

MARCH 2025—ISSUE 275

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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# THE NEW YORK CITY JAZZ RECORD

## ANAT COHEN

*Bring On The Clarinet!*



**WOMEN  
IN JAZZ  
ISSUE**

LISA  
SOKOLOV

ANGELIKA  
NIESCIER

RENÉE  
MANNING

EMILY  
REMLER

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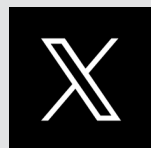
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## Letter from the Editor

You're probably aware that our government has declared there are two genders with no exceptions – a significant step back from any progress that has been made with the acceptance, let alone acknowledgment, of anything outside the gender binary mentality. Most forms to fill out now have only two places to check off gender, even with dozens of genders outside of "male" and "female," ranging from trans to agender, bigender, femgender, genderfluid, genderqueer, omnigender, polygender, etc. All this said, it may seem unfortunate timing to have a specific "Women's History Month Issue" dedicated to one gender. But rest assured, *TNYCJR* is all about recognizing anyone who is un(der)recognized (FYI: preparation is already in motion for what will be this publication's first-ever "Pride Month Issue" this June). So, join us as we pay our due respect to the many women who had (and arguably still have) to work twice as hard to get half the acknowledgment of their male counterparts.

Last year, Google Calendar removed Women's History Month – purportedly for apolitical reasons. This year, following the president's orders to curb DEI in federal agencies, Google also announced it would be rolling back its previous commitment to diversity, equity and inclusion initiatives in its employment policies, giving us at *TNYCJR* even more reason to recognize and focus on the significant contingent of contributors to this music who have historically been secondary in a white, male-dominated world. The tide has arguably turned, and is continuing to turn, in favor of women of all backgrounds who top annual polls for jazz (and music, in general, for that matter).

For our annual "Women In Jazz Issue" – in conjunction with what is globally recognized as International Women's History Month – we at *TNYCJR* don't take the significance of women, let alone the "international" prefix, lightly. This issue's features are dedicated to women improvisers from all around the world, including Israel-born clarinetist-tenor saxophonist Anat Cohen (Cover) and Poland-born/Germany-based alto saxophonist Angelika Niescier (Artist), as well as American vocalists Lisa Sokolov (Interview) and Renée Manning (Encore), all of whom perform in NYC this month. Plus, we dedicate a forward section of Album Reviews (pgs. 14-21), which includes even more of a global representation of women instrumentalists, vocalists and bandleaders – from Argentina, Brazil, Canada, Chile, England, France, Korea, Mexico, Norway, Serbia, Sweden and Taiwan!

Onwards and outwards and see you out at the shows.... (SIDENOTE: Be sure to check out our new, and much more user-friendly, revamped website at [nycjazzrecord.com](http://nycjazzrecord.com))

On The Cover: Anat Cohen (photo by Caroline Conejero)

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# Flying High

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## SUSPENDED IN TIME A SONG CYCLE

By Fred Hersch and Rondi Charleston

A riveting new original song cycle by master pianist/composer Fred Hersch and acclaimed vocalist/lyricist Rondi Charleston, featuring vocalists Kate McGarry and Gabrielle Stravelli and the Crosby String Quartet

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"Fred Hersch is the most arrestingly innovative pianist in jazz over the last decade or so."

"When Rondi sent me her lyrics during lockdown it was a way to channel my helplessness into something inspiring." - Fred Hersch

### DOWNBEAT

"Rondi Charleston is one of those rare artists for whom a song's meaning is as important as its melody"

### JAZZ TIMES

"Charleston is a songwriter whose poetic, narrative and compositional skills are comparable to such modern masters as Joni Mitchell and Paul Simon." Christopher Loudon



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**“Chemistry. Alchemy. Telepathy... otherworldly quality of improvisation by a band with longstanding individual credentials.”** –DownBeat

All-star family band **The 3 Cohens (Anat, Avishai, and Yuval)** returns with **Interaction**—an electrifying new live album. This dynamic recording—featuring the esteemed **WDR Big Band**, conducted and arranged by **Oded Lev-Ari**—captures the siblings’ signature chemistry in full force. With exhilarating originals and joyous takes on classics like *Tiger Rag* and *Festive Minor*, the recording delivers pure energy, spontaneous interplay, and deep musical connection.



The **GTO Trio**—pianist Gadi Lehavi, bassist Tal Mashiach, and drummer Ofri Nehemya—presents **Within**, an intimate and exploratory release seamlessly weaving intricate interplay, global influences, and spontaneous artistry.

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She’s exciting on records, more so in videos, but for the full **Jazzmeia Horn** effect you need to share her space, witness her process. The Loft at City Winery provided just such a space (Feb. 8), when Horn, Anthony Wonsey (piano), Eric Wheeler (bass) and Carroll “CV” Dashiell III (drums) performed a set that converted the audience’s initial *Huh?* to a resounding *Uh-Huh!* Festooned in plush maroon with gold trimming and her trademark high-rise headdress, the singer opened with the tricky stop-and-go timing of “Tip”, scatting imaginatively, flipping in and out of high falsetto, lingering on flatted fifths and other outré pitches, hopping/skipping/jumping about the stage with childlike abandon. That was just a warm-up. Like a method actor, she stayed in character, riding the trio’s mojo waves on a hyped-up “Willow Weep for Me” while Wonsey trilled and feinted across the upright piano keys like a broken-field runner. The leader introduced “Happy Livin’” with her grandfather’s stories, “Destiny” and “When I Say” with experiences of her own motherhood, all three sets of lyrics espousing themes of self-awareness and determination. On the transfigured ballad “You’re Getting to Be a Habit with Me” she stretched out over two dazzling scat improvisations in sweetly shrieking altissimo tones, rapid serpentine runs and dramatic warbles, all framed by her mercurial facial expressions and distinctive body English. The set concluded with a churchy “Happy Birthday” sung to her sister (in the house) and the clever “Voicemail Blues”. *Uh-Huh!* listeners murmured, leaving the space she’d shared with us. — Tom Greenland



Jazzmeia Horn @The Loft at City Winery

The long-established, top-notch **New York Pops**, led by charismatic music director-conductor Steven Reineke, leans heavily into Broadway in its concert season, but now and again, dips its collective toes in the wellspring of jazz. At Carnegie Hall’s Stern Auditorium/Perelman Stage (Feb. 7), Reineke handed the keys to the kingdom to jazz singer-pianist Tony DeSare, who curated *Let’s Misbehave: The Songs of Cole Porter*, with the kind of jazz edge that went beyond the Swing Era to the beboppers. Appearing on the bill were Bria Skonberg (trumpet, vocals) and John Manzari (tap dance, vocals). This string-oriented symphonic unit of about 80 pieces was jazzified by bringing horns forward and by jazz musician-arrangers, including DeSare and pianist Tedd Firth. Embedded in the orchestra were DeSare’s sidemen: David Rourke (guitar), Dylan Shamat (bass) and Michael Klopp (drums). Among the fiesta of well-known Porter tunes, two DeSare originals captured the mood and feel in nouveau Porter: “Paris Always Will Have You” and “Chemistry”. The vocal capabilities of the pianist are well-established, but in this outing it became startlingly apparent that Skonberg could easily have had a career solely as a singer. Her vocal range and interpretive approach were revelatory on her feature, “Have a Little Heart” and beyond. The athletic Manzari proved an extraordinary improvisational embodiment of jazz as dance. In an overall program of swing and with a perfect combination of solos, duets and dance, the riches of the evening were nonstop. Payout was a full-out barn burner of “Let’s Misbehave”. — Marilyn Lester



John Manzari, Bria Skonberg, et al. @Carnegie Hall

As the Village Vanguard approaches its 90th anniversary, its Monday night house band, the **Vanguard Jazz Orchestra** (né Thad Jones/Mel Lewis Jazz Orchestra), celebrated its 39th anniversary with a week-long residency. Midway through last month’s eight-night run (Feb. 6), most of the usual suspects were on hand: Ralph Lalama, Simón Crosby-Arreaza (Dick Oatts sub), Billy Drewes, Rich Perry, Gary Smulyan (saxophones); Max Seigel, Robert Edwards, Dion Tucker, Jason Jackson (trombones); Brandon Lee (Terell Stafford sub), John Chudoba, Brian Pareschi, Scott Wendholt (trumpets); Adam Birnbaum (piano), David Wong (bass) and John Riley (drums). The band played charts by favorite composer-arrangers: Thad Jones’ “Love Walked In”, “Say It Softly”, “Us”, “Rejoice”, “All of Me”, “Fingers”; Bob Brookmeyer’s “Willow Weep for Me”, “First Love Song”; Jim McNeely’s “Off the Cuff”, “Reflection”; plus Bob Mintzer’s “Mr. Fonebone” and Ed Neumeister’s arrangement of Wayne Shorter’s “E.S.P.”. Each arrangement unfolded like an epic adventure, with a rhythm section warm-up, well-wrought thematic statements, solis and chorales by separate sections, extended solos cushioned by tasteful orchestral accompaniment, climaxing with rousing tutti and shout choruses, all laid out on the bedrock of the rhythm section’s rock-solid timekeeping. Individually, musicians bring consummate craftsmanship and idiosyncratic improvisational artistry to the group sound. Together, they make this difficult but delightful music stand up and sing. (TG)

Under the aegis of Jazz Power Initiative (founded by pianist Eli Yamin), at the National Jazz Museum in Harlem (Feb. 15), trumpeter **James Zollar**’s Zollar Systems quintet played a swinging, varied set honoring several jazz greats. Among these was Duke Ellington (Zollar played with the Ellington Orchestra under Mercer Ellington and beyond). His arrangement of “Concerto for Cootie” (aka “Do Nothing till You Hear From Me”) was delivered in an evocative, slow, bluesy tempo with the leader in full growly Cootie (Williams) mode. The tune also provided a strong feature for another Ellingtonian, bassist Jennifer Vincent. Two melodically energetic Zollar originals included “Slick” (an ode to Jaco Pastorius), with powerful statements delivered by the leader and alto trombonist Mike Rory, the two horns in empathic sync here as well as throughout the set. Vocalist (and Zollar spouse) Nabuko Kiryu scatted on several tunes, sang her own samba composition in Japanese and delivered “Time After Time” in her direct, emotive style. Pianist Rob Schneiderman was full of creative ideas whether comping or in the spotlight, as on the counterpoint blues “Double Clutching” (with a hat tip to the late trumpeter-composer Kenny Dorham), his flexible fingers playing so quickly the notes seemed to fly off the keys. This tune also gave drummer Bruce Cox an opportunity to really stretch out on his kit. These players were in such a comfortable, tight groove it was sheer joy to experience the music they made together so effortlessly. (ML)

In time for another generation's revolutionary voice, the late Gil Scott-Heron (1949-2011) was conjured and fêted at the SoHo Playhouse (Feb. 3) in a multi-disciplinary production, *Gil Scott-Heron Bluesology*. The cast, largely comprised of the L.A. performers and writers who'd built the show, featured the honoree's daughter **Gia Scott-Heron**, also a producer. Ms. Scott-Heron has been presenting her father's works for years and said that this theatrical experience has long been a dream. Based on the response, the event spoke volumes to the sold-out house. With the direct hit of a broadside, Victor Orlando's conga solo opened the proceedings. He sat stage left throughout the show, musically commenting on the poetry and song at center. He was joined at points by Yawo Jandwa Watts on djembe, also a cast member, as was guitarist-vocalist Art.Us Mansoor. Other music heard included excerpts of original recordings accompanying projections of Scott-Heron's lyrics, crossed with the corresponding evening news. One could imagine the strength of this production with a live band, particularly because the vocalists and actors so artfully reimagined the works. To that end, especially memorable were Gia Scott-Heron's "Home Is Where the Hatred Is" and "The Revolution Will Not Be Televised", an enlivened "Whitey on the Moon" by the Oracle (aka Denise Lyles-Cook), the deeply moving "Your Daddy Loves You" by Lorenzo Frank and Conney Williams' stirring "Winter in America". Unmistakably, the people's theatre is alive and well and living in *Bluesology*. Catch it before it can be silenced by today's Big Brother. — **John Pietaro**

Headlining Carnegie Hall's *Nuestro Sonidos* (Our Sounds) festival, a resplendent **Claudia Acuña**, in folkloric dress, stepped into the spotlight at Zankel Hall, joining her band of Manu Koch (piano), Carlos Henderson (electric bass) and Yayo Serka (drums), to deliver an impassioned rendition of the beautiful bolero "Esta Tarde Ti Volver" and an uplifting rendition of "Cuando Vuelva a Tu Lado" ("What a Difference a Day Makes"). Greeting the audience, she then recited a translation of the lyric to "La Mentira (The Lie)", which she followed with a swinging original arrangement of the classic "Besame Mucho", proudly proclaiming it was composed by a woman: Consuelo Velázquez. Spelling the trio, Acuña invited her hometown Chilean colleague, pianist Pablo Vergara, to join in a duet of "Verdad Amarga", noting she had recorded the song on her recent *Duo* album with her late friend, guitarist Russell Malone. Rejoined by the trio, with Serka pounding out a martial beat and Henderson playing charango, the mood turned political for Victor Jara's revolutionary anthem "El Derecho Que Vivir en Paz" ("The Right to Live In Peace"), then moved to the optimistic "Contigo a la Distancia" and well-known "Quizás, Quizás, Quizás", as well as the unabashedly joyous "Gracias a la Vida". Revealing her talent as a composer, Acuña sang her own "That's What They Say" with palpable determination, powerfully proclaiming "I'm a dreamer," knowingly expressing the word's current consequence. She closed persuasively with Djavan's "Lilás". — **Russ Musto**



Gia Scott-Heron @SoHo Playhouse



Claudia Acuña @Zankel Hall

Raw irony was vital to downtown arts as the meld grew a couple of generations back from Gotham's shadows. When irony became satire, however, the new music further splintered and ensembles like **Big Lazy** helped forge a genre of equal parts artistry, technique, homage and deadpan humor. The trio, fronted by Stephen Ulrich—slinging a black and gold Gretsch Duo-Jet guitar—occupied Barbès (Feb. 7) for one of its scorching monthly sets. To the delight of the packed room and bar area, the noir canopy over Park Slope bit with twang, spy, surf and ska well beyond nostalgia: Duane Eddy infused by Les Paul, Mary Halvorson, Chet Atkins and Bob Marley? This sparkling topography built with the roving New Orleanian basslines of Andrew Hall and Yuval Lion's terse, pulsating drumming, is the magic in Big Lazy. That, plus tightly arranged works interspersed with improv, spilling dreamily through tube amps. The music ranged from a Henry Mancini reconstruction to an assortment of originals easily imagined as film score fodder such as the heavily Raymond Scott-inspired "Princess Nicotine" from the trio's eponymous release, and featuring the second blurring slap-bass solo of the evening (classic upright stuff, this). "Avenue X" envisaged a gnarly foray beneath the el line, and closing number "Sizzle and Pops" climaxed with a drum solo built on Stax grooves, slowly, deliberately intensifying into cross-sticking patterns. Guest musicians, Neil Ochoa (percussion) and Filipe Wurst (guitar), who each joined for two numbers, only added to the overall hypnotic shimmer. (JP)

The penultimate concert of Jazzmobile's winter season of concerts found trumpeter **Jeremy Pelt** fronting a formidable quartet featuring Jeb Patton (piano), Clovis Nicolas (bass) and Brandon Sanders (drums) for a midweek concert in front of a full house at Morningside Heights' The Interchurch Center (Feb. 5). Opening with an easy-grooving medium-tempo rendition of "London by Night", Pelt's piercing, buttery tone filled the room as he played the classic with lilting lyricism before making way for Patton's harmonically flowing take on the piece's chord changes. With Harmon mute in horn, the leader played an unaccompanied intro to "You for Me" before diving into the melody to kick off a toe-tapping version of the song on which each band member took a solo turn. Sharing the spotlight with Nicolas on his own beautiful ballad "For Whom I Love So Much", Pelt's compositional prowess was clearly evident. The trumpeter's amusing introduction to the largely unheralded pianist-composer Duke Pearson's "My Girl Shirl", proved a hard-hitting, extended feature for Sanders, and had the crowd laughing uproariously. The tempo slowed with the band's lugubrious reading of Cy Coleman's mournful "Here I Go Again", then back up for the bouncy "Around the Corner", with Pelt's muted horn charging straight ahead, quoting "The Surrey with the Fringe on Top". Sanders' solo drums opened up a samba-infused arrangement of "The End of a Love Affair" that had people dancing in the pews. Set closer was Pelt pulling out all the stops on a blues-drenched rendition of "Parker's Mood". (RM)

## WHAT'S NEWS

San Antonio native, Chicago-based musician and visual artist **Lisa Alvarado's** first NYC solo exhibition, *Shape of Artifact Time*, featuring her vibrant and colorful Mexican-American heritage-inspired work is at The Kitchen (Feb. 27 – Apr. 12). The collection is comprised of a series of translucent textile works, with sewn paintings and printed fabric, drawing from American muralism, music and woven technologies—an interdisciplinary approach rooted in cultural tradition as well as social history. Alvarado will also perform with Joshua Abrams' Natural Information Society (in which she is a longtime member and for which her work has graced many of the group's album covers) at The Kitchen (Feb. 28 - Mar. 1), performing music from NIS's *Mandatory Reality* (Eremita, 2019) for the exhibition opening. For more info visit [thekitchen.org](http://thekitchen.org).

The 23rd annual **Lady Got Chops Festival** (LGCF) takes place throughout and beyond NYC over Women's History Month, featuring performances by LGCF president and vice president, bassist Kim Clarke and pianist Bertha Hope, respectively, as well as saxophonists Carol Sudhalter and Erena Terakubo, vocalists Antoinette Montague and Vanessa Rubin, flutist Cheryl Pyle, pianist Miki Hayama and many others. For more info visit [ladygotchops.com](http://ladygotchops.com).

The World Entertainment Awards (held on Jan. 31 in Los Angeles, two days prior to the GRAMMYS) acknowledged vocalist **Andromeda Turre** with three awards: "Best Jazz Album", "Best Jazz Artist" and "Best Social Awareness Song". Her *From the Earth* — which fosters environmental advocacy and climate action and initiatives—partners with environmental organizations and features Harold E. Smith (didgeridoo), Chien Chien Lu (vibraphone), ELEW (piano), Richie Goods (bass), Gene Lake (drums), Riza Printup (harp), Steve Turre (trombone) and Chelsea Baratz (tenor). For more info visit [wea.earth](http://wea.earth) and [andromedaturre.com](http://andromedaturre.com).

Congratulations also go out to all of this year's **GRAMMY** nominees, as well as GRAMMY winners: Jon Batiste ("Best Song Written for Visual Media", "Best Music Film"); Samara Joy and Sullivan Fortner ("Best Jazz Performance", "Best Jazz Vocal Album"); Béla Fleck and the late Chick Corea ("Best Jazz Instrumental Album"); Dan Pugach Big Band ("Best Large Ensemble"); Zaccai Curtis ("Best Latin Jazz Album"); Meshell Ndegeocello ("Best Alternative Jazz Album"); Taylor Eigsti ("Best Contemporary Instrumental Album"); Pascal Le Boeuf ("Best Instrumental Composition"); sàje and Regina Carter ("Best Arrangement, Instrument and Vocals"); Donald Nally, who featured the works of George Lewis, et al. ("Best Choral Performance"); Ricky Riccardi ("Best Album Notes"); Archeophone Records ("Best Historical Album") and others. The In Memoriam segment of the awards ceremony each year customarily includes one, perhaps two, jazz or jazz-adjacent artists who passed away in the last year: this GRAMMYS had images of alto saxophonist David Sanborn and drummer Roy Haynes. An opportunity missed: Benny Golson (1929-2024), whose composition "Killer Joe" was included in the GRAMMY's Quincy Jones tribute (which featured Herbie Hancock) and announced on-stage by actor Will Smith who neglected to mention the jazz standard's composer, who additionally was left off the In Memoriam reel (though he composed primarily for TV, Golson's music does appear in movies such as *The Terminal* starring Tom Hanks, *Pawn Sacrifice* with Tobey Maguire and Liv Ullmann and *The Bad Guys* with Sam Rockwell, etc.) For more info visit [grammy.com](http://grammy.com).

The Berklee Institute of Jazz and Gender Justice, Bard College and Pyroclastic Arts present the **International Music Creators + Collaborators Workshop** (IMCCW), a groundbreaking new week-long intensive (Jun. 15-21) for emerging and early career artists (18 years of age and older) at Bard College (located 100 miles north of NYC). IMCCW's faculty and guest artists will include pianists Kris Davis, Angelica Sanchez and Marilyn Crispell; drummer Terri Lyne Carrington; cornetist Taylor Ho Bynum; drummer Johnathan Blake; bassist Larry Grenadier and dancer Christiana Hunte. For more info and to register visit [imccw.org](http://imccw.org).

**Rhythm Is My Business: Women Who Shaped Jazz** is an exhibition at Lincoln Center's Library for the Performing Arts (through Jun. 13), which sheds light on the achievements of female jazz musicians (particularly instrumentalists, bandleaders, composers and arrangers: e.g. trombonist Melba Liston, pianist Hazel Scott, organist Gloria Coleman, drummer Viola Smith) who have often gone unrecognized and at the very least under-recognized. Included are photographs, posters, video, audio and archival items in the collection of the New York Public Library's Music and Recorded Sound Division. For more info visit [nypl.org](http://nypl.org).

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# LISA SOKOLOV

## TEACHING SACRED KNOWLEDGE: MUSIC HEALS

BY JEFF CEBULSKI

*An uninhibited vocalist, composer, educator and author of Embodied VoiceWork: Beyond Singing, Lisa Sokolov was surrounded by jazz at home and introduced to John Coltrane's music in high school, leading her to a non-conventional music education at Bennington College with trumpeter Bill Dixon, drummer-percussionist Milford Graves and alto saxophonist Jimmy Lyons. Landing back in New York City to begin music therapy training, she caught the attention of arts community builder and dancer Patricia Nicholson Parker and began a remarkable, non-commercial singing career with collaborations that included Jeanne Lee, William Parker and Cecil Taylor. The progenitor of Embodied VoiceWork®, a method of voice improvisation that marks her as a pioneer in music therapy, the newly-turned septuagenarian Sokolov is a professor at NYC's Tisch School of the Arts and a truly unique artist and resource.*

**THE NEW YORK CITY JAZZ RECORD:** You had quite a remarkable musical upbringing, starting with your family.

**LISA SOKOLOV:** I come from a lineage of artists. My mother was a sculptor. And on my mother's line, my great grandfather, an Austrian Jew, whom I was named after, was a singer, and on my father's Russian Jewish line my grandmother was a dancer with Isadora Duncan. My favorite aunt sang in the Jewish Theater on Second Avenue. The choreographer Anna Sokolov was a cousin. My dad played stride piano and was devoted to Art Tatum, which was the soundtrack of my childhood; I tried to open his mind to Thelonious Monk but he wouldn't have it. The piano was always my sanctuary and my connection to expression and to the Invisible. I was into choral singing and theater. I had my first trio when I was in high school. One day a teacher, John Gilmore [not be confused with the Sun Ra Arkestra tenor saxophonist], who taught conducting in a public school, said, "Sokolov, after school, back here." I showed up. He put me in the back row. "Close your eyes." And he played Coltrane for me. My mind was blown. A destiny moment.

**TNYCJR:** And then you headed to Bennington College in Vermont.

**SOKOLOV:** When I discovered that Jimmy Garrison [Coltrane's bassist] taught at Bennington, I decided that's where I'd go. They had two music departments, classical music and Black music. At that time, Cecil (Taylor) had just closed his program at Antioch College. So, all these players who had "satellited" around Cecil's program just picked up and moved to Bennington to be in that fertile ground. Jimmy was no longer there once I landed, but Bill Dixon and Milford Graves were there, and they both had very powerful influences on me. Bill went on sabbatical and brought

up the saxophonist Jimmy Lyons, who took me under his wing. Milford, a brilliant free jazz drummer, was also very much into the physical, energetic effects of sound and rhythm on the human body. At one point when I was still studying opera, and I was in a studio with Milford, improvising wildly, freely, my opera coach heard it and walked in and said, "Sokolov, you choose me or him, this music or that music." I said, "I'm sorry, I choose this." Another destiny moment.

On one of the last days in college, Bill went around the room predicting the future of a group of students: "Oh, you're going to go into real estate, you're going to get married and have kids." But then he got to me, and said, "Hmmm, you? When you get to New York, call Sheila Jordan." Then I moved to Paris with our nine-piece free jazz/post P-Funk big band. When I came back to the U.S., I tried to remember who Bill told me to call. I heard in my head, "Call Jeanne Lee." I didn't know who she was, but I opened the phone book, called her up and said, "Bill Dixon told me to call." Turned out she lived three blocks north of me. We talked and sang together. As we were finishing, a woman came out of the kitchen and handed me a card and said, "Please come to rehearsal tomorrow." That was Patricia Nicholson, William Parker's wife.

That same night, I had a gig at the Merce Cunningham Studio. It was solo voice, solo choreographer night. I was in the dressing room waiting for my set to start when I heard the other singer and thought, "Who is that person? She's from my planet." The next morning, I went to the rehearsal for Patricia and William's piece, "A Thousand Cranes". Turned out it was me, the woman from Merce Cunningham, Ellen Christi and Jeanne Lee. Another destiny moment. We worked together for many years. Though Jeanne has passed—William, Patricia, Ellen and I still work together, so many decades later. Back in those days, the late '70s, there was also a scene of musicians that came East from California: Wayne Horvitz, Robin Holcomb, John Zorn, Dave Sewelson, Lesli Dalaba. They had a cooperative space called Studio Henry on Morton Street. That became a parallel community for me. Most of that extended community still play as well.

**TNYCJR:** Outside of those Bennington instructors, how did you get connected with Cecil Taylor?

**SOKOLOV:** When I was coming up, Cecil Taylor was all the buzz. There was a club called 55 Bar in New York (which permanently closed in 2022), a little dive bar that booked intriguing, state-of-the-art musicians. I was singing in Saint Petersburg, Russia, when I got a message from a club owner and she said, "This is Queva Lutz, I heard you sing. I've bought the 55 Bar. If you want it, you have a new home to sing in." So, I started singing there, and it turned out it was Cecil's

hangout. He would sit at the back of the bar. That was where he asked me to play with him in his big band. What a great ride on the tsunami of sound! He was a singular being and great fun to hang out with.

**TNYCJR:** You were greatly influenced by Betty Carter and your recording of "You Go to My Head" (*A Quiet Thing*, 2009) sounds like some channeling was going on.

**SOKOLOV:** I followed Betty as a young person. She had that something. Her fierceness, her connectedness,

(CONTINUED ON PAGE 35)



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# ANGELIKA NIESCIER

## CROSS-POLLINATING CREATIVE FIRE

BY ARIELLA STOK

One realizes upon speaking with the Poland-born, Germany-based Angelika Niescier that she is more than any one of the multi-hyphenate roles appended to her name—alto saxophonist, composer, bandleader, curator and programmer. Through her unyielding commitment to artistic exploration, she has become a lodestar, bringing together new combinations of musicians and audiences alike to instigate cross-pollinations in creative music. Following a period of formal study, Niescier established her first quartet, *Sublim*, in 2000, as a vehicle for her original compositions. The ensemble garnered critical acclaim, leading to the release of three well-received albums. Since that time, she has released a steady stream of records, including her most recent five albums (all on Intakt), always broadening her focus by playing with new collaborators both in her native Europe and the UK, while demonstrating a special aesthetic kinship with NYC improvisers, such as trumpeters Ralph Alessi and Jonathan Finlayson, bassists Chris Tordini and Thomas Morgan, and drummers Tyshawn Sorey and Gerald Cleaver.

On her most recent release, *Beyond Dragons*, her trio with cellist Tomeka Reid and drummer Savannah Harris interlocks across seven Niescier originals, which often incorporate elements of avant garde and contemporary classical music. The leader's approach to composition underscores her *modus operandi* to lift up her fellow musicians and facilitate opportunities for exchanges of musical ideas. "I always write specifically for the people I'm playing with," says Niescier. It's an empathetic approach to composing and leading a band that is deeply felt by the musicians with whom she plays. "Angelika is both rigorous and fun, and super open to the ideas and concepts that everyone brings to the music. She is one of the most clear and decisive composers, so every phrase has a purpose," extolls Harris, describing the *Beyond Dragons* trio as "...one of the only places where I get to fully let it out. I felt like Angelika picked the perfect balance of styles and personalities in collaborating with Tomeka and I. We all have kind of a punk/DIY ethos and approach to what can otherwise be a kind of glossy industry, and I think it comes through in the music." Although for Niescier, it's in the actual performance when the music truly takes shape and comes to life. On stage, she is known for "her fire and intensity," as described by Brooklyn-based trumpeter Alessi, who played on *NYC Five*, the saxophonist's recording from over a decade ago, which is co-led with fellow Cologne composer, pianist Florian Weber.

"Composing for me, it's a lot of crying and being really devastated because the world is bad," Niescier admits. "I'm definitely a live musician. I really love to play music with other people on stage." As an example, she describes the process of writing "A Dance, to Never End" (from *Beyond Dragons*) and how it transformed between the page and in performance. The composition takes its

origin in a Beethoven string quartet, which she modified using the Fibonacci sequence to model the rhythm, adding pitch inversions. When she heard how it sounded when performed with Reid and Harris, she was surprised how it took "kind of a heavy concept but the groove was so light, that it felt like a dance," leading her to dedicate the song to choreographer, Pina Bausch. New York-based bassist, Tordini recorded with Niescier on three of her Intakt releases within a three-year timespan (between 2015-18): *NYC Five*, *Berlin Concert* (also with Sorey, and recorded live at the 2017 Berlin Jazz Festival where she received the prestigious Deutscher Jazzpreis) and *NYC Trio*. Says Tordini, "She's a dream to work with. She puts her band members' happiness and comfort level above most other things. Once she puts a band together, she has a very good idea of how people play and what they will bring to it." Niescier says she seeks sincerity, earnestness and energy when choosing collaborators. "I think I always feel when people are playing almost without an ego and really give everything to the music. And that's what really sets me on fire and what I hope to achieve, too."

Her attraction to the music scene of New York City has led her to found and serve as artistic director of WinterJazz Köln, a one-day festival which she calls a "little sister" to New York City's annual Winter Jazzfest. She wondered, "maybe we should do something like that in Cologne." Although by contrast with NYC's Winter Jazzfest, a main pillar for Niescier's festival was to make it free of charge so that it could be accessible to as wide an audience as possible. What started as a grass roots event has now in its 14th year become more professionalized, although as Niescier says, "I try to keep it a little punky." As a woman leading the way in jazz, she considers herself a potential role model to a new generation: "In my case, just burning the stage down sometimes does inspire people to pick it up." As for the process of creating safe spaces in the professional jazz world for women, Niescier says, "I think we've done enough to show or to talk about it, and now it's the men's turn to do something. We need allies." Harris says of playing drums with Niescier and Reid, "The beauty of playing with other women, has more to do with how women naturally function and operate than the representation aspect— although that's also important."

In addition to touring in the U.S. this month with Reid and Harris, Niescier will be spending plenty of time stateside via a professorial appointment at Dartmouth College, NH, nominated by Reid (who is also in residence). Undoubtedly, she will use that time to connect and make music with collaborators both new and old. "Playing this music live is such a tremendous privilege. I can just be happy because I love the sound and just give it my all, literally playing for my life, as the greats did."

