5
- No More Blues with Susan Mack, Tedd Firth, David Finck, Eric Halvorson, Lina Koutrakos  
Chelsea Table + Stage 7 pm \$20-30

- ★Frank Carlberg  
Close Up 7:30, 9 pm
- ★Joe Magnarelli Quintet "Plays Lee Morgan" with Jerry Weldon, Robert Bergod, Mike Karn, Willie Jones III  
Dizzy's Club 7, 9pm \$20-45
- Cameron Campbell Trio; William Hill III Groovtet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Tyler Bullock  
The Jazz Gallery 7:30, 9:30 pm \$25
- ★Beyond Flute Duo with Robert Dick, Cheryl Pyle  
Jefferson Market Library 6 pm
- Tom Beckham Trio  
Mezzrow 7:30, 9 pm \$35
- ★Zoh Amba  
The Owl Music Parlor 8 pm \$15
- Andy Ezrin Trio with Matt Penman, Adam Cruz  
Pangea 7 pm \$25
- Franck Vigroux & Werktank, Amma Ateria, Michael Foster with Shelley Hirsch  
Pioneer Works 7:30 pm \$10
- Brian Melvin Quintet  
Smalls 7:30, 9 pm \$35
- ★Eric Alexander Quartet with George Cables, Johnathan Blake, Nat Reeves  
Smoke 7, 9 pm \$35-55
- ★Matthew Shipp, Ivo Perelman  
The Stone at The New School 8:30 pm \$20
- Danny Jonokuchi & The Revisionists  
Time Out Market 7 pm
- ★Jakob Bro with Joe Lovano, Anders Christensen, Larry Grenadier, Thomas Morgan, Eric Harland, Jorge Rossy  
Village Vanguard 8, 10 pm \$40
- ★Danny Mixon/Antoinette Montague  
Wild Geese Gallery 7 pm

## Thursday, February 20

- ★Ricardo Grilli Trio; Eric Lippin Quintet; Terry Waldo's Gotham City Band  
Arthur's Tavern 5, 7, 10 pm
- ★Marc Ribot Quartet with Chad Taylor, Ava Mendoza, Sebastian Steinberg  
Bar Lunático 9, 10:30 pm \$10
- The Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez; Simon Hanes' Tsongs of Tsunami with Kevin Newton, Selendis Sebastian Alexander Johnson, Anna Abondolo, Jon Starks, Billy Martin  
Barbès 8, 10 pm \$20
- The Bad Plus with Reid Anderson, Dave King, Ben Monder, Chris Speed  
Birdland 7, 9:30 pm \$35-45
- ★High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenthal, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn; "Unit 5: The Music of Cannonball Adderley & Nancy Wilson" with Ben Allison, Michael Wolff, Camille Thurman, Darrell Green, Kal Ferretti  
Birdland Theater 5:30, 8:30 pm \$25-40
- Chris Bergson Organ Trio with Kyle Koehler, Diego Voglino  
Bitter End 8:30 pm \$15
- ★esperanza spalding  
Blue Note 8, 10:30 pm \$55-85
- Dave Gibson Quartet; Matt Martinez Quartet  
Cellar Dog 7, 8:30 pm \$5
- Evan Main  
Close Up 7:30, 9 pm
- Jonny King Trio; Alex Minasian Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Dan Pugach Big Band with Nicole Zuraitis; Maria Manousaki with Marius van den Brink, Cole Davis, Engin Gunaydin, Mavrothis Kontanis  
Drom 7, 9:30 pm \$20
- Peter Brainin Brazilian Jazz with Jamille II  
Sole 5:15 pm
- Lex Korten  
The Jazz Gallery 7:30, 9:30 pm \$25
- Peter Mazza Trio  
Mezzrow 7:30, 9 pm \$35
- Martina Liviero; Jesse Harris  
The Owl Music Parlor 8 pm \$15
- Lynette Washington  
Red Rooster Harlem 6:30 pm
- Leo Chang  
Roulette 8 pm \$30
- Christian Vega; Michael Veal's Armillary Sphere; Paul Austerlitz Band; Youth and Vanity  
Shrine 7, 8, 9, 10 pm
- Sofia Carrasco; Norah De Chant  
Silvana 7, 10 pm
- Tatum Greenblatt Quintet  
Smalls 7:30, 9 pm \$35
- ★Eric Alexander Quartet with George Cables, Johnathan Blake, Nat Reeves  
Smoke 7, 9 pm \$35-55
- ★Matthew Shipp/Rob Brown  
The Stone at The New School 8:30 pm \$20
- Modern Martinis with Melanie Goerlitz, Darin Brown  
Two E Lounge 8 pm
- ★Jakob Bro with Joe Lovano, Anders Christensen, Larry Grenadier, Thomas Morgan, Eric Harland, Jorge Rossy  
Village Vanguard 8, 10 pm \$40
- ★The Painters with Gene Pritsker + CompCord Modified String Quartet  
Westbeth Artists Complex 7 pm

## Friday, February 21

- ★"Max Roach at 100": Tyshawn Sorey Trio with Aaron Diehl, Harish Raghavan + Sandbox Percussion  
92NY 7:30 pm \$25
- ★Eric Person Trio  
Albert's Bar 3 pm

- ★Eri Yamamoto Duo; Mimi + The Podd Brothers  
Arthur's Tavern 5, 7 pm
- Brooklyn Boogaloo Blowout  
Bar Lunático 9, 10:30 pm \$10
- ★Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary  
Barbès 5:30 pm \$20
- Bill Saxton Harlem Allstars  
Bill's Place 7, 9:30 pm \$36
- Birdland Big Band; The Bad Plus with Reid Anderson, Dave King, Ben Monder, Chris Speed  
Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★"Unit 5: The Music of Cannonball Adderley & Nancy Wilson" with Ben Allison, Michael Wolff, Camille Thurman, Darrell Green, Kal Ferretti  
Birdland Theater 7, 9:30 pm \$25-35
- ★esperanza spalding  
Blue Note 8, 10:30 pm \$55-85
- Brandon Lee Quintet; Carol Morgan Quartet  
Cellar Dog 7, 8:30 pm \$5
- Lau Noah, Yoav Eshed  
Close Up 8, 10 pm
- Steven Maglio Big Band Orchestra  
The Cutting Room 7 pm \$95
- ★April May Webb with Sounds of A&R: Randall Haywood, Yayoi Ikawa, Jacob Webb, Dr. Nathan Webb  
Dizzy's Club 7, 9pm \$20-50
- Tommy Campbell Trio; Dwayne "Cook" Broadnax Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Riverside with Ben Rubie, Satchel Peterson, Adam Wacks, Shogo Yamagishi  
Freddy's Backroom 8 pm
- Peter Zak Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Marco Benevento  
Nublu 151 10 pm \$20
- ★Mala Waldron  
Pelham Fritz Recreation Center 5 pm
- Caleb Duval; Kevin Murray  
The Record Shop 7:30 pm
- Boiler Room Trio with Justin Harvey, Dorian Dixon, Leon Webb; Lawrence Udeigwe  
Shrine 7, 9 pm
- Smalls Afternoon Jam Session with Adam Ray; Dwayne Clemons Sextet; Sarah Hanahan Quartet  
Smalls 2, 6, 7:30, 9, 10:30 pm \$40
- ★Eric Alexander Quartet with George Cables, Johnathan Blake, Nat Reeves  
Smoke 7, 9, 10:30 pm \$35-55
- ★Matthew Shipp/Michael Bisio  
The Stone at The New School 8:30 pm \$20
- Jessie Wagner  
Two E Lounge 8 pm
- ★Jakob Bro with Joe Lovano, Anders Christensen, Larry Grenadier, Thomas Morgan, Eric Harland, Jorge Rossy  
Village Vanguard 8, 10 pm \$40
- Romero Music with Hernan Romero  
Williamsburg Music Center 9:30 pm \$10

## Saturday, February 22

- Yuichi Hirakawa Jazz Group  
Arthur's Tavern 5 pm
- Frank London  
Barbès 6 pm \$20
- Bill Saxton Harlem Allstars  
Bill's Place 7, 9:30 pm \$36
- Pasquale Grasso Trio; The Bad Plus with Reid Anderson, Dave King, Ben Monder, Chris Speed  
Birdland 5:30, 8:30, 10:30 pm \$25-45
- ★"Unit 5: The Music of Cannonball Adderley & Nancy Wilson" with Ben Allison, Michael Wolff, Camille Thurman, Darrell Green, Kal Ferretti  
Birdland Theater 7, 9:30 pm \$25-35
- ★Jumaane Smith; esperanza spalding  
Blue Note 8, 10:30 pm \$25-85
- Richard Clements Quintet; Kyoko Oyobe Quartet  
Cellar Dog 7, 8:30 pm \$5
- MY TRIO: Tim Watson, Yvonne Rogers, Jon Starks  
Close Up 8, 10 pm
- ★Wayne Escoffery Quartet with Orrin Evans, Ugonna Okegwo, Mark Whitfield, Jr.  
Dizzy's Club 7, 9pm \$20-55
- Nick Hempton Band; Richard Cortez Band  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Peter Zak Trio; Joe Block Open Heart Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Rafiq Bhatia with Chris Pattishall  
National Sawdust 7:30 pm \$30
- Nora Rose Tomas, Chase Elodia; Eden Girma  
The Owl Music Parlor 8 pm \$15
- Pyeng Threadgill, Alexis Cuadrado  
ShapeShifter Lab 6:30 pm \$25
- Algonzo; Joseph Foglia  
Silvana 7, 8 pm
- Dwayne Clemons Sextet; Sarah Hanahan Quartet; Greg Glassman Quartet  
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Eric Alexander Quartet with George Cables, Johnathan Blake, Nat Reeves  
Smoke 7, 9, 10:30 pm \$35-55
- ★Matthew Shipp/Newman Taylor Baker  
The Stone at The New School 8:30 pm \$20
- Modern Martinis with Melanie Goerlitz, Darin Brown  
Two E Lounge 8 pm

★ Jakob Bro with Joe Lovano, Anders Christensen, Larry Grenadier, Thomas Morgan, Eric Harland, Jorge Rossy Village Vanguard 8, 10 pm \$40

## Sunday, February 23

- ★ Eri Yamamoto Duo; Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff Arthur's Tavern 3:30, 7 pm
- ★ Harish Raghavan Quartet with Emmanuel Michael, Esteban Castro, Craig Weinrib Bar Lunático 9, 10:30 pm \$10
- ★ Stéphane Wrembel Barbès 8 pm \$20
- ★ Jon Gordon Nonet; Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$25-40
- ★ "Unit 5: The Music of Cannonball Adderley & Nancy Wilson" with Ben Allison, Michael Wolff, Camille Thurman, Darrell Green, Kal Ferretti Birdland Theater 7, 9:30 pm \$25-35
- ★ esperanza spalding Blue Note 1:30, 8, 10:30 pm \$55-85
- ★ Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- ★ Chaz Martineau Close Up 7:30, 9 pm
- ★ NY Hot Jazz 10th Anniversary Celebration with Bria Skonberg, Evan Christopher, Mike Davis, Dion Tucker, Justin Poindexter, Jen Hodge, Conal Fowlkes, Alex Raderman, Molly Ryan, Matt Baker The Cutting Room 6 pm
- ★ Black Art Jazz Collective with Wayne Escoffery, Josh Evans, James Burton III, Victor Gould, Rashaan Carter, Mark Whitfield, Jr. Dizzy's Club 5, 7:30 pm \$20-50
- ★ Jed Levy Quartet with Luis Perdomo, Peter Slavov, Alvester Garnett; Jason Tiemann Quartet The Django 6:30, 8, 9:30, 11 pm \$25
- ★ Charu Suri Drom 5:30 pm \$25
- ★ David Krakauer + Tagg's Good Vibes Explosion with Kathleen Tagg, Sarah MK, Yoshi Fruchter, Jerome Harris, Martin Shamoopour, Satoshi Takeishi Flushing Town Hall 1 pm
- ★ Welf Dorr, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- ★ Arianna Neikrug Trio Mezzrow 7:30, 9 pm \$35
- ★ Ben Cassara Trio with Nicki Adams, Sam Bevan North Square Lounge 12:30, 2:15 pm
- ★ Nate Lucas All Stars Red Rooster Harlem 12 pm
- ★ Ron Jackson Trio with Dishan Harper, Zach Adleman Saint Peter's Church 5 pm
- ★ Jesse Featherstone Scarlet Lounge 6, 8 pm
- ★ Joseph Lepore Quartet Smalls 9, 10:30 pm \$35
- ★ Eric Alexander Quartet with George Cables, Johnathan Blake, Nat Reeves Smoke 7, 9 pm \$35-55
- ★ PRISM with Machiko Ozawa, Jai Jeffryes Steel Wig Music 7 pm
- ★ Lily Talmers; Neta Raanan Quintet; Pearla Sultan Room 7 pm \$19.57
- ★ Jakob Bro with Joe Lovano, Anders Christensen, Larry Grenadier, Thomas Morgan, Eric Harland, Jorge Rossy Village Vanguard 8, 10 pm \$40

## Monday, February 24

- ★ Grove Street Stompers with Peter Ballance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi Arthur's Tavern 7 pm
- ★ Marwan Allam BAB BHAR Project Bar Lunático 9, 10:30 pm \$10
- ★ Bryce Edwards Frivolity Hour Birdland 7 pm \$35
- ★ Vince Giordano Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★ Organ Grooves Cellar Dog 7, 8:30 pm \$5
- ★ Grace Music Festival with Wycliffe Gordon The Cutting Room 5:30 pm
- ★ Future of Jazz Orchestra Dizzy's Club 7, 9pm \$20-45
- ★ duoJalal with Kathryn Lockwood, Yousif Sheronick Kostabi World 7 pm \$30
- ★ Ahmaya Knoelle + Friends Red Rooster Harlem 6:30 pm
- ★ Miss Maybell, Charlie Judkins Scarlet Lounge 7, 9 pm
- ★ Villagers Brass Band Shrine 10 pm
- ★ Dominic Carnival Silvana 10 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

## Tuesday, February 25

- ★ Katie Martucci Bar Lunático 9, 10:30 pm \$10
- ★ Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 9 pm \$20
- ★ WDR Big Band with Bob Mintzer Birdland 7, 9:30 pm \$35-45
- ★ Vince Giordano Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★ esperanza spalding Blue Note 8, 10:30 pm \$55-85
- ★ Johnny O'Neal Trio with Ehud Asherie Cellar Dog 7, 8:30 pm \$5
- ★ Thembi Dunjana Quintet with Zoe Obadia, Chien Chien Lu, Tim Norton, Jerome Jennings Dizzy's Club 7, 9pm \$20-45
- ★ Lew Tabackin with Bruce Barth, Boris Kozlov, Jason Tiemann Klavierhaus 7 pm \$30
- ★ Kevin Sun Lowlands 8 pm \$10
- ★ Sarah Jane Cion Trio Mezzrow 7:30, 9 pm \$35
- ★ Deborah Newallo Experience Red Rooster Harlem 6:30 pm
- ★ "Jazz Memorial for Claire Daly" with The Fringe: George Garzone, John Lockwood, Francisco Mela Saint Peter's Church 6:30 pm
- ★ Elijah Shiffer Silvana 9 pm
- ★ Rodney Jones Quartet; "Long Live Claire Daly" with George Garzone, Sheryl Bailey, Peter Slavov, Ian Froman Smalls 7:30, 9:30, 10:30 pm \$35
- ★ Melissa Aldana Quintet with Mike Moreno, Glenn Zaleski, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40

## Wednesday, February 26

- ★ Eri Yamamoto Duo Arthur's Tavern 7 pm
- ★ Lesley Mok Bar Bayeux 8, 9:30 pm
- ★ Sofia Rei, Jorge Roeder Bar Lunático 9, 10:30 pm \$10
- ★ Hompulon with Matt Glassmeyer, Tom Spiker, Tim Keiper, Jon Goldberger, Dana Lyn, Brian Drye; Mamady Kouyate Mandingo Ambassadors Barbès 7, 10 pm \$20
- ★ WDR Big Band with Bob Mintzer Birdland 7, 9:30 pm \$35-45
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola "Guitar Night" with Ed Cherry Birdland Theater 5:30, 8:30 pm \$30-40
- ★ esperanza spalding Blue Note 8, 10:30 pm \$55-85
- ★ Saul Rubin Trio Cellar Dog 7, 8:30 pm \$5
- ★ Vanisha Gould Close Up 7:30, 9 pm
- ★ Melanie Scholtz with Stacy Dillard, Brandon McCune, Neal Caine, Adonis Rose Dizzy's Club 7, 9pm \$20-45
- ★ Rogério Boccato Jamaica Performing Arts Center 8 pm \$5
- ★ Hayoung Lyou The Jazz Gallery 7:30, 9:30 pm \$25
- ★ Kat Edmonson Joe's Pub 7, 9:30 pm \$42
- ★ Veronica Leahy, Kelvin Walters, Daniel Cohen, Aidan McKeon, Adam Stein, Jack Towse, Preston Rupert, Ace Williams, Mejeedi Owusu, Luciano Soriano, Andre Perlman, Grace Rock, Luke Ramee, Holly Bean, Pedro Sequeira, Blake Slaughter, Eytan Schillinger-Hyman, Beckett Miles Juilliard School Peter Jay Sharp Theater 7:30 pm \$30
- ★ Lucian Ban/Mat Maneri National Sawdust 7:30 pm \$35
- ★ Matt Panayides Silvana 8 pm
- ★ Dan Wilkins Quartet; Domo Branch Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ "A Jazz Messengers Tribute to Art Blakey" with Brian Lynch, Donald Harrison, Robin Eubanks, Benny Green, Peter Washington, Carl Allen Smoke 7, 9, 10:30 pm \$35-55
- ★ Wendy Eisenberg The Stone at The New School 8:30 pm \$20
- ★ Art Gray Noizz Quintet with Lydia Lunch, Knife Thrower, Skull Practitioners Sultan Room 7 pm \$23.38
- ★ Melissa Aldana Quintet with Mike Moreno, Glenn Zaleski, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40
- ★ Bethune Big Band Wild Geese Gallery 7 pm