For more info visit [angelika-niescier.de](http://angelika-niescier.de). Niescier's *Beyond Dragons Trio* is at The Jazz Gallery Mar. 12. See Calendar.

### Recommended Listening:

- Angelika Niescier & André Nendza – *Holzlinienspiel* (Crecyle Music, 1999)
- Angelika Niescier – *Sublim III* (Enja, 2008)
- Angelika Niescier, Thomas Morgan, Tyshawn Sorey – *Quite Simply* (Enja, 2010)
- Angelika Niescier, Christopher Tordini, Tyshawn Sorey – *The Berlin Concert* (Intakt, 2017)
- Angelika Niescier/Alexander Hawkins – *Soul in Plain Sight* (Intakt, 2020)
- Angelika Niescier, Tomeka Reid, Savannah Harris – *Beyond Dragons* (Intakt, 2023)

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## ANAT COHEN

## Bring On The Clarinet!

BY TERRELL K. HOLMES

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Clarinet legend Paquito D’Rivera once introduced multi-reedist Anat Cohen as “one of the greatest (clarinet players) ever,” an observation far from hyperbole. Cohen has become a standard bearer who has been named the top clarinetist in both the Readers’ and Critics’ polls in *DownBeat* and elsewhere, and for almost two decades has had a hegemonic grasp on the title “Clarinetist of the Year” bestowed by the Jazz Journalists Association. And as influential and highly-regarded as she is on the clarinet, Cohen is also an accomplished soprano and tenor saxophonist, composer, bandleader, arranger and producer, and has played in and led all varieties of groups, given that she is fluent in many musical languages, including straight-ahead jazz, Dixieland, big band, Brazilian jazz, classical and world music. She is also a sister in the prominent Cohen jazz family: her younger brother, Avishai, is a renowned trumpeter, and her older brother, Yuval, plays soprano saxophone. And whenever their schedules allow, they record and gig together as, simply, the 3 Cohens.

Born in 1975 in Tel Aviv, Israel, the musical household also included her music teacher mother and a father who was a sometime musician and imparted his profound love of music to his children. Cohen began her musical journey on keyboards but moved to clarinet thanks to her father and to classical composer Sergei Prokofiev. “My father had a record collection, and in that collection he had *Peter and the Wolf*, and I loved the sound of the clarinet, which was the cat,” she recalls. “There was something about that sound. I was familiar with the sound, and for some reason we had a clarinet at home—I don’t know why. My father was not a musician, but a wannabe musician. He could pick up instruments and play them; he could put the clarinet together and show me the sound, and I was like ‘Wow, this is really cool!’” She adds that her mother taught music in kindergarten but that it was her father who knew, lived and breathed music all of his life, thereby having a big part of music being in the family, with a huge measure of support. For their children, the Cohens not only said, “Yes, it’s okay. Not only is it okay—it’s a blessed thing; it’s wonderful and it’s special, and it’s worth the time, it’s worth the effort.” They were, according to her, never ones to say, “How are you going to make a living?” The sounds in the Cohen household, with the three offspring practicing and playing all the time, was cacophonous, euphonious and inspiring. “You know, if I [was] sitting in the living room watching TV,” she remembers, “and my brother is going to practice, as much as I wanted to keep on watching TV, I [got] drawn to it. So, I had to say ‘Okay, let me go and pay my dues. I’ll watch TV later.’” And in retrospect she declares of that decision: “It was the best!”

Unsurprisingly, Cohen received a thorough formal musical education, beginning her clarinet studies at twelve and playing jazz clarinet for the first time in the Jaffa Conservatory’s Dixieland band. At sixteen she joined the conservatory’s big band and learned to play the tenor; it was this same year that she entered the prestigious Thelma Yellin High School for the Arts, where she majored in jazz studies. But there was an unexpected detour in her musical development. “When I got into a

jazz major in high school, the teacher was like ‘Just bring the saxophone, don’t bring the clarinet.’ So the clarinet became a secondary instrument for me.” Although Cohen’s clarinet studies were secondary to her saxophone playing at that time, clarinet influences significantly prevailed. “There were two clarinet players [I listened to] when I got into jazz,” she says, “Benny Goodman and Sidney Bechet, the only two I knew of at the time. And I did start on the clarinet playing the music of New Orleans, so I loved the tradition, the swing tradition.”

After graduation from high school, Cohen served her mandatory two years of service in the Israeli military, playing tenor in the Israeli Air Force band. She then enrolled at Boston’s Berklee College of Music, and after graduating in 1998, moved to New York and in 1999 played clarinet and saxophones with various groups, including pianist Jason Lindner’s Big Band, and groups such as the Choro Ensemble and Duduka da Fonseca’s Samba Jazz Quintet, during which time she expanded her knowledge of Brazilian and world music, gradually building the foundation for her stellar career. Her recording debut as leader was in 2005 with *Place & Time*, released on Anzic, the label she co-founded with Oded Lev-Ari, who is also a producer, arranger, musical director, close friend and indispensable confidant. Other acclaimed albums on the label followed, including *Clarinetwork: Live at the Village Vanguard, Luminosa* and tentet dates *Happy Song* and *Triple Helix*. For a decade (starting in 1998), Cohen was a member of the all-female DIVA Jazz Orchestra. “She was clearly an extraordinary soloist, one of the most creative, spontaneous, engaged players with the band and rhythm section,” recalls Sherrie Maricle, the band’s longtime leader, musical director and drummer. “She [has a] hardcore understanding of how to swing in the greatest tradition of jazz. I don’t know if you could have a specific definition of calling Anat a jazz musician because she’s a phenomenal performer, soloist, improviser, creator [and] entertainer. She’s expanded the boundaries of jazz artists for sure.”

As to the big band ethos, Cohen herself acknowledges that she was catching the end of an era, where people were touring with a big band, “really touring, like taking flights, going on a bus,” noting that today that proposition is “very hard.” She recalls that she would always ask DIVA founder and band manager, the late Stanley Kay, “‘So, what’d you think, Stanley?’ because he would [attend] every show. And he [would say], ‘Don’t ask me, listen to the audience!’ And he would always talk about the relationship between the performers and the audience.” Cohen noted the way Maricle would be very relaxed, talking to the audience and telling stories, and letting the audience into the story of the band. “Her approach was, in essence: I’m on the stage and you are sitting in front of me, but we are equal.” Maricle agrees, “I think it’s kind of insane to feel like you’re on stage and not to realize the reason that you’re there. Because people just paid a lot of money to see you perform, and I think it’s bizarre to not want to have that. But we’re not on the stage if no one’s in the seats, you know?”

In the way that Maricle formed a quintet called Five Play with members of DIVA, Cohen would cull members

from her tentet to form Quartetinho with Vitor Gonçalves (piano, accordion), Tal Mashiach (bass, guitar) and James Shipp (vibraphone, marimba, percussion). So far the group has two albums on Anzic: their eponymous 2022 debut recording and the more recently released *Bloom*, from last year. “They are fantastic multi-instrumentalists, which makes a quartet an octet,” she says proudly of her bandmates. “So part of the exploration is not just exploring harmonies or rhythms, (but) you’re exploring sonorities of different instrumentations.” Cohen notes how she loves that Quartetinho can go to a different era just by changing an instrument, an exploration that is just vast: “In building the show, it’s a lot about the sonority. My job when I play the clarinet is to take an existing melody and give it the best treatment I can, to bring it to life in the way that I find appropriate at the moment and give it my interpretation, my own take.” She also is aware that the way she articulates the humor, or the humanity, or even the darkness that she finds in a melody will come out whether playing Monk or Dvorák. “The way is to just find my own approach, that will make it all coherent,” she concludes. Omer Avital, a first-call bassist, is a longtime Cohen family friend who has played with all the siblings. “She’s a unique clarinet player,” he says of Cohen. “She’s a great musician (with) a very emotional, very animated way of playing.” Avital also observes that Cohen has also become a first-rate bandleader and that her love of Brazilian music has only broadened over the years. “She knows Brazilian *choro* upside down,” he says. “She speaks Portuguese, as she lived there. She went all the way!”

This month, Cohen celebrates her 50th birthday at the Appel Room with two nights of concerts where she will lead various small and large ensembles and she’ll be joined by, among others, brother Avishai as they explore various musical genres. A live album, *Interaction* (Anzic), with the 3 Cohens and WDR Big Band (arranged and conducted by Lev-Ari and recorded live at the Kölner Philharmonie in 2022) will be released this month. “I can do everything on a clarinet and find how to be myself and not apologize for mixing everything that I love,” Cohen says. “Today, when I meet young clarinetists, many times they say they play clarinet, but when playing jazz their teachers will ask them to play saxophone instead. And I [say], ‘Have them call me.’ Tell them the clarinet can play any music. Don’t let them tell you [that you] can’t play something on the clarinet, because you can!”

For more info visit [anatcohen.com](http://anatcohen.com). Cohen’s 50th birthday concerts are at Jazz at Lincoln Center’s Appel Room Mar. 14-15. See Calendar.

**Recommended Listening:**

- Anat Cohen & The Anzic Orchestra—*Noir* (Anzic, 2006)
- Anat Cohen—*Clarinetwork: Live at the Village Vanguard* (Anzic, 2009)
- Anat Cohen—*Claroscuro* (Anzic, 2011)
- 3 Cohens—*Tightrope* (Anzic, 2013)
- Anat Cohen & Marcelo Gonçalves—*Outra Coisa: The Music of Moacir Santos* (Anzic, 2016)
- 3 Cohens/WDR Big Band—*Interaction* (Anzic, 2022)



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## ENCORE



RICARDO ANDRE

# RENÉE MANNING

A MARRIAGE OF JAZZ AND R&B

BY JIM MOTAVALLI

Vocalist Renée Manning, a very physical singer with a long and varied career, who last month celebrated her 70th birthday with a gala concert at Drom, reports it's the combined influence of Ella Fitzgerald and Aretha Franklin who inform her dedication to the art of putting a song over. The birthday event featured her R&B-flavored jazz singing with husband and longtime collaborator, tuba-bass trombone player and arranger Earl McIntyre, plus a 15-piece group with strings, brass, rhythm section and backup vocalists. "I'd dreamed about doing a big concert with full orchestra," the Brooklyn-born Manning says. "I left out the Italian arias, but I did music from every part of my career: some tunes Earl and I wrote together, some funk, some jazz and of course the blues that people like to hear me sing. The centerpiece: my piece called 'Life.'" Everything Manning does seems to have an R&B edge to it. "But," she said, "what got me over in jazz is working with big bands—I just love the electricity of that music." It was jazz (and a bit of funk) that brought her and McIntyre together in the first place, and the couple have been married since 1978.

Manning's discography may be slim but is impressive. Her leader debut album, *As Is* (1991)—with a first call band that included Dick Oatts (alto, flute), Ralph Lalama (tenor, flute), Billy Butler (guitar), Ronnie Mathews (piano), Rufus Reid (bass) and Kenny Washington (drums)—features both standards such as "Bye Bye Blackbird" as well as blues numbers including "Don't You Feel My Leg". Her follow-up, *Uhm..Uhm..Uhm...Uhm!*, actually combines sessions recorded several years prior (1986 and 1989), with the Mel Lewis Orchestra (with which she sang from 1983-89), as well as a smaller group that included Art Ensemble of Chicago trumpeter Lester Bowie, Oatts and others. The album also includes what has since become her signature song, "Evil Gal Blues". A decade prior to that, she appeared on cornetist Nat Adderley's *Hummin'* (1976) and saxophonist-flutist David "Fathead" Newman's

*Keep the Dream Alive* (1977). Some of that experience came from connections made in funk bands, such as Ear Candy, which featured many jazz musicians (e.g. Oatts, as well as pianist-keyboardists Kenny Kirkland and Onaje Allan Gumbs). With Swiss pianist George Gruntz' Concert Jazz Band, she toured worldwide and recorded *Global Excellence* (2001). And in 2009 she released the only other album under her name, *All Grown Up*, a jazz album for children.

Manning tells great stories: from her encounters with both Carmen McRae and Lena Horne (each vocalist advised and supported her); singing with Pharoah Sanders and McCoy Tyner for a televised jam session in Switzerland; rehearsing at bassist Walter Booker's studio with the Herbie Hancock Sextet in one room and the first version of Weather Report in another; her work with David Amram and others. She also recalled a lucky break she had, when "Mel (Lewis) came down to Mikell's to see our funk band, which was funny because he hated funk," she says. "But he heard something in my singing and invited me down to the Village Vanguard. I learned two songs, and when they were done, I was putting on my coat when Max Gordon [founder of the Vanguard] said, 'No, you should stay.' I ended up being with the band for six years (the band's longest tenured vocalist) and had charts written for me by Thad Jones, Bob Belden, Maria Schneider and Rufus Reid." Far from being a diva, Manning says, "I've always been a team player—never a drama queen. I'm more like one of the guys, and because of that the musicians really back me up."

The vocalist grew up in the mixed, melting pot neighborhood of Williamsburg, Brooklyn. She took tap dance lessons at an early age, and by four she was already wowing the grownups as, she says, "a chocolate Shirley Temple." But singing prevailed and by 16 she was performing at vocalist Lloyd Price's Crawdaddy Club. Manning originally met McIntyre in 1972 when she was still at the High School of Music & Art in Manhattan (which would become LaGuardia High School of Music & The Arts). "Earl had written a piece for the girls' choir, and he needed someone who could sing the high parts," she recollected. "Back then I had a range something like Minnie Riperton's." When Manning gave birth to her first child in 1978, her voice dropped an octave and a fifth, turning her from a soprano to a contralto. Consequently she was often taken for a man on the phone. Fondly remembered musical coach, Carmine Caruso, however, helped Manning to find her voice again.

She taught voice and choir at the Brooklyn Conservatory of Music, and co-founded Excelsior Music Studio, teaching people of all ages in private lessons and master classes. Both Manning and McIntyre worked with bluesman Taj Mahal (McIntyre, who went on the road at 17 with Mahal, was in the guitarist-vocalist's band that included three other tuba players: Howard Johnson, Joe Daley and Bob Stewart). The pair have also worked for decades with pianist and composer Arturo O'Farrill, who says, "She's an amazing singer. And Earl, one of the most musical humans I know, is a great arranger for some of my crazy compositions." Colleague and bassist Reid adds, "I've been playing with Earl and Renée for a long time, and it's always a pleasure and fun to be with both of them."

This month at Shapeshifter Lab in Brooklyn, Manning will be part of a nine-piece band McIntyre put together for the fourth in his regular series of tribute shows. The show spotlights Sidney Poitier, Josephine Baker (in whose band he played) and Langston Hughes. "They're all people I came in contact with," McIntyre says. "A teacher of African American history whose class I was in took us on a field trip to Harlem, around 1963 or '64: we saw a place where Malcolm X spoke and then, while we were eating at Chock Full O'Nuts, she introduced us to her actor friend Poitier, and then she took us to meet Langston Hughes—all in one day."

Manning and McIntyre live and work in the tradition of some great wife-and-husband teams—Etta Jones and Houston Person, Lil Hardin and Louis Armstrong, Cleo Laine and John Dankworth, Stacey Kent and Jim Tomlinson, Judi Silvano and Joe Lovano, Jeannie and Jimmy Cheatham, et al. Planning ahead, Manning has long-wanted to record an album with strings in addition to McIntyre's horns; that's likely to happen next.

For more info visit [excelsiormusicstudio.com](http://excelsiormusicstudio.com). Manning is at Shapeshifter Lab Mar. 9 (with Earl McIntyre). See Calendar.

### Recommended Listening:

- David "Fathead" Newman—*Keep the Dream Alive* (Prestige, 1976)
- Renée Manning—*Uhm..Uhm..Uhm...Uhm!* (Bellaphon-Ken Music, 1986,'89,'91)
- Renée Manning—*As Is* (Bellaphon-Ken Music, 1991)
- Renée Manning—*All Grown Up* (s/r, 2009)
- Earl McIntyre—*Brass Carnival & Tribute!* (s/r, 2010)
- Arturo O'Farrill Afro Latin Jazz Orchestra—*Cuba: The Conversation Continues* (Motéma Music, 2014)

## LEST WE FORGET



BRIAN MCMILLEN

# EMILY REMLER

BORN TO PLAY GUITAR

BY KEN DRYDEN

Some jazz musicians appear suddenly and make an impact, only to die tragically young. Emily Remler was an eager, competitive jazz guitarist who focused on improving her technique and desire to prove herself on the bandstand. After taking up the guitar at 8 years old and eventually switching from rock to jazz after entering Boston's Berklee College of Music at the age of 17, Remler was already showing promise to her professors and fellow students. Graduating in 1976, she relocated with fellow alum, guitarist Steve Masakowski, to New Orleans, where she played in a wide variety of settings including jazz. After meeting guitar master Herb Ellis there, he recommended her to Concord Jazz

label founder Carl E. Jefferson to open the doors wide for her future. Her first appearance at the Concord Jazz Festival, and subsequent appearance on The Clayton Brothers' *It's All In The Family*, led to her signing with Concord Jazz, where she would record four albums as a leader over the next several years, plus a duo recording with fellow guitarist Larry Coryell, along with Concord releases by bassist Ray Brown, pianist John Colianni and vocalists Susannah McCorkle and Rosemary Clooney. But it was *East to Wes*, her last album for the label—a tribute to one of her major influences, Wes Montgomery, and which included pianist Hank Jones, bassist Buster Williams and drummer Marvin "Smitty" Smith—that drew national recognition.

The guitarist's sudden death in Australia during a 1990 tour at age 32 was a shock to the jazz world. Yet, although the official cause of death was a heart attack, many knew she'd long struggled with a serious opioid addiction. Remler's final album, *This Is Me* (Justice), was issued posthumously later that year and represented a major stylistic change to contemporary jazz and fusion, featuring her originals with electric keyboards and guitar synthesizer. It's impossible, however, to know

if this shift would have been permanent, or just an expansion of her interests. Two of the guitarist's live sets at the Hotel Four Queens were issued this year on the acclaimed Resonance set, *Cookin' at the Queens: Live in Las Vegas* (1984 & 1988). And hopefully other live broadcasts will be licensed for release, including a Four Queens show with Coryell, plus a concert at Manchester Craftsman's Guild in Pittsburgh, where she relocated after leaving NYC in 1986.

Drummer Duduka da Fonseca met Remler in the early '80s before she was widely known, when they played in vocalist Astrud Gilberto's band. They developed a friendship as they toured Europe with Gilberto. "Emily was a wonderful musician. We became good friends through the years that we worked together." A few years later, the drummer was pleased when he received a call from the guitarist to record with her on *This Is Me*. After recording was completed and mixing the album was due to begin, he recalls, "She called me to join her in the studio out of friendship." Remler died not long afterward.

(CONTINUED ON PAGE 33)

# TIGER MOON

A FAMILY AFFAIR  
BY FRANZ MATZNER

Founded in 2014, Tiger Moon Records is quite literally a family affair. Based in Berlin, Germany, it is essentially a platform for the works of the freelance musicians—and married couple—saxophonists Almut Schlichting and Alexander Beierbach. It might be easy to shunt their efforts aside as an indulgent project, a way to keep their own fun and communication flowing. But doing so would sacrifice an invitation to hear the unexpected and experience a musical blast. Armed with Schlichting's baritone and Beierbach's tenor and soprano, the duo engages with each other and, separately or together, in collaborations with a diverse set of musicians to present a surprising range of jazz idioms, from brass band to contemporary modern and experimental. Idiom shapeshifters aptly describe the two. The phenomenon often applies to each release, and certainly across the entire catalog.

Despite its small scale and limited resources, Tiger Moon has received attention from domestic and international journalists and radio. The pair explains this success due to developing solid public relations and because, as Schlichting says, "We have been personally and continuously taking care of the label

for ten years." Like many small-label founders, the two also were motivated by obtaining more direction over the many steps of the production processes. A priority was "creating continuity and recognizability so that Tiger Moon would be a unifying platform for our various bands." Perhaps counter-intuitively for those with kids, the couple explain that their depth of commitment in many ways comes from their private life. "Tackling this as a team is, of course, reassuring and helpful. Although our daily life is quite full... frantically juggling music and family, we occasionally have quiet moments together. It is in these moments that new ideas for the work can emerge all at once."

A distinguishing feature of many of the label's releases is Schlichting's baritone. Asked about the choice, she responds that she now uses it exclusively in order to "focus on the possibilities of the low tone world." The albums featuring her work glow with a rich, pliable depth. Unsurprisingly, this is most observable on her duos, for example with bassist Sven Hinse on *Subsystem*. "Zirkuswalzer" (from *Schneekönig*) wields an odd assortment of sounds. Swing is interrupted by fair-like twirls; a sudden switch and circus rhythms intrude, followed by abstract blasts that bring to mind vehicles colliding and girders bending. For his part, Beierbach's hallmark is his flexibility, astuteness and inspirational curiosity, combined with skills capable of manipulating many contexts. One example is "A Night and 43 Seconds" from the band BROM (which

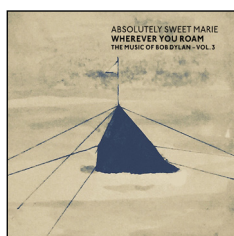
has two Tiger Moon albums to date). Setting aside the title's possible jocular reference to John Cage's "4'33", the extended track is definitely not silent. Tempos shift rapidly; dynamics plunge, flatten and erupt; solos blur boppish and then just as easily emit impressionistic waves. From the same release, "Glimmer" presents a different aspect of the label's character, gliding mysterious and melancholic. Similarly, "Chestnut" (from *Cardboard Sea*) quivers moonshine blue.

Beierbach also reaches beyond the normal canon, with wit and flair. A prime example is his work dedicated to Bob Dylan. He describes his interest in Dylan as a return to early youth when he listened to the singer-songwriter regularly. However, as a jazz student, Dylan fell off his radar. Then, Beierbach rediscovered him and became, as he says, "...all the more hooked. I had to integrate my admiration into my own artistic work." The result is the band Absolutely Sweet Marie, which has made multiple albums. On these, he runs the gamut between poignant and playful, simple and clever. One example is a luxuriant rendition of "Boots of Spanish Leather", which drips with tension, as if the quartet was restraining potent emotions behind its tightened horns and quiet beat. A second is the funky "Stuck in Mobile with The Memphis Blues Again", which cuts to the original's quirky heart. Dylan is not the only such touchstone. One finds New Orleans flavors, blues

(CONTINUED ON PAGE 33)



Crooked Alligator  
Insomnia Brass Band



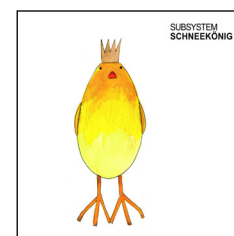
Wherever You Roam: Music of Bob Dylan Vol. 3  
Absolutely Sweet Marie



Cardboard Sea  
BROM



Saints & Fools  
Shoot The Moon



Schneekönig  
Subsystem

## VOXNEWS

# MOVING FORWARD TOGETHER

BY TESSA SOUTER

Congratulations to all the nominees for the GRAMMYS "Best Jazz Vocal Album": **Kurt Elling**, for his *Wildflowers Volume 1* (Edition), a spontaneous duo album with pianist Sullivan Fortner; the wonderful **Catherine Russell** (another piano/vocal duo) with Sean Mason (*My Ideal*, Dot Time); Brazilian legend **Milton Nascimento** and **esperanza spalding's** *Milton + esperanza* (Concord); and a beautiful outing, *Journey in Black* (s/r) from DC-based first-time nominee, **Christie Dashiell**. The unskippable **Samara Joy** won for *A Joyful Holiday* (Verve), featuring Fortner.

March is Women's History Month: this year's theme, "Moving Forward Together! Women Educating and Inspiring Generations." Thus, the current wealth of album releases and concerts celebrating women composers and performers is particularly apropos. A fabulous composer, back-to-back GRAMMY-winner **Nicole Zuraitis** is currently working on her next project, *Siren Songs*, an album of songs by women composers. Last year's *Flying High: Big Band Canaries Who Soared* (Jazz at the Ballroom) featured pianist-vocalist **Champion Fulton**, and paid tribute to big band-era female vocalists. At the Madison Community Arts Center, NJ (Mar. 2), Fulton will present selections from that album and talk about Peggy Lee, Ella

Fitzgerald and Billie Holiday, all of whom began their careers as big band singers. Catch her also at Birdland (Mar. 7-9) with the *Flying High* project, featuring rising star guest vocalists **Ekep Nkwelle**, who stunned everyone with her performance of Ellington's "Come Sunday" as part of the Russell Malone tribute at Jazz Congress in January, and **Olivia Chindamo**.

Speaking of big band singers (and making history), there's a brand-new album from **Ella Fitzgerald**, the first woman to receive a Lifetime Achievement Award (1967) at the GRAMMYS. *The Moment of Truth: Ella at the Coliseum* (Verve) was recorded live at The Oakland-Alameda County Coliseum Arena in June 1967. According to Will Friedwald's liners, it includes several songs that she never recorded elsewhere and rarely sang live, including a killer version of "Alfie". Performing in the middle of a three-year tour with Ellington's big band (some of whom appear on the album), she is absolutely at the top of her game.

Utterly thrilling improvisational vocalist **Kokayi** appears on two superb new albums: Jamie Baum's *What Times Are These* (Sunnyside) and Ambrose Akinmusire's *Honey from a Winter Stone* (Nonesuch). Jazz vocalist **Jeanie Bryson** (daughter of Dizzy Gillespie)—whose husband, jazz guitarist Coleman Mellett, died in 2009 on Continental Flight 3407 on his way to perform in a concert with Chuck Mangione—has co-produced (with Mellett's brother) an exquisitely moving posthumous album, *Sing You a Brand New Song: The Words and Music of Coleman Mellett*. A multi-award-winning short documentary with the same title (featuring Mangione, Will Lee, Steve Gadd and Larry Goldings) will be shown at The ShowRoom Cinema in Asbury Park, NJ (Mar. 1), followed by a Q&A with Bryson. If you missed the incredible **Joyce Moreno** at Dizzy's Club last month you can hear her on pianist Renee

Rosnes' new album *Crossing Paths* (Smoke Sessions), which also features Brazilian legend **Edu Lobo**, singing his own composition "Pra Dizer Adeus" (with the addition of a wordless vocal interlude sung by Rosnes), and New York-based Brazilian transplant, **Maucha Adnet**, who toured with Antonio Carlos Jobim for the last decade of his life.

See *You There...* Sarah Vaughan International Jazz Vocal Competition winner **April May Webb** fills the **Abbey Lincoln** chair for Terri Lyne Carrington's reimagining of the Abbey Lincoln-Max Roach epic *We Insist! Freedom Now Suite* at Smoke (Mar. 5-9). Multiple GRAMMY nominee, **Nnenna Freelon**, celebrates her new all-originals album *Beneath the Skin* (Origin) at Dizzy's Club (Mar. 21-23). Vocalist **Louise Rogers** celebrates female NYC composers and lyricists at Pangea (Mar. 19). **Renée Manning** with Earl McIntyre's Tribute Band presents musical portraits of influential African Americans, from Marcus Garvey to Sojourner Truth to tuba virtuoso Howard Johnson, at Shapeshifter Lab (Mar. 9). **Cécile McLorin Savant** plays Carnegie Hall (Mar. 27) with The Knights, performing Darcy James Argue's orchestral arrangements of standards. **Rondi Charleston's** song cycle collaboration with Fred Hersch, *Suspended in Time* (Resilience), will be performed by Hersch and the Crosby String Quartet with **Gabrielle Stravelli** and **Kate McGarry** at Joe's Pub (Mar. 30). Saint Peter's Church presents **Judy Niemack** (Mar. 9), **Lisa Sokolov** (Mar. 16) and **Laurie Dapice** (Mar. 23). Soulful jazz vocalist-pianist-composer, **Mala Waldron**, performs at Ossining's Westchester Collaborative Theater (Mar. 1) and Langston Hughes Public Library in Queens (Mar. 15). Vocal supergroup, **säje**, featuring the sirenesque voices of **Sara Gazarek**, **Amanda Taylor**, **Johnaye Kendrick** and **Erin Bentlage**, appears at the PJS Jazz Society's "Second Sunday Concert Series" in Mount Vernon, NY (Mar. 9).

## FESTIVAL REPORT

# WINTER JAZZFEST

BY TOM GREENLAND

# JAZZ ON THE MOUNTAIN

BY THOMAS STAUDTER

AT DIZZY'S  
MARCH 21-23

# ORIGIN RECORDS



## NNENNA FREELON BENEATH THE SKIN

The Seven-time Grammy Award nominee returns to Dizzy's, celebrating her first recording of all original songs - Beneath The Skin (Origin Records)



## WESTERN JAZZ COLLECTIVE The Music of ANDREW RATHBUN DARK JOURNEY

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Camille Thurman @Le Poisson Rouge



Pete Malinverni, Sage Myers @Mohonk Mountain House

Attending the annual Winter Jazzfest is like getting a progress report on the state of jazz. Now in its 21st incarnation (Jan. 9-15) under the able guidance of founder-producer Brice Rosenbloom, the event continues to present rising young artists alongside beloved veterans, over the decades achieving a critical mass and reputation that draws jazz-curious fans, tourists, writers, photographers and other music people and fans from around the globe.

The two marathon nights always generate a lot of excitement. This year, 18 venues in Manhattan and Brooklyn presented 76 sets of music, all accessible with one ticket. With so much simultaneous music, it's hard to choose. To guarantee admittance to a particular set, festivalgoers must stake out a spot early, as many of the small and even medium-sized venues presenting name artists quickly fill to capacity. Fortunately, lesser-known acts can be equally amazing, so there are always pleasant surprises. To achieve the broadest possible coverage of both marathon nights, your correspondent stopped at all the venues, but often only for several songs of a set, travelling by bicycle to shorten commute times between sets.

The Manhattan Marathon (Jan. 10) took place in nine venues within a quadrant bordered by 14th St., Ave. C, Houston St. and 11th Ave: City Winery (two rooms) in the northwest corner; Nublu and Performance Space NY (two rooms) to the east; Mercury Lounge in the southeast corner; Le Poisson Rouge, The Bitter End and Zinc Bar in the middle. In City Winery's main room, Nor-Cal violinist **Jenny Scheinman** played music from her new album *All Species Parade*, irenic soundscapes with a bit of crunch, thanks to guitarist Steve Cardenas. At Performance Space's Keith Haring Theater, percussionist **Kaoru Watanabe's** Bloodlines Collective mixed voices, flute, harp, violin, cello, electronics, taiko drums and other percussion in a unique hybrid of traditional Japanese music and contemporary improvisation. Down the hall, in the smaller Neilma Sidney Theatre, **Yilian Cañizares** displayed strong chops and a charismatic stage presence, accompanying herself or doubling her scatted vocals on violin, enjoying equally adept accompaniment by bassist Childo Tomas. The Bitter End hosted an evening of French jazz artists, including a set by Parisian drummer **Paul Morvan** with alto saxophonist **Dmitri Baevsky** covering choice hard-bop tunes, local bassist David Wong proving a strong asset.