## Thursday, February 27

- ★ Danny Lipsitz Brass Tacks; Terry Waldo's Gotham City Band Arthur's Tavern 7, 10 pm
- ★ Stella Cole Birdland 7, 9:30 pm \$40-50
- ★ High Society New Orleans Jazz Band with Conal Fowlkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30 pm \$30-40
- ★ esperanza spalding Blue Note 8, 10:30 pm \$55-85

- ★ James Austin Quartet; Miss Maybell Cellar Dog 7, 8:30 pm \$5
- ★ Simon Willson Close Up 7:30, 9 pm
- ★ Walter Blanding Quartet with Victor Gould, Philip Norris, Caleb Robinson Dizzy's Club 7, 9 pm \$25-50
- ★ Hamish Smith The Jazz Gallery 7:30, 9:30 pm \$25
- ★ Chief Baba Neil Clarke Jazz Museum in Harlem 2 pm
- ★ Rev. Shawn Amos, Queen Esther, Wayne Tucker Bad Mothas Joe's Pub 9:30 pm \$30
- ★ Curtis Stewart Merkin Concert Hall 1 pm \$15
- ★ Monika Ryan Quartet Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Lynette Washington Red Rooster Harlem 6:30 pm
- ★ Whitney Johnson with Greg Fox Roulette 7 pm \$30
- ★ Jon Menges Quartet Shrine 8 pm
- ★ Steven Blane Silvana 7 pm
- ★ Ted Chubb Quintet; Troy Roberts Quartet with Paul Bollenback, Massimo Biolcati, Jimmy Macbride Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ "A Jazz Messengers Tribute to Art Blakey" with Brian Lynch, Donald Harrison, Robin Eubanks, Benny Green, Peter Washington, Carl Allen Smoke 7, 9 pm \$35-55
- ★ "Candlelight Jazz: A Tribute to Frank Sinatra" Sony Hall 7, 9:30 pm \$32
- ★ Wendy Eisenberg, Laura Cocks, Mari Maurice The Stone at The New School 8:30 pm \$20
- ★ Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 pm
- ★ Melissa Aldana Quintet with Mike Moreno, Glenn Zaleski, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40

## Friday, February 28

- ★ Eric Person Trio Albert's Bar 3 pm
- ★ Violette & La Vie en Rose Arthur's Tavern 7 pm
- ★ Jonathan Scales Bar Lunático 9, 10:30 pm \$10
- ★ Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5:30 pm \$20
- ★ Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- ★ Birdland Big Band; Stella Cole Birdland 5:30, 8:30, 10:30 pm \$40-50
- ★ Gunhild Carling Birdland Theater 7, 9:30 pm \$30-40
- ★ esperanza spalding Blue Note 8, 10:30 pm \$55-85
- ★ Darrell Green Quartet; John Merrill Quartet Cellar Dog 7, 8:30 pm \$5
- ★ Jimmy Macbride Close Up 8, 10 pm
- ★ Walter Blanding Quartet with Victor Gould, Philip Norris, Caleb Robinson Dizzy's Club 7, 9 pm \$25-50
- ★ Dylan DelGiudice, Luis McDougal Freddy's Backroom 8 pm
- ★ Four80east Iridium 8:30 pm \$35
- ★ Mary Halvorson with Dave Adewumi, Henry Fraser, Tomas Fujiwara The Jazz Gallery 7:30, 9:30 pm \$35
- ★ Pamela Sneed "Tribute to Big Mama Thornton" with Viva De Concini, Bernice "Boom Boom" Brooks Joe's Pub 7 pm \$42
- ★ Lisa Alvarado; Joshua Abrams Natural Information Society The Kitchen 5 pm
- ★ Double Down with Cat Barker Nublu 151 7 pm \$20
- ★ Kadawa; My Trio Public Records 7 pm \$25.75
- ★ JLCO with Dan Nimmer, Wynton Marsalis, Kate Kortum Rose Theater 7, 9 pm \$20-100
- ★ Ami Dang; bookworms; Madeline Stepien (fka pent) Roulette 8 pm \$30
- ★ Jedd Chlebowski; The Trojan Horn Brass Band Shrine 7, 10 pm
- ★ Brendan Mark Silvana 7 pm
- ★ "A Jazz Messengers Tribute to Art Blakey" with Brian Lynch, Donald Harrison, Robin Eubanks, Benny Green, Peter Washington, Carl Allen Smoke 7, 9, 10:30 pm \$35-55
- ★ Wendy Eisenberg, Lester St Louis, Ryan Sawyer The Stone at The New School 8:30 pm \$20
- ★ Ricardo Gallo, Alejandro Flórez Third Street Music School Settlement 8 pm
- ★ Anita Donndorff Two E Lounge 8 pm
- ★ Melissa Aldana Quintet with Mike Moreno, Glenn Zaleski, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40

# 100 MILES OUT

## CONNECTICUT

### Bill's Seafood (Westbrook, CT) [billsseafood.com](http://billsseafood.com)

2/7, 2/14, 2/21, 2/28 (7 pm) Bill's Allstar Jazz Band

### Firehouse 12 (New Haven, CT) [firehouse12.com](http://firehouse12.com)

2/6 (8, 10 pm) Bill Frisell

### Owl Shop Cigars (New Haven, CT) [owlshopcigars.com](http://owlshopcigars.com)

2/5, 2/12, 2/19, 2/26 (9 pm) Kevin Saint James Band

### Palace Theater Poli Club (Waterbury, CT) [palacetheaterct.org/shows/jazz](http://palacetheaterct.org/shows/jazz)

2/14 (7, 9 pm) Albert Rivera Quartet with Conway Campbell, Zaccai Curtis, Richie Barshay

### Parkville Sounds (Hartford, CT) [parkvillesounds.com](http://parkvillesounds.com)

2/8 (7 pm) Aaron Parks Little Big with Greg Tuohey, David Ginyard, Jr., Jongkuk Kim

### Side Door (Old Lyme, CT) [thesidedoorjazz.com](http://thesidedoorjazz.com)

2/1 (8 pm) Benito Gonzalez Trio with Buster Williams, Lenny White

2/7, 2/8 (8 pm) Fred Hersch solo

2/14, 2/15 (8 pm) Naomi Wharry Quartet with Phil Palonen, Adam Anderson, Evan Wood

## NEW JERSEY

### Bethany Baptist Church (Newark, NJ) [njpac.org](http://njpac.org)

2/1 (6 pm) Sheila Jordan with Roni Ben-Hur, Harvie S, Billy Drummond

### Brothers Smokehouse (Ramsey, NJ) [smokenallday.com](http://smokenallday.com)

2/7 (7, 8:30 pm) T.K. Blue with Matt Smyth, George Coleman, Jr.

2/14 (7, 8:30 pm) Harmony Bartz Experience

2/21 (7, 8:30 pm) Bryan Beninghove

2/28 (7, 8:30 pm) Kahlil Kwame Bell with David Lee Jones, Greg Lewis

### Haddonfield United Methodist Church (Haddonfield, NJ) [tristatejazz.org](http://tristatejazz.org)

2/9 (2 pm) Glenn Crytzer Quartet

### Mayo Performing Arts Center (Morristown, NJ) [mayoarts.org](http://mayoarts.org)

2/27 (7:30 pm) Bilal

### Miller Symphony Hall (Allentown, PA) [millersymphonyhall.org](http://millersymphonyhall.org)

2/14 (7:30 pm) The Simon Alliance with Simon Mulligan, Gene Perla, Adam Nussbaum

### The National (Frenchtown, NJ) [thenationalfrenchtown.com](http://thenationalfrenchtown.com)

2/8 (7 pm) Triangle Strategy: Tom DiGangi, Mitch Stein, Gene Perla

### Shanghai Jazz (Madison, NJ) [shanghaijazz.com](http://shanghaijazz.com)

2/1 (7, 9:15 pm) Don Braden/Karl Latham Big Fun(K!)