A perfect and wholly entertaining antidote for the post-winter holiday blues, the 34th annual Jazz on the Mountain (JOTM) gathering took place from the evening of Friday, Jan. 10 until the morning of Monday, Jan. 13 at the Mohonk Mountain House in New Paltz, NY (80-miles northwest from midtown Manhattan, 30-miles south of Woodstock). Encompassing seven separate musical events and a lecture, this "mini-festival" drew a sizable crowd to the historic Catskill resort despite the transition JOTM has been weathering after ending its decades-long partnership with the Newark, NJ-based WBGO FM (whose popular broadcast host, the late Michael Bourne, served as JOTM curator and majordomo from 2000-21). Nonetheless, the connection between JOTM and one of the nation's top jazz radio stations was still felt in some ways. Many returning attendees and some of the musicians spoke openly about "the old days" and shared fond memories of the gregarious Bourne (who retired from WBGO in January 2022 and died at age 75 that August). Still, if any attendees and performers were disappointed by what they experienced at this year's JOTM, they hid it well.

Pianist-composer and jazz educator **Pete Malinverni**, tapped to curate and host JOTM last year, returned to oversee this year's edition, and it was obvious that he has succeeded in the task. A charming emcee, he was generous in his friendly praise while introducing other musicians—and his pianism proved to be, as expected, top-notch. But his experiences and jazz world connections would never be the same as Bourne's, and so the transition has included some changes, most notably the in-house band. For five of the performances Malinverni served as pianist and was often joined in a rhythm section by two of his regular band mates: Ugonna Okegwo (bass) and Aaron Seiber (drums). And like friends you look forward to seeing at a reunion, one constant that JOTM regulars could rely on was jazz artists returning for another iteration of the annual festival. Veteran multi-instrumentalist Scott Robinson, who kicked the music off on Friday night and then settled into the in-house band for the duration, noted that this was his 13th appearance at Mohonk, predating even WBGO's participation. Pianist-composer Helen Sung, her quartet the Sunday night headliner, had performed several JOTMs as well, while vocalist-pianist and composer Nicole Zuraitis and her drummer/husband Dan Pugach were making their second consecutive appearance.

(CONTINUED ON PAGE 34)

(CONTINUED ON PAGE 34)

# Iva Bittová, Antonín Fajt & Guests: Vibrations of Spring

Fri 21 Mar 2025 7:00 PM  
Bohemian National Hall



A soundscape adventure  
with Iva Bittová, Antonín Fajt, and guests  
Jazz, folk, and avant-garde fusion.  
Free Entry. Register via Eventbrite.

Featuring:  
Iva Bittová: Violin and Vocals  
Antonín Fajt: Piano and Electronics  
Otto Hauser: Drums



Presented by the Czech Center New York  
and the Czech Consulate.



March 10 - 14 2025

Lehman College Studio Theatre  
Daytime Events: 9:30am - 3:30pm  
Student performances (March 10- 13)

Lehman College Studio Theatre  
Final Festival Event: Friday, March 14, 7:30pm  
Performances by students and faculty

Lehman College Studio Theatre  
All performances are free  
and open to the public

## 2025 Pacheco Festival Funding

This program is supported in part by a grant  
from The Louis Armstrong Educational Foundation, Inc.

March 10 - 14



Giant Steps From The Bronx  
Allan Molnar: Host and Producer



## Pacheco Festival Mission Statement

The Johnny Pacheco Latin Music and Jazz Festival at Lehman College is an annual event which provides performance and learning opportunities for talented young musicians who are studying music in New York City schools. The Pacheco Festival is committed to developing a world-wide audience via live Internet streaming and other forms of broadcast media. More than 250 student musicians perform at this festival each year.

Allan Molnar

Festival Producer and Artistic Director

Contact: [allan.molnar1@lehman.cuny.edu](mailto:allan.molnar1@lehman.cuny.edu)

Highlights from the 2025  
Johnny Pacheco Latin Music  
and Jazz Festival at  
Lehman College  
Will be broadcast on  
"Giant Steps from The Bronx"  
BronxNet Channel 67/2133  
Worldwide on [BronxNet.tv](http://BronxNet.tv)  
Day, Date and Time TBA



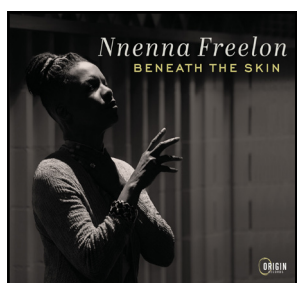
**Big & Lovely**  
Allison Miller (with the One O'Clock Lab Band)  
(Royal Potato Family)  
by Andrew Schinder

Over the past several decades, veteran drummer-composer Allison Miller has established herself as one of the pre-eminent modern jazz percussionists. With her band Boom Tic Boom, Miller and her collaborators have explored and advanced modern rhythms and sounds, releasing a series of acclaimed compositions that dabble in the adventurous while keeping one foot solely in post-bop traditions. Miller is also one of the core members of the supergroup Artemis, in which she has teamed up with such luminaries as Renee Rosnes and Ingrid Jensen.

In 2022, Miller traveled to the University of North Texas to collaborate with the One O'Clock Lab Band (under the direction of Alan Baylock), a renowned, student outfit that has amassed numerous accolades over the years, including seven GRAMMY nominations. That partnership has ultimately resulted in the album *Big & Lovely*, where Miller and the Lab Band repurposed eight existing Miller compositions as big band arrangements. She has stated that a dream of hers was to create big band versions of her previous compositions, and here Miller has certainly accomplished that. *Big & Lovely* doesn't break any new ground or explore any new avenues like her prior ventures, but the eight tracks offer proficient, energetic, straight-ahead jazz, as the drummer's spirited, tight percussion provides a rhythmic canvas for the students to showcase their skills.

The swinging album opener sets the tone with the Lab Band's brass section's blistering energy. Joshua Zeitlin (trumpet), Carly Stock (alto) and Anthony Bolden (tenor) trade solos like seasoned pros, and the result is somewhat reminiscent of the opening number of a golden age Broadway show. Several selections were originally featured on Miller's acclaimed 2023 album and multimedia showcase, *Rivers in Our Veins*, such as "Potomac" (based on one of the rivers that inspired the collection), which remains a bluesier and moodier affair than many of the more up-tempo tracks on the current album. It's a beautiful arrangement, with soloists Ken Ebo (trombone), Craig Schroeder (trumpet, flugelhorn) and Gabriel Nieves (tenor) imbuing the composition with emotion and passion. "Fierce", arranged by Miller's Artemis collaborator, bassist Noriko Ueda, is a mid-tempo showpiece that, not to be outdone by the youngsters, allows Miller to cut loose on percussion, showing the students how it's done.

For more info visit [royalpotatofamily.com](http://royalpotatofamily.com). Miller is at *Village Vanguard* Mar. 4-9 (with Artemis). See Calendar.



**Beneath the Skin**  
Nnenna Freelon (Origin)  
by Jim Motavalli

Singer Nnenna Freelon has long shown she knows

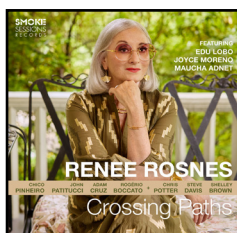
her way around the Great American Songbook (she's recorded tributes to Billie Holiday and Stevie Wonder), but on her newly released 12th album, *Beneath the Skin*, the tunes, many of them poignant ballads, are all hers, with several celebrating women in many colors.

On this straight-ahead acoustic affair—with an unusual instrumentation of cello, trombone and guitar plus piano trio—Freelon proves herself an astute songwriter with several of her songs entwining women's thoughts and feelings utilizing imagery from the natural world. "Widow Song" is a knockout: a new twist on carrying a dimming torch. She asks, "Must I wear this cloak of gray/And give myself to yesterday?" It's a song that would work in many contexts, and pianist Alan Pasqua and guitarist Keith Ganz work wonders here. Bassist Jonathan Richards and drummer Steve Hass are also major contributors throughout, adapting superbly to Freelon's curve balls.

"Black Iris" (co-written with Pasqua) starts out with echoes of "Afro Blue", but soon it goes in a different direction—celebrating an outstanding woman whose "petals are on display." Evan Roberson's trombone is valuable here, riffing under the pianist's solo and taking the tune out. "Here's Your Hat" is a straightforward kiss-off: "I can't miss you until you're gone." The trombonist has a nice, lengthy, wry solo. "Dark and Lovely" is pure swing, descended from the Gershwins' "Lady Be Good", and Roberson gets a featured romp. The title tune showcases the singer backed by Ganz, who offers a multi-layered guitar solo. It's another song destined to remain in the memory, with its wonderful writing: "The forest testifies in shades of green/A mossy hymn that plays softly by a stream." "Last Dream Home" (written with Andrew Bernison) is like a modern-day *Brief Encounter* (the 1945 British film), with its sad, long goodbye in a train station. It also has another fine Ganz solo. And then there's the album's cover of Stephen Foster's 1847 "Oh! Susanna", a minstrel song that was his first "hit." Freelon slows the tune way down, making it atmospheric, somewhat sorrowful; it's also interesting that the song was originally written from an African American perspective (a fact that has unfortunately disappeared with time from the most commonly performed versions).

Ultimately, *Beneath the Skin* is a very accomplished demonstration of veteran singer Nnenna Freelon's numerous, remarkable talents.

For more info visit [originarts.com](http://originarts.com). The album release concert is at *Dizzy's Club Mar.* 21-23. See Calendar.



**Crossing Paths**  
Renee Rosnes (Smoke Sessions)  
Arboresque  
Artemis (Blue Note)  
by Ken Dryden

Renee Rosnes has been a major part of the jazz scene since the late '80s. Well-known as a pianist and composer, she also has immense gifts as an arranger.

The 2024 studio sessions found on *Crossing Paths* showcases her love of Brazilian music, which she has performed and occasionally recorded, but never made the centric theme of one of her albums. Her scores focus more on featuring ensembles and vocalists versus instrumental solos, but the interaction between the players is what gives this recording its depth and timelessness. With personnel that varies from track to track, spotlighted artists

include Shelly Brown (flute), Steve Davis (trombone), Chris Potter (tenor, soprano), Chico Pinheiro (guitar), John Patitucci (bass), Adam Cruz (drums) and Rogério Boccato (percussion). The performances convey the leader's understanding of the music's nuances, making it seem like Rosnes has been playing it for decades. Egberto Gismonti's frenetic "Frevo" serves as a breezy album opener, with its rapid-fire theme negotiated with finesse by Brown. Edu Lobo's heartfelt ballad "Pra Dizer Adeus" and the lively samba "Casa Forte" each feature vocals by their composer, and both are beautifully scored by the leader. Rosnes also explores the music of Antonio Carlos Jobim, including his less frequently heard "Canta, Canta Mais" as well as his popular "Caminhos Cruzados", both beautifully sung by Maucha Adnet. Vocalist Joyce Moreno is featured in her touching composition "Essa Mulher", with Davis' trombone adding a suitably weary backing.

In 2016, Rosnes was asked to form an all-female band to do a European tour, which resulted in the critically acclaimed collective Artemis. Rosnes also serves as music director for the band, now a quintet, with Ingrid Jensen (trumpet), Nicole Glover (tenor), Noriko Ueda (bass) and Allison Miller (drums). On the group's new *Arboresque*, the pianist's brilliant arrangement of fellow pianist Donald Brown's exotic "The Smile of the Snake" puts Artemis' intuitive chemistry in the forefront, with inventive and to-the-point solos, and tight interplay. Ueda contributed the upbeat post-bop vehicle "Komorebi", highlighted by the magical blend of trumpet and tenor in the introduction, leading into thoughtful, contrasting solos by Glover, Rosnes, then Jensen. The saxophonist's "Sights Unseen" is a whirlwind work that constantly shifts its focus with the leader

RECOMMENDED NEW RELEASES

- Sophie Agnel/John Butcher – *RARE* (Les Disques VICTO)
- Laura Agnusdei – *Flowers Are Blooming In Antarctica* (Maple Death)
- Yoon Sun Choi/Jacob Sacks – *Memory Ghosts (s/t)*
- Sylvie Courvoisier/Mary Halvorson – *Bone Bells* (Pyroclastic)
- Satoko Fujii GEN – *Altitude 1100 Meters* (Libra)
- Ella Fitzgerald – *The Moment of Truth: Ella at The Coliseum* (Verve)
- Alexandra Grimal/Giovanni Di Domenico – *Shakkei* (Relative Pitch)
- Muriel Grossmann – *The Light of the Mind* (Dreamland)
- Nancy Harrow – *Second Thoughts* (Benfan Music)
- Nanami Haruta – *The Vibe* (Origin)
- Jessica Jones Quartet – *Edible Flowers* (Reva)
- Joëlle Léandre, Lotte Anker, Kresten Osgood Trio – *Worlds* (Fundacja Sluchaj)
- Mafalda Minnozzi – *Riofonica* (MPI)
- Sarah Belle Reid/Vinny Golia – *Accidental Ornithology* (Infrequent Seams)
- Tomeka Reid, Isidora Edwards, Elisabeth Coudoux – *Reid/Edwards/Coudoux* (Relative Pitch)
- Brandon Lopez/DoYeon Kim – *Syzygy, Vol. 1* (577 Records)
- Leslie Pintchik – *Prayer for What Remains* (Pintch Hard)
- Emily Remler – *Cookin' at the Queens* (Resonance)
- Maria Schneider Orchestra – *Decades* (ArtistShare)
- Melanie Scholtz – *Sweet Nancy (s/t)*

switching to Fender Rhodes. Wayne Shorter's classic "Footprints" has long been a jazz standard; Rosnes' arrangement breaks fresh ground with its low-key introduction by the rhythm section, which then literally explodes into a fiery performance, with stellar trades between Jensen and the pianist. Miller's engaging "Little Cranberry" is a breezy affair with its strong rhythmic pulse and lush harmonies. When they have time to get together to record or tour, Artemis is one of the supergroups of jazz active today.

For more info visit [smokesessionsrecords.com](http://smokesessionsrecords.com) and [bluenote.com](http://bluenote.com). Artemis' album release concert is at Village Vanguard Mar. 4-9. See Calendar.



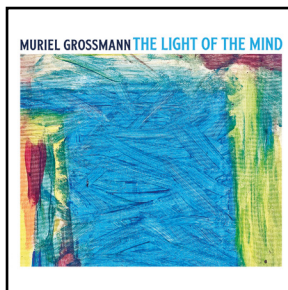
*To Whom I Love*  
Summer Camargo (Blue Engine)  
by Anna Steegmann

*To Whom I Love* is the remarkable debut album (after four years in the making) by the talented trumpeter and composer Summer Camargo, recorded when she was just 21. Hailing from Florida and now based in New York City, she has swiftly garnered numerous accolades, shared the stage with some of the best in the jazz world, become the youngest member of the Saturday Night Live Band and plays regularly with the Mingus Big Band and Jazz at Lincoln Center Orchestra. Released by Blue Engine (Jazz at Lincoln Center's in-house label) and produced by trumpeter Sean Jones with Wynton Marsalis as executive producer, *To Whom I Love* is irrefutable proof of Camargo's mastery of both trumpet and flugelhorn. Seven of the nine tracks are originals and showcase her unparalleled technical brilliance, luscious tone, lyrical phrasing and emotional depth, reminiscent of a much more seasoned trumpeter. She wrote each song for an influential person in her life, and her chosen bandmembers are equally impressive: Veronica Leahy (reeds), Jeffery Miller (trombone), Esteban Castro (piano), Raul Reyes Bueno (bass), Varun Das (drums) and Jamey Haddad (percussion). In addition, Joey DeFrancesco, the legendary organist, makes an appearance on two selections, marking his final recording before his passing in August 2022.

The upbeat and buoyant "JP Shuffle" immediately captivates. Listeners are taken on a joyous journey. Camargo leads the gorgeous melody, and shines in bluesy solos while engaging in wild escapades. The hymn-like "80 Tears of Joy" takes the listener to church. The song starts slowly and meditatively, then picks up pace, the instruments coming together in an upsurge reminiscent of a dynamic gospel choir (Camargo's grandfather was a Baptist preacher). Her trumpet wails, moans and expresses joy. DeFrancesco's soulful organ playing is unrivaled, especially when his instrument takes center stage. Neal Hefti's "Splanky", a swinging Basie tribute, will have you tapping your feet. The interplay between Camargo's plunger-muted trumpet and Miller's trombone is extraordinary. "Tenderness Within" radiates gentleness and heartfelt emotion, showcasing exceptional solos by the leader and Castro. "Dance of the Merrymaker" is fast-paced and exuberant with a jubilant energy of shouting and clapping that will transport you to a New Orleans parade. DeFrancesco's organ is unquestionably at its most expressive here.

Camargo named Louis Armstrong as one of her musical influences. Her aptitude and storytelling approach to playing the trumpet would certainly have made him proud.

For more info visit [jazz.org/watch-listen-discover/blue-engine-records](http://jazz.org/watch-listen-discover/blue-engine-records). Camargo is at Dizzy's Club Mar. 24 (with Future of Jazz Orchestra) and Mar. 27-30 (with DIVA Jazz Orchestra). See Calendar.



*The Light of the Mind*  
Muriel Grossmann (Dreamland)  
by Jason Gross

Austria-born, Ibiza-based saxophonist-composer Muriel Grossmann has already had a whirlwind of a career, which began at a young age. After starting out in Paris and Vienna, she settled in Ibiza, Spain in the early millennium, releasing albums on her own Dreamland label since 2007. She also received support from modern rock icon Jack White (who released a recent album of hers) and legendary techno artist DJ Gilles Patterson, in addition to releasing tribute records to Miles Davis and Ornette Coleman. Though her first albums showed her embracing intricate jazz fusion, by 2016's *Natural Time*, Grossmann effortlessly glided into spiritual jazz in the vein of middle-period Coltrane.

On *The Light of the Mind*, Grossmann (who plays tenor, alto, soprano, baritone, flutes, harp, tamboura, harmonium and percussion) leads a quartet featuring long-time bandmates Radomir Milojkovic (guitar) and Uros Stamenkovic (drums) along with recently added Spanish keyboardist Abel Boquera. On album opener, the meditative "Pointing Out - Part 1", Boquera creates a swirling atmosphere in which Grossmann's tenor gently sails over. In contrast, the 12-minute title track is more of an R&B shuffle (reminiscent of Lee Morgan) showcasing the leader's sensual playing, leading up to a forthright, confident solo (with subtle bits of harp playing in the background), followed by a light-fingered workout by Milojkovic and a lithe turn by Boquera on Hammond B-3 organ before the group returns to the song's theme. "Unison Unveiled" sports a funky New Orleans jam beat, reminiscent of The Meters, along with bits of tamboura drone from Grossmann, who then adds in some honking soprano on top, leading to her extended wailing solo. "Ultimate Awareness" takes us back to the record's tranquil start with light smatterings of percussion as well as Grossmann's harp, tamboura and gentle soprano stylings. The graceful flute intro to "Eternal Laughter" shifts to another R&B-flavored workout featuring the saxophonist's spirited alto playing this time, and another pair of similarly rousing solos from her bandmates, Boquera here leaning into a prog-rock performance. Contrasting with its namesake, "Pointing Out - Part 2" is a solemn march with Grossmann returning to the theme forcefully and triumphantly on tenor, over delicate harp undercurrents, along with Boquera's stately, spacey organ.

Though widely varied, *The Light of the Mind* is yet another consistent, self-assured release by Grossmann and her collaborators.

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

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## IN PRINT



*Ella: A Novel*  
Diane Richards (Amistad)  
by Sophia Valera Heinecke

As a work of historical fiction, *Ella: A Novel* was released as a “reimagining [of] the turbulent and triumphant early years of Ella Fitzgerald,” and as such is a product of author Diane Richards’ imagination. Richards’ prose is solid and detailed, and the story she chooses to tell is coherent, grappling with the existential notion that you can be anything you want to be, or you are nothing at all.

Most of the book takes us back to the hard times of Fitzgerald’s life, memories that flood back to her at a point when the vocalist was on the precipice of cementing her fame. The story shifts back to 1932, though, when she was in high school in humdrum Yonkers, NY, centering her steadfast desire to be a dancer. Her mother’s sudden death prompts her to become the provider for her angelic sister and alcoholic stepfather, but the young Fitzgerald is

compelled to leave when she faces neglect and forced labor and the abuse of her stepfather, who, drunker than usual, tries to sexually assault her.

Despite being overwhelmed with responsibilities, her aunt in Harlem takes her in. Eager to contribute financially so she is not a burden, Ella begins skipping school and running numbers while trying to lock in Zukie Cabell as her competition dance partner. While out and about with Zukie, he is gunned down in a drive-by shooting. The police interrogate her about Zukie’s murder, then take her away. She soon finds herself on the bus headed to the hellish New York Training School for Girls. While the major plot points of the book are easily derived from real life facts, it’s challenging to wonder about the purpose of imagining the minutiae of hardship in between death and abandonment. Later, at “Amateur Night at The Apollo,” she decides to ditch dancing on a whim, and instead sings. She wins, her voice described as “pure,” a result of finding herself within at the training school. The rest, as they say, is history.

Richards posits that self-knowledge derives from returning to the past to examine responses to the worst circumstances. Song may fill the world with possibility and hope, but this is not a feeling left from reading *Ella: A Novel*. The suffering depicted is, in many moments, a great teacher, but not one that feels newly imagined.

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



*Rare*  
Sophie Agnel/John Butcher  
(Les Disques VICTO)  
*Draw Bridge*  
Sophie Agnel/Michael Zerang  
(Relative Pitch)  
by Ken Waxman



Sophisticated and experienced French pianist Sophie Agnel frequently plays with European innovators, including saxophonists Daunik Lazro and Martin Küchen, bassist John Edwards and drummer-percussionist Steve Noble. *Rare* unites the pianist with UK tenor-soprano saxophonist John Butcher, who has partnered with more international improvisers than she, while *Draw Bridge* is Agnel’s initial recording with veteran drummer Michael Zerang, whose playing situations radiate from his Chicago home base to over three dozen countries. One distinguishing feature of the pianist’s playing is her overt percussiveness, smacking the keyboard or the instrument’s wood with full force, strumming or pulsating its internal strings. The upshot is that Butcher often appears to be improvising alongside a pianist *and* a drummer, while at points *Draw Bridge* could be a percussion duet.

*Rare* shows the pianist/saxophonist duo probing cohesion and challenge. Butcher’s extended techniques help move the five-part improvisation beyond the expected. Starting with horizontal smears, he escalates to undulating flutters, irregular note bending and toneless breaths. Just when it seems he’s content playing at a languid pace with dissonance widening every tone extremity, he switches to domineering slap tonguing and body tube whooshes using staccato yelps and reed mastication to complete Agnel’s unrelenting and stressed pianism. Dynamically knitting together single note clanks and bell-tolling-like echoes, Agnel torques tremolo keyboard slides and individual stabs into a passionate horizontal line. Scattered among these processional dynamics, which slide into pedal point as often as they tickle the highest keys, she fragments time by interspersing guitar-like twanging and shuffling metal objects on the string set. The distinctive instance of her mixture of pianism and percussion occurs on “Rare II” since the equivalency between her funereal note tolling and Butcher’s concentrated saxophone drone includes brief interludes, which lessens tension enough to reveal quasi-delicacy in her playing while the saxophonist’s split tones turn linear.

A different intensity dominates the Agnel-Zerang duets on *Draw Bridge*, since her percussion-like contours are paramount. Although the pianist pivots to *faux* drum intimations, Zerang is above all a percussionist. Unlike Butcher’s breath-propelled contours, sheer physicality gives the drummer’s processes more dynamics. Crucially though, his focus is scrubbing woody textures, clanging different-sized cymbals, ringing bell trees and ratcheting shrieks, rather than creating regularized ruffs. Cogitation trumps clout. Instances are prominent on tracks including “Swing Point” and “Cable-Stayed”. On the former Agnel’s stopped piano key throbs create the defining groove, while Zerang’s whistling squeaks and steel drum-like tremors provide expressive flourishes. On “Cable-Stayed” his prestissimo sandpaper-like scrapes and striated notching play a similar role as the pianist’s processional chording introduce and complete the exposition with a mid-

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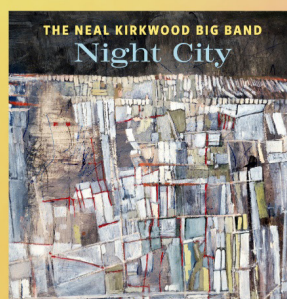
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tune pause for a string glissandi and drum swells duet. The percussionist's strategy isn't all yelping ruffs, metal reverberations and cogwheel-like rotations, however. During the introductory "Bascule" and the concluding "Cantilever", he marshals drum crunches and cymbal rasps to galvanize a percussive groove thick enough for the pianist to ride on top of, showcasing gentle reverb and story-telling ripples.

Resourceful and rambunctious in equal measures, these two albums show how Agnel comports herself facing adroit challenges. Perhaps a future animated trio session with Zerang and Butcher would be even more memorable.

For more info visit [victo.qc.ca](http://victo.qc.ca) and [relativepitchrecords.com](http://relativepitchrecords.com)



**Milton + esperanza**  
**Milton Nascimento/esperanza spalding**  
**(Concord)**  
by Andrew Schinder

Vocalist-bassist esperanza spalding's ascent into jazz superstardom over the past two decades has been marked by her continued adherence to a forward-thinking philosophy: no two records of hers are alike. Spalding's collaborations may range from Wayne Shorter to hip-hop legend Q-Tip, yet she has consistently cited Brazilian vocal legend Milton Nascimento as a key influence.

The two musical giants have released a full-bodied collaboration in *Milton + esperanza*, recorded in 2023 following the then 81-year-old Nascimento's farewell concert tour, and it is enormously successful (recently GRAMMY-nominated for "Best Jazz Vocal Album"). The hypnotizing chemistry between the two permeates the 16 tracks from a record that feels lived-in, welcoming, even intimate. A blend of renditions of classic Nascimento songs, spalding originals and pop and jazz covers, the album showcases the two singers fairly equally, their frequent duets providing the recording's most enchanting delights. Spalding successfully navigates the Brazilian Portuguese language in her interpretations of such Nascimento classics as "Cais", "Outubro" and "Tudo O Que Voce Podia Ser", with Nascimento serving as elder statesman, a guide through the Tropicália traditions that he helped popularize over his long and storied career.

Those who think the world could do without more covers of The Beatles would be well-served to bask in spalding and Nascimento's rendition of "A Day in the Life". The version starts out simply enough, yet spalding's stunning falsettos are a particular highlight. The cover turns appropriately whimsical and fanciful, however, even allowing pianist Leo Genovese the opportunity for an abbreviated psychedelic freak-out. Vocal icon, Dianne Reeves, appears on a cover of Michael Jackson's "Earth Song", the subject matter of which is sadly as timely now as it was when the original was released in 1995. spalding and Reeves bring power and anger to the rendition, while Nascimento's vocals are weathered and weary, expressing sadness rather than fury, a resignation following 81 years of life. Paul Simon's appearance on "Um Vento Passou (para Paul Simon)" is surprisingly seamless, no small feat given the danger that Simon would serve as a distraction, but his vocals are subtle and sweet, grounded by

Nascimento providing an anchor to the duet. A cover of the Shorter classic "When You Dream" (featuring the saxophonist's widow Carolina) is a tour-de-force, spalding's vocals displaying a powerful, forceful range, building to an extended crescendo backed by Genovese's forceful accompaniment.

For more info visit [concord.com](http://concord.com). Spalding is at Blue Note thru Mar. 2. See Calendar.



**Painting the Town**  
**Eric Comstock & Barbara Fasano**  
**(Human Child)**  
by Marilyn Lester

Married couple, pianist-vocalist Eric Comstock and vocalist Barbara Fasano, make beautiful music together, figuratively and on musical stages near and far. They've long-enjoyed various residencies at Birdland, with their long-time bassist, Sean Smith, who appears (along with drummer Vito Lesczak) with the duo on this new release, *Painting the Town*. The album marks Comstock and Fasano's first ever together and celebrates their two-decade union.

A major domain of the pair is the classic Great American Songbook—and those familiar tunes are present—but in the generous 15 tracks there are also welcome outliers and hidden gems that the two regularly salt into their live sets. "Will You Love Me Tomorrow?/I Want to Talk About You" (Carole King, Gerry Goffin/Billy Eckstine) is a creative Comstock feature, delivered as an easy pair of story songs, with an instrumental interlude by guest artist Houston Person; his bluesy tenor saxophone adds plenty of soul to this number and the six tracks total on which he appears: on each, his depth of playing adds another layer of emotional intensity and seasoned sophistication.

Joni Mitchell's intense story-song "Marcie" is a well-chosen folk-jazz vehicle for Fasano's light but depthful soprano. Comstock has long been an Ellington aficionado, and the choice of the ballad "Brown Penny" (from the Broadway experiment *Beggars Holiday*, lyric by John Latouche) is a welcome inclusion, with Person, again, smooth as glass, and Fasano especially evocative. For those who think they know Ellington, this one's an eye-opener and the creative button that Person plays to end the tune is sheer genius. Likewise, Billy Strayhorn's little-known, little-played "Still in Love", the album closer, is a duet in swing mode, with Person and Smith creating smart toe-tapping riffs. This is a selection that's not only plenty of fun, but it makes a great declaration of the couple's strength of feeling for each other. Another swing tune is the groover, "The Hamptons" (Jim Lowe), a wry commentary on the glitzy Long Island summer hangout for the upmarket New York City set. The sendup is perfectly executed by the pair, with the bassist and saxophonist underscoring the satire. A creatively-arranged "Blue Skies", that happy Irving Berlin tune in its haunting minor key, is a particular winner.

*Painting the Town* is a testament to great tunes, impeccable musicality and vocal prowess.

For more info visit [barbarafasano.com](http://barbarafasano.com) and [ericcomstock.net](http://ericcomstock.net). The album release concert is at Birdland Mar. 2. See Calendar.

## DROP THE NEEDLE



**Cold Drinks, Hot Dreams**  
**Atrás del Cosmos**  
**(Blank Forms Editions)**  
by Marc Medwin

By 1975, when Mexico's first free jazz ensemble, Atrás del Cosmos, was founded, the genre's boundaries had been well-delineated. This historical fact makes the present, first-time reissue of *Cold Drinks, Hot Dreams* all the more important. Ana Ruiz (piano) with Henry West (saxophones), Claudio Enriquez (bass) and Evry Mann (percussion) worked within and against those boundaries to document incendiary improvisation amidst a timbral mélange whose implications render their name entirely appropriate.

The digital and vinyl reissue comprises the group's sole recording, and from the "Cold Drinks" opening pianistic salvos, no holds are barred. Two sustained chords anticipate the various non-linearities to come: Ruiz immediately ups the ante with deftly articulated percussives and arpeggios in counterpoint before resettling into lower-register, open-voiced sonorities. Her delicacy of phrasing balances volcanic power in abundance as Thelonious Monk, Bill Evans and Cecil Taylor narrate the molten undercurrents of her own unique voice. West and Mann's entrances (2:46 and 3:27, respectively) initiate the sinewy juxtaposition of melody, harmony and their antipodes that the best aggregates can muster as each structure sounds and is ignited. Mann's melodic percussion and the ensuing multivalent drone usher the music toward stunned silence. This epic alone would ensure the group plaudits, but Mann's "Clapping Hands II", a masterfully meditative balafon solo of intersecting arc and plane, reopens the question of exactly what and whose freedom is being narrated.

The stage is set. "Clapping" finds its complement later in the program in full-band ostinato, a powerhouse immediately preceded by Ornette Coleman's gorgeous and still underappreciated "What Reason", the melody achingly rendered by West. The album title's second half is also represented by another blistering aggregate improv, this time with a crystalline middle section of Mann's cymbals supporting bassist Enriquez' modal melodies. With what sounds like tabla and piano, the traditional "Hanne IV" graces the album's second side with its slow-burning mode and deliberate tread. Perhaps best of all is a simmering distillation, caught in concert, of Dave Liebman's "M.D." where Ruiz' melodies and harmonies merge to guide the piece forward on its concentric waves. Indeed, in its winning diversity, her playing unifies the myriad sound worlds Atrás del Cosmos creates.

Never has a reissue been more timely and better deserved!

For more info visit [blankforms.org/blank-forms-editions](http://blankforms.org/blank-forms-editions)

## UNEARTHED GEM



*At the Peninsula Library 1972*  
**Marian McPartland (Liberation Hall)**  
by Ken Dryden

Within a career stretching over six decades, Marian McPartland (whose 107th birthday we commemorate this month) developed into a versatile pianist capable of playing a wide variety of styles with authority. While she enjoyed a decade-long stint at the Hickory House in New York City and recorded for several labels, by the mid '60s her career stalled. Undeterred, McPartland launched her own record label and sought out audiences wherever she could find them. When she played this 1972 trio concert at the Peninsula Library on Long Island, she was not yet the jazz giant that she would become a half dozen years later after her NPR series "Marian McPartland's Piano Jazz" launched. But on this date, it's immediately apparent that she had developed greatly as an improviser since her Hickory House years.

Accompanied by her regular trio of Rusty Gilder (bass) and Joe Corsello (drums), the pianist played for

an audience of children and their parents, not letting the youngsters up front distract her from putting on a great show. Her 78-minute set mixes standards including a blues-infused "Willow Weep For Me" (a longtime favorite frequently part of her live shows), a driving interpretation of "A Night In Tunisia" and a playful, fluid take of "Giant Steps". Yet she also connects with the younger people, who weren't yet necessarily jazz fans, by including familiar, then-current pop songs such as Burt Bacharach's "Raindrops Keep Fallin' on My Head" and James Taylor's "Fire and Rain". Further evidence that the pianist's chops had grown tremendously is revealed in her remarkable post bop setting of "Close Your Eyes". McPartland was known for joking about her "fake fugue" introduction, which she created for her arrangement of "All the Things You Are", even though the body of the piece swings effortlessly in her hands, supported by Gilder's creative bass lines and Corsello's nimble percussion. Her rollicking rendition of the early jazz favorite "Royal Garden Blues" (Clarence and Spencer Williams) is followed by a strikingly abstract treatment of Thelonious Monk's "Straight, No Chaser", segued to a brief sign-off with Sonny Rollins' "Oleo".

This previously unissued concert was recorded from the audience by Boris Rose, who was known for recording live jazz broadcasts and selling them as pirate LPs. The audio isn't high fidelity, as audience conversations intrude at times, but the chemistry of McPartland's trio and the diversity of styles throughout the set make it an important addition to the pianist's vast discography.

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



*simpletrio2000*  
**Anna Webber (Intakt)**  
by Mike Shanley

Anna Webber's new album might be called *simpletrio2000* but the only thing simple about this group relates to the ease in which they navigate the bandleader's complex ideas and original compositions. Along with Webber (tenor, flutes), the trio includes Matt Mitchell (piano) and John Hollenbeck (drums), a unit whose origins date back just over a decade and were heard most recently on half of Webber's double-disc 2021 release *Idiom* (the second disc features a large ensemble). Together they mesh with a precision that feels intuitive, anticipating solo and support role changes in the music, and playing stuttering passages with tight cohesion that occasionally creates the feel of a skip in the recording. Like much of Webber's work, *simpletrio2000* dexterously walks the line between unhinged, unrestrained improvisation and modern composition.

"Idiom VII" starts with droplets of tenor notes, matched precisely by drums, rising and falling in dynamics before the trio really begins to gain momentum. Like the album, the music may sound a tad rigid, but certainly not stiff. Hollenbeck keeps it spiky



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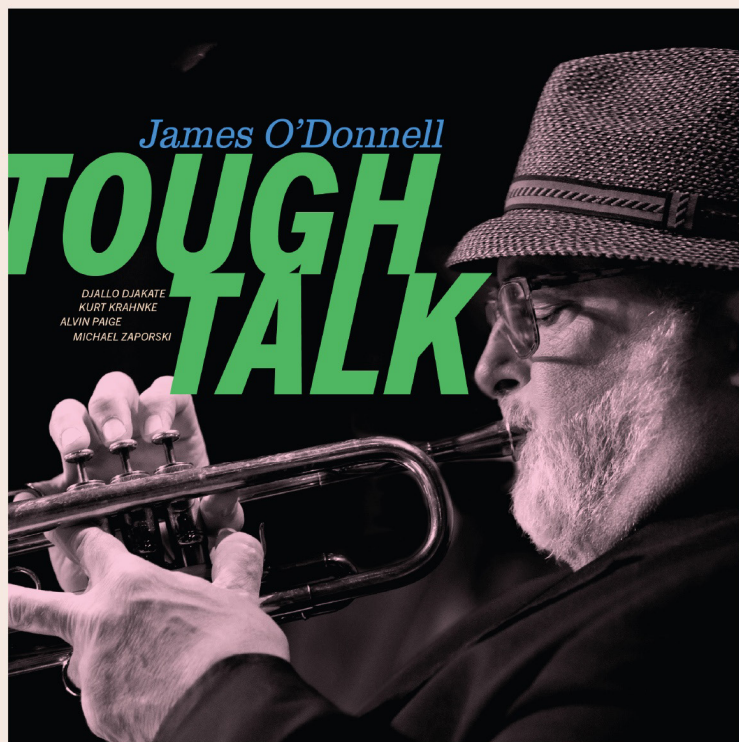
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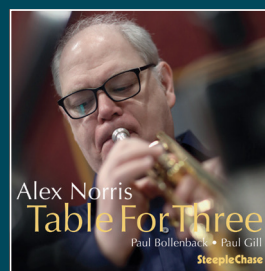
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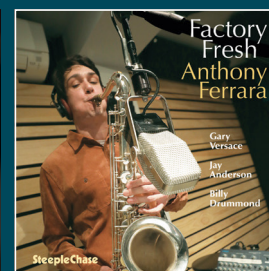
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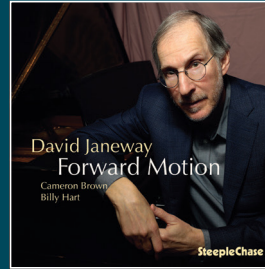
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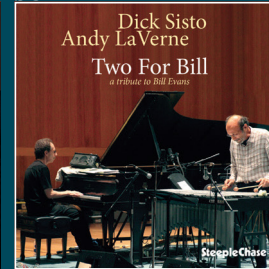
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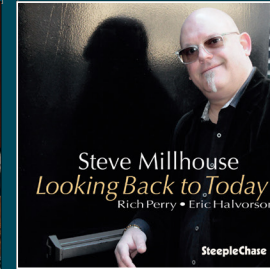
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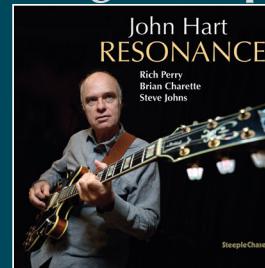


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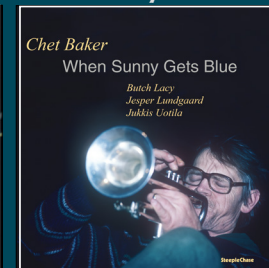


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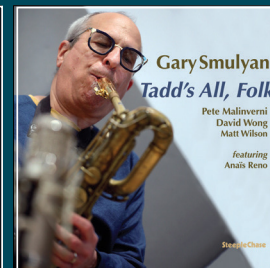
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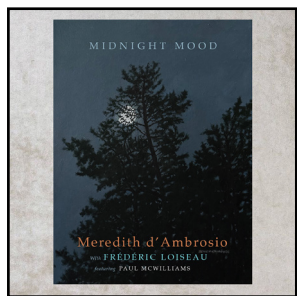


by accenting a trippy beat. By the end, the saxophonist and pianist escape the gravitational pull of the tune's ostinato. "Fixed Do" makes the case that Webber could easily pull off a solo tenor album. Barely over two minutes, it features an inventive flow of ideas both lush and rough that could go on for much longer, instead of climaxing with some incredible octave leaps. "Five Eateries (In New England)" also features some rapid-fire playing in the opening minutes.

But it is on the selections where Webber switches to flute which offer some of the album's most electric and memorable moments. "Foray" begins with an ominous low-end piano figure that spurs both flute and drumming interplay to ecstatic heights. Along with "miiire" (on which bass flute is added), the trio seems to create their own new version of swing, where knotted-up clusters have an effortless facility. Mitchell and Hollenbeck, who also get brief solo pieces of their own, contribute mightily throughout, making the sound more expansive than one might expect from this bare-bones instrumentation. The pianist's combination of pedal point and delicate rolling chords provides a great foil to Webber's tenor overtones in "8va", and Mitchell's performance on "Moveable Do (La/La Bémol)" closes the album with sheer fire power.

The music might not be simple but it sure feels inviting.

For more info visit [intaktrec.ch](http://intaktrec.ch). Webber is at Bar Bayeux Mar. 22. See Calendar.



**Midnight Mood**  
Meredith d'Ambrosio (Sunnyside)  
by Anna Steegmann

Octogenarian Meredith d'Ambrosio has enjoyed a long and rewarding career as a jazz vocalist, pianist, composer, lyricist, teacher and visual artist. *Midnight Mood*, her 18th album, showcases her sophisticated interpretations of standards and lyrical storytelling, which have earned her the title "singer's singer." Yet despite her widespread respect in the jazz world, she has often gone underappreciated.

For this project, teaming up with the renowned French guitarist Frédéric Loiseau and pianist Paul McWilliams, she chose songs she has loved for decades. The trio creates a fabulous album, consisting of nine standards and one d'Ambrosio original. Loiseau had originally contacted the Sunnyside label to pursue a collaboration with d'Ambrosio, which resulted in this new album. And she was so impressed with his talent that she wrote "Beaucoup Kisses", a tale of lingering loneliness, then finding unexpected passion and a warm embrace. D'Ambrosio's gorgeous vocals float above the guitar and piano accompaniment. The guitar-driven arrangement of the standards marks a departure from her usual piano-centric style, pairing with the piano here in a bold new way. The singer wrote the lyrics for the title track and had hoped to record it with its composer, keyboard legend Joe Zawinul (who died in 2007). But McWilliams, an accomplished jazz pianist with a career spanning over five decades, gives an outstanding performance that would have made Zawinul proud. Both pianist and guitarist support d'Ambrosio's vocals and shine in beautiful instrumental sections and solos. Her voice is both warm and introspective, transporting the listener to a small, intimate club, captivated by her every word. She lives each song, expressing the story

unhurriedly and with emotional authenticity. "A Ship Without a Sail" (Rodgers, Hart), a song about life as a loveless tale, might make you weep. The beloved ballad "Prelude to a Kiss" (Ellington, Gordon), slowed down in pace, is reimagined in a fresh, new way. The light accompaniment boldly places d'Ambrosio's voice front and center: her delivery dream-like, her notes elongated and her phrasing impeccable. The tune's beautiful instrumental sections are also noteworthy. "This Happy Madness" (Jobim, Lee) opens with a haunting, wordless vocal segment, followed by a mesmerizing vocal-guitar duet.

The soon-to-be 84-year-old (her birthday is Mar. 20) d'Ambrosio is as brilliant as ever in her delivery of jazz songs and *Midnight Mood* will delight audiences of all ages.

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



**Eyes to the Sun**  
Camila Nebbia, Leo Genovese, Alfred Vogel  
(Boomslang)  
by John Sharpe

Argentinean tenor saxophonist Camila Nebbia flares like a beacon on *Eyes to the Sun*, a combustible first time summit with her countryman Leo Genovese (piano) and Austrian Alfred Vogel (drums). It is Vogel, head honcho at Boomslang, who forms the glue, having established partnerships with both separately, but not all together until they assembled in a Buenos Aires studio in December 2023. Nebbia has thrived since moving to Europe three years prior, performing with many of the continent's finest, as well as developing an increasing presence internationally through collaborations with the likes of pianists Angelica Sanchez and Marilyn Crispell, bassist Michael Formanek and drummers Vinnie Sperrazza and Lesley Mok. Like many free saxophonists she reveals a fascination with timbre and texture, but unlike the majority does so without prolonged recourse to furious screaming, even on a foot to the floor date like this. Instead, she excavates a wealth of scintillating colors from a throaty middle register with prodigious imagination and stamina, while occasionally inclining towards a fragile abstraction, maximizing the emotive impact through manipulation of hushed split tones.

At times Nebbia picks up on a phrase from Genovese to fuel her explorations, but she is also content to forge her own path. Indeed, the seven off-the-wall cuts often suggest three streams running in parallel, particularly when the pianist surges freely across the keyboard, creating waves of sound, as if trying to activate all the notes at once. Differentiation arises from where the outpourings start, as tributaries rise variously from spacious dialogue, whispered murmurs, staccato prancing or polyrhythmic churn. Vogel's approach too determines the overall feel, whether electing for a patient build, tumbling tattoo or clattery momentum. The two pieces where Genovese forgoes the keys to interweave splintered soprano around Nebbia's forthright tenor playing are among the highlights and provide welcome variety, as at over 76-minutes the high-energy pursuits, while viscerally thrilling, can become overwhelming. Consequently, this fare is perhaps best sampled in bite-sized chunks, but the most important thing is that one way or another it should be on the menu.

For more info visit [boomslang-records.com](http://boomslang-records.com)

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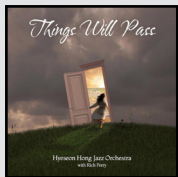
NEA Jazz Master, composer, and reedist Paquito D'Rivera brings to life the eclectic fusion of his extensive travels with unparalleled improvisations, multinational rhythms, and original orchestrations. Special guests include Chucho Valdés, Edmar Castañeda, Roberta Gambarini, Yotam Silberstein, Héctor del Curto, Roberto Vizcaino, Victor Provost, and the Young People's Chorus of New York City.

Photo by Gilberto Tadday

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## GLOBE UNITY



**Character Pieces**  
Rebecca Trescher Tentet (Enja)  
**Things Will Pass**  
Hyeseon Hong Jazz Orchestra (with Rich Perry)  
(Pacific Coast Jazz)  
**OR**  
Tracy Yang Jazz Orchestra (BJU Records)  
by Daniel A. Brown

A set of recent releases are worthwhile collections that can be heard as assurances that the state of big-band, large-scale jazz music is alive and well. While the three composer-leaders are women of distinct international backgrounds, the triumvirate of Rebecca Trescher, Hyeseon Hong and Tracy Yang, are most crucially forward-thinking musicians who pen engaging music, performed by equally sympathetic and adroit accompanying players.

Inspired by the ethereality of the natural world and musical forebears running the gamut from Miles Davis and Wayne Shorter to Björk and Radiohead, German-born clarinetist and bandleader Rebecca Trescher and her Tentet put contemporary jazz through the paces with *Character Pieces*. In total and through certain variations, the collective theme and

color of the eight songs seem fueled by tension and release and improvisational atmospherics. A four-note motif anchors “High Altitude Air”, and the assembled players add and subtract embellishments. “Wild Dream” shifts from an atonal, phantasmagoric intro and then shifts to modernist swing; “Nacht” is a dark-hued, Third Stream affair. Trescher emphasizes that each member of the band—Julian Hesse (trumpet, flugelhorn), Joachim Lenhardt (tenor, flute), Markus Harm (alto, soprano, clarinet), Anton Mangold (concert harp, alto, flute), Juri Kannheiser (cello), Andreas Feith (piano), Roland Neffe (vibraphone), Christian Diener (bass) and Silvio Morger (drums)—contributed ideas directly to and for the album. The end result is an impressive product of jazz-collective egalitarianism and empathic playing.

Using a palette colored with facets of modern jazz big band, classical and traditional Korean music, Hyeseon Hong Jazz Orchestra with tenor saxophonist Rich Perry streamline these elements into a straight-ahead jazz orchestra setting with *Things Will Pass*. “Road to Hana” leads in the collection with a casual, syncopated feel; “Raindrop’s Journey” has a playful, waltz-feel, highlighting the languid soloing of pianist Broc Hempel. Unison and call-and-response playing propels “Treasure Hunt”, with a solo turn by saxophonist Ben Kono. Composer-conductor Hong’s heritage inspires the main melodic push of flute and strings with “Memoirs of Ladies”,

capped by an unhurried solo by Perry. Featuring 20 members in total, in lesser hands this jazz orchestra could wander or wither ideas away; under the guidance of Hong, they are deft at performing economical, signature charts.

Led by the titular Taiwanese composer-bandleader, the Tracy Yang Jazz Orchestra add their imprint to the contemporary big band scene with the eight-song release, *OR*. Boasting a 20+ player roster, the album offers a unique arsenal of sounds courtesy of a heavy presence of trumpets, trombones and woodwinds. According to Yang, the title track is a musical telling of a surgical operation. Yet, medical science aside, the title track plays out as a bluesy swing with some tasty brass horn fluttering and a persuasive solo from pianist Martha Kato. The dense, opening avant soundscape of “Melting Arctic” morphs into a cautionary ecological warning by way of jabbing horns and unpredictable melodic twists. The three-part “MMXXI suite” (“I. Uncertainty”, “II. Healing” and “III. Reunited”) is a sort of musical memoir of both the world’s then-condition and Yang’s mental outlook for the years 2021-2022, at roughly 13 minutes in total. Yang and her orchestra are commendable for visiting such a range of themes in a trilogy format, avoiding any pretension in the process.

For more info visit [enjajazz.de](http://enjajazz.de), [pacificcoastjazz.com](http://pacificcoastjazz.com) and [bjurecords.com](http://bjurecords.com). Hyeseon Hong Jazz Orchestra’s album release concert is at Drom Mar. 2. See Calendar.

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**Jazz Is My Lifestyle!**  
Gunhild Carling Big Band with Strings (s/r)  
by Scott Yanow

Sweden-born, Northern California-based Gunhild Carling is a phenomenal performer. A prodigy, she made her recording debut (at age 9) on trombone in 1984 with the Carling Family Hot Five. Since then, she has developed into a major swing soloist, not only on trombone, but also trumpet, as a vocalist in several different styles (including convincing imitations of Billie Holiday and Cab Calloway), and a fairly hot soloist on harmonica, harp, recorder, flute, ukulele, theremin, even bagpipes. Carling has also led her own big band for which she writes all of the music and provides arrangements. In concert, she not only displays those talents but can play four trumpets at once for a chorus, as well as blowing on trumpet while balancing it by facing skyward and accompanying herself with her two hands playing a banjo!

While she can mistakenly be thought of as a bit of a novelty act at times (the same mistake that some detractors made of Rahsaan Roland Kirk), her trumpet and trombone playing in particular cannot be denied. *Jazz Is My Lifestyle!* features her performing eleven originals with a 13-horn big band that includes three family members, a few guests (including Count Basie Orchestra bandleader, trumpeter Scotty Barnhart), and on a few numbers the Prague Strings Chamber Orchestra. Among the many highlights: the joyful title cut (a relative of “When the Saints Go Marching

In”); Carling’s expertise with the plunger mute on her trumpet during “Shaking the Bangkok”; the leader’s warm singing and harp playing on “I Desire You”; hints of Ella Fitzgerald on “You Are the Music”; as well as her trombone high notes during “Chanson” and the Dixieland-ish “Mardi Gras Blues”. In addition to her trumpet and trombone playing, Carling plays harp on four numbers and doubles on flute, recorder, harmonica, ukulele and theremin on one song apiece.

Gunhild Carling can do so much that it will take several more albums to fully display her versatility, but *Jazz Is My Lifestyle!* serves as a perfect introduction to this unique, multi-faceted and talented artist.

For more info visit [gunhildcarling.net](http://gunhildcarling.net). Carling is at Birdland through Mar. 2. See Calendar.



**Suspended in Time: A Song Cycle**  
Fred Hersch/Rondi Charleston (Resilience Music Alliance)  
by Marilyn Lester

Generally, a song cycle—a thematic collection of songs performed in sequence as a suite—is heavily about the text, the music taking secondary importance. That’s not quite the case with *Suspended in Time: A Song Cycle*. The music, written by pianist-composer Fred Hersch, has consequence. The seven pieces penned for the collection perfectly mirror the narrative mood, and while the story that’s spooled out is compelling, one doesn’t easily sideline the power of Hersch’s playing. That narrative was written by vocalist Rondi Charleston and it’s about

her journey to recover from debilitating long COVID, which has rendered her vocally compromised. In her stead, the songs are performed by Kate McGarry (tracks 1, 2, 3, 5) and Gabrielle Stravelli (tracks 2, 6, 7), who both do an insightful and evocative job of communicating the depth of Charleston’s revelations. The spoken word “Fever Dreams” is Charleston’s only appearance in the cycle and it’s a compelling delivery both vocally and emotionally. The text is a brilliant work—a meditation on one’s relationships with the body and self and time. Yet, it’s not mournful. The album’s closer, “Here We Are”, presents hope in “permission to live again,” the moment dreamed for.

Most of the songs are quiet musical contemplations spanning the events of early 2020 when Charleston was “ground dropped and suspended in thin air” to the end of 2023. In the background, mainly subtly supporting Hersch is the Crosby String Quartet: Bruce Williamson (clarinet), who has a haunting solo in “Sea of Eyes”, the second song in the cycle; Matt Aronoff (bass); Kush Abadey (drums) and Rogerio Boccato (percussion). Their contributions are most notable at the mid-section of the cycle, “Essence of Spring”, a samba that raises the mood and energy of the piece before the remaining songs return to their more placid deliberations. Here, Hersch is able to stretch out at his most jazzy on the release. His other spotlight moment comes in “Patience”, in which he plays a rich orchestral feature.

In its short 29-minute duration, *Suspended in Time: A Song Cycle* has a lot to offer for those willing to appreciate both the exquisite musical and narrative writing—it’s well worth it.

For more info visit [resiliencemusic.com](http://resiliencemusic.com). The album release concert is at Joe’s Pub Mar. 30. Hersch is also at Smoke Mar. 12-16. See Calendar.

## ON SCREEN



**The Girls in the Band**  
Judy Chaikin (Artist Tribe/One Step Productions)  
by Paul Gaita

Judy Chaikin’s award-winning documentary *The Girls in the Band* (originally released in 2013) is bookended by two takes on the legendary “A Great Day in Harlem” photograph. The original 1958 version by Art Kane opens the film; 58 musicians with just two women: Marian McPartland and Mary Lou Williams. The film closes with a 2008 image, taken by Chaikin at the same East 126th Street location, populated by nearly all women (Dr. Billy Taylor, an exception, is there). The journey between those photographs is the subject of *The Girls in the Band*, and it’s told with considerable affection and admiration for its durable participants.

The road for *The Girls in the Band* (available to view on numerous streaming platforms) begins in the Swing Era, when women, including saxophonists Roz Cron and Peggy Gilbert and trumpeters Billie Rogers and Clara Bryant, found that their love for the instruments could actually

lead to a career as a jazz musician. Many of the great all-female orchestras are profiled here via energetic clips, with the International Sweethearts of Rhythm serving as a nucleus for both the highs and lows experienced by women in jazz. The Sweethearts group demonstrated that women could swing hard, but it also showed that they needed to swing harder than men to be taken seriously (being taken seriously was unfortunately often not the end result). The multiracial makeup of the International Sweethearts of Rhythm also underscored the danger faced by non-white performers in the Jim Crow South, which was doubled by the fact that they were women.

McPartland and Williams seem to have served as the vanguards for a new attitude toward women in jazz. Though McPartland was still subjected to inane questions about her looks, her talent and determination to be taken seriously as a peer by male musicians inched the needle forward. Williams’ struggles to be acknowledged as an accomplished musician and composer took a toll on her physical and mental health, both well-detailed here. Their efforts were taken up by a host of women players in the ’70s and ’80s, many of whom, including Patrice Rushen, Carla Bley and Geri Allen, helped to pave the way for newer figures such as esperanza spalding and Hiromi (Uehara). They, like their predecessors, are featured in vibrant, kinetic performance clips, all of which underscore the notion that the cause of women jazz performers is one that requires both honor, as this film does, and continued commitment.

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

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**Ashes to Gold**  
Avishai Cohen (ECM)  
by Jeff Cebulski

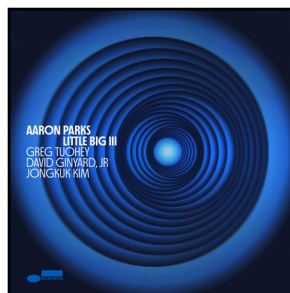
The trumpeter and bandleader Avishai Cohen was challenged in every creative way by the tragic events in Israel that began on October 7, 2023: “I could not write anything. I couldn’t touch the trumpet.” Convinced by his pianist Yonathan Avishai that they needed to play music, Cohen, newly motivated, composed the bulk of his suite *Ashes to Gold* in a week’s time, adding sections to it during a subsequent tour. What emerged was a composition unlike what Cohen and his quartet—Avishai (piano), Barak Mori (bass) and Ziv Ravitz (drums)—have done before, in that the music is tightly produced and rehearsed with little to no room for improvisation. The title references the Japanese *kintsugi* ceramic repair art, which recreates a broken item from its fragments, using gold to attach them. In this case, Cohen is the one fragmented and music is the gold.

The five-part suite has the elegiac tone of Cohen’s *Into the Silence* (ECM, 2015) but with an implied dramatic intensity that makes the two added tracks (a Ravel work and a piece written by Cohen’s daughter Amalia) a refreshment, part of the “gold” Cohen was aiming for. The dramatic element is most intense in Part I, with

Cohen playing flute in creating a pastoral atmosphere that would be ripped apart by violence. Avishai’s chiming piano passage (almost like funeral peals) leads to the drummer’s pounding interruption of the peace. Mori bows a portentous line, while Ravitz’ drums serve as a military cadence, as Cohen (back on trumpet) tells the anguished story. Eventually, he returns on flute, but with a droll and poignant bowed bass and that piano chime. Parts 2 through 5 represent the leader’s attempt to find meaning after the onslaught. The mood never approaches anger but contemplates loss. His trumpet wails and wonders while lingering battles, represented by Ravitz’ background throbbing and thumping remain. The bassist plays a dignified elegy in front of Cohen’s most lyrical statement, honoring the lost. A chamber interlude precedes Avishai’s flowing piano intro to the final portion, suggesting that life goes on. Cohen plays an echoed passage that proclaims rather than laments, while Ravitz pulses, emphasizing movement over passivity.

At the end, Cohen’s *Ashes to Gold* rises above the fray, and, with Ravel’s *Adagio assai* and Cohen’s daughter’s lovely “The Seventh” added, proposes that the dignity of music and a new generation can lift a moribund situation into a purposeful future while holding close a profound memory.

For more info visit [ecmrecords.com](http://ecmrecords.com). The album release concert is at National Sawdust Mar. 29. Avishai Cohen is also at Appel Room Mar. 14-15 (with Anat Cohen). See Calendar.



**Little Big III**  
Aaron Parks (Blue Note)  
by Brian Charette

Pianist Aaron Parks’ third release for Blue Note, the raw, futuristic *Little Big III* features the stellar Greg Tuohey (guitar), David Ginyard, Jr. (bass) and Jongkuk Kim (drums), who together create sounds that are relaxed within minimal and spare, spacious playing.

“Flyways”, which offers a lonely Lydian Melody, features Kim’s hypnotic beat that is held together by the leader’s rhythmic chords, while Tuohey’s guitar delay adds to the dream-like atmosphere. Bassist Ginyard never leaves the pocket and provides a groove with an occasional well-placed slide or fill. Parks, who stretches in bursts, trades brilliant lines with the guitarist as synth sounds float atop to add another layer. The quartet team works the throttle perfectly without ever losing control. On the intro to “Locked Down”, the drummer’s snare is tuned down and compressed for the dark indie beat, while Parks’ low bass piano notes support Tuohey’s floaty guitar as Kim’s ride cymbal gives a breath of optimism to the swirling dense chords. The leader has a magical lyrical sense and his improvisations always contain twisty edges and engaging resolutions, while the guitarist has a keen talent for comping as he utilizes controlled washes that rush in, then recede and fade.

The off-beat piano of “Little Beginnings” gets a shake from the triplet feel of Ginyard and Kim, the latter offers some impressive percussive sounds and original beats. The synth solo is punchy but passes in a flash leaving the listener wanting more, as Tuohey takes the lead with a bluesy tone, while Parks’ subtle modulation wheel shifts add expression. The guitarist opens “The Machines” and cues the entrance of the drummer’s intricate and effects-manipulated break beat. A

memorable country tune with fluid third scale degree starts “Delusion”, showcasing Ginyard’s rock-solid bass line. At the breakdown, the sounds of tambourine and distorted guitar frame descending classical motives from the leader, heightening the witchery of the tune. A two-string guitar bend heightens the tension before the recapitulation of the haunting melody and a low piano stinger at the end. The beautiful ballad “Ashé” has gentle Floyd Cramer-like turns and guitar/voice melody that sets a great mood to close out the album. Parks then takes his time with a melancholic solo egged on by Kim’s soulful stirrings on brushes.

Aaron Parks and his enigmatic group are changing the sound of small group jazz, and your album collection should be begging for what might just be considered a trailblazing record.

For more info visit [bluenote.com](http://bluenote.com). Parks is at Village Vanguard Mar. 18-23. See Calendar.



**Lumination**  
Joel Frahm Trio (Anzic)  
by Tom Greenland

*Lumination*, Joel Frahm Trio’s sophomore release on Anzic, is a worthy successor to the group’s *The Bright Side* (2021), each chordless tenor saxophone trio recordings, with Dan Loomis (bass) and Ernesto Cervini (drums); both albums also highlight the quietly charismatic collective chemistry of its participants. Neither blowing date nor artistic manifesto, *Lumination* is more like a peek into the long-term (going on ten years) working relationship of this team. Each member contributes to the writing—seven tunes by Frahm, two by Cervini, one by Loomis—and they enjoy considerable freedom in the spare format, where group discussions frequently break into dialogues and no one needs to raise his voice to be heard.

Frahm is a superb player, possessed of tremendous creativity, range and thematic continuity—someone who, for all his ability, never succumbs to virtuosic display, exaggeration or melodrama—making even his most ear-opening statements with a certain degree of relaxed reserve. Obviously influenced by the muscular swagger of bebop, he yet retains an element of Midwestern cool. Loomis is similarly melodic, working cohesive motifs into his solos and counterpoint into his accompaniment, employing a distinctive technique to attack his notes, as if his hands are bouncing off the strings, sounding something like the “gnn” and “dmm” bass strokes of a conga drummer. Cervini, when he’s not adding bricks to shore up the musical masonry, is troweling mortar into its cracks: connecting, filling, solidifying.