2/4 (5:30, 6:30 pm) Rich court solo; Ted Brancato, Hal Slapin, John Vourtsis

2/5 (7, 9:15 pm) Ed Laub Quartet with Jerry Yezza, Hal Slapin, John Vourtsis

2/13 (7, 9:15 pm) Laurie Vega, Alex Gressel, Gordon Lane

2/14 (7, 9:15 pm) Champion Fulton with Fukushi Tanaika, Hide Tanaka

2/18 (6:30 pm) Bob Himmelberger with David Kingsnorth, John Vourtsis

2/25 (6:30 pm) Tomoko Ohno with Hal Slapin, John Vourtsis

### South Orange Performing Arts Center (South Orange, NJ) [sopacnow.org](http://sopacnow.org)

2/1 (7:30 pm) Somi

2/7 (5:30 pm) "Celebrate Ma Rainey" with Beareather Reddy, Charlie Apicella, Avery Sharpe, Steve Johns

2/23 (7 pm) Ted Chubb Band feat. Bruce Williams

### Tavern on George (New Brunswick, NJ) [nbjp.org](http://nbjp.org)

2/4 (7, 8:30 pm) Sam Wilson Quartet

2/6 (7, 8:45 pm) Marel Hidalgo Quartet

2/11 (7, 8:30 pm) Chris McCrum Quartet

2/13 (7, 8:45 pm) Richard Cortez Trio

2/18 (7, 8:30 pm) Jalin Shiver Quartet

2/20 (7, 8:30 pm) Peter Lin Quartet

2/25 (7, 8:30 pm) Jacob Hurlock Septet

2/27 (7, 8:30 pm) Cynthia Soriano Quartet

### Shea Center for the Performing Arts @William Paterson University

(Wayne, NJ) [wpunj.edu/wppresents/visitor-info/shea-center.html](http://wpunj.edu/wppresents/visitor-info/shea-center.html)

2/16 (3 pm) "Celebrating Music of Art Farmer/Benny Golson Jazztet" with Jerry Weldon and Friends feat. George Cables

### Woman's Club of Englewood (Englewood, NJ)

#### [womansclubofenglewood.org](http://womansclubofenglewood.org)

2/9 (3 pm) Phillip Golub with Ani Kalayjian, Layale Chaker, Kinan Azmeh

## NEW YORK

### Alvin and Friends (New Rochelle, NY) [alvinandfriendsrestaurant.com](http://alvinandfriendsrestaurant.com)

2/7 (7 pm) Victor LaGamma Quartet with Matt Garrison, Bob Gingery, Jon Doty

2/8 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Michael Sarin

### Avalon Lounge (Catskill, NY) [theavalonlounge.com](http://theavalonlounge.com)

2/2 (7:30 pm) Upstate Composers Orchestra

### Beanrunner Café (Peekskill, NY) [beanrunnercafe.com](http://beanrunnercafe.com)

2/1 (6 pm) John Basile Trio with Gary Versace, Carmen Intorre, Jr.

2/8 (6 pm) Latin-Soul with Santa Barbara, Chris DiFrancesco, Steve Minervini, Chris Kaiser

2/15 (6 pm) Norberto Goldberg & Amazonas with Leo Traversa, Matt King, Pete Brainin

2/22 (6 pm) Matt Dickey Quartet with Doron Lev, Alex Smith, Matt Garrison

2/28 (7 pm) "Black History Sings" with Sammulous

### The Falcon (Marlboro, NY) [liveatthefalcon.com](http://liveatthefalcon.com)

2/2 (7:30 pm) Oz Noy/Andrew Synowiec Band with Andy Gator, Clint De Ganon

2/8 (7:30 pm) Person 2 Person with Houston Person, Eric Person,

Lafayette Harris, Kenny Davis, Jason Tiemann

2/20 (7:30 pm) Analogue Jazz Orchestra with Joe Fielder & Kenny Rampton

2/21 (7:30 pm) Club d'Elf with Reeves Gabrels, Mat Maneri, Eric Kalb, Paul Schulteis, Eric Hipp, Mike Rivard, Danny Blume

2/22 (4, 8 pm) Ed Palermo Big Band

### First Presbyterian Church (Mount Vernon, NY) [pjsjazz.org](http://pjsjazz.org)

2/16 (6 pm) Peter Hand Quintet with Don Braden, Eddie Allen, Matthew Parrish, Steve Johns

### Hudson Hall (Hudson, NY) [hudsonhall.org](http://hudsonhall.org)

2/14 (7 pm) Marilyn Maye

2/22 (7 pm) Marc Ribot Quartet with Sebastian Steinberg, Ava Mendoza, Chad Taylor

### Jazz at the Lodge (Ossining, NY) [jazzatthelodge.com](http://jazzatthelodge.com)

2/6 (7, 8:30 pm) Chris Vitarello with Paul Connors, Jon Doty

2/13 (7, 8:30 pm) Alex Smith/Jesse Lewis Organ Trio

2/20 (7, 8:30 pm) John Basile Heatin' Up Trio with David Finck, Carmen Intorre

2/22 (7:30, 8:45 pm) Rhythm Rising Quartet with Thomas Martin Lopez, Victor Catanzaro, Ron Figueroa, Doug Cornelius

2/27 (7, 8:30 pm) Steps Behind with Mike Rubino, Sara Cion, Bill Reeve, Dan Asher

### Jazz Forum Arts (Tarrytown, NY) [jazzforumarts.org](http://jazzforumarts.org)

2/1 (7, 9:30 pm) Philip Harper Quintet

2/2 (4, 6, 8 pm) Mark Morganelli & Jazz Forum All-Stars with Eddie Monteiro, Roni Ben-Hur, Dennis Bulhoes; David Janeway Jam Session

2/7, 2/8 (7, 9:30 pm) Arturo O'Farrill Trio

2/14, 2/15 (7, 9:30 pm) Sherma Andrews "Celebrates Valentine's Day"

2/16 (4, 6 pm) Kate Baker Brazilian Quartet

2/21, 2/22 (7, 9:30 pm) Jesse Davis Quartet with Spike Wilner, John Webber, Minchan Kim

2/23 (4, 6 pm) Vanessa Falabella Quartet

2/28 (7, 9:30 pm) Bill Charlap/Renee Rosnes

### The Jazz Loft (Stony Brook, NY) [thejazzloft.org](http://thejazzloft.org)

2/5 (1 pm) Tom Manuel & The Young at Heart Trio with Steve Salerno, Keenan Zach

2/6 (7 pm) Jazz Loft Big Band with Tom Manuel

2/7 (7 pm) Eli Yamin

2/8 (7 pm) Laura Anglade with Ben Rosenblum

2/10 (7 pm) Moshe Elmakias

2/14 (7 pm) Tom Manuel Jazz Loft All-Stars

2/18 (7 pm) Alejandro Espinosa

2/20 (7 pm) Bad Little Big Band with Rich Iacona feat. Madeline Kole

2/21 (7 pm) Nicole Zuraitis

2/22 (7 pm) Corina Sabbas

2/27 (7 pm) Interplay Jazz Orchestra with Joe Devassy, Gary Henderson

### Jazz on Main (Mt. Kisco, NY) [jazzonmain.com](http://jazzonmain.com)

2/1 (7, 9 pm) Simona Daniele Quartet with Alex Tremblay, Ray Gallon

2/2 (12 pm) Jon Cobert

2/7 (7 pm) Ryan Peterson Trio

2/8 (7 pm) Meital Waldmann with Matt Baker, Kriss Monson

2/9, 2/16 (12 pm) Ron Drotos

2/13 (7 pm) Jake Hart/John Hart Trio with Bill Moring, Tim Horner

2/14 (7 pm) "Valentine's Day" with Juliet Ewing + Ron Drotos Trio

2/15 (7, 9 pm) Corinne with Patrick Kerssen, Marty Isenberg,

Vernon J. Mobley

2/20 (7 pm) Steps Behind with Mike Rubino, Sarah Cion, Bill Reeve, Dan Asher

2/21 (7 pm) The Internal Compass Collective

2/22 (7 pm) La Pompe Attach with Doug Munro, Albert Rivera, Michael Goetz, Ian Carroll

2/23 (12 pm) Kari van der Kloot with Jom Swart

2/27 (7 pm) Mike Stark Soul Jazz Trio with Joe Corsello, Preston Murphy

2/28 (7 pm) Miss Maybell and the Jazz Age Artistes with Charlie Judkins, Brian Napelka

### Kuperberg Center for the Arts (Flushing, NY) [kuperbergcenter.org](http://kuperbergcenter.org)

2/15 (8 pm) Sunny Jain's Wild Wild East

### The Lace Mill (Kingston, NY) [thelacemillarts.com](http://thelacemillarts.com)

2/16 (4 pm) NuMBq with Melanie Dyer, Marianne Osiel, Michael Bisio, Jay Rosen

### Maureen's Jazz Cellar (Nyack, NY) [maureensjazzcellar.com](http://maureensjazzcellar.com)

2/1 (8, 10 pm) Kate Baker Quartet; David Budway

2/7 (8 pm) Souren Baronian's Taksim with Adam Good, Sprockit Royer, Lee Baronian, Mal Stein

2/8 (8, 10 pm) Daniel Glass Trio; David Budway

2/14 (8 pm) Tanya Garzia "Love Songs" with David Budway, Tim Horner, Jim Donica, Jeff Barone

2/21 (8 pm) Lew Tabackin with Boris Kozlov, Jason Tiemann

2/22 (8, 19 pm) Gabrielle Stravelli/Billy Stritch with Pat O'Leary, Eric Halvorson; David Budway

2/28 (8 pm) Marvin Stamm/Mike Holoher Quartet with Mike McGuirk,

Dennis Mackrel

### Otto's Full Service (Piermont, NY) [ottosfullservice.com](http://ottosfullservice.com)

2/6 (6 pm) Kevin Lovejoy with Scott Robinson

2/9 (12 pm) Kevin Lovejoy

2/12 (6 pm) Nelson Riveros Trio

2/13 (6 pm) Jasper Zimmerman with Henry Scheller, Nicolas Mayor

2/27 (6 pm) Kevin Lovejoy with Bill Moring, Steve Johns

### South Presbyterian Church (Dobbs Ferry, NY) [tinyurl.com/jazz-benefit](http://tinyurl.com/jazz-benefit)

2/2 (2 pm) Dobbs Ferry Food Pantry Benefit Concert with David Janeway, Tim Amacost, Eliot Zigmund, Ron Vincent, Matt Garrison, Rick Savage,

Dan Asher, Shirley Crabbe, Paul Francis

### The Local (Saugerties, NY) [thelocalsaugerties.com](http://thelocalsaugerties.com)

2/14 (8 pm) "A Very Jazzy Valentines Day": Rachel Z Sensual Trio with Omar Hakim, Jonathan Toscano

2/22 (8 pm) David Krakauer/Kathleen Tagg's Square Peg Throwdown

2/28 (8 pm) Rebecca Martin

### Tubby's (Kingston, NY) [tubbyskingston.com](http://tubbyskingston.com)

2/16 (6 pm) Joe McPhee/Joe Giardullo

### Uncle Cheef (Brewster, NY) [unclecheef.com](http://unclecheef.com)

2/1 (7:30, 9 pm) Oz Noy/Andrew Synowiec Band

2/2, 2/9, 2/16, 2/23 (5:30, 7 pm) Brazilian Jazz Sundays

2/7 (7:30, 9 pm) Peter Bernstein

2/8 (7:30, 9 pm) David Morgan

2/9 (7:30, 9 pm) Brazilian Jazz Sundays with Alex Kautz

2/14 (7:30, 9 pm) Svetlana

2/20, 2/21 (7:30, 9 pm) Ian Hendrickson-Smith

2/28 (7:30, 9 pm) Charlie Hunter

### Westchester Collaborative Theater (Ossining, NY) [wctheater.org](http://wctheater.org)

2/1 (7:30 pm) Gerry Malkin Quintet with Neil Alexander, Chris Morrison, Mike McGuirk, Bobby Leonard

## PENNSYLVANIA

### Annenberg Center for the Performing Arts (Philadelphia, PA)

#### [pennlivearts.org](http://pennlivearts.org)

2/23 (7 pm) Rafiq Bhatia with Chris Pattishall

### Cheltenham Center for the Arts (Cheltenham, PA) [jazzbridge.org](http://jazzbridge.org)

2/5 (7:30 pm) David Brodie Future Tense Quartet with Victor North, Elliot Bid, Doug Hirlinger

2/6 (7:30 pm) Jon Katz

### Chris' Jazz Café (Philadelphia, PA) [chrisjazzcafe.com](http://chrisjazzcafe.com)

2/1 (7, 9:30 pm) Pete Malinverni Trio with Gabrielle Stravelli

2/1, 2/8, 2/15, 2/22 (11 pm) James Santangelo Jam

2/4 (7, 9:30 pm) Ryan Hanseler Quartet

2/5 (7, 9:30 pm) Gabriel Meyer Sextet "Plays Music of Eric Dolphy" with Fabien Enger, Andrew Gioanetti, Morgan Walbridge, Eli Pace, Greg Masters

2/6 (7, 9:30 pm) Larry Shaw Trio with Anthony Aldissi, Gabo Godoy

2/6, 2/13, 2/20, 2/27 (10:30 pm) Jake Kaplan "Philly Jazz Series"

2/7 (7:30, 9:30 pm) Yotam Silberstein Quartet

2/7, 2/21, 2/28 (11 pm) Oliver Mayman Jam Session

2/8 (7:30, 9:30 pm) Dylan Band Quartet with Kate Kortum

2/11 (7:30, 9 pm) Stephan Burse Trio

2/12 (7:30, 9 pm) Hudson River & Friends

2/14 (6:30, 8:30, 10:30 pm) Joanna Pascale Trio

2/15 (7:30, 9:30 pm) Joanna Pascale Trio

2/18 (7, 9:30 pm) Side Step with Ryan Devlin, Jordan Learner, Ian Ashby, Ryan Barski

2/19 (7:30, 9 pm) Cash Only with Sean Butkovich & Andrew Long

2/20 (7:30, 9 pm) Susie Meissner Band with Harry Allen, John Swana, Lee Smith, John Shaddy, Byron Landham

2/21, 2/22 (7:30, 9:30 pm) Anais Reno with Peter Bernstein, David Wong, Joe Farnsworth

2/25 (7:30, 9 pm) Inside Job with Doug Elliot, Sean McCusker, Jasyn Brazoban, Bill Saurman, Sam Gellerstein, Matt Kahn, Max Fabiszewski, Dan Monaghan