Album tracks run short, emphasizing song form rather than extended solos. Cervini’s “The Nurse Is In” (reminiscent of Sonny Rollins’ “Pent-Up House”), Cervini’s “Loo Lee” and Frahm’s quirky but catchy “Loomie Nation” and “Catch 22” are all well penned, post-bop themes. “Disco Nern 1” and “False Spring” dig deep grooves; others vary: “Kern You Dig It?” (a contrafact of Jerome Kern’s “All the Things You Are”) swings easily; “Na Estrada” floats moodily; “Lament” dirges along ominously. “Vesper Flights” alludes to, but doesn’t give over to, the ecstatic impulses of John Coltrane’s mid-period modal waltz workouts. Frahm’s improvisations, consistently excellent, are especially compelling on the gorgeous “Moonface

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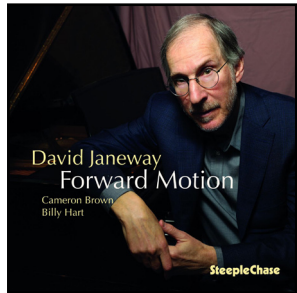
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Lament", during the tenor/drum trading at the end of "Kern" and on "Flights" and "Catch 22". The trio as a team shines brightest on "Loomie Nation", where individual contributions become seamlessly integrated, where time slows, opens and expands. In keeping with the etymology of its title, this album seeks for something rarer than mere illumination (i.e., "showing, lighting")—it seeks lumination: a moment or more of inspiration and enlightenment.

For more info visit [anzicrecords.com](http://anzicrecords.com). The album release concert is at Smalls Mar. 7-8. See Calendar.



**Forward Motion**  
David Janeway (SteepleChase)  
by Ken Dryden

Like veteran pianist (Dr.) Denny Zeitlin, David Janeway found time during his career as a psychiatrist to record and play gigs, though on a more limited basis than Zeitlin. Since Janeway retired from his psychiatric practice in 2019, he's been a lot more musically active, though like most he was promptly hampered by the COVID-19 pandemic. But even the lockdown didn't keep the pianist from forming a first-rate trio with Cameron Brown (bass) and Billy Hart (drums), as heard here on his new album.

*Forward Motion*, the group's second recording together, continues to demonstrate that Janeway could always have had a full-time career in jazz, had he chosen to do so. This session offers a strong mix of jazz tunes, including both well-known and hidden gems, along with potent originals by the leader. The pianist's joyful setting of Cedar Walton's "Martha's Prize" reminds us of the power and lyricism of the late pianist, a piece he premiered in the mid '90s that is just starting to gain traction among musicians. Thelonious Monk's "Two Timer" is rather obscure, since its composer never recorded it, and if he had, it surely would have been very different from Janeway's breezy interpretation here.

Brown's inventive bass playing is prominently featured in the first half, with the leader's post-bop chops to follow. Duke Ellington and Billy Strayhorn's lush ballad "The Star-Crossed Lovers" is given a rhapsodic setting by Janeway, with the nimble percussion of Hart, as well as Brown's spacious bass line, fueling the pianist's shimmering improvisation. Cole Porter's "Night and Day" has been a go-to standard for decades and the up-tempo piano romp through it with a bossa nova undercurrent would get any audience on its feet and dancing. Janeway's "Fully Vaxxed" conveys the turmoil that people felt as to whether or not they were safe from COVID-19 during the pandemic; the strong interplay between the three musicians is intense and pardon the pun, infectious. His lyrical "Bright Waltz" has a mysterious, exotic air, blending a lush theme with a sense of foreboding. Another original by the leader, "Woodward Avenue", conveys the imagery of a busy city street on a weekday. And to close this rewarding session, Janeway's setting of Monk's "Bemsha Swing" displays the marvelous interplay of the trio as they break new ground exploring this jazz standard.

For more info visit [steeplechase.dk](http://steeplechase.dk). Janeway is at Smalls as leader Mar. 28-29 and as sideman Mar. 21-22 (with Eliot Zigmund). He is also at Jazz Forum Mar. 28-29. See Calendar and 100 Miles Out.



**In Memory of Lester Bowie**  
Frode Gjerstad, William Parker, Hamid Drake  
(Circulazione Totale)



**Broken Compass**  
Broken Compass (Frode Gjerstad, Isach Skeidsvoll,  
Ole Mofjell) (Circulazione Totale)  
by Elliott Simon

These pair of releases from Norwegian saxophonist, Frode Gjerstad (who turns 77 this month), show off his adventurous horn in two very different trios. *In Memory of Lester Bowie* is a live gig from 2000 with William Parker (bass) and Hamid Drake (drums), while *Broken Compass* presents a new trio with Isach Skeidsvoll (piano) and Ole Mofjell (drums). When taken together they embody the evolution of a premiere spokesman for free jazz in Norway but also two major aspects of his long and prolific career.

In the '80s, Gjerstad was part of Detail, a trio with South African bassist Johnny Dyani and British drummer John Stevens that immersed the saxophonist in avant garde jazz improvisation. Their 1983 debut album (*Backwards and Forwards*, Impetus) illuminated Gjerstad's dynamic interplay with an exceptional rhythm section. While one can draw comparisons between Detail and his Drake/Parker band, striking differences do exist. On *In Memory of Lester Bowie*, the three are equals who together extensively toured in the late '90s. This live session, recorded in Chicago upon learning of Bowie's passing, captures the trio at their peak. The musicians exhibit a seamless rapport, devoid of egos, allowing each to inhabit musical space comfortably. Even without a trumpeter present, the honoree's spirit still permeates the four compositions titled "For Lester 1-4", that elegantly use silence, quick attacks and dynamics to achieve depth and subtlety. Whether it's Drake or Parker initiating rhythms that organically evolve into cohesive wholes, Gjerstad explores them with his entire range on saxophone. His array of sounds—squeaks, squonks, cries and wails—always retain a semblance of melody. During the nominal leader's breaks, both Drake and Parker reveal their exotic melodicism and spirituality.

*Broken Compass* delves into an encounter with a captured monkfish whose sister, mother and gender all come into question. Introducing a "homegrown" Norwegian trio, it initially evokes Gjerstad's collaboration with bassist Øyvind Storesund and drummer Paal Nilssen-Love. However, the resemblance ends there, as Gjerstad and pianist Skeidsvoll share a remarkable synergy. The duo previously collaborated on *Twenty Fingers* (Relative Pitch, 2021) that showcased their combination of lyricism and improvisational prowess. Drummer Mofjell also skillfully engages with Skeidsvoll, as on "Is the fish a he or a she?", crafting intricate and melodious rhythms for the saxophonist to improvise over or harmonize with. Does the monkfish embody Thelonious Monk's essence through the session's employment of dissonance, unconventional harmonies and elements of suspense and surprise? "Why is it looking at me?" is tenderly questioning; "Who is his mother" features a switch to clarinet for a demure piece filled with trials and tribulations. Throughout, the band strikes a unique balance of independence and structure, utilizing the tools of free jazz while incorporating catchy hooks and riffs. As free as this music is, it maintains a sense of cohesion, offering a welcoming and safe listening environment.

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

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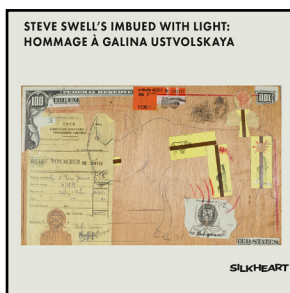
*Live at Scholes Street Studio*  
**Stephen Gauci/Patrick Golden (Gaucimusic)**  
 by Elijah Shiffer

Though his schedule has lightened in the past year with the closing of his weekly series at Main Drag Music, woodwind player and promoter Stephen Gauci maintains a consistent, eminent presence on New York's avant garde jazz scene, including his monthly series of concerts since at Downtown Music Gallery. His commitment to documenting his every single set continues to pay off, with a steady output of new releases on his Gaucimusic label.

This particular entry in the *Live at Scholes Street Studio* series (recorded December 2023) presents Gauci in a unique setting: a duo improv with drummer Patrick Golden. Best known as a tenor saxophonist, Gauci instead plays clarinet on four of the album's six untitled tracks; for the remaining two he switches to flute and tenor respectively: his rugged sound and gnarly lines are instantly recognizable on each instrument. He blows up a storm on clarinet, with the same visceral intensity he displays on tenor; his airy, haunting flute tone is no less wild.

Through most of the album, Golden provides a continuous stream of activity, whether clicking and pinging in quieter moments or rising to relentless rattles and rolls. He lays down a solid foundation for the woodwinds to interact with, though never once settling into a groove. The two players have different roles in shaping the music: Golden supplies the overall texture, while the shifts of volume and intensity are typically dictated by Gauci. Each of these improvisations has a well-defined contour of peaks and valleys. Though the duo explores a variety of beginnings and endings, many of the tracks build up dramatically in the first few minutes, especially the album closer, which keeps up a constant crescendo from start to finish. The fifth track is the longest. His signature repertoire of multiphonics and high overtones on tenor is particularly powerful in this exposed sonic environment without a chord instrument or bass.

For more info visit [gaucimusic.bandcamp.com](http://gaucimusic.bandcamp.com). Gauci is at Downtown Music Gallery Mar. 8. Golden is at Downtown Music Gallery Mar. 25. See Calendar.



*Hommage à Galina Ustvolskaya*  
**Steve Swell's Imbued with Light (Silkheart)**  
 by Stuart Broomer

Since 2015, trombonist-composer Steve Swell has been recording homages to composers who have inspired and influenced his work. Previous subjects, such as Bartók, Messiaen and Berio, were all mainstays of 20th century music. This time, he's deviated from the pattern with a much more personal choice: the often darkly obsessive, dissonant and percussive music of Russian Galina

Ustvolskaya (1919-2006). A student of Shostakovich, she was described by one critic as "the lady with the hammer." Her music went largely unperformed during her most active years as a composer. Her sixth, and last, piano sonata, ranging from violent dissonant clusters to a sparse delicacy, has been particularly influential, while contrasts between somber bombast and restraint similarly define her *Octet* (1949-50) written for two oboes, four cellos, timpani and piano.

Swell's homage to Ustvolskaya consists of four pieces he composed for septet, along with five brief interspersed improvisations by sub-groups of two to four musicians. As with his previous homages, Swell creates a distinct ensemble, including Herb Robertson (trumpet), performing brilliantly in what was the year of his passing, Ben Stapp (tuba), Sara Schoenbeck (bassoon), Chris Hoffman (cello), Robert Boston (piano) and Harris Eisenstadt (drums, percussion). Each brings a special quality to the music, including Boston's hard-edged precision, here invoking much 20th century Russian piano music. It's a group made for somber emotions, bassoon, with trombone and tuba, emphasizing a spectrum of lower overtones—but Swell's fondness for the liberating effect of collective improvisation arises regularly.

The extended opening "Hammer" shifts between textures and moods, including a sparkling improvised duet between Swell and Robertson, an abstraction of New Orleans jazz. Another passage has Schoenbeck's vigorous bassoon bass burble, shadowed by Stapp's more restrained obbligato. The similarly extended "Rocks" has an insistently repeated ensemble pedal tone against which Swell improvises with contrasting ebullience. Throughout, insistent contrasts develop, whether it's moments of Robertson's bright, Harmon-muted trumpet contrasting with the dark-hued timbres of Swell's orchestration or the miniature "Ear Hygiene" with Schoenbeck's pitch-bending virtuosity accompanied by Eisenstadt's empathetic support. Ultimately, Swell's shifting textures and moods—combining creative composition and collective improvisation—summon up and liberate Ustvolskaya's special power.

For more info visit [silkheart.bandcamp.com](http://silkheart.bandcamp.com). *Trombonafide* (featuring Steve Swell, Dave Taylor and Dick Griffin) is at Nublu Mar. 3 (presented by Composers Concordance). Swell is also at Downtown Music Gallery Mar. 4 (with patrick brennan) and Ibeam Brooklyn Mar. 6 (with Michel Gentile). See Calendar.



*Woven*  
**Jeremy Pelt (HighNote)**  
 by Scott Yanow

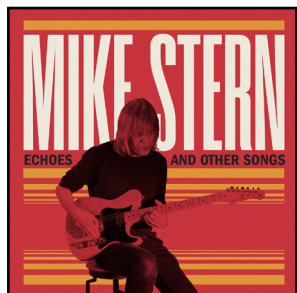
Ever since he made his first recordings in 2000, Jeremy Pelt has gained fame for being one of the more exciting hard bop-oriented trumpeters of this century. He can always be relied upon to play consistently inventive solos that balance fire with lyricism. His core group on his latest album release, *Woven*, features Jalen Baker (vibraphone), Misha Mendelenko (guitar), Leighton Harrell (bass) and Jared Spears (drums), plus Mar Vilaseca (vocals) and Marie-Ann Hedonia (synthesizer). Parts of this release may be a bit different than one might expect, with Pelt occasionally utilizing electronics through his trumpet, as well as the addition of Hedonia's synthesizer work on four of the nine selections.



Album opener, "Prologue: Invention #1", finds Baker setting a drone in the background as the trumpeter plays some eerie notes, distorting his sound. "Rhapsody", the most successful of the electronic pieces, features a Hedonia synthesizer-created rhythmic figure, which is taken up by the other musicians. Vilaseca's voice is utilized as part of the ensemble and creates an ominous background, particularly during Pelt's solo. The music switches to the perhaps more familiar ground of acoustic post-bop with "Afrofuturism" and the relatively straight-ahead "13/14". In addition to the leader, Baker and Mendelenko prove to be inventive and colorful soloists within the tradition. The atmospheric "Dreamcatcher" creates a waltz pattern that is played in spots by vibraphone, guitar and synthesizer, Spears soloing over the ensemble and Pelt inventing melodies that fit well within the vamp. "Michelle" (no relation to The Beatles tune) is a medium-tempo ballad with a complex melody that sets a haunting mood. The trumpeter displays a particularly attractive tone on this piece, as well as the warm ballad feature "Fair Weather".

*Woven* concludes with a funky groove and more intentionally distorted trumpet on "Invention #2/Black Conscience" and the up-tempo "Labyrinth", which gives Pelt, Mendelenko and Baker their final heated solos. The sum of the album is a bit of a mixed bag, and while the trumpet distortions can be a bit disconcerting, *Woven's* bright moments make it worth more than a listen.

For more info visit [jazzdepot.com](http://jazzdepot.com). Pelt is at Smoke Mar. 27-30. See Calendar.



*Echoes and Other Songs*  
Mike Stern (Mack Avenue)  
by Tom Greenland

Guitarist Mike Stern's latest recording, *Echoes and Other Songs* (his first on Mack Avenue) is arguably one of his best: tuneful, tasteful, diverse, shredding. His all-star supporting cast includes Chris Potter and Bob Franceschini (saxophones), Randy Brecker (trumpet), the late Jim Beard (keyboards) who also produced, Christian McBride and Richard Bona (bass), Antonio Sanchez and Dennis Chambers (drums), Arto Tunçboyacıan (percussion) and Leni Stern (ngoni).

The leader's new compositions are one factor elevating the project. "Connections" is a catchy ditty with a funky world-beat vibe, qualities shared with "I Hope So" and "Curtis", the latter two featuring Bona's wordless vocals with overdubbed vocal harmonies. "Echoes", "Space Bar" and "Crumbles" portray a spookier, Goth-rock ethos; "Gospel Song" and "Climate" are comparatively pastoral, while the long-limbed Phrygian melody of "Where's Leo?" could be a Middle Eastern update of Stern's "Chromazone". The brilliantly byzantine "Could Be" is a contrafact based on "It Could Happen to You" with an opening motif reminiscent of Thelonious Monk's "Epistrophe".

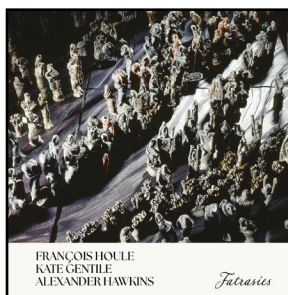
An additional elevating factor in this release is its impeccable musicianship. Stern's playing is both fiery and graceful throughout, often toggling between thorny chromatic sequences and lyrical blues phraseology with supple ornaments, always preserving a melodic through-line, as exemplified by his solos on "Connections" and "Echoes" (particularly

the second half), while his more delicate side emerges on "I Hope So", "Climate" and "Could Be". Some of the album's most memorable moments come at the end of "Where's Leo?", "Climate" and "Could Be", where Stern and Potter trade short, scintillating passages, Potter delivering an especially fine solo on the latter track.

For his recent five-night stand at Birdland last month, Stern assembled a similar, more condensed A-team of accompanists from the record: Brecker (trumpet), Leni Stern (ngoni, guitar) and Dennis Chambers (drums), plus Darryl Jones (electric bass). The second set of the fourth night (Feb. 7) confirmed that the album's elevating factors were no fluke. Watching Stern play using a new arm posture—right wrist arched, fingers crooked back at the large knuckle, forearm dangling, pick glued to thumb and index finger—confirmed that he's been forced to adapt since suffering severe nerve damage to his arms in a 2016 falling injury; one was struck by the speed, accuracy and finesse he achieves in spite of the obstacles.

The set opened with Leni Stern singing her song "Like a Thief", setting the mood on ngoni, later on switching to electric Stratocaster guitar, contributing rhythm parts and spikey solos with a fat, clean tone. Mike Stern came on strong during the second selection, "Connections", stepping to the edge of the stage and playing a mind-blowing solo that was equally cerebral and visceral, his dangling right arm somehow hitting all the right notes with the right rhythmic drive, returning for a second, equally burning solo at the end. On "Echoes" and elsewhere, he displayed fine rhythm chops, strumming funky chicken scratches or comping in smooth chains of ethereal chords, holding the pulse against Chambers' complex cross-rhythms. Brecker served as his melodic foil, running his trumpet through a series of signal processors to add variety, accomplishing a flamboyant climax on "Wishing Well". Stern's beautiful chord passages on "Gospel Song" were followed by quicksilver runs, fingers barely touching the strings as his flights took off. On "Tipitina's", the finale, Chambers unleashed his full powers, playing uncanny 7-beat phrases over the band's 4/4 groove, following these with a series of sonic earthquakes and their aftershocks.

For more info visit [mackavenue.com](http://mackavenue.com). Stern is at Drom Mar. 1. See Calendar.



*Fatrasies*  
François Houle, Kate Gentile, Alexander Hawkins  
(Les Disques VICTO)  
by Bill Meyer

The fatrasie is a poetic form first devised in the 13th century. The syllables per line, number of lines and rhyming structure are all rigorously prescribed, but the words are illogical. While each of this album's five tracks takes its title from such a poem, it's a counter-intuitive title for the trio's music, which is open in form, but is unfailingly cohesive.

*Fatrasies* documents Canadian François Houle (clarinet), Englishman Alexander Hawkins (piano) and American Kate Gentile (drums) in concert at the 2023 International Festival of Musique Actuelle in Victoriaville, Quebec. It was not their first encounter: Hawkins and Houle have worked together in various ensembles for over a decade, and Gentile joined them

for a couple of different concerts at another Canadian festival in Vancouver in 2022, including this trio's first-ever concert. That encounter must have satisfied someone enough to plan a return engagement, and if it was anything like the music heard on this recording, one can understand why—because they sound absolutely great together.

All three musicians are composers as well as improvisers, and structural priorities as well as moment-to-moment attunement shape their contributions. The music is scrupulously balanced, even when the changes come quickly and unpredictably. And the performance shows a lot of range, opening with a spare and pensive introduction, with Gentile's sparse cymbal and woodblock accents and Hawkins' prepared piano subdividing Houle's winding lines, and closing on a note of airy complexity, with each player contributing parts that seem to simultaneously complete the music and jostle its course.

While Gentile and Hawkins haven't played together much, they're well-matched in their ability to pack a lot of action into tight spaces, particularly during the high-energy passages in the second piece, "Bel Homme Sans Tête" ("Handsome Headless Man"). Houle's harsher, sometimes electronically distorted blowing makes sense in those moments, but he also contributes via contrast, particularly when he blows slower lines using both a Bb and a bass clarinet simultaneously. So, perhaps the titles are a playful way to discharge an obligation, not some signal of artistic intent.

The music, which combines chamber music attunement with continuous, instant invention, says all that really needs to be said.

For more info visit [victo.qc.ca](http://victo.qc.ca). Kate Gentile is at The Stone at The New School Mar. 26-29. See Calendar.



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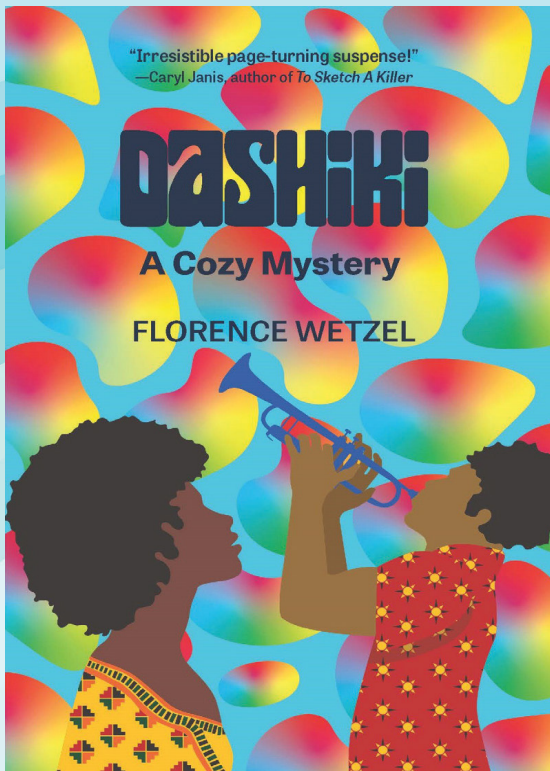
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— Kurt Gottschalk, *The Bird Cage*

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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**History of the Vibraphone  
Warren Wolf (Cellar Music)  
by Scott Yanow**

The vibraphone has had a long history in jazz with Lionel Hampton and Adrian Rollini establishing the instrument during the Swing Era, though there have only been a few dozen major players through the decades since. One can pretty much sum up the history of the instrument prior to 1970 by citing Hampton, Red Norvo, Milt Jackson, Terry Gibbs, Cal Tjader, Bobby Hutcherson and Gary Burton, with only a small number of significant players missing from the list.

In more recent times, Warren Wolf has been one of the vibraphone's leaders ever since he emerged in the early part of the 21st century. And on *History of the Vibraphone*, he pays tribute to some of the earlier greats by dedicating each of the first nine songs to a different artist. For this worthy project, he enlists the talents of Alex Brown (piano, keyboards), Vicente Archer (bass) and Carroll “CV” Dashiell III (drums) plus, for six of the numbers, Tim Green (alto, soprano). Performing songs mostly written by other vibraphonists (other than selections by pianists John Lewis and Chick Corea), Wolf pays tribute to Gibbs, Hampton (“Midnight Sun”), Jackson (“Django”), Hutcherson, Tjader, Burton (Corea’s “Captain Señor Mouse”), Roy Ayers, Dave Samuels and Joe Locke (while Norvo is missing, perhaps he will be included in a second volume?).

Wolf, who also performs his own “I See You Baby, Looking at Me” and a second version of “Midnight Sun”, sounds quite at home exploring the variety of styles. He gets to be boppish on Gibbs’ “Bopstacle Course” and “Django”, creates a fresh interpretation of “Captain Señor Mouse” (which was originally a duet by Corea and Burton), and sounds quite comfortable on the more groove-oriented performances. While he hints here and there at the subjects of his tributes, he always sounds like himself.

Warren Wolf, who has grown to be an inspiration for younger vibraphonists who have followed him, sounds as if he was clearly having a fun time on his well-conceived *History of the Vibraphone*.

For more info visit [cellarlive.com](http://cellarlive.com). Wolf is at Birdland with SFJAZZ Collective Mar. 12-15. See Calendar.



**Americana  
Rale Micic and Abe Rábade (Karonte)  
by Elliott Simon**

Jazz guitarist Rale Micic and pianist Abe Rábade share a long history of collaboration. The two met in 1996 at Boston’s Berklee College of Music and have performed together across Europe and the U.S., including at Carnegie Hall’s Weill Recital Hall and the Blue Note. Despite their long-standing partnership, this recording marks their first album together.

Released last year, *Americana* was recorded at Samurai Hotel Studio in Queens during sessions in 2016 and 2022. Offering clean, balanced contemporary jazz shaped by Micic’s Serbian and Rábade’s Galician backgrounds, featured are nine original compositions that highlight the pair’s deep musical connection and seemingly effortless balance. The album also includes two traditional pieces: Micic’s arrangement of the Serbian tune “Mito Bekrijo” and the Galician folk piece “Xota do Marreco”. Both tracks infuse the music with vibrant energy while offering a glimpse into the musicians’ respective cultural roots.

The album opener, “Only Love Will Stay”, sets the stage with Micic establishing a tango-esque rhythm, creating movement and intrigue. Rábade explores striking dynamic contrast, alternating between thicker, harmonically-rich chords and more sparse, delicate moments. The track draws listeners in with its contrasting depth and breathing room. On “Sunrise”, the guitarist establishes a compelling groove before stepping into the lyrical melody, the duo then seamlessly shifting between lead and supporting roles. The melody here is as memorable as it is enjoyable. “A Folla do Castiñeiro” carries a distinct Spanish influence, driven by urgency and forward momentum. Its heavier chords and dynamic contrasts add intensity, offering a striking counterpoint to the album’s more lyrical moments. The fusion of traditional Galician elements with contemporary jazz is especially effective. The title track unfolds with a quiet, clean chord progression, repeated in meditative fashion. While there are many ways to represent the American melting pot, this piece offers a soft, contemplative and deeply human perspective.

The chemistry between Micic and Rábade, honed over years of collaboration, is undeniable. *Americana* showcases the duo’s compositional depth and ability to blend diverse musical influences into a cohesive and captivating work.

For more info visit [aberabade.com](http://aberabade.com). Micic is at The Django Mar. 12. See Calendar.



**Gratitude: One Head Four People  
Roscoe Mitchell (Wide Hive)  
by Fred Bouchard**

Elder statesman and co-founder of the Art Ensemble of Chicago (AEC), reed Svengali and inveterate iconoclast, Roscoe Mitchell (now at age 84) peers coolly steadfast in rainbow round shades and fly herringbone ‘n’ cravat on *Gratitude: One Head Four People*’s jacket portrait and group photo. He likewise thrives as jacket artist: his snap-to design imagines the band as a pointillist quincunx, a Zen-like concept shared by four equal executors: he on bass saxophone (in his kit from the get-go), with Sandy Ewen (guitar), Damon Smith (bass) and Weasel Walter (drums, percussion), a dervish of sticks, skins and bells. The plan is direct: a roaring half-hour of Mitchell’s huge horn and “rhythm section,” followed by a pianissimo quadrilogue as the four subtly strike metal, strings and wood with sticks, bows, fingers, electronic buttons, in what the classic AEC affectionately called “little instruments.”

On “Ruckus”, reedy sax unleashes inch-thick burps over scritch arco bass, busy woodblocks, and buzzy beeps and twerks. The horn may approach

sonorities of amplified contra-bassoon. Centerpiece “Ripples” pairs slurry string glissandi with buzzy horn overtones (now like a sarrusophone) and reaches a sustained climax to rattle windows and jar your fillings. Walter’s mouse-hole scampers upend memories of AEC co-founder Famoudou Don Moye’s amped rampages: chamber work has replaced tribal spectacle. “Ruff, Ruff, Ruff, and Squeaky” (comic title of the year?) unleashes a barrage of rumpiled graffiti that fades off-stage with quivery “jews-harp” and an ambiguous Ewen-Smith guitar-bass meld. Solo high saxophone on “Shiver” meanders into a swoon as the band checks out on a drum-bass flurry. Pure chime and temple bells calmly anchor the prevailing hush of mini-suite “Sustain and Ring”...with infinite decayyy... Midnight in their clock shop invites meditation amid eventual susurrations and tintinnabulations (thanks, liners writer, reedman Joshua Marshall). Inching toward an anti-climax, bandmates softly ply gongs, lyre, bowed cymbal, echoey timbales, rubber ducky and ref whistle. “The Final Bell” rolls with stormy interplay over a creaky hull. At the single toll of this space-ship’s bell, the cycle rewinds anew.

For more info visit [widehive.com](http://widehive.com). Mitchell is at Roulette Mar. 6 (presented by Interpretations). See Calendar.



**Dark Journey (The Music of Andrew Rathbun)**  
Western Jazz Collective (Origin)  
by George Kanzler

If jazz is “the sound of surprise,” then the septet (sometimes octet with guest percussion on some tracks) Western Jazz Collective definitely delivers. *Dark Journey (The Music of Andrew Rathbun)* features multi-reed player Rathbun’s kaleidoscopic compositions, works far from the conventional 32-bar or 12-bar tunes that dominate the jazz canon. His pieces unspool like skeins of multi-colored and textured threads that weave complex forms. Many of the nine tracks here employ shifting time signatures, often including odd meters as well as changing tempi, from swift down to rubato, sometimes all on the same tune.

“Making No Sense”, the opening and longest track is representative of most of those attributes. The rhythm section, with Matt Landon (guitar), opens in a rollicking 3/4-6/8 time, then gives way to a Scott Cowan (trumpet) solo at a crawling tempo, gradually joined and backed by comments from Landon and Matthew Fries (electric piano), as the tempo dissolves into semi-rubato ensemble choruses, horns and guitar joined by the sonorities of Greg Jasperse’s wordless (mostly vowel-based) vocals. Then a 6/8 jangly rhythm introduces solo trades by the composer’s soprano saxophone and Landon’s guitar; the track then concludes in a slow reverie of electric piano, guitar and voice.

Rathbun’s arrangements conjure a surprising variety of timbral and tonal colors from just a septet/octet. “Longer Wait” evokes a *Twilight Zone* vibe with soft keyboard chords and his slithery WX7 electronic saxophone, paired with Cowan’s classically pure-toned open trumpet. “Different Directions” unfurls true to its title, as shifting times (6, 4, 5) are more than matched by disparate lines from voice, horns and guitar and piano. A highlight is the second-longest track, “February First”, with John Hébert’s pizzicato bass solo opening over a trotting tempo, and other

musicians dropping contrasting lines until pianist Fries asserts a theme ushering in guitar and tenor saxophone solos (Rathbun in Sonny Rollins mode), all culminating in an electronically altered, Eddie Harris-like saxophone mouthpiece on trumpet solo coda.

The sum total results in a constantly surprising and stimulating program exploring the outer range of jazz’ compositional strategies.

For more info visit [originarts.com](http://originarts.com). Andrew Rathbun is at Ibeam Brooklyn Mar. 15 (presented by Connection Works). See Calendar.



**Francesca**  
David Murray Quartet (Intakt)  
by Ken Waxman

Apparently there comes a time when avant garde tenor saxophonists turn into Coleman Hawkins. They don’t become slavish imitators, but although exploratory impulses remain, swing, melody and a deeper sound become paramount. That transformation first affected Archie Shepp, who transitioned to blues and ballads by the late 20th century. Now the same metamorphosis has affected David Murray. Unlike Shepp, who arguably changed to mask a failing lip, Murray’s skill is still on full display and *Francesca* is a high-quality mainstream release. One reason for that is the New York-based saxophonist-bass clarinetist (who returned to NYC in 2016) surrounds himself with younger, accomplished musicians, as heard in the last few years on tour and on the quartet’s new album: Marta Sanchez (piano), Luke Stewart (bass) and Russell Carter (drums).