2/26 (7:30, 9 pm) Salsa Nova

2/27 (7:30, 9 pm) Steve Fidyk Group

2/28 (7:30, 9:30 pm) Lafayette Gilchrist Sextet

### City Winery (Philadelphia, PA) [citywinery.com/philadelphia](http://citywinery.com/philadelphia)

2/7 (9:30 pm) The 8 Bit Big Band

2/21 (7:30 pm) Stephane Wrembel

### Deer Head Inn (Delaware Water Gap, PA) [deerheadinn.com](http://deerheadinn.com)

2/27 (7 pm) Bill Washer & Friends

### Parker Studio (Easton, PA) [perla.org/schedule.htm](http://perla.org/schedule.htm)

2/2 (6 pm) "Sundays at Parker" with Griffin Woodard, Hugh Kline, Gene Perla

### Settlement Music School, Germantown Branch (Philadelphia, PA)

#### [jazzbridge.org](http://jazzbridge.org)

2/18 (7 pm) Richard Hill

# CLUB DIRECTORY

- **440Gallery** 440 Sixth Ave., Brooklyn (718-499-3844) Subway: F, G to Seventh Ave. [440gallery.com](http://440gallery.com)
- **92NY** Lexington Ave. at 92nd St. (212-415-5500) Subway: 6 to 96th St. [92ny.org](http://92ny.org)
- **Albert's Bar** 140 East 41st St. Subway: 4, 5, 6 to Grand Central [albertsbar.com](http://albertsbar.com)
- **Alianza Dominicana Cultural Center** 530 W. 166th St. (917-242-0811) Subway: 1, A, C to 168th St. [facebook.com/ADCC530](http://facebook.com/ADCC530)
- **Alphaville** 140 Wilson Ave., Brooklyn (347-508-5006) Subway: M to Central Ave. [alphavillebrooklyn.com](http://alphavillebrooklyn.com)
- **Apollo Theater & Music Café** 253 W. 125th St. (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th St. [apollotheater.org](http://apollotheater.org)
- **The Appel Room at Frederick P. Rose Hall** 10 Columbus Cir (212-721-6500) Subway: [jazz.org](http://jazz.org)
- **Arthur's Tavern** 57 Grove St. (212-675-6879) Subway: 1 to Christopher St. [arthurstavernnyc.com](http://arthurstavernnyc.com)
- **Backstage Tavern** 346 West 46th St. (212-245-2030) Subway: A, C, E to 42 St-Port Authority Bus Terminal [backstagetavern.com](http://backstagetavern.com)
- **Bar Bayeux** 1066 Nostrand Ave. (347-533-7845) Subway: 2, 5 to Sterling Str. [barbayeux.com](http://barbayeux.com)
- **Bar Lunático** 486 Halsey Str. (917-495-9473) Subway: C to Kingston-Throop Ave. [barlunatico.com](http://barlunatico.com)
- **Barbès** 376 9th Str. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. [barbesbrooklyn.com](http://barbesbrooklyn.com)
- **Baretto New York** 60 E 49th St (646-869-5400) Subway: 5, 6 to 51 St. [fasanorestaurantny.com/baretto](http://fasanorestaurantny.com/baretto)
- **Big Bar** 75 E 7th St. Subway: 6 to Astor Pl.; L to 1st Ave.
- **Bill's Place** 148 W. 133rd Str. (212-281-0777) Subway: 2, 3 to 125th St. [billsplaceharlem.com](http://billsplaceharlem.com)
- **Birdland/Birdland Theater** 315 W. 44th Str. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str. [birdlandjazz.com](http://birdlandjazz.com)
- **Bitter End** 147 Bleecker St. (212-673-7030) Subway: A, B, C, D, E, F, V to W. 4th St. [bitterend.com](http://bitterend.com)
- **Blue Note** 131 W. 3rd Str. at 6th Ave. (212-475-8592) Subway: A, C, E, F, V to W. 4th St. [bluenotejazz.com](http://bluenotejazz.com)
- **Brooklyn Made** 428 Troutman St, Brooklyn Subway: L to Troutman St. [brooklynmadepresents.com](http://brooklynmadepresents.com)
- **The Cathedral of St. John the Divine** 1047 Amsterdam Ave. (212-316-7490) Subway: 1 to 110th St. [stjohndivine.org](http://stjohndivine.org)
- **Cellar Dog** 75 Christopher St. (212-675-6056) Subway: 1 to Christopher St. /Sheridan Sq. [cellardog.net](http://cellardog.net)
- **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W. 26th St. (212-434-0499) Subway: C, E to 23rd St.; R, W to 28th St. [chelseatableandstage.com](http://chelseatableandstage.com)
- **Christ and St. Stephen's Church** 120 W. 69th St. (212-787-2755) Subway: 1, 2, 3 to 72nd St.
- **Church of St. Paul and St. Andrew** 263 W 86th St. (212-362-3179) Subway: 1 to 86th St. [stpaulandstandrew.org](http://stpaulandstandrew.org)
- **Church of the Advent Hope** 111 E 87th St. Subway: 4, 5, 6 to 86th St. [carnegiehillconcerts.org](http://carnegiehillconcerts.org)
- **City Vineyard** 233 West St. (646-677-8350) Subway: A, C, E, F to Canal St. [cityvineyardnyc.com](http://cityvineyardnyc.com)
- **City Winery** 25 11th Ave. (646-751-6033) Subway: A, C, E, L to 14th St. [citywinery.com](http://citywinery.com)
- **Close Up** 154 Orchard St. (646-410-2307) Subway: F, J, M, Z to Delancey St.; F to 2nd Ave. [closeupnyc.com](http://closeupnyc.com)
- **The Cutting Room** 44 E. 32nd St. (212-691-1900) Subway: 6 to 33rd St. [thecuttingroomnyc.com](http://thecuttingroomnyc.com)
- **Dada Bar** 60-47 Myrtle Ave., Queens Subway: M to Forest Ave.; M to Fresh Pond Rd.; L to Myrtle-Wyckoff and Halsey St. [dadabar.nyc](http://dadabar.nyc)
- **David Rubenstein Atrium** Broadway at 60th St. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [atrium.lincolncenter.org](http://atrium.lincolncenter.org)
- **The Delancey** 168 Delancey St. (212-254-9920) Subway: F to Delancey St. [thedelancey.com](http://thedelancey.com)
- **Dizzy's Club** 33 W. 60th Str., 11th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jazz.org](http://jazz.org)
- **Downtown Music Gallery** 13 Monroe St. (212-473-0043) Subway: F to East Broadway [downtownmusicgallery.com](http://downtownmusicgallery.com)
- **Drom** 85 Ave. A (212-777-1157) Subway: F to Second Ave. [dromnyc.com](http://dromnyc.com)
- **Festival Café** 1155 2nd Ave. (646-398-9686) Subway: 5, 6 to 59th St.
- **Flushing Town Hall** 137-35 Northern Blvd., Flushing (718-463-7700) Subway: 7 to Main Str. [flushingtownhall.org](http://flushingtownhall.org)
- **Freddy's Backroom** 627 5th Ave., Brooklyn (718-768-0131) Subway: R to Prospect Ave. [freddysbar.com](http://freddysbar.com)
- **Gallery MC** 549 W 52nd St. (212-581-1966) Subway: C, E to 50th St. [gallerymc.org](http://gallerymc.org)
- **Greenwich House Music School** 46 Barrow St. (212-242-4770) Subway: 1 to Christopher St. [greenwichhouse.org](http://greenwichhouse.org)
- **Guggenheim Museum** 1071 Fifth Ave. (212-423-3500) Subway: 4, 5, 6 to 86th St. [guggenheim.org](http://guggenheim.org)
- **Harlem Stage Gatehouse** 150 Convent Ave. (212-650-7100) Subway: 1 to 137th St. [harlemstage.org](http://harlemstage.org)
- **Hostos Center** 450 Grand Concourse (718-518-6700) Subway: 2, 4, 5 to 149th St. [hostos.cuny.edu](http://hostos.cuny.edu)
- **Hybrid Visions** 427 Manhattan Ave Subway: G to Court Square; L to Lorimer St. [kenbutler.squarespace.com](http://kenbutler.squarespace.com)
- **Ibeam Brooklyn** 168 7th St. Subway: F to 4th Ave. [ibeambrooklyn.com](http://ibeambrooklyn.com)
- **Il Sole** 233 Dyckman St. Subway: A to Dyckman St. [ilsolenyc.com](http://ilsolenyc.com)
- **Interchurch Center** 475 Riverside Dr. Subway: 1 to 116th St.
- **InterContinental New York Barclay's Club** 111 E. 48th St. (212-755-5900) Subway: 6 to 51st St. [intercontinentalnybarclay.com](http://intercontinentalnybarclay.com)
- **Iridium** 1650 Broadway (212-582-2121) Subway: 1, 2 to 50th St. [theiridium.com](http://theiridium.com)
- **Jalopy** 315 Columbia St., Brooklyn (718-395-3214) Subway: F to Smith St. [jalopy.biz](http://jalopy.biz)
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Ave., Queens (718-658-7400) Subway: E to Jamaica Center [jcal.org](http://jcal.org)
- **Jamaica Performing Arts Center** 153-10 Jamaica Ave. (718-618-6170) Subway: E to Jamaica Center [jamaica-performingartscenter.org](http://jamaica-performingartscenter.org)
- **Jazz at Lincoln Center** Broadway at 60th St. (212-258-9800) Subway: A, B, C, D to 59th St./Columbus Circle; N, Q, R, W to 57th St./7th Ave. [jazz.org](http://jazz.org)
- **The Jazz Gallery** 1158 Broadway, 5th fl (212-242-1063) Subway: N, Q, R, W to 28th St.; F, M to 23rd St. [jazzgallery.org](http://jazzgallery.org)
- **Jazz Museum in Harlem** 58 W. 129th St. (212-348-8300) Subway: 6 to 125th St. [jazzmuseuminharlem.org](http://jazzmuseuminharlem.org)
- **Jefferson Market Library** 425 Sixth Ave. (212-243-4334) Subway: 1 to Christopher St. [nypl.org](http://nypl.org)
- **Joe's Pub** 425 Lafayette Str. (212-539-8770) Subway: N, R to 8th Str./NYU; 6 to Astor Pl. [joespub.com](http://joespub.com)
- **Juilliard School Paul Hall, Peter Jay Sharp Theater** 155 W. 65th St. (212-769-7406) Subway: 1 to 66th St. [juilliard.edu](http://juilliard.edu)
- **The Keep** 205 Cypress Ave., Queens (718-381-0400) Subway: L to Jefferson St. [thekeepny.com](http://thekeepny.com)
- **Klavierhaus** 549 W. 52nd St., 7th Fl (212-245-4535) Subway: C, E to 50th St. [klavierhaus.com](http://klavierhaus.com)
- **Knickerbocker Bar & Grill** 33 University Pl. (212-228-8490) Subway: N, R to 8th Str/NYU [knickerbockerbarandgrill.com](http://knickerbockerbarandgrill.com)
- **Kostabi World** 225 W. 22nd St. Subway: C, E to 23rd St.
- **Kupferberg Center** 65-30 Kissena Blvd., Flushing (718-793-8080) Subway: E to 71/Continental Ave. [kupferbergcenter.org](http://kupferbergcenter.org)
- **Le Poisson Rouge** 158 Bleecker St. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th St. [lepoissonrouge.com](http://lepoissonrouge.com)
- **Louis Armstrong House Museum** 34-56 107th St., Queens (718-478-8274) Subway: 7 to 11th St. [louisarmstronghouse.org](http://louisarmstronghouse.org)
- **Lowlands** 543 Third Ave., Brooklyn (347-463-9458) Subway: R to Prospect Ave. [lowlandsbar.com](http://lowlandsbar.com)
- **Merkin Concert Hall** 129 W. 67th St. (212-501-3330) Subway: 1 to 66th St. [kaufmanmusiccenter.org](http://kaufmanmusiccenter.org)
- **Mezzrow** 163 W. 10th St. (646-476-4346) Subway: 1 to Christopher St. [smallslive.com](http://smallslive.com)
- **Miller Theatre** 2960 Broadway (212-854-7799) Subway: 1 to 116th St/Columbia University [millertheatre.com](http://millertheatre.com)
- **Minton's** 206 W. 118th St. (212-243-2222) Subway: B, C to 116th St. [mintonsnyc.com](http://mintonsnyc.com)
- **Music Hall of Williamsburg** 66 North 6th St. (718-486-5400) Subway: L to Bedford Ave. [musichallofwilliamsburg.com](http://musichallofwilliamsburg.com)
- **National Sawdust** 80 N. 6th St. (646-779-8455) Subway: L to Bedford Ave. [nationalsawdust.org](http://nationalsawdust.org)
- **New York Jazz Workshop** 265 W. 37th St, 10th fl. (212-287-5908) Subway: A, C, E to 34th St.-Penn Station [newyorkjazzworkshop.com](http://newyorkjazzworkshop.com)
- **North Square Lounge** 103 Waverly Pl. (212-254-1200) Subway: A, B, C, E, F, V to W. 4th St. [northsquareny.com/about-jazz.php](http://northsquareny.com/about-jazz.php)
- **Nublu** 62 Ave. C (212-979-9925) Subway: F, V to Second Ave. [nublu.net](http://nublu.net)
- **Ornithology Jazz Club** 6 Suydam St., Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. [ornithologyjazzclub.com](http://ornithologyjazzclub.com)
- **The Owl Music Parlor** 497 Rogers Ave. (718-774-0042) Subway: 2 to to Sterling St. [theowl.nyc](http://theowl.nyc)
- **Pangea** 178 Second Ave. (212-995-0900) Subway: L to First Ave. [pangeanyc.com](http://pangeanyc.com)
- **Patrick's Place** 2835 Frederick Blvd. (212-491-7800) Subway: B, D to 155th St. [patrickspplaceharlem.com](http://patrickspplaceharlem.com)
- **Performance Space New York** 150 First Ave. Subway: F to Second Ave.
- **Pioneer Works** 159 Pioneer St., Brooklyn (718-596-3001) Subway: Bus: B61 [pioneerworks.org](http://pioneerworks.org)
- **Prospect Series** 1923 8th Ave., Brooklyn Subway: D, N, R, W to Prospect Ave. [instagram.com/prospectseriesbrooklyn](http://instagram.com/prospectseriesbrooklyn)
- **Public Records** 233 Butler St. (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. [publicrecords.nyc](http://publicrecords.nyc)
- **Recirculation** 876 Riverside Dr. Subway: 1 to 157th St., C to 163rd St., A to 168th St.
- **The Record Shop** 360 Van Brunt Str. (347-668-8285) Subway: Bus: B61 to Van Brunt Str./King St. [360recordshop.com](http://360recordshop.com)
- **Red Rooster Harlem** 310 Malcolm X Blvd. (212-792-9001) Subway: 2, 3 to 125th St. [redroosterharlem.com](http://redroosterharlem.com)
- **Rose Theater** Broadway at 60th St., 5th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jazz.org](http://jazz.org)
- **Roulette** 509 Atlantic Ave., Brooklyn (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. [roulette.org](http://roulette.org)
- **Saint Peter's Church** 619 Lexington Ave. (212-935-2200) Subway: 6 to 51st St. [saintpeters.org](http://saintpeters.org)
- **Scarlet Lounge** 468 Amsterdam Ave. Subway: 1, 2 to 79th St.; 1, 2 to 86th St. [scarletlounyenc.com](http://scarletlounyenc.com)
- **The Schomburg Center** 515 Macolm X Blvd. (212-491-2200) Subway: 2, 3 to 135th St. [nypl.org/locations/schomburg](http://nypl.org/locations/schomburg)
- **ShapeShifter Lab** 837 Union St., Brooklyn (646-820-9452) Subway: D, N, R, W to Union St.; B, Q to 7th Ave. [shapeshifterplus.org](http://shapeshifterplus.org)
- **Shrine** 2271 Adam Clayton Powell Blvd. (212-690-7807) Subway: B, 2, 3 to 135th St. [shrinenyc.com](http://shrinenyc.com)
- **Silvana** 300 W. 116th St. (646-692-4935) Subway: B, C, to 116th St. [silvana-nyc.com](http://silvana-nyc.com)
- **Sistas' Place** 456 Nostrand Ave., Brooklyn (718-398-1766) Subway: A to Nostrand Ave. [sistasplace.org](http://sistasplace.org)
- **Sisters** 900 Fulton St. (347-763-2537) Subway: C to Clinton-Washington Ave. [sistersbklyn.com](http://sistersbklyn.com)
- **Smalls** 183 W 10th St. (212-252-5091) Subway: 1 to Christopher St. [smallslive.com](http://smallslive.com)
- **Smoke** 2751 Broadway (212-864-6662) Subway: 1 to 103rd St. [smokejazz.com](http://smokejazz.com)
- **Soapbox Gallery** 636 Dean St. Subway: 2, 3 to Bergen St. [soapboxgallery.org](http://soapboxgallery.org)
- **Sony Hall** 235 W. 46th St. (212-997-5123) Subway: N, R, W to 49th Str. [sonyhall.com](http://sonyhall.com)
- **St. Ann's Church** 157 Montague St., Brooklyn (718-875-6960) Subway: R to Court St.; 2, 3 to Borough Hall; A, C or F to Jay St./Borough Hall [www.stannholyltrinity.org](http://www.stannholyltrinity.org)
- **St. John's in the Village** 218 W. 11th St. (212-243-6192) Subway: 1 to Christopher St. [stjvny.org](http://stjvny.org)
- **St. Marks Church** 2nd Ave. and 10th St. (212-674-6377) Subway: 6 to Astor Pl.
- **Steel Wig Music** 939 8th Ave. Ste.502 Subway: N, Q, R, W to 57th St; 1, 2, 3, A, C, E, B, D, F to Columbus Circle [livemusicproject.org/events/venues/5741/steel-wig-music](http://livemusicproject.org/events/venues/5741/steel-wig-music)
- **Stern Auditorium at Carnegie Hall** 881 Seventh Ave. (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Ave. [carnegiehall.org](http://carnegiehall.org)
- **The Stone at The New School** 55 W. 13th St. (212-229-5600) Subway: F, V to 14th St. [thestonenyc.com](http://thestonenyc.com)
- **Sultan Room** 234 Starr St. (612-964-1420) Subway: L to Jefferson St. [thesultanroom.com](http://thesultanroom.com)
- **Swing 46** 349 W. 46th St. (646-322-4051) Subway: A, C, E to 42nd St. [swing46.nyc](http://swing46.nyc)
- **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharpe Theatre** 2537 Broadway at 95th St. (212-864-5400) Subway: 1, 2, 3 to 96th St. [symphonyspace.org](http://symphonyspace.org)
- **The Django** 2 Sixth Ave. (212-519-6600) Subway: A, C, E to Canal St.; 1 to Franklin St. [thedjangonyc.com](http://thedjangonyc.com)
- **Third Street Music School Settlement** 235 E. 11th St. (212-777-3240) Subway: 6 to Astor Pl. [thirdstreetmusicsschool.org](http://thirdstreetmusicsschool.org)
- **Time Out Market** 55 Water St. (917-810-4855) Subway: 2, 3 to Clark St.
- **Tishman Auditorium** 65 5th Ave. (212-229-5488) Subway: 4, 5, 6, L, N, Q, R to Union Sq. [newschool.edu](http://newschool.edu)
- **Town Hall** 123 W. 43rd St. (212-997-1003) Subway: 7, B, D, F, M to 42nd St. -Bryant Park [thetownhall.org](http://thetownhall.org)
- **Tribeca Performing Arts Center** 199 Chambers St. (212-220-1460) Subway: A, 1, 2, 3 to Chambers St. [tribecapac.org](http://tribecapac.org)
- **Union Pool** 484 Union Ave. (718-609-0484) Subway: L to Lorimer St [union-pool.com](http://union-pool.com)
- **Village Vanguard** 178 Seventh Ave. South (212-255-4037) Subway: 1, 2, 3 to 14th St. [villagevanguard.com](http://villagevanguard.com)
- **Westbeth Artists Complex** 55 Bethune St. (212-691-1500) Subway: 1, 2, 3 to 14th St.
- **York College CUNY**, 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center [york.cuny.edu](http://york.cuny.edu)
- **Young Ethel's** 506 5th Ave., Brooklyn Subway: F, G to Fourth Ave.-Ninth St. [youngethels.com](http://youngethels.com)
- **Zankel Hall** 881 Seventh Ave. (212-247-7800) Subway: N, Q, R, W to 57th St. [carnegiehall.org](http://carnegiehall.org)