Murray also continues to play bass clarinet, and on “Richard’s Tune” he takes out that horn and balances chalumeau burps and clarion squeaks. Interestingly enough, the Don Pullen composition, which also features Sanchez’ leaping piano chording and Stewart’s slithering double bass thumps, mixes wallowing reed scoops and vibrations plus what seems to be a contrafact of “Jitterbug Waltz”. On tenor, the passion and power Murray has always displayed is still upfront, alongside slurs, splashes and smears—sometimes expressed unaccompanied—as on the title track. More often than not he plays in tandem with Sanchez’ keyboard bounces and swirls, measured drum smacks that take on bop and Latin articulations and occasionally the bassist’s string slides. Among the allusions, Murray’s expositions encompass interludes where he stutters, swallows and stings tones into expanded doits that meet piano stops and trade fours with the drummer as on “Am Gone Get Some”. Torque linear altissimo motions into clenched snorts speed up as they squeal into a nearly endless exposition on “Come And Go”. Murray also ups the excitement with constant overblowing and triple tonguing introduce Carter’s ruffs and cracks on “Cycles and Seasons”. Throughout the album foot-tapping rhythms mostly recap the heads.

*Francesca* can be heard as one of the most outside mainstream albums or, conversely, the most inside avant garde session. And it can and should be appreciated by those who favor one or both of these genres.

For more info visit [intaktrec.ch](http://intaktrec.ch). Murray is at Blue Note Mar. 3, 17 and 31. See Calendar.

## DROP THE NEEDLE



**Hip Ensemble**  
Roy Haynes (Mainstream-Wewantsounds)  
by Pierre Giroux

Roy Haynes, who passed away last November at the age of 99 and whose centennial is this month (Mar. 13), was regarded as one of jazz’ most compelling drummers, possessing an unerring instinct for innovation and ranking among the most recorded drummers in the genre. His *Hip Ensemble* now has been (finally) reissued and available on vinyl for the first time since its initial release in 1971.

Featuring the original gatefold artwork with first-generation photos, remastered audio and a two-page insert (including new liner notes from Kevin Le Gendre), the music is a striking synthesis of jazz-funk, spiritual jazz and raw percussive power. The album moves effortlessly between deep grooves and fiery improvisations, capturing the restless energy of the era. Surrounding Haynes is a band that amplified his vision: George Adams (tenor), Marvin Peterson (trumpet), Teruo Nakamura (bass), Mervin Bronson (electric bass), Elwood Johnson and Lawrence Killian (percussion) and Carl Schroeder (piano, Fender Rhodes).

Side one opens with the Stanley Cowell theme “Equipoise”, guided by Haynes’ unshakable command of time and texture. Adams takes control of the theme with his sharp edges and smoke, while Schroeder’s keyboard musings are both rhythmic and exploratory. “Tangiers” (an original by the drummer) is a poly-rhythmic deep-end dive, with Adams’ desperate wails in full flight, as Haynes’ drumming fills a whole mad, beautiful rhythmic world. “Nothing Ever Changes My Love for You” (Marvin Fisher, Jack Segal) was first made popular by Nat “King” Cole and was eventually covered by numerous popular and jazz artists. The band takes the number at a bristling pace, driven by the leader with support from percussionists Johnson and Killian interjecting vitality into the number. Schroeder’s keyboard work punctuates the ensemble with sharp voicing, and Adams and Peterson each offer splendid solos.

Side two continues with sweating, grooving, soaring tracks such as “Satan’s Mysterious Feeling” (by Adams), which comes in like a fever dream. Haynes’ funky drumming creates a hypnotic pulse, with the tenor saxophonist wailing like a siren from some lost, haunted place. “You Name It/Lift Every Voice and Sing”, the first section of a two-part, nine-minute number, struts and saunters with electric bass thick as summer city heat. The second section, composed in 1900 and often referred to as “The Black National Anthem”, begins with an explosive drum solo. The closer, “Roy’s Tune”, was not included in the original album; it is a testament to Haynes’ enduring brilliance, and it is like a sermon you didn’t even know existed.

For more info visit [wewantsounds.com](http://wewantsounds.com). A Roy Haynes Memorial is at Saint Peter’s Church Mar. 13. See Calendar.



**Apple Cores**  
James Brandon Lewis Trio (ANTI-Records)  
by Jeff Cebulski

While the album title, *Apple Cores*, refers to the *Village Voice* column by the late Amiri Baraka, the spirit of saxophonist James Brandon Lewis' new release comes from another "late great": pocket trumpet hero and cultural inquirer Don Cherry. The album doesn't reinterpret Cherry's work, but rather represents Lewis' desire to expand on the trumpeter's indefatigable drive to integrate various world music genres and rhythms into his music. More particularly, Lewis was captured by Cherry's "risk-taking" (his term) on the album *Home Boy (Sister Out)* (Barclay, 1985), where Cherry dives into African-tinged hip hop grooves and vocals. Lewis eventually began his self-described "conversation" with Cherry on his *Days of FreeMan* (OKeh, 2015) and *Apple Cores* is his extension of that project.

The tenor saxophonist and his longstanding trio — Josh Warner (bass, guitar) and Chad Taylor (drums, mbira) — respond with ten improvised selections (each under five minutes) that traverse a collection of urban rhythms, including three different versions of the title cut. With one exception, the material is driven by the

rhythm section's deeply-resonating grooves upon which Lewis displays his formidable talent, often taking off into his own interstellar space. This is best manifested on "Don't Forget Jayne", a high-powered excursion that receives the totality of the trio's energy, including Taylor's dense pounding, Warner's ponderous bass and guest Guilherme Monteiro's airy guitar, while Lewis dances and wails. The single "Prince Eugene" promenades down an Afro-Caribbean path, with Warner's reggae-ish bass line and Taylor's combination of drums and Zimbabwean mbira providing a pleasant beat as Lewis croons. "Five Spots to Caravan" (a tribute to Cherry's journey from NYC to Fort Worth with Ornette Coleman) pairs hip-hoppy beats with the leader's version of Coleman's off-center style, mixed with the tonal depth of another Texan, tenor saxophonist Booker Ervin. "Remember Brooklyn & Moki" — a soulful remembrance of Cherry's life with his artistic wife, Moki — rides Warner's jaunty electric bass lead and guitar washes. Album closer, "Exactly Our Music", has an African rhythmic lilt but with echoed chamber effects, perhaps channeling some Cherry productions.

Every James Brandon Lewis album is unique. Capable of walking into a studio with a singular vision and then encapsulating it, he has a gift for making each recording a unified, consummate experience. *Apple Cores*, both in intention and performance, continues in that exquisite trend.

For more info visit [anti.com](http://anti.com). Lewis is at Public Records Mar. 6. See Calendar.

bass tones and the occasional bit of guitar counterpoint are liberally peppered with electronic antecedents and consequents as the descent continues. The ensemble is both chorus and actor, commenting, supporting and delicately encroaching on the ever-unstable but ironically rock-solid form Golub has created.

A good recording is par for the course these days, which is as it should be, but this one is exemplary. Each sound and sonority inhabits its own space while perspective is miraculously maintained. Like those pioneering Conlon Nancarrow discs *Other Minds* has reissued, the acoustic is dry, which is just as well given the music's reliance on exquisitely gentle articulation. All involved should take pride in this, one of Golub and Greyfade's finest releases.

For more info visit [greyfade.com](http://greyfade.com). Golub is at The Jazz Gallery Mar. 13 and SEEDS Brooklyn Mar. 20. See Calendar.



**Anchors**  
Jason Stein (TAO Forms)  
by Mike Shanley

The history of jazz is filled with stories of musicians dealing with various ailments. Many were self-induced, but a lifestyle of playing clubs and traveling extensively can take a physical toll on anyone. So, too, can mastering an instrument. And although the liner notes to *Anchors* don't specifically mention his condition, bass clarinetist Jason Stein suffered from a physical ailment that had an impact on his playing. Having studied with percussionist Milford Graves, who saw a deep connection between music and good health, Stein worked to heal himself. Cold-water plunges and breathwork were part of the process, along with myofascial trigger point therapy, which helped him locate the source of an injury.

The music on *Anchors* is inspired by Stein's healing journey, with titles including "Cold Water", "Holding Breath" and "Crystalline", coming from different aspects of the process. Appearing throughout the album are Joshua Abrams (bass) and Gerald Cleaver (drums), while Boon (a one-named multidisciplinary artist and songwriter from Chicago, who produced *Anchors*) wrote the liner notes and plays acoustic guitar on the opening and closing title tracks. "Anchors I" and "Anchors II" are gentle meditations with the bass clarinetist echoing the guitarist's sparse, single-note lines on the first and playing in unison on the latter. "Holding Breath" finds the trio building from free, understated movement into a steady groove, allowing the leader to stretch out. For the first three and half minutes of "An Origin", he intones a single low note as bass and drums flex beneath him. When this beginning shapes into more of a structure, Stein solos in a Thelonious Monk-like manner, shaping and reshaping simple phrases repeatedly. The album additionally incorporates wild blowing, along with its more subdued moments. "Cold Water" evokes a watery plunge, with a conclusion that grasps the healing power that can be found in it. "Boon" comes off like a free ballad, while "Crystalline" is driven by Abrams' arco work and Cleaver's cymbal rolls, tempting Stein to dabble a bit in his horn's altissimo register.

Like any good concept album, the ideas behind the music bring greater understanding to the



**Loop 7**  
Phillip Golub (Greyfade)  
by Marc Medwin

There is something disarmingly beautiful about recurrence, especially when executed with this direct complexity. Composer and pianist Phillip Golub is in a remarkable position to bridge the supposed gulf separating spontaneity and repetition, which he and a wonderful ensemble here do with cool finesse.

It behooves anyone interested to listen to a very informative online interview with Golub in which he describes learning to compose with each new piece. Comparing *Loop 7*, his second Greyfade album, with *Filters*, his first, speaks to that re- and deconstruction. The methodologies behind his latest release are too complex to rehearse here, but where the earlier effort involved solo piano, we now hear two pianos in microtonal layers augmented by an absolutely astonishing take on ensemble interaction, including Ty Citerman (guitar), Aaron Edgcomb (vibraphone) and Greyfade frontman Joseph Branciforte (electronics, synthesizer). Subtlety doesn't even begin to describe the layered piano's melding of harmony and melody as it traverses what might best be called asymmetric repetitions that descend over the piece's 28-minute trajectory.

As the music unfolds, minuscule reminiscences of a "jazz" riff (as at 2:07 and many other points) float toward consciousness only to recede with equal ambiguity. The ensemble, sparse at first, gathers what might be described as density and momentum, though all ultimately remains tranquil. It is as if the ensemble blooms from the piano, erecting edifices naturally from the loops' hewn granite. Bowed vibraphone, ghostly

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program. Yet, the performances stand on their own, even without any detailed notes on hand. It might necessitate a close listen to appreciate the trio's (and duo's) work, but that's always a crucial element with this music.

For more info visit [aumfidelity.com/collections/tao-forms](http://aumfidelity.com/collections/tao-forms). Stein is at The Kitchen Feb. 28-Mar. 1 (with Joshua Abrams' Natural Information Society). See Calendar.



**Old Main Chapel**  
Ron Miles (Blue Note)  
by Tom Greenland

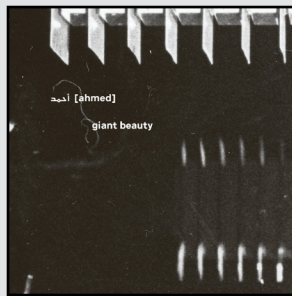
Cornetist Ron Miles' death, three years ago this month, from a rare blood cancer was a loss to the jazz community, but his gently transcendental music endures with Blue Note's recently released *Old Main Chapel*, a recording of his September 2011 concert with guitarist Bill Frisell and drummer Brian Blade in Boulder, CO. Like his work in other contexts, there is a seemingly paradoxical combination of relaxation and resolve in Miles' delivery, a calm confidence that speaks powerfully in lowered tones. Frisell and Blade are fitting companions, equally assertive, equally restrained, well acquainted with Miles' ways. The result is the musical equivalent of the 1981 film, *My Dinner with Andre*: an extended conversation among old friends touching on topics ranging from spirituality to the comedy of human errors.

Opening the set is the elegiac "Mr. Kevin". Here and throughout the performance, Miles' cornet speaks in a slightly hoarse tone, occasionally choking on a note or hiccupping, prone to slight lip slips and buzzes—a signal that, for him, clarity of emotion takes precedence over technical perfection—though he is quite capable of producing tones of immaculate resplendence when so moved. Frisell is in his element, adding bass parts, moving counter-lines and chord fragments that never stray far from Miles' melodies, nor overstate an idea that can be outlined with fewer notes. Blade's drum parts are panned to different locations in the mix, creating the illusion of multiple drummers. His chuckles, grunts and other delighted vocalizations, caught by close mic'ing, form a running commentary on the small surprises that occur all during the performance. A cover of Fred Fisher's "There Ain't No Sweet Man That's Worth the Salt of My Tears" (all other tunes are by the leader) flows forward in a slow, bluesy dirge; "Guest of Honor" marches in old-timey fashion to Blade's lightly brushed snare; "Queen Bee" cautiously explores outer boundaries, ultimately reaching new territory. Most tracks unfold gracefully, unhurriedly, stretching to ten minutes or more. "Ruby-Go-Round", slightly shorter, contains some of the most exciting interchanges, with audible cheering from Miles and Blade. "I Will Be Free" is reverential, like a hymn, sparsely stated, deeply felt.

"New Medium", the closer, moves from an empathetic guitar-drum dialogue to a cornet-drum duet, Miles' sparse, tuneful gestures answered by Blade's congenial responses, to end with a beautifully doubled melody over constantly climbing harmonies, an artful example, like the rest of the date, of how less can be so much more.

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

## BOXED SET



**Giant Beauty**  
أحمد [Ahmed] (Fönstret)  
by Stuart Broomer

If jazz history has many shapes, one of its essential characteristics is its ability to develop in mercurial ways, to breed music that can, at once, resonate with the past, galvanize the present and suggest paths forward. The band أحمد [Ahmed] is such a phenomenon, an ongoing quartet that first performed and recorded in 2016, and which has maintained a consistent and distinct personnel, program and form ever since. Conventional enough in its instrumentation, it combines Englishmen Seymour Wright (alto) and Pat Thomas (piano), Swede Joel Grip (bass) and Frenchman Antonin Gerbal (drums). They may not yet be familiar names in American jazz circles, but current European improvised music is enriched in myriad ways by their presence, with webs of associations that include central figures such as Evan Parker, John Butcher, Phil Minton and AMM. Particularly keen attachments to jazz tradition can arise too, in individual resumes, whether it's Gerbal performing in a definitive treatment of Mary Lou Williams' orchestral music, Thomas playfully exploring the Ellington songbook or Wright referencing saxophonists from Johnny Hodges to Tina Brooks and writing incisive essays on Horace Silver. Further, the on-screen presence of Grip and Gerbal in the film *The Brutalist*, and Wright's presence on the soundtrack, might well expand their base.

The band's name is symbolic in its insistence, beginning with the Arabic spelling of Ahmed, followed by its Anglicized form in brackets. It's keyed, in part, to their compositional underpinnings. أحمد [Ahmed] is a kind of repertory company, devoted to realizations of the compositions of Ahmed-Abdul Malik (1927-1993), the composer, bassist and oud player who, in the late '50s and early '60s, played with Thelonious Monk, among others, and who released a singular series of albums under his own name—*Jazz Sahara*, *East Meets West*, *The Music of Ahmed Abdul-Malik* and *The Eastern Moods of Ahmed Abdul-Malik*—that merged modern jazz practice with the traditional modes, rhythms and melodies of the Middle East and East Africa. Among his associates were several outstanding jazz musicians, including Lee Morgan, Johnny Griffin, Calo Scott and Andrew Cyrille.

While Malik's own music is again available, there's one credit that places him closer to the center of jazz history rather than an exotic periphery. Malik appears on John Coltrane's marathon *The Complete 1961 Village Vanguard Recordings*, playing tamboura (an Indian string drone instrument) on some versions of Coltrane's "India", a radical recasting of the blues "Mr. Knight" with wailing, pitch-bending soprano saxophone, bass clarinet, English horn and bowed and plucked basses. It suggests a longer and deeper lineage for jazz, the result of a music spreading over 100 years from the Middle East, eastward to India and westward, across North Africa, to Spain and thence to the Americas, a music that was modal,

polyrhythmic and improvisatory that in Coltrane is not just "the new thing" but a profound resurgence, one prefigured by Malik's own music. Those are powerful roots and أحمد [Ahmed] has developed a singular practice since their first public performance, devoted to "El Haris (Anxious)". It took place in a rural Swedish barn for Joel Grip's 2016 Hagen-fest and was released a year later as the LP *New Jazz Imagination* on Umlaut. It's a pattern that the group has followed with each successive performance and record release, each running from around 40 minutes to an hour. *Super Majnoon (East Meets West)*, released in 2019, differs in being two pieces on a double-LP set; *Wood Blues* (2024) further differs in being spread over two 45-rpm records.

Their latest release, *Giant Beauty*, differs only in being a CD boxed set release rather than vinyl, and in consisting of five performances recorded over five nights in August 2022 at Stockholm's Golden Circle. The set includes a 100-page book largely devoted to an extensive interview with Wright and with a brief note by trumpeter Nate Wooley devoted to the significance of the group's performances. *Giant Beauty* revisits some works that have appeared in previous recordings—Malik's "Nights on Saturn", "Oud Blues" (also recorded as "Wood Blues") and "El Haris (Anxious)"—along with first recordings of "African Bossa Nova" and "Rooh (The Soul)". While the band's instrumentation will inevitably emphasize the roles of Wright and Thomas, the band eschews the idea of the solo: each piece, learned without recourse to a score, unfolds as a collective improvisation, with emphases changing, individuals occasionally dropping out, but generally committed to continuous invention. They define their method as "No discussion. No plan. No solos." At times, individual roles will defy traditional expectations, every instrument a percussion instrument except Grip's bass line, a fluid ostinato representing melodic content.

The music may seem one-dimensional in its continuous intensity, but that quality is essential to its effect, its very being, which can suggest transformative ritual, séance and dervish dance. It's music, in some ways seemingly narrow, which can also be oddly reminiscent of the breadth of the Sun Ra Arkestra, somehow reduced to a quartet, given Wright's continuum of linked minimalist phrases combining short phrases with abrasive blasts. The almost mixed mantras, incomprehensibly combined with Thomas' epic swing and drive, are suggestive of Ellington (and even Oscar Peterson, a teenage influence) as well as Monk and Cecil Taylor. The combination comes to the fore on an actually rollicking version of "Oud Blues", in which the band finds almost impossible ways to swing—with Wright's elliptical phrases and on-the-beat emphases resisting the momentum, creating the extraordinary tension-and-release curves that stretch past any expected breaking point—and which give this music its unearthly power.

The last night's concert in Stockholm is devoted to "El Haris (Anxious)", the tune they first performed in 2016, but beginning with a special deviation from أحمد [Ahmed]'s usual practice: a bowed bass solo played against Wright's theme statement, in an homage to cellist Abdul Wadud, who had passed away that week. It's a strong, keening melody, drawn from Ahmed-Abdul Malik's first recording, *Jazz Sahara* (Riverside, 1958) with Johnny Griffin.

For more info visit [fonstret.bandcamp.com](http://fonstret.bandcamp.com). أحمد [Ahmed] is at Roulette Mar. 25. See Calendar.



**Jubilation**

**William Hooker (Orgmusic)**

**A Time Within: Live at the New York Jazz Museum**

**William Hooker (Valley of Search)**

**The Ancients**

**The Ancients (Eremite)**

by Brad Cohan

William Hooker's motto is "Drum Power" and those two words sum up the ethos the drummer, composer and improviser has sworn by over the course of his pioneering five-decade-plus run. Since *...Is Eternal Life* (Reality Unity Concepts), his leader debut recorded 50 years ago, Hooker has conveyed messages of power through his intense drumming in the emotional, physical and expressive senses. This stunning recent trifecta of releases, one of which was recorded in 1977 and the other two in 2023, is a testament to his vision.

*Jubilation* is an emphatic statement of purpose, a joyous recording that finds the eternally youthful drummer's force, fast approaching 80-years-old, playing with his trademark vim and vigor. Supported by a remarkable group made up of Matt Lavelle (trumpet), Sarah Manning (alto), On Davis (guitar) and Adam Lane (bass), each feeds off the bandleader's thirst for sonic euphoria and soul-searching thoughtfulness on a set featuring both life-affirming solos and collaborative performances. Impeccably recorded live at Roulette in 2023, each of the seven pieces brings the very title of the record to boisterous light. Undoubtedly, Hooker is the catalyst here, manifested by the solo drum clinic showcased on "The Stare". Who but Hooker opens an album with a seven-minute-long show of percussive strength ostensibly meant to lift up and empower with a shot of joy? The vibes Hooker spreads prove infectious from there as Lane takes his own starring turn on the dizzily melodic investigation "Linking", as does Davis on the cosmic shredding exercise, "The Villages". Those solo endeavors are the sublime buildup to the entire group joining forces on the remaining four pieces, which are on another level of pure exultation.

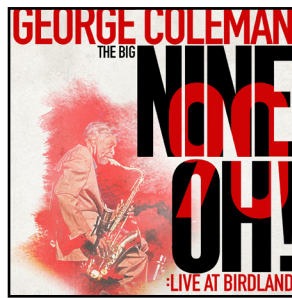
Hooker's journey to *Jubilation* can be traced some 46 years prior with the incredible discovery of *A Time Within: Live at the New York Jazz Museum*, an album recorded live but previously unreleased. Hooker, with David Ware (tenor) and Alan Braufman (alto), comprise a downtown fire-music group for the ages, and this live document is a golden loft-jazz scene era discovery (although it took place at a then-midtown venue). Dubbed the William Hooker Reality

Trio, this raw and primal recording of three on-the-rise powerhouses—each with their own singularly explosive and exploratory voices—is as *real* as it gets. Spread over eight movements, Ware and Braufman summon the spirits with their soulful, bluesy and earth-scorching conversational din while Hooker directs the spiritual traffic as the cymbal-obliterating ringleader and its wailing guiding light.

It's a revelation to listen to *A Time Within: Live at the New York Jazz Museum* then the eponymous debut of The Ancients back-to-back. Sure, nearly 50 years separates the two sets, but the collaborative trio of Hooker, William Parker (bass) and the young Isaiah Collier (tenor) share in a similarly-minded belief that free music is a healing force of the universe. And *The Ancients* does just that over four long-form improvised sets recorded live in 2023 (at 2220 Arts & Archives in Los Angeles and at The Chapel in San Francisco). Collier shows he's a more-than-worthy torchbearer of the late giants Albert Ayler, Charles Gayle and Ware, blaring out a bluesy maelstrom that teems with helter-skelter lines and heartrending subtlety. Meanwhile the Parker/Hooker rhythm section is steadfast in building foundational grooves and rhythms that give space for Collier to gloriously unload.

These three essential albums are proof positive of Hooker's unparalleled "Drum Power."

For more info visit [orgmusic.com](http://orgmusic.com), [valleyofsearch.com](http://valleyofsearch.com) and [eremite.com](http://eremite.com). Hooker is at Clemente Soto Velez Cultural Center Mar. 1 (part of OutMusic Festival), Artists Space Books Mar. 4 and Ibeam Brooklyn Mar. 18. See Calendar.



**The Big Nine Oh!: Live at Birdland**

**George Coleman (Key of B)**

by Ken Dryden

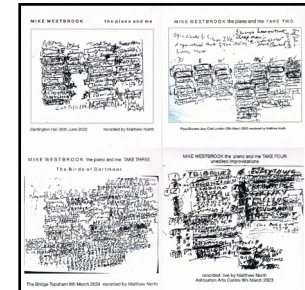
Although tenor saxophonist George Coleman turns 90 this month (Mar. 8), his big sound certainly seems more youthful than his years, and seemingly effortless in this live set at Birdland (recorded just this past January).

The longtime NYC-based Memphis native recruited a new band and premiered it on this date, with Steve Myerson (piano), Leo Larratt (guitar), John Webber (bass) and Kevin Congleton (drums), giving all of them plenty of room to blow in each of the extended numbers. It is clear that Coleman is enjoying interacting with his much younger colleagues, frequently returning to play during the latter half of their solos. "Blues Inside Out" is an intense workout as the leader and the members of his band take turns in the spotlight, each building upon the theme. Coleman introduces the decades-old standard "Never Let Me Go" with an abstract solo that reaches altissimo range before settling into a relaxed, soulful groove as the full band makes its entrance.

As with many older saxophone virtuosos who have preceded him, Coleman masters the use of space in his solo, allowing the music to breathe, something many younger players take years (if ever) to learn. His soulful touch in Freddie Hubbard's infectious jazz waltz "Up Jumped Spring" has the effect of a gritty vocalist, while the deliberate rendition of the blues "Parker's Mood" brings out the saxophonist's Memphis roots (even briefly simulating a harmonica with a fluttering vamp). Larratt's superb feature reveals a potential virtuoso in the making; his playing incorporates the obvious influence of many guitar

greats. The intensity of Myerson's piano playing invites comparison to Coleman's good friend and long-time pianist of choice, the late Harold Mabern. Signing off with a furious take of the old warhorse "Cherokee", the rhythm team of Webber and Congleton provide the glue that holds everything together with their strong support (both also contribute potent solos), while the saxophonist seems like he barely breaks a sweat as he weaves around his rhythm section's frenetic support. It's clear the band is enjoying every minute.

For more info visit [georgecoleman.com](http://georgecoleman.com). Coleman's 90th birthday album release concert is at Dizzy's Club Mar. 13-14. See Calendar.



**the piano and me**

**Mike Westbrook (s/r)**

by Pierre Giroux

In an era when the term "jazz piano virtuoso" often conjures up images of dazzling technical displays, Mike Westbrook (who turns 89 this month) takes an entirely different path with *the piano and me*. The initial 2023 digital release was recorded live at Dartington Hall, a medieval great hall in Devon, England on June 26, 2022. That album, the first in a set of four, has been followed by three more, available as downloads and each recorded at various locations in the UK in 2023-24. (Under the imprimatur of Westbrook Records Special Edition, the recordings can be downloaded as a set or individually.) The complete collection is not about the flamboyant showmanship of the jazz tradition but rather something equally magical: the invention of new sonic rituals. Westbrook's performances here explore timbre, space and time—a journey where the listener navigates an aural world with patience and curiosity.

Across 32 tracks and 82 song titles, Westbrook draws inspiration from his original compositions and those influenced by jazz legends such as Duke Ellington, Charles Mingus and Thelonious Monk, alongside pieces from the Great American Songbook and popular songs by Lennon and McCartney. By resisting categorization and drawing from these varied influences, he distills the entirety of his work into its fundamental essence: the piano and the present moment. Yet, within this simplicity lies a world of depth and complexity. Westbrook navigates these soundscapes through improvisation, crafting something fleeting yet profound.

Some composers and songs are foundational, as one would expect in any musical anthology. One presumes that each composition's melody and harmonic underpinnings provide the texture, musical lines and dynamics on which Westbrook constructs his improvisations from the inside out (Monk's "Jackie-ing" and "Round Midnight" fall into this category). The angularity of his compositional style, the layering of notes and recurring motifs, provide him with the freedom to abandon conventional expectations of the composition's interpretation. By contrast is the tune "Sweet Kentucky Ham" by the ironic composer, singer and pianist Dave Frishberg. In this rendition, Westbrook captures the down-home blues underpinnings as the number unfolds with its quirky tempo. Hoagy Carmichael wrote the music for the well-liked ballad "Skylark", which has been consistently included in Westbrook's repertoire. His interpretation here is driven as much by what is

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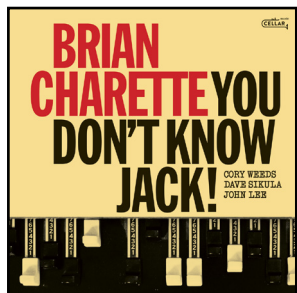
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omitted as by what is included: the spaces between the notes carry as much weight as the notes themselves, and silence is not an absence but an active participant in the musical discourse. There are two rather contrasting compositions that Westbrook favors in combination: Ram Ramirez' "Lover Man" and the Billy Strayhorn gem "Blood Count". These two compositions, in their traditional interpretation, are driven by rhythm and melody; the pianist chooses to bring them to life through the recognition of themes that emerge, resolve and re-emerge in different contexts.

Duke Ellington's compositions are not forgotten in these recitals as three of his pieces are explored: "Mood Indigo", "I Got It Bad (and That Ain't Good)" and "Sophisticated Lady". One of the defining characteristics of this multi-sided set is Westbrook's acute sensitivity to sound itself, exemplified by these numbers. Each note is placed with precision, and every dynamic shift is carefully judged. The underlying melodies are still there to be heard, but it requires an exercise in deep listening. Homage is paid to popular music with the inclusion of a couple of Lennon/McCartney favorites: "Because" and "She Loves You". Despite its esoteric nature, the pianist's impression of these songs is warm and human, as his approach is both expressive and personal, with each piece feeling like an intimate conversation.

In this release, Mike Westbrook presents something that is distinctly his own. It serves as a testament to the lasting power of improvisation and the boundless possibilities of the piano in the hands of an artist who dares to think outside the box.

For more info visit [westbrookjazz.co.uk](http://westbrookjazz.co.uk)



**You Don't Know Jack!**  
Brian Charette (Cellar Music)  
by Scott Yanow

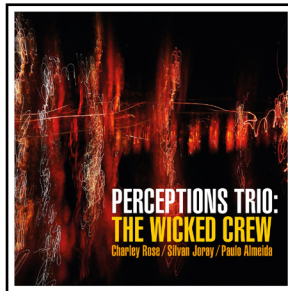
Just over 30 years ago, Brian Charette was a young up-and-coming, if struggling, jazz pianist. One day he had the opportunity to work as an organist: he winged it so successfully that he was well on his way. He soon purchased his first Hammond B3, an instrument formerly owned by Jack McDuff, who happened to be his favorite organist, and three decades later, Charette here pays tribute to McDuff on *You Don't Know Jack!*

Charette's quartet comprises the head of the Cellar Music label (and an accomplished player in his own right), Cory Weeds (tenor), as well as Dave Sikula (guitar) and John Lee (drums). Together they perform two McDuff pieces, five Charette originals and one by Weeds. The instrumentation is standard for an organ quartet, and while sometimes the musicians audibly move the music forward a bit, much of the playing fits well into the classic '60s group style. Weeds' playing often times hints at Dexter Gordon, although he has his own sound; Sikula's playing is in the tradition of guitarists Kenny Burrell and Thorne Schwartz among others; and Lee noticeably keeps the music swinging.

While there are guitar and tenor saxophone solos on each piece, Charette, who displays his own musical personality even when paying homage to his predecessor, is the lead voice and main reason for this set's success, beginning with his melodic and fairly peaceful "Early America". Following are McDuff's cooking blues "The Jolly Black Giant" and the title cut, which is also a swinging blues. McDuff's "6:30 In the

Morning" is a relaxed tune with light samba rhythms and laid-back solos that fit the piece's title and mood. "Microcosmic Orbit" is a jazz waltz with original chord changes. Weeds' "Have You Met Joan" (a relative of "Have You Met Miss Jones") has solos from all four players, including a brief statement from Lee. "Why'd You Have to Go and Lie to Me Boy" is a minor blues that features some heated double-time runs from the leader. The set's most memorable melody is on the closer, "I Like a Big Schnazolle", which utilizes rhythm changes and swings listeners to the end of this consistently enjoyable set.

For more info visit [cellarlive.com](http://cellarlive.com). Charette is at The Django Mar. 26. See Calendar.



**The Wicked Crew**  
Perceptions Trio (Charley Rose, Silvan Joray,  
Paulo Almeida) (Fuga/Big Wax)  
by Thomas Conrad

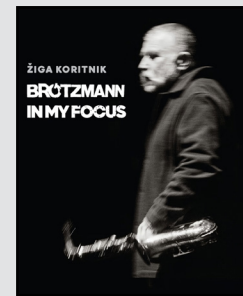
*The Wicked Crew* is the debut recording of the Perceptions Trio, a project with Frenchman Charley Rose (tenor), Swiss-born/New York-based Silvan Joray (guitar) and Paulo Almeida (drums). The trio's name certainly fits: the listener's perceptions of this band keep shifting with a fluid identity owing to the ways in which Rose and Joray employ their electronic effects. Pedals and black boxes and laptops are now common in jazz, but these two use technology with uncommon creativity and musicality. A saxophone might suddenly become a saxophone choir. Guitar notes might echo across a vast landscape. In the distance there might be a murmuring orchestra. Rose's effect pedals might add missing instruments, such as a bass, or imply missing chords. Often, you are not sure where sounds originate, but you don't care because the sonic environment in which you find yourself is so alluring.

There are three tunes by Rose, three by Joray, two by Almeida and two group improvisations. Joray's pieces are mostly quiet and always lyrically addictive. He finds undiscovered elemental melodies as in "Uberto"; he and Rose dwell on its theme for six minutes, taking it through myriad subtle guitar and saxophone variations and softly keening electronic permutations. The recurring four-note motif becomes an incantation that gathers power with each pass. Almeida's "Lit Candles" is also a simple melody that is repeated into a ritual. The tenor saxophonist's ideas contain more active energy, as heard on "Radio Goose Bumps". But every selection (including the improvisations) reinforce one another in creating an immersive, ambient atmosphere, deep in dark shadows and unresolved mysteries. Each track is a scene that contributes to the cinematic, episodic event that is *The Wicked Crew*.

When this music is over and you think back on it, you don't remember individual voices, even though each of these three players is a compelling soloist, including Almeida, whose drum meditations (as on "Sombra") are some of the album's most haunting moments. And that forgetfulness is largely because *The Wicked Crew* provides an evolving set of perceptions that accumulate into a unified domain of feeling.

For more info visit [silvanjoray.com](http://silvanjoray.com). Silvan Joray is at Ornithology Mar. 19 (with Hillai Gooreen). See Calendar.

## IN PRINT



**Brötzmann: In My Focus**  
Ziga Koritnik (PEGA)  
by Francesco Martinelli

Slovenian photographer Žiga Koritnik was already interested in music as sound and as image when in 1994 he went to take photos at the Austrian jazz festival Konfrontationen in Nickelsdorf. During the set of the Die Like A Dog quartet, he had a revelation: an affinity for the weird, atonal music played at the festival—different than what he usually listened to. And since that evening he's been documenting the scene of European improvised music, traveling to festivals all over the continent—with saxophonist Peter Brötzmann remaining his major interest. In this sturdy, well-produced volume, *Brötzmann: In My Focus*, Koritnik collected around 100 of his black and white images of this towering figure of European free improvisation. For over five decades his music has been hugely influential in inspiring musicians such as Swedish saxophonist Mats Gustafsson, who is one of the narrative contributors to the book. Others include: John Corbett, Bill Laswell, Heather Leigh, Paal Nilssen-Love and Paul Lovens; there are also poems by Joe McPhee and Steve Dalachinsky. Brötzmann, who was also a visual artist, designing many record sleeves and concert posters, loved photography, and contributed to this volume before his death in June 2023 at age 82 (he would have been 84 this month).

Images of other musicians appear with Brötzmann, including Caspar Brötzmann (son), Jeb Bishop, Fred Lonberg-Holm, Johannes Bauer, Ken Vandermark, Hamid Drake, Steve Swell, William Parker and Zlatko Kaučič, depicting them in performance as well as backstage, on the road and handling the physical aspects of their sound-generating tools. Among the most striking images, there's one from the 2016 festival in Sant'Anna Arresi, Sardinia, with the saxophonist checking his telephone alone by the stage after a tense evening, and another from Berlin in 2019 where he's not with a musician but with the legendary FMP producer Jost Gebers, a longtime friend of many adventures, who passed away just a few months after the saxophonist.

Further planned photo sessions to shoot Brötzmann at home in Wuppertal, Germany could not materialize due to the declining health of the musician: the book in a way thus remains unfinished and incomplete, an improvised chronicle with a raw, dramatic ending, which is poetically appropriate to the man and his unforgettable music. One minor critique of an otherwise rich and extraordinary volume concerns the landscape format photos, which are printed on two facing pages: the size is large but they are split in a way that makes it difficult to fully appreciate them.

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

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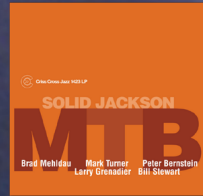
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Bennie Pete and Terrell Batiste, Hot 8 Brass Band, New Orleans 2016.  
Credit: Richard Corman



HONORING JAZZ & BLUES  
ONE MUSICIAN AT A TIME



(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

bounce, rock and roll, and even through track names and imagery, a taste of signature American identity. According to Schlichting and Beierbach, "As Europeans, we like to be inspired by the diversity of America's music and find interesting points of reference."

On the other side of the equation, the sounds and textures of Berlin permeate as well. A unique city, it is a congregation of cultures and a collision of space. And unlike New York, Berlin possesses an old-world foundation, now juxtaposed with utter modernity. An exemplar of how these influences roil together, the U7—a main subway line—captures the city's kinetic, tumultuous energy as it weaves and swerves unpredictably from style to style, bringing to life the city's many personalities. Asked about Berlin, the pair answer, "It has the character of a workshop and is a wonderful basis for our music...living with improvisation, finding unusual and individual solutions for the daily challenges in life and in music."

A standout in the Tiger Moon catalog is the Insomnia Brass Band (with its three releases), featuring Anke Lucks (trombone), Schlichting and Christian Marien (drums). The fusion of trombone and baritone establishes a tonal atmosphere like no other. Low-end vibrations cross with the trombone's unique capacity to mimic the human voice. In Lucks' words, "It can sing, whisper, scream, sigh and sometimes it's funny." She adds, "I like the fact that the trombone changes shape when you play it. It's very physical." Physicality in general comes to mind listening to the trio's output. One might be forgiven for momentarily thinking of a big band based on the sheer force. The music ripples with strength, whether delivering an up-tempo blazer or a subtler piece. The trio is consistently bold, vibrant, and

produces many layers of sound and emotion. Songs such as "Beach Bar Before Breakfast" boom and the hyper-fast "Blues Insomnia"—somewhat wickedly—casts off-beat drums, racing horns, squawks, screeches and sudden stops and starts—an aural portrait of a rough night.

In sum, it states the obvious that Schlichting and Beierbach's voices are the common thread defining Tiger Moon. It is not the only one, though. There is a certain attention to detail: on album covers as well as in their notes, even amid sound squalls. And that same aesthetic is found in their bandmates. Yet there is nothing restrained either. Just a plethora of music from a tight-knit family and community.

For more info visit [tigermoonrecords.de/en](http://tigermoonrecords.de/en).

(LEST WE FORGET CONTINUED FROM PAGE 10)

Guitarist Sheryl Bailey is a seasoned veteran and longtime jazz educator who got to hear Remler perform several times, in addition to taking a lesson with her that left a lasting impression. "Emily's time feel was so swinging, and her articulation was impeccable, clean and clear. Every idea was delivered with conviction and precision. She should be considered one of the greats alongside Charlie Christian, Joe Pass, Tal Farlow, Pat Martino and Herb Ellis." Bailey is equally impressed with Remler's compositions, a few of which she has herself recorded. "I know she was very serious about composition. She was just getting started. That's what she indicated when I hung with her. She was at peace in her life and she wasn't playing to prove anything: playing with pure joy."

One of the young, rising stars of jazz guitar, Jocelyn Gould, shared her thoughts about Remler: "I was into

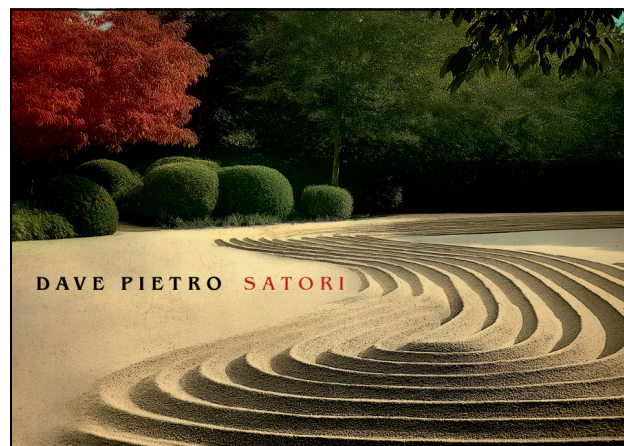
Wes Montgomery and the first record that I heard by Emily was *East to Wes*. I couldn't believe how amazing she played, knowing what a giant musician she was. I love her recording of 'Daahoud' (Clifford Brown). She and Hank Jones have this extended solo send-off and she just plays so swinging. Her groove is so deep." Bassist Eddie Gomez appeared on two of Remler's releases and remembers her fondly, "Emily loved life; she loved music; she loved the guitar; she loved musicians; she loved Wes...She died too early!" Romero Lubambo recorded with the guitarist in the studio for her final album: "I always admired her a lot because she really could play. She had a beautiful sound on guitar. She had the influence of Wes Montgomery but had her own voice." A 2008 interview with the late Coryell (who died in 2017 and who had a brief romantic relationship with Remler) brought out a flood of emotions. He said, "Her life was so short. She was simply a natural player. She was born to play the jazz guitar and she's 'out of town' right now. Someday she'll be back...The soul that played that guitar connected with Emily Remler was a great soul."

This May marks the 35-year deathaversary of Emily Remler.

For more info visit [resonancerecords.org/product/emily-remler](http://resonancerecords.org/product/emily-remler)

**Recommended Listening:**

- Emily Remler – *Firefly* (Concord Jazz, 1981)
- Emily Remler – *Take Two* (Concord Jazz, 1982)
- Emily Remler – *Catwalk* (Concord Jazz, 1984)
- Emily Remler – *Cookin' at the Queens* (Resonance, 1984/88)
- Larry Coryell/Emily Remler – *Together* (Concord Jazz, 1985)
- Emily Remler – *East to Wes* (Concord Jazz, 1988)



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(WINTER JAZZFEST CONTINUED FROM PAGE 12)

At Zinc Bar, typically crowded during the festival, trumpeter **Riley Mulherkar** turned in an innovative set that updated Louis Armstrong's legacy with extended techniques, tone shading and free blowing.

Mercury Lounge presented brothers **Zohar & Adam** (Cabo), whose sharp-edged, rapidly shapeshifting piano-drums duet perfectly reflected the constantly changing tempos and accent patterns of our screen-scrolling times. Indian American vocalist **Ganavya's** (Doraiswamy) set at Le Poisson Rouge was almost the polar opposite: soothing, melismatic, Carnatic-style vocals over chiming harp and droning bass, Immanuel Wilkins adding empathetic alto saxophone to her recitation of spiritual poetry. Yet another mood-swing occurred at the City Winery's upstairs Loft, where Japanese singer **Nao Yoshioka** offered her own take on rocking neo-soul, driven by drummer Tré Lambert's loose but hard-hitting pocket. **Janel and Anthony's** (Leppin and Pirog) cello-guitar duet at Neilma Sidney Theatre was a time-stopper, the married couple operating on an almost telepathic level, employing an arsenal of signal processors to forge sweeping sonic scenarios in booming mid-range frequencies. At Nublu, bassist **Ben Williams** channeled influences such as Prince and Marvin Gaye to keep the late-night crowd up and at 'em, Chelsea Baratz blowing tenor horn with a raunchy, walking-the-bar attitude.

The Brooklyn Marathon (Jan. 11) took place in another nine venues, these more spread apart: Brooklyn Bowl, Looove Labs, Music Hall of Williamsburg and National Sawdust all on (or close to) Whythe Ave.; Jolene and Baby's All Right south on Bedford Ave. near the Williamsburg Bridge; Looove Labs Annex, Union Pool and Hybrid Visions to the east, below McCarren Park. At Union Pool, trombonist **Kalia Vandever** and guitarist Mike Haldeman, surrounded by an armada of foot-controlled sound effects, played music at once immersive, yet lacking intimacy, as if the machines had minds of their own. **John Chin** kicked off his piano trio set at Looove Labs—the smallest and most difficult venue to get into—with a rubato ballad that slowly but surely grew to a dramatic, lyrical climax, followed by a fast and free samba groove. At Brooklyn Bowl, **Kneebody** performed their hooky trumpet-tenor saxophone themes to the pulse of its one-man-rhythm section Nate Wood, who simultaneously plays electric bass (with his left hand) and drum kit (with everything else). By far the most interesting stop was at Hybrid Visions, the art studio-performance space of **Ken Butler**, a latter-day Frankenstein who creates strange musical monsters out of found objects such as snow shovels, badminton rackets, hockey sticks, even an umbrella, rigging them with strings, contact mics and various triggering devices, bringing these wood-

and-metal creatures to life with a violin bow or guitar pick, making them cry out in strange Middle Eastern microtonal melodies. Thai-Canadian drummer **Salin's** (Cheewapansri) horn-heavy, Afro-beat influenced sextet set at Baby's All Right served as a sip of water between wine tastings, the next vintage being **Keyon Harrold's** performance at National Sawdust, a vibrant affair featuring the leader's kinetic, full-throttle trumpet and Malaya's lithe vocals. Just down the block at Music Hall of Williamsburg, **SML** worked the groove from various angles: world beat, disco, funk and looped electronica.

At Looove Labs Annex, **JD Allen** created a striking silhouette against the pink and purple pastel lighting as his burnished tenor saxophone tone caressed "Everything Happens to Me". He was followed by multi-instrumentalist **Peter Apfelbaum's** New York Hieroglyphics ensemble in a set featuring the leader's recent compositions and arrangements, highly original and accessible pieces combining singable, hymn-like melodies with unusual, granular harmonies, burred tones and laid-back grooves, the leader showing equal proficiency on piano, tenor and percussion, with notable contributions from trombonist Josh Roseman and trumpeter-flutist Peck Allmond. Jolene was the final stop, where strobing, streaming rainbow ceiling lights and throbbing, chest-filling dance beats changed the mood once again.

Another notable festival event, hosted by Le Poisson Rouge (Jan. 13), celebrated the legacy of Strata-East Records. Label co-founder, trumpeter **Charles Tolliver** opened and closed the first set conducting big band renditions of his compositions "Ruthie's Heart" (the opening track on *Music Inc.*, the label's 1971 debut release), "Right Now" (a boogaloo) and, to close, an ecstatic "On the Nile", with bassist Cecil McBee—who also appears on the label's first album and several other Strata-East sets (including his 1974 leader debut, *Mutima*). Mid-set, tenor saxophonist **Camille Thurman** led an all-star rhythm section—George Cables (piano), Christian McBride (bass), Billy Hart/Steve Jordan (drums)—on Pharoah Sanders' "Prince of Peace", sung by Maya Cunningham and MidnightRoba. They were followed by **aja monet** reciting Jayne Cortez' poem "There It Is" and Eryn Allen Kane's "Love Supreme". Another highlight was pianist **Jon Batiste's** ebullient solo interpretations of label co-founder Stanley Cowell's "Abscretions" and "Equipoise", joined by the impeccable McBride and Jordan for a trio cover of Gil Scott-Heron and Brian Jackson's "The Bottle", Strata-East's greatest hit.

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

(JAZZ ON THE MOUNTAIN CONTINUED FROM PAGE 12)

**Scott Robinson** brought his vast musical knowledge and deft improvisatory talents to the fore, paying respect to the canon while also positing his modernism when it made sense to. Playing tenor saxophone, he started with a swinging "One Morning in May" by Hoagy Carmichael—"My mother's favorite songwriter," he said—and followed with a gorgeous reading of Rodgers and Hart's "It's Easy to Remember (And So Hard to Forget)", taking the music just a little out to Eric Dolphy-ish territory in the former, and then switching to trumpet and valve trombone in mid-solo on the latter. Adding trumpeter Bruce Harris to the in-house band for Chet Baker's "Extra Mild", Robinson moved over to his large bass saxophone, being played, he said, in memory of Michael Bourne. When he lifted the bass sax high in the air while issuing long, delicious notes during "Did You Call Her Today" (by Count Basie trumpeter Harry "Sweets" Edison), cell phones throughout the audience noticeably popped out for quick photos. Closing his long set with a breakneck rendition of "Close Quarters" (by Joe Newman, another Basie trumpeter), and then Sun Ra's "Pathways

to Unknown Worlds", with a bouncing new jack swing groove and the band in hot form, Robinson set a high bar for aesthetic enjoyment.

Malinverni's long association as both a teacher and administrator in the esteemed jazz program at Purchase College mutually benefited the festival and several of the performing artists this year, most notably on Saturday morning during the "New Jazz Ambassadors" program, which featured a group alternately known as the **Ben Rice Trio** and TrioNYC, with Alexander Claffy (bass) and Michael Camacho (drums) plus special guest Nathan Bellott (alto), all Purchase jazz grads. They sparkled in a set that ranged from Broadway show tunes to Bob Dorough's "I'm Hip" and Johnny Mandel's "Emily", which pianist Rice handled by himself in magnificent fashion. The quartet segued into David Raksin's chestnut "Laura", with beautifully languorous notes from Bellott's flawless saxophone playing leading the way with a touch of Johnny Hodges, before a blazing hardbop finale that stopped on a dime, leaving the audience with a happy semblance that the future of jazz is in good hands. Additionally, along with both Seeber and Harris, two featured JOTM vocalists also came out of the Purchase jazz program. **Lucy Wijnands** guested on several numbers in the Saturday night "Horns Aplenty" session led by arranger-composer and saxophonist **Andy Farber** with the in-house band, singing "Too Marvelous for Words", "East of the Sun (and West of the Moon)" and a bravura rendition with perfect vocal phrasing on the Gershwin's "Embraceable You" that featured a spectacular *obligato* tenor solo from Robinson. On Sunday morning, Malinverni, a longtime musical director at several houses of worship and the composer of music for a gospel choir, was joined by **Sage Myers** (back for a second year) on a rousing, crowd-pleasing set of spirituals and gospel-flavored songs, a JOTM tradition, with trumpeter Noah Mattison, also out of Purchase, accompanying the duo on a few numbers.

More well-attended crowd-pleasers included a brilliant multi-media presentation by Ricky Riccardi, Director of Research Collections at the Louis Armstrong House Museum in Queens, NY, and the author of a three-volume biography of Armstrong, on how the great musical icon experienced and fought racism throughout his career, especially in the dawning of the Civil Rights era. The highlights from the Michael Bourne Parlor Games soirée on Sunday afternoon included seriously bluesy improvising from Farber and Robinson, plus Malinverni and violinist **Juliet Kurtzman** (the two recorded the album *Candlelight: Love in the Time of Cholera* in 2020) dueting on Danish composer Jacob Gade's tango "Jalousie", a true showstopper. The bedazzling pianist **Helen Sung** played two songs with the trio before vamping through "I Got Rhythm", with Malinverni in a four-handed delight. She returned for the evening concert with her quartet—John Ellis (saxophone), Vicente Archer (bass) and phenom Ofri Nehemya (drums)—to premiere new music based on birdsong research before finishing her virtuosic set with, naturally, "Skylark" and "Ornithology". The dwindling number of concert attendees who stuck around for the Monday morning performance of **Nicole Zuraitis** and **Dan Pugach** (both recent winners of a GRAMMY award in back-to-back years), certainly appreciated the songcraft and musicianship. Joined by Malinverni (Zuraitis took over the piano for a few numbers) and Okegwo, it was a positive sending-off program, and another pleasurable set in JOTM's relaxed, intimate setting.

But there was some regret, too. After all, who really wanted to pack up and leave the carefree cocoon—with jazz (!)—proffered here at this world-class resort? JOTM attendees, already missing the Parlor where the shows all took place (with its postcard view of Mohonk Lake and the adjacent trails leading up to the Sky Top Tower) slowly rose from their seats and said their goodbyes with promises to be back in 2026.

For more info visit [mohonk.com/events/jazz-on-the-mountain](http://mohonk.com/events/jazz-on-the-mountain)



**David Janeway Appearing:**  
**MAR. 28-29 (7, 9:30 pm)**  
Jazz Forum Club (Tarrytown, NY)  
[jazzforumarts.org](http://jazzforumarts.org)  
David Janeway Quintet  
with Craig Handy, Freddie Hendrix,  
Cameron Brown, Billy Hart

**April 19 (8-9:30 pm)**  
Maureen's Jazz Cellar (Nyack, NY)  
[maureensjazzcellar.com](http://maureensjazzcellar.com)  
David Janeway Quintet  
with Gary Smulyan, Joe Magnarelli,  
Don Falzone, Tim Horner

Look out for the new album  
**Forward Motion (SteepleChase)**  
with Cameron Brown-bass,  
Billy Hart-drums  
For further info visit  
[davidjaneway.com](http://davidjaneway.com)

**steeplechase.dk**  
CDs, downloads and streaming  
available at Amazon, Apple Music,  
Spotify & YouTube

"Janeway's compositions sound like classics... A compelling and polished product." (Dan McClenaghan, *All About Jazz*)

(INTERVIEW CONTINUED FROM PAGE 6)

her singular vision, her power, her independence and rejection of Columbia Records. She was one of the first people that made her own label and did things on her own terms. I used to go hear her at the Five Spot. Hearing her, hearing Roland Kirk, Miles Davis, Sarah Vaughan, Janis Joplin, Jimi Hendrix and Laura Nyro when I was in high school was formative.

**TNYCJR:** You started recording fairly late, compared to others.

**SOKOLOV:** I think the first recording that I put out as leader was *Angel Rodeo* in 1993. I have a shyness around putting myself forward.

**TNYCJR:** That is fascinating because on stage you're so free. I guess the stage and singing is the place where you are who you are.

**SOKOLOV:** Once I get on the stage, all is good, but the pre-performance stress can be intense. A friend of mine and I call each other before performance, the moment when we inevitably want to bail, to remind each other why we do this.

**TNYCJR:** You are going to be singing this month at Saint Peter's Church. What can listeners expect?

**SOKOLOV:** Yes, it's their "Sunday Jazz Vespers." It's a good fit, such a beautiful space and acoustic. I understand music as sacred practice and have studied the improvisational tradition of cantorial singing for some years now. I'll be doing some solo and duet work with Hans Young Binter, a wonderful young pianist. We will range through original works, cull from Duke Ellington's sacred concerts and some pieces by William Parker, along with some old wordless ancient melodies.

**TNYCJR:** To what do you attribute your longstanding relationship with William?

**SOKOLOV:** Another destiny moment. We're from the same planet. We understand music as a language of connection, of trusting something larger. William is a community builder. A lot of the material he writes for me is through-composed but it does not sound like that at all. His songs on the record *Stan's Hat Flapping In the Wind* with me and Cooper-Moore on piano are written out...how beautiful. From the 10-volume set *Migration of Silence Into and Out of the Tone World* (Centering, 2018-20), his album *Afternoon Poem*, for solo voice, was also fully scored for me. William is a beautiful being who writes beautiful, sacred music. I am thrilled and honored when his music lands on my piano.

**TNYCJR:** How much of your performance as a solo artist is improvised?

**SOKOLOV:** It's a combination—compositions, game structures—many pieces are structured improvisations. I understand scores as a map to a key that will open a door to a world. Knocking on the door, following the thread. The journey is never the same. Freedom within the form with intention.

**TNYCJR:** You have two children who have followed you in music.

**SOKOLOV:** They are both brilliant musicians in their own right. Music is one of our primary family languages. My son Jake Sokolov-Gonzalez is an experimental cellist and composer of abstract music. We have performed together for many years. My daughter Raina Sokolov-Gonzalez is a remarkable singer and composer of song. We all help each other on our projects. My next project

is a recording of my choral and chamber vocal pieces. We sing the chamber pieces together. One of the choral pieces was recorded with 24 voices. When the funding crashed for the second big piece, I was discouraged, and my son said, "No, mom—me, you and Raina can overdub the parts." So, the second big choral piece on the record is the three of us and two other singers layering all of the parts. Sometimes Raina and I sing on Jake's compositions. And Jake often produces and collaborates on Raina's projects. We help each other out. It's beautiful.

**TNYCJR:** As a music therapist and professor, how did what you call Embodied VoiceWork© develop?

**SOKOLOV:** Embodied VoiceWork© is about nonverbal singing as language and how to land into the body and into the scaffoldings of tone and time. When I was very young, I had powerful migraines, which were altering, painful and disorienting. Doctors gave me synthetic morphine. As I was entering middle school, I decided I'd figure out how to navigate it without drugs. I would go into a dark room and attend deeply to what was happening in my body, discerning what was primary pain and what was pain that came from fear. I started to work with myself through tracking sensation, using breath and sound to alleviate those episodes. It worked. That was the first application of using breath and voice and music in service of healing. And then in high school, I was called in to work with kids with struggles. One kid was severely developmentally delayed with no verbal language, one had suffered brain damage. Music was my language, so we used improvised music as language and movement to connect. No words. Those experiences were formative. When I went to the graduate music therapy program at NYU, I wrote about my radical work using improvised singing with all kinds of folks. At the oral defense of my thesis, I thought this work is way too out there for them. But they hired me to teach. I taught in the graduate music therapy program for ten years, and I got offered a full-time position at Tisch School of the Arts Experimental Theater Wing. I've been there for many decades now.

**TNYCJR:** What do you get from your teaching of others?

**SOKOLOV:** Teaching gives me the opportunity to develop, deepen and evolve a profound vocal connect and technique. The university classroom is a sanctuary where my fascination with the art of singing and the potentials of the human instrument and improvisation as language evolves. As an introvert I find my fascination lives in searching the physical, sensorial, relational and the larger tonal body of interval tone and time. My spot at NYU allows that to be my focus, rather than the music marketplace, which has always made me uncomfortable. When you get located in body tone time and space, beautiful things happen. When you open your ears, land into impulse and singing as a language of relationship—singing free solos, duets, quartets, octets, large group improvisations—deep communal connection arises. They say that in a chorus, its members' hearts go into sync. Really, music can be the answer to this crazy world.

For more info visit [lisasokolov.com](http://lisasokolov.com). Sokolov is at Saint Peter's Church Mar. 16. See Calendar.

#### Recommended Listening:

- Lisa Sokolov — *Angel Rodeo* (Laughing Horse, 1993)
- Lisa Sokolov — *Lazy Afternoon* (Laughing Horse, 1998)
- Gerry Hemingway — *Songs* (Between The Lines, 2001)
- Lisa Sokolov — *Presence* (Laughing Horse, 2002)
- Lisa Sokolov — *A Quiet Thing* (Laughing Horse, 2008)
- William Parker — *Stan's Hat Flapping in the Wind* (feat. Lisa Sokolov & Cooper-Moore) (Centering, 2015)



# dizzy's club

MAR 1-2

WALTER BLANDING QUARTET

MAR 3

JOSH EVANS BIG BAND

MAR 4

ALPHONSO HORNE'S GOTHAM KINGS: FAT TUESDAY

MAR 5-6

JUDY CARMICHAEL QUARTET

MAR 7-9

ELIO VILLAFRANCA BIG BAND: TRES AGUAS

MAR 10

NEW YORK YOUTH SYMPHONY JAZZ

MAR 11

SALSA MEETS JAZZ

MAR 12

FLAMENCO FESTIVAL NYC: CARLES DE JACOBA WITH SPECIAL GUEST ZACCAI CURTIS

MAR 13-14

GEORGE COLEMAN 90TH BIRTHDAY CELEBRATION

MAR 15-16

ORRIN EVANS 50TH BIRTHDAY PARTY WITH LISA FISCHER, JEFF "TAIN" WATTS, AND ROBERT HURST

MAR 17

MIGGY AUGMENTED ORCHESTRA: UNBREAKABLE HOPE AND RESILIENCE SUITE

MAR 18

ADAM BIRNBAUM TRIO: PRELUDES

MAR 19-20

AKIKO TSURUGA QUINTET

MAR 21-23

NNENNA FREELON AND HER TRIO

MAR 24

FUTURE OF JAZZ ORCHESTRA

MAR 25

ALBA PUJALS

MAR 26

JIHEE HEO QUARTET FEAT. VINCENT HERRING

MAR 27-30

DIVA JAZZ ORCHESTRA FEAT. CLINT HOLMES

MAR 31

JAZZ AT LINCOLN CENTER YOUTH ORCHESTRA

JAZZ.ORG/DIZZYS

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SUNDAYS 5PM & 7:30PM

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BROADWAY AT 60TH ST.