**ALFA ANDERSON** (Sep. 7, 1946 – Dec. 17, 2024) The vocalist, mostly known for her work with popular '70s disco band Chic, died at 78. She made her professional debut on Cannonball Adderley's *Big Man* (1976) and appeared in the Lincoln Center production of *Children of the Fire*, scored by trumpeter "Hannibal" Marvin Peterson. Other credits include recordings with Nat Adderley, Ray Barretto, Odyssey and Jay Hoggard.

**DANNY BACHER** (Jan. 15, 1978 – Dec. 16, 2024) The soprano saxophonist, songwriter, vocalist and entertainer, died at home in Clifton, NJ, from a heart attack at age 46. He also worked in acting, theater improv, magic and puppetry and was an authority on Laurel and Hardy, owning a major memorabilia collection (he co-authored *Collecting Laurel and Hardy*). His albums include *Swing That Music!* and *Still Happy* and he was featured on the Terry Gibbs Legacy Band's *92 Years Young* (Whaling City Sound, 2022). Bacher had just joined the Royal Bopsters before his passing. Credits include Nicole Zuraitis, Roseanne Vitro, Warren Vaché, Houston Person, Cyrille Aimée, Harry Allen, Vince Giordano and others.

**TONY BANDA** (May 1956 – Dec. 15, 2024) Born and raised in L.A., the bassist died at age 58. Brother to drummer Ramon Banda (with whom he co-led a 2003 album), he was a longtime accompanist to Poncho Sanchez and also worked with José Rizo, Francisco Aguabella, Joey and "Papa" John DeFrancesco, among others.

**BOB BERTLES** (Mar. 1939 – Dec. 30, 2024) The self-taught Australian saxophonist died at age 85. In the '50s-early '60s he was a member of the developing modern jazz scene. He played in Ian Carr's Nucleus, and also worked with Neil Ardley, Bruce Cale, Ray McKinley, John Pochée and others.

**ROLAND BOURGEOIS** (1953 -Dec. 22, 2024) The Canadian trumpeter (and concert producer) passed away at his family home at age 71. He spent 39 years as a music teacher and released three albums as a leader.

**MIKE CAMPBELL** (Feb. 1, 1950 – Dec. 29, 2024) The singer passed away due to a stroke, at age 74. In addition to providing vocals on several movie soundtracks, radio, television and commercials, he taught at Musicians Institute in Hollywood and at the Grove School of Music. He performed with Sarah Vaughan, Tuck & Patti, Henry Mancini, Nancy Wilson, Ella Fitzgerald, Count Basie and Benny Carter, and recorded with Donald Byrd and Moacir Santos, among others. Campbell recorded eight albums on labels such as Palo Alto, Audiophile and ITI.

**WILLIAM "BILL" CARTER** (Dec. 25, 1934 – Jan. 1, 2025) The internationally noted photographer, writer and editor died in Oakland, CA, a week shy of turning 91. His work included the book *Preservation Hall: Music from the Heart*. Carter was also a clarinetist who led his own groups and was a member of Turk Murphy's band in the '50s and later the Magnolia Jazz Band and Hot Club of San Francisco. From 1990-2015 he served as Chairman of the San Francisco Traditional Jazz Foundation.

**STANISŁAW CIEŚLAK** (Oct. 30, 1943 – Dec. 18, 2024) The Polish trombonist and pianist died in Stockholm, Sweden (where he had been living since 1976) at age 81. A versatile player, at home in classical, modern jazz, dixieland and pop genres, he was a member of the Stodoła Big-Band and Studio Jazzowe Polskiego Radia and had credits with the Novi Singers, Zbigniew Namysłowski, Bernt Rosengren, Per Henrik Wallin and others.

**JOEL FORBES** (1956 – Dec. 27, 2024) The bassist died at age 68 after a long battle with Multiple Sclerosis. He recorded with Dan Barrett, Wayne Escoffery, Harry Allen, Grant Stewart, Frank Vignola, Ehud Asherie, Dick Hyman, Ken Peplowski, Ralph Lalama and others.

**JOHN "PRINCE" GILBERT** (Nov. 2, 1958 – Dec. 15, 2024) The saxophonist and New Orleans native died at 66. A brass band specialist, Gilbert was a member of the Treme Brass Band at his passing. He was an original member of the Rebirth Brass Band, and a member of the Hot 8 and New Birth Brass Bands.

**NIKKI GIOVANNI** (Jun. 7, 1943 – Dec. 9, 2024) Born Yolande Cornelia "Nikki" Giovanni Jr., the poet, writer, commentator, activist and educator died in hospital in Virginia from complications of lung cancer at age 81. She received numerous awards and held 27 honorary degrees from various colleges and universities. Giovanni taught at several universities, the last of them, Virginia Tech. Her lyrics were sung by Dianne Reeves and Leena Conquest, among others, and she recently collaborated with Javon Jackson on the album *The Gospel According to Nikki Giovanni* (Solid Jackson/Palmetto, 2022).

**ZAKIR HUSSAIN** (Mar. 9, 1951 – Dec. 15, 2024) The Indian tabla master and educator died in San Francisco at 73. His influence over five decades helped shape world music, most notably through his 50-year partnership with guitarist John McLaughlin in their group Shakti, which recently won a 2024 Grammy Award for Best Global Music Album (*This Moment*). Hussain was also a member of Yo-Yo Ma's Silk Road Ensemble and worked with Charles Lloyd, Béla Fleck, Mickey Hart, Jan Garbarek, Bill Laswell, Pharoah Sanders, Pat Martino, Joe Zawinul, Dave Holland and others. He also appeared on albums with George Harrison, Van Morrison, Jack Bruce, Kronos Quartet, Wadada Leo Smith and others.

**PETER LEITCH** (Aug. 19, 1944 – Dec. 30, 2024) The Canadian-born guitarist died at age 80. Two of his albums garnered Juno (Canada's Grammy) nominations. After settling in NYC in 1983, he went on to make 18 more recordings as a leader. A long and impressive list of collaborators includes bassists Art Davis, Ray Drummond, Rufus Reid, Neil Swainson and David Williams, and drummers Terry Clarke, Billy Hart, Billy Higgins, Marvin "Smitty" Smith and Freddie Waits, among many others. His final recording was *Landscape* (Jazz House, 2014) after which he gave up the guitar to compose and orchestrate. In addition to Jazz House, he recorded for Uptown, Criss Cross, Reservoir, Concord and Justin Time and has credits with Sadik Hakim, Al Grey/Jimmy Forrest, Oscar Peterson, Woody Shaw, Jaki Byard, Dominique Eade, Pete Yellin and others.

**GEORGE "DOC" MANNING** (Jul. 11, 1950 – Dec. 24, 2024) A familiar voice and presence on Baltimore's jazz scene, Manning died of heart failure at age 74. For nearly three decades, he hosted a weekly jazz show on Morgan State University's radio station, WEEA.

**LLOYD MILLER** (1938 – Dec. 27, 2024) The multi-instrumentalist died at age 86. Miller was a scholar of Persian music with a doctorate in Middle East studies. Also known as Kurosh Ali Khan, he played multiple instruments across numerous jazz, ethnic and world music traditions. Miller had early credits with Jef Gilson and albums on his own East-West, World Arts and Strut.

**LARS MARTIN MYHRE** (Aug. 10, 1956 – Dec. 28, 2024) The Norwegian composer, guitarist, pianist,

singer and record producer passed away at age 68 in Sandefjord. Founder of the Slagen Big Band, he was best known for his collaboration with Odd Børretzen. He also composed film music, musicals and theater music.

**GÖRAN ÖSTLING** (Apr. 6, 1940 – Dec. 31, 2024) The Swedish saxophonist-flutist died at age 84. He led the Boplovers and had credits with Idrees Sulieman, Lars Werner and others.

**RICHARD PARSONS** (Apr. 4, 1948 – Dec. 26, 2024) The jazz-loving entrepreneur died at his home in NYC of cancer at age 76. His business interests and deals at the highest echelons were many. He was responsible for the rebirth of Minton's Playhouse in Harlem and sat on the boards of the Jazz Foundation of America and the Apollo Theater.

**BARRE PHILLIPS** (Oct. 27, 1934 – Dec. 28, 2024) A presence in the European jazz avant garde for more than 50 years, San Francisco-born bassist Phillips died at age 90. He championed the bass as a solo instrument in concerts and on recordings. His collaborators included fellow bassists Dave Holland, Barry Guy, Palle Danielsson, Peter Kowald, Joëlle Léandre, Bertram Turetzky, William Parker and Mark Dresser, among others, with albums on Opus One, ECM, JAPO, émouvance, gligg and Les Disques VICTO.

**ANTHONY PINCIOTTI** (Jul. 20, 1975 – Dec. 24, 2024) The Toledo native, who became a key part of the Chicago then NYC jazz scenes, died at age 49. As a teen he played Rusty's Jazz Café with Toledo jazz luminaries. In Chicago he played with James Moody, Lynne Arriale and Dr. Lonnie Smith. His credits include work with Alexis Cole, Spike Wilner, Jonathan Kreisberg, Jeremy Steig, Giovanni Tommaso, Vic Juris, David Schnitter, Brian Charette, George Mraz, Mark Soskin, Anat Cohen, Mike Richmond, Ralph Moore and Stacey Kent, among others.

**MARCELLO ROSA** (Jun. 16, 1935 – Dec. 19, 2024) The Italian trombonist and arranger died in Rome at age 89. He was former president of the Italian jazz musicians' association *Associazione Nazionale Musicisti Jazz* and initially a member of the New Orleans Jazz Band, with whom he recorded several albums in the late '50s. He recorded for such labels as Ricordi, Horo, King Universal and Philology.

**HISATSUGU SUZUKI** (Nov. 22, 1972 – Dec. 28, 2024) The Osaka-born composer, pianist and saxophonist died at age 52. A saxophone professor at Osaka College of Music, he recorded one album on Vap and four on T5Jazz.

**GEORGE THATCHER** (? – Dec. 29, 2024) Primarily a bass trombonist, the freelancer died of a heart attack in L.A. He was also a symphonic musician, played over a number of genres and sang as well as produced. He recorded for motion pictures and had many credits including recordings by Norman Connors, Gene Harris, Sonny Criss, Kyle Eastwood, Brad Mehldau, Diana Krall and Terence Blanchard.

**JACK THORNCRAFT** (Jul. 13, 1943 – Dec. 10, 2024) The first-call Australian bassist died in Sydney at age 81. He worked in contemporary jazz and cabaret, playing with James Morrison, Don Burrows, Ernie Watts and Barney Kessel, among others.

**CHUCK YATES** (Feb. 4, 1936 – Dec. 18, 2024) The Australian jazz pianist, accompanist and teacher died at age 88. He had a long residency at Sydney's Bald Faced Stag Hotel among other gigs and was rooted in the bop tradition. Yates worked with Johnny Nicol, Errol Buddle, Bernie McGann and others.

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