## Saturday, March 1

- ★ “Journey Through Jazz Part VII” with Dan Nimmer, Wynton Marsalis and Jazz at Lincoln Center Orchestra  
The Appel Room 4:30, 7 pm \$20-100
- ★ Eri Yamamoto Duo; Axel Tosca Arthur’s Tavern 3:30, 10 pm
- ★ Peter Watrous Bar Bayeux 8, 9:30 pm
- ★ Pakula Surprise with Eric Pakula, Nick Cudahy, Blake Lindberg; Tim Berne; 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 pm \$15-20
- ★ Gabrielle Stravelli, Adam Birnbaum, Pat O’Leary; Stella Cole Birdland 5:30, 7:30, 10 pm \$25-50
- ★ Gunhild Carling Birdland Theater 7, 9:30 pm \$30-40
- ★ esperanza spalding Blue Note 8, 10:30 pm \$50-75
- ★ Cellar Dog All Stars; Ai Murakami Quartet Cellar Dog 7, 8:30, 11:30 pm, 1 am \$10
- ★ HS ICE Band with Karen Borca, Leo Steckel, Ben Sherman, Ezra Moran, Henry Hattikudur, Hugo Sevcenko, Arya Okazaki, Noah Marenstein; Matthew Shipp; Andrew Cyrille; William Parker with John Blum, Aakash Mittal Clemente Soto Velez Cultural Center 6:30, 7:30, 8:45, 9:15 pm \$30
- ★ Walter Blanding Quartet with Victor Gould, Philip Norris, Caleb Robinson Dizzy’s Club 7, 9pm \$25-65
- ★ Joe Farnsworth Quartet; JC Hopkins Biggish Band The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Mike Stern Drom 7:30 pm \$30
- ★ Don Peretz/Jacob Sacks + Josh Dion Ibeam Brooklyn 8 pm \$20
- ★ Mary Halvorson with Dave Adewumi, Henry Fraser, Tomas Fujiwara The Jazz Gallery 7:30, 9:30 pm \$35-45
- ★ Kinan Azmeh City Band with Kyle Sanna, Josh Myers, John Hadfield Joe’s Pub 6 pm \$30
- ★ Lisa Alvarado; Joshua Abrams’ Natural Information Society The Kitchen 5 pm \$10-30
- ★ Manuel Valera/Hamish Smith Knickerbocker Bar & Grill 9 pm
- ★ Javon Jackson Louis Armstrong House Museum 3 pm \$25
- ★ Adam Birnbaum Trio with Alexander Claffy, Billy Drummond; Caelan Cardello Trio with Graham Kozak, Domo Branch Mezzrow 7:30, 9, 10:30 pm, 12 am \$35-40
- ★ Rudresh Mahanthappa Hero Trio with François Moutin, Timothy Angulo Miller Theatre 7:30 pm \$25-40
- ★ Eric Wyatt; Michael Cruse Minton’s 7, 9, 11 pm \$25
- ★ Femi Shonuga; Joy Guidry, Shamar Watt, Kwami Winfield Roulette 5, 8 pm \$25-30
- ★ Jesse Davis Quartet with Spike Wilner, John Webber, Lewis Nash; Noah Haidu Quartet Smalls 6, 7:30, 9, 10:30 pm \$40
- ★ “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’s The Machine Unconscious with Trevor Dunn, Ches Smith The Stone at The New School 8:30 pm \$20
- ★ Michelle Collier Swingtet; Bill Malchow Band Swing 46 5:30, 9 pm \$10-20
- ★ Melissa Aldana with Mike Moreno, Glenn Zaleski, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40

## Sunday, March 2

- ★ Yuichi Hirakawa Jazz Group; Charlie Apicella & Iron City; Creole Cookin’ Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff Arthur’s Tavern 5, 7, 10 pm
- ★ Stéphane Wrembel; Daisy Castro, Max O’Rourke, Brad Brose, James Robbins Barbès 8, 10 pm \$20
- ★ Eric Comstock/Barbara Fasano; Afro Latin Jazz Orchestra Birdland 5:30, 7:30, 10 pm \$40
- ★ Gunhild Carling Birdland Theater 7, 9:30 pm \$30-40
- ★ esperanza spalding Blue Note 8, 10:30 pm \$50-75
- ★ Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- ★ Sarah Hanahan Close Up 7:30, 9 pm \$20
- ★ Walter Blanding Quartet with Victor Gould, Philip Norris, Caleb Robinson Dizzy’s Club 5, 7:30 pm \$25-50
- ★ Michael Wolff Trio; Michael Kanan Trio The Django 6:30, 8, 9:30, 11 pm \$35
- ★ Hyeseon Hong Jazz Orchestra Drom 5:30 pm \$25
- ★ Jon Erik-Kelso EarRegulars Ear Inn 8 pm
- ★ Welf Dorr, Luke Glavanovits, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- ★ Brandon Bain Trio Mezzrow 7:30, 9 pm \$35
- ★ Aimée Allen Trio North Square Lounge 12:30, 2:15 pm

- ★ Ellen Christi’s Chaos/Flux with Ken Filiano, TA Thompson + Patricia Nicholson; Ahmed Abdullah, Monique Ngozi Nri, Radu Ben Judah; Luke Stewart Remembrance with Daniel Carter, Chris Williams, Luke Stewart, Ryan Sawyer; gabby fluke-mogul, Tchaser Holmes Nublu 7, 8, 8:40, 9:30 pm \$30
- ★ Boncellia Lewis Patrick’s Place 12 pm
- ★ Nate Lucas All Stars Red Rooster Harlem 12 pm
- ★ John DiMartino Trio with Yoshi Waki, Peter Traumueller Saint Peter’s Church 5 pm  
Scarlet Lounge 6, 8 pm
- ★ Bryan Reeder
- ★ Shrine Big Band; Pat Petrus Trio; Benjamin Simmons Shrine 8 pm
- ★ Glenn White Sacred Machines Silvana 10 pm
- ★ Marianne Solivan Quartet with Brandon McCune, Steve Wood, Jay Sawyer; Behn Gillice Quartet with Adam Birnbaum, Clovis Nicolas, Jay Sawyer Smalls 6, 7:30, 9, 10:30 pm \$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
- ★ Amy London Quartet; George Gee Swing Orchestra Swing 46 5:30, 9 pm \$10-20
- ★ Pasquale Grasso Trio with Stefano Doglioni Tartina 12 pm
- ★ Melissa Aldana with Mike Moreno, Glenn Zaleski, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40

## Monday, March 3

- ★ Grove Street Stompers Arthur’s Tavern 7 pm
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-40
- ★ David Murray Octet with Shareef Clayton, Immanuel Wilkins, Russell Carter, Corey Wallace, Mingus Murray, Lafayette Gilchrist, Luke Stewart Blue Note 8, 10:30 pm \$30-45
- ★ Rochelle Thompson, Bertha Hope Trio Café Ornithology 7:30 pm
- ★ Champion Fulton Trio Cellar Dog 7, 8:30 pm \$5
- ★ Elias Stemeseder Close Up 7:30, 9 pm \$20
- ★ Josh Evans Big Band Dizzy’s Club 7, 9pm \$20-40
- ★ April Varner Quartet; Max Bessesen Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ NuMBq with Michael Bisio, Melanie Dyer, Marianne Osiel, Jay Rosen; Cooper-Moore/DoYeon Kim; Studio We 3 with Daniel Carter, Juma Sultan, William Parker Fridman Gallery 7, 8:45, 9:30 pm \$25
- ★ Pasquale Grasso Trio Mezzrow 10:30 pm \$35
- ★ TromBonafide with David Taylor, Dick Griffin, Steve Swell, Gene Pritsker, José Moura, Damien Bassman Nublu 151 7 pm \$20
- ★ David Bargeron Jazz Memorial Saint Peter’s Church 6:30 pm
- ★ Charlie Roman/Bryan Reeder Scarlet Lounge 7, 9 pm
- ★ Seth Trachy, Beto Guzman Silvana 10, 11 pm
- ★ Joe Farnsworth Quartet 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, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40

## Tuesday, March 4

- ★ William Hooker Artists Space Books & Talks 5 pm
- ★ John Pizzarelli Birdland 7, 9:30 pm \$20-40
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★ Simon Phillips & Protocol V with Jacob Scesney, Alex Sill, Otmario Ruiz, Ernest Tibbs Blue Note 8, 10:30 pm \$30-45
- ★ Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- ★ Alphonso Horne’s Gotham Kings Dizzy’s Club 7, 9pm \$20-65
- ★ Dan Pugach Nonet with Nicole Zuraitis The Django 7:30, 9:30 pm \$35
- ★ Killick/Harvey Valdes; Todd Capp/John Hagen; Bassmosphere with Eli Asher, Caylie Davis, Thomas Heberer, Jordan McLean, Aaron Pond, Steve Swell, Westbrook Johnson, patrick brennan Downtown Music Gallery 6:30, 7:30, 8:30 pm
- ★ Holly Bowling Iridium 8:30 pm \$35-45
- ★ Eri Yamamoto/Bruce Barth Klavierhaus 7, 8:30 pm \$25-30
- ★ Andy Brown Trio with Neal Miner, Ben Cliness Mezzrow 7:30, 9 pm \$35
- ★ Joe McPhee/Warren Smith; Ryan Easter Okra Juice with Mwanzi Harriott, Dom Gervais Nublu 7:30, 9 pm \$30
- ★ Audrey Silver; Isla Brownlow Quartet with Bailey Giles, Toby Keys, Clayton Thompson Silvana 7, 10 pm
- ★ George DeLancey Band with Joe Magnarelli, Caleb Wheeler Curtis, Jon Beshay, Willerm Delisfort Smalls 7:30, 9 pm \$35

- ★ Celine Kang, Ivan Chen, Ben Rosenbaum, Kaizan Connor, Dhruv Jain, Liam Summers The Stone at The New School 8:30 pm
- ★ Adrian Younge The Sultan Room 7 pm \$40
- ★ Michael Hashim Quartet; Rob Edwards Big Band Swing 46 5:30, 9 pm \$10-20
- ★ Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller Village Vanguard 8, 10 pm \$40

## Wednesday, March 5

- ★ Richard Cortez; Edsel Gómez Trio Arthur’s Tavern 7, 10 pm
- ★ Matt Slocum Trio with Emmanuel Michael, Larry Grenadier Bar Bayeux 8, 9:30 pm
- ★ Andy Statman Trio with Jim Whitney, Larry Eagle Barbès 8 pm \$20
- ★ John Pizzarelli Birdland 7, 9:30 pm \$40-50
- ★ David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola/Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$30-40
- ★ Simon Phillips & Protocol V with Jacob Scesney, Alex Sill, Otmario Ruiz, Ernest Tibbs Blue Note 8, 10:30 pm \$30-45
- ★ Michael Shekwoaga Ode Café Erzulie 6 pm
- ★ Jeb Patton Trio Cellar Dog 7, 8:30 pm \$5
- ★ The Smoogies with Vaughn Henry, Dion Kerr, Harvel Nakundi, David Chiverton Close Up 7:30, 9 pm \$20
- ★ Judy Carmichael Quartet with Dan Block, Andy Brown, George Delancey Dizzy’s Club 7, 9pm \$25-40
- ★ Ben Stivers ElektriK Band; Fima Ephron Band The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Alfredo Colón Quintet with Ryan Easter, Lex Korten, Steve Williams, Connor Parks The Jazz Gallery 7:30, 9:30 pm \$25
- ★ Greg Skaff Trio with Ugonna Okegwo, Jonathan Barber; Nicola Corso Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Zekkereya El-magharbel Band with David Leon, Henry Fraser, Kweku Sumbry; Cosmic Lexi-Glass with Alexis Marcelo, Dave Ross, Will Glass, Jacquii Leveine; Marc Ribot/William Parker Nublu 7:30, 9, 10 pm \$25
- ★ Val Hawk Trio with Nicki Adams, Yoshi Waki; Nancy Reed/Spencer Reed Pangea 7, 8:30 pm \$25
- ★ Willy Rodriguez Quintet with Kevin Sun, Yuhuan Su, Victor Gould, Dezron Douglas; Timothy Angulo Quartet with Emmanuel Michael, Elias Stemeseder, Chris Tordini Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ “We Insist! 2025” with Terri Lyne Carrington, April May Webb, Milena Casado, Morgan Guerin, Simon Moullier + Christiana Hunte Smoke 7, 9 pm \$35-55
- ★ Micah Thomas with Immanuel Wilkins, Simon Martinez The Stone at The New School 8:30 pm \$20
- ★ Adrian Younge The Sultan Room 7 pm \$40
- ★ Kevin Blancq Big Band; Swingadelic Big Band Swing 46 5:30, 9 pm \$10-20
- ★ Gregory “Organ Monk” Lewis with Marvin Sewell Therapy Wine Bar 2.0 7 pm
- ★ Danny Jonokuchi & The Revisionists Time Out Market 7 pm
- ★ Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller Village Vanguard 8, 10 pm \$40
- ★ Terry Waldo’s Gotham City Band Zinc Bar 7, 9:30 pm \$35

## Thursday, March 6

- ★ Mingus Dynasty Aman New York 9 pm
- ★ Tomohiro Mori; Gregory “Organ Monk” Lewis Trio with Jerry Weldon, Joe Blaxx + Raina Welch; Terry Waldo’s Gotham City Band Arthur’s Tavern 5, 7, 10 pm
- ★ Troy Roberts, Jay Sawyer, Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- ★ John Pizzarelli 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
- ★ Ravi Coltrane with Gadi Lehavi, Ele Howell Blue Note 8, 10:30 pm \$30-45
- ★ Michael Shekwoaga Ode, Omar Leshem Café Erzulie 6, 8 pm
- ★ Chris Beck Quartet; Clovis Nicolas Quartet with Simona Premazzi Cellar Dog 7, 8:30, 11:30 pm \$5
- ★ Tim Watson, Solomon Gottfried, Connor Parks Close Up 7:30, 9 pm \$20
- ★ Judy Carmichael Quartet with Dan Block, Andy Brown, George Delancey Dizzy’s Club 7, 9pm \$25-40
- ★ Joe Alterman Trio with Nathaniel Schroeder, Marlon Patton; Rick Germanson Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Mike Davis, Matt Koza, Tal Ronen Festival Café 7:30 pm
- ★ Michel Gentile, Rob Garcia, Steve Swell Ibeam Brooklyn 7 pm
- ★ Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$40

- **Richie Vitale Trio with Pasquale Grasso, Caleb Tobocman; Low Key Trio with Jordan Piper, Rob Duguay, Nadav Snir-Zelniker** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ **“Miya Masaoka Composer Portrait” with ICE** Miller Theatre 7:30 pm \$20-39
- **Jason Clotter** Minton’s 7, 9 pm \$20
- **Modern Martinis with Melanie Goerlitz, Darin Brown** Pierre Hotel 8 pm
- ★ **James Brandon Lewis Trio with Josh Warner, Chad Taylor** Public Records 8 pm \$30
- ★ **“9th Annual JAZZ HOUSE KIDS Concert” with Angelique Kidjo, Christian McBride** Ralph Pucci International 7:30 pm
- **Lynette Washington** Red Rooster Harlem 6:30 pm
- ★ **“A Celebration of Lenny White” with Stanley Clarke, Al DiMeola, Maestro Steve Mecurio, Buster Williams, Omar Hakim, Patrice Rushen, Al Foster, Mike Clark, Billy Hart, Billy Drummond** Rose Theater 8 pm \$175-250
- ★ **SPACE with Roscoe Mitchell, Thomas Buckner, Scott Robinson + Robert Dick** Roulette 8 pm \$20
- **Helio Alves Quartet with Chico Pinheiro, Joe Martin; Davis Whitfield Quartet with Ben Solomon, Tony Golden, Adam Arruda** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **“We Insist! 2025” with Terri Lyne Carrington, April May Webb, Milena Casado, Morgan Guerin, Simon Moullier + Christiana Hunte** Smoke 7, 9 pm \$35-55
- ★ **Micah Thomas with Immanuel Wilkins, Lesley Mok** The Stone at The New School 8:30 pm \$20
- **Jennifer Pace with John Di Martino, John David Simon, Leon Maleson, Steve Little; Stan Rubin Orchestra + Joe Politi** Swing 46 5:30, 9 pm \$10-20
- ★ **Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller Village Vanguard 8, 10 pm \$40**
- **Misha Piatigorsky Trio** Zinc Bar 7 pm \$35

## Friday, March 7

- ★ **Eric Person Organ Trio** Albert’s Bar 3-6 pm
- **Yuichi Hirakawa Jazz Group; Mimi and the Podd Brothers** Arthur’s Tavern 5, 7 pm
- ★ **Caleb Wheeler Curtis, Sean Conly, Michael Sarin** Bar Bayeux 8, 9:30 pm
- ★ **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
- **Bill Saxton Harlem Allstars** Bill’s Place 7, 9:30 pm \$36
- **Birdland Big Band; John Pizzarelli** Birdland 8:30, 10:30 pm \$30-50
- ★ **“Flying High” with Champion Fulton, Ekep Nkwelle, Olivia Chindamo, Neal Miner, Charles Ruggiero** Birdland Theater 7, 9:30 pm \$30-40
- ★ **Ravi Coltrane with Gadi Lehavi, Ele Howell + Johnathan Finlayson** Blue Note 8, 10:30 pm \$30-45
- **Bebop Collective; Simona Premazzi Quartet** Cellar Dog 7, 8:30, 11:30 pm, 1 am \$10
- ★ **Stephan Crump Passerine with Kenny Warren, David Leon, Ches Smith** Close Up 8, 10 pm \$30
- ★ **Elio Villafranca Big Band with Dave Pietro, Alejandro Aviles, Quinsin Nachoff, Sam Dillon, Carl Maraghi, Jason Jackson, Nick Mesler, Laura Orzechoski, Max Siegel, Frank Greene, Freddie Hendrix, Stuart Macks, Diego Urcola, Vincent Cherico, Gregg August, Carl Maldonado + Guillermo Guillen** Ismael Fernandez, Sonia Olla Dizzy’s Club 7, 9pm \$20-55
- **David Gibson Quartet; Pasquale Grasso Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Oz Noy with Chrissi Poland, Weckl** Iridium 8:30, 10:30 pm \$30-35
- ★ **Dezron Douglas’ 3 PEACE with Fabian Almazan, Willy Rodriguez** The Jazz Gallery 7:30, 9:30 pm \$35
- **Sirius Quartet with Fung Chern Hwei, Gregor Huebner, Sunjay Jayaram, Jeremy Harman** Joe’s Pub 7 pm \$30
- ★ **Miho Sasaki/Ugonna Okegwo** Knickerbocker Bar & Grill 9 pm
- **Michael Weiss Trio with Joseph Ranieri, Peter Van Nostrand; Lex Korten Quartet** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35-40
- ★ **Rachel Eckroth/John Hadfield; Eden Har-Gil Quartet with Dave Pietro, Lo Wood, Jared Beckstead-Craan; Believers with Brad Shepik, Sam Minaie, John Hadfield** Nublu 151 7 pm \$20
- **Oscar Feldman/Steve Sandberg** Ornithology Jazz Club 6:30 pm \$10
- **Mariella Price “Latin Jazz Night”** Pierre Hotel 8 pm
- **Aliya Ultan/Killick Hinds** The Record Shop 7:30
- **Joe Pino Quartet** Silvana 8 pm
- ★ **Walt Weiskopf Quartet with Carl Winther, Andy Langer, Andrew Mortensen; Joel Frahm Quartet** Smalls 6, 7:30, 9, 10:30 pm \$40
- ★ **“We Insist! 2025” with Terri Lyne Carrington, April May Webb, Milena Casado, Morgan Guerin, Simon Moullier + Christiana Hunte** Smoke 7, 9, 10:30 pm \$35-55

- ★ **Micah Thomas Quartet with Jessica Pavone, Mary Halvorson, Lesley Mok** The Stone at The New School 8:30 pm \$20
- ★ **Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller Village Vanguard 8, 10 pm \$40**

## Saturday, March 8

- **Bokani Dyer Trio with Tim Norton** Bar Bayeux 8, 9:30 pm
- ★ **Tim Berne** Barbès 6 pm \$20
- **Gabrielle Stravelli; John Pizzarelli** Birdland 5:30, 8:30, 10:30 pm \$25-50
- ★ **“Flying High” with Champion Fulton, Ekep Nkwelle, Olivia Chindamo, Neal Miner, Charles Ruggiero** Birdland Theater 7, 9:30 pm \$30-40
- ★ **Anderson Brothers with Dalton Ridenhour, Paul Gill, Paul Wells; Ravi Coltrane with Gadi Lehavi, Ele Howell + Robin Eubanks, Adam Rogers** Blue Note 1:30, 8, 10:30 pm \$25-45
- ★ **Sheryl Bailey Quartet; Jihee Heo Quartet** Cellar Dog 7, 8:30, 11:30 pm, 1 am \$10
- **Felix Moseholm** Close Up 8, 10 pm \$30
- ★ **Elio Villafranca Big Band with Dave Pietro, Alejandro Aviles, Quinsin Nachoff, Sam Dillon, Carl Maraghi, Jason Jackson, Nick Mesler, Laura Orzechoski, Max Siegel, Frank Greene, Freddie Hendrix, Stuart Macks, Diego Urcola, Vincent Cherico, Gregg August, Carl Maldonado + Guillermo Guillen, Ismael Fernandez, Sonia Olla Dizzy’s Club 7, 9pm \$20-65**
- ★ **Eric Person Quartet; Vivian Sessoms** The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Aliya Ultan; Stephen Gauci, Caroline Morton, Nick Neuburg; TJ Borden, Sam Newsome** Downtown Music Gallery 6:30 pm
- ★ **Jonathan Moritz, Sean Ali, Carlo Costa; BIGGISH with Thomas Heberer, Kenny Warren, Rick Parker, Christof Knoche, Yoni Kretzmer, Peter Bitenc, Juan Pablo Carletti; Nate Wooley Quartet** Hart Bar 8, 9, 10 pm \$15-20
- ★ **“Alone Not Lonely Solo Series” with Yoon Sun Shoi, Sara Schoenbeck** Ibeam Brooklyn 8 pm \$20
- ★ **Paolo Angeli** Joe’s Pub 7 pm \$30-36
- **Jon Davis/Jakob Dreyer** Knickerbocker Bar & Grill 9 pm
- **Michael Weiss Trio with Joseph Ranieri, Peter Van Nostrand** Mezzrow 7:30, 9 pm \$40
- **Modern Martinis with Melanie Goerlitz, Darin Brown** Pierre Hotel 8 pm
- **Charmaine Lee; Lea Bertucci** Public Records 8 pm \$25
- ★ **Walt Weiskopf Quartet with Carl Winther, Andy Langer, Andrew Mortensen; Joel Frahm Quartet** Smalls 6, 7:30, 9, 10:30 pm \$40
- ★ **“We Insist! 2025” with Terri Lyne Carrington, April May Webb, Milena Casado, Morgan Guerin, Simon Moullier + Christiana Hunte** Smoke 7, 9, 10:30 pm \$35-55
- ★ **Micah Thomas/Tyshawn Sorey** The Stone at The New School 8:30 pm \$20
- **Michelle Collier Swingtet** Swing 46 5:30 pm \$10-20
- ★ **Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller Village Vanguard 8, 10 pm \$40**
- **Seth Boustead, Gene Pritsker + Robert C. Ford, Imelda O’Reilly** Westbeth Artists Complex 7 pm

## Sunday, March 9

- **Eri Yamamoto Duo; Creole Cookin’ Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff** Arthur’s Tavern 5, 7 pm
- **Ben Monder; Stéphane Wrembel; Olli Soikkeli, Brad Brose, Eduardo Belo** Barbès 6, 8, 10 pm \$20
- ★ **Laila Biali with John Ellis, Matt Aronoff, Ben Wittman; Afro Latin Jazz Orchestra** Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★ **“Flying High” with Champion Fulton, Ekep Nkwelle, Olivia Chindamo, Neal Miner, Charles Ruggiero** Birdland Theater 7, 9:30 pm \$30-40
- ★ **Ravi Coltrane with Gadi Lehavi, Ele Howell** Blue Note 8, 10:30 pm \$30-45
- **Nick Hempton Trio** Cellar Dog 7, 8:30 pm \$5
- **Priya Carlberg, Nora Stanley, Travis Bliss** Close Up 7:30, 9 pm \$20
- ★ **Elio Villafranca Big Band with Dave Pietro, Alejandro Aviles, Quinsin Nachoff, Sam Dillon, Carl Maraghi, Jason Jackson, Nick Mesler, Laura Orzechoski, Max Siegel, Frank Greene, Freddie Hendrix, Stuart Macks, Diego Urcola, Vincent Cherico, Gregg August, Carl Maldonado + Guillermo Guillen, Ismael Fernandez, Sonia Olla Dizzy’s Club 5, 7:30 pm \$20-45**
- **Hector Martignon Quartet; Ray Gallon Trio** The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Jon Erik-Kelloso EarRegulars** Ear Inn 8 pm
- **Welf Dorr, Elias Meister, Carlo De Biaggio, Yuko Togami** The Keep 9 pm

- **Mary Foster Conklin Quartet with John Di Martino, Sara Caswell, Yoshi Waki** Mezzrow 7:30, 9 pm \$35
- **Andrea Wolper Trio with Ron Affif, Ken Filiano** North Square Lounge 12:30, 2:15 pm
- **Marius Van Den Brink Trio** Ornithology Jazz Club 6:30 pm \$10
- **Boncellia Lewis** Patrick’s Place 12 pm
- **Nate Lucas All Stars** Red Rooster Harlem 12 pm
- ★ **Rachel Eckroth/John Hadfield** Rizzoli Bookstore 4:30 pm \$25
- **Anzù Quartet with Olivia De Prato, Ashley Bathgate, Ken Thomson, Karl Larson** Roulette 8 pm \$25-30
- **Judy Niemack Trio with Boris Kozlov, John Di Martino** Saint Peter’s Church 5 pm
- **Max Levenson** Scarlet Lounge 6, 8 pm
- ★ **Earl McIntyre with Renée Manning, Jim Seeley, Jasper Dutz, Patience Higgins, Ron Jackson, Jerome Harris, Carlos “Carly” Maldonado, Buddy Williams** ShapeShifter Lab 7 pm \$25
- **Jon Menges Quartet** Shrine 8 pm
- **James McQuade Trio** Silvana 7 pm
- **Pete Zimmer Quintet with Stacy Dillard, Matt Chertkoff, Miki Yamanaka, Tom DiCarlo** Smalls 9, 10:30 pm \$35
- ★ **“We Insist! 2025” with Terri Lyne Carrington, April May Webb, Milena Casado, Morgan Guerin, Simon Moullier + Christiana Hunte** Smoke 7, 9 pm \$35-55
- ★ **Pasquale Grasso Trio with Stefano Doglioni** Tartina 12 pm
- ★ **Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller Village Vanguard 8, 10 pm \$40**

## Monday, March 10

- **Grove Street Stompers; Danny Lipsitz and The Brass Tacks** Arthur’s Tavern 7, 10 pm
- **Nicolas King** Birdland 7 pm \$35
- ★ **Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$30-40
- ★ **Melanie Charles** Blue Note 8, 10:30 pm \$25-35
- ★ **Zaid Nasser Trio** Cellar Dog 7, 8:30 pm \$5
- **Alan Ferber/New York Youth Symphony Jazz** Dizzy’s Club 7, 9pm \$20-50
- **Raphael Silverman Quartet; Ricardo Grilli Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **Andrea Longato** Fiction Bar/Café 9 pm
- ★ **Pasquale Grasso Trio** Mezzrow 10:30 pm \$35
- **Lauren Lee** Scarlet Lounge 7, 9 pm
- ★ **Somi** The Schomburg Center 7 pm \$35
- **Kevin Du; The Villagers Brass Band** Shrine 8, 10 pm
- **Wallace Roney Jr. Quartet** 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, Adam Birnbaum, David Wong, John Riley** Village Vanguard 8, 10 pm \$40
- ★ **Organ Eyes with T.K.Blue, Matt Smyth, Ron Jackson, George Coleman, Jr.** Zinc Bar 7, 9 pm

## Tuesday, March 11

- **Luisito Quintero Latin Jazz** Arthur’s Tavern 7 pm
- ★ **Pasquale Grasso Quartet** Bar Lunático 9, 10:15 pm \$10
- ★ **Michaël Attias** Barbès 7 pm \$20
- ★ **SFJAZZ Collective with Chris Potter, David Sanchez, Kendrick Scott, Edward Simon, Warren Wolf, Matt Brewer, Michael Rodriguez** Birdland 7, 9:30 pm \$35-45
- ★ **Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$30-40
- ★ **Simona Premazzi Trio with Pablo Menares, Jay Sawyer** Café Ornithology 7:30, 9 pm
- **Our Delight** Cellar Dog 7, 8:30 pm \$5
- ★ **Dan Pugach Nonet** The Django 7:30, 9:30 pm \$35
- ★ **Musique libre femmes with Cheryl Pyle, Ayumi Ishito, Jeong Lim Yang; Damir Kafka, Boris Janje, Tracy Lisk; Sylvain Leroux** Downtown Music Gallery 6:30, 7:30, 8:30 pm
- **Kelly Green Trio with Luca Soul Rosenfeld, Evan Hyde** Mezzrow 7:30, 9 pm \$35
- **Christian Vega** Silvana 8 pm
- **Charles Ruggerio Quartet with Abraham Burton, Jeremy Manasia, Mimi Jones** Smalls 7:30, 9 pm \$35
- **Lee Ritenour** Sony Hall 8 pm \$49-79
- **Rob Edwards Big Band** Swing 46 9 pm \$20
- ★ **Bill Stewart Trio with Walter Smith III, Larry Grenadier** Village Vanguard 8, 10 pm \$40

## Wednesday, March 12

- ★Eri Yamamoto Duo Arthur's Tavern 3:30 pm
- ★Mark Shim Trio with John Benitez, Damion Reid Bar Bayeux 8, 9:30 pm
- ★SFJAZZ Collective with Chris Potter, David Sanchez, Kendrick Scott, Edward Simon, Warren Wolf, Matt Brewer, Michael Rodriguez Birdland 7, 9:30 pm \$35-45
- ★David Ostwald's Louis Armstrong Eternity Band; "Django Reinhardt Celebration" with Frank Vignola, Joscho Stephan, John Jorgensen, Gary Mazzaroppi Birdland Theater 5:30, 8:30 pm \$30-40
- The Otherhood Collective Café Erzulie 6 pm
- Dan Aran Trio Cellar Dog 7, 8:30 pm \$5
- Carlos de Jacoba "Flamenco Festival NYC" with Juanito Carmona, Zaccai Curtis Dizzy's Club 7, 9pm \$20-50
- ★Rale Micic Quartet; Michael Blake's Blake Tartare The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Jazzmobile presents Annette A. Aguilar & StringBeans with Ariacne Trujillo, Karen Joseph, Barry Olsen, Ruben Rodriguez Interchurch Center 7 pm
- ★Angelika Niescier with Tomeka Reid, Savannah Harris The Jazz Gallery 7:30, 9:30 pm \$25-35
- Danny Tobias Trio with Steve Ash, Earl Sauls; Dave Baron Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Taylor Deupree with Joseph Branciforte, Ben Monder, Madison Greenstone Roulette 8 pm \$30
- ★Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- Philip Chadwick Group; Mango Jam with Frank Mack, Pedro Perdomo Shrine 8, 9 pm
- ★Dave Scott Quintet with Rich Perry, Gary Versace, John Hébert, Billy Mintz; Marius Van Den Brink Quintet Smalls 7:30, 9, 10:30 pm \$35
- ★Fred Hersch solo Smoke 7, 9 pm \$40-65
- Kevin Blancq Big Band; Swingadelic Big Band Swing 46 5:30, 9 pm \$10-20
- ★Bill Stewart Trio with Walter Smith III, Larry Grenadier Village Vanguard 8, 10 pm \$40

## Thursday, March 13

- Tomohiro Mori; The Eric Lippin Quintet Arthur's Tavern 5, 7 pm
- ★Du Yun, Lun Li, yuniya edi kwon, Shayna Dunkelman, Nava Dunkelman Asia Society 7:30 \$25
- ★"The Waltz Project" with Franz Hackl, Dennis Brandner, Jane Getter, Gene Pritsker, Max Pollak Austrian Cultural Forum 6:30 pm
- ★Marc Copland with Owen Howard, Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- ★SFJAZZ Collective with Chris Potter, David Sanchez, Kendrick Scott, Edward Simon, Warren Wolf, Matt Brewer, Michael Rodriguez Birdland 7, 9:30 pm \$35-45
- ★High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn; "Django Reinhardt Celebration" with Frank Vignola, Joscho Stephan, John Jorgensen, Gary Mazzaroppi Birdland Theater 5:30, 8:30 pm \$30-40
- ★The Roots Blue Note 8, 10:30 pm
- Kyle Miles Café Erzulie 6 pm
- Richard Clements Quintet; Matt Martinez Quartet Cellar Dog 7, 8:30, 11:30 pm, 1 am \$5
- ★George Coleman 90th Birthday Celebration with Steve Myerson, Leo Larratt, Joey Ranieri, Kevin Congleton Dizzy's Club 7, 9pm \$20-50
- John Sneider Quintet; Mark Whitfield The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Rachel Therrien with Camila Cortina, Raul Reyes, Juan Carlos Polo, Carlos Maldonado Drom 7 pm \$20
- Mike Davis, Garrett Manley, Kerry Lewis, Jr. Festival Café 7:30 pm
- Franklin Rankin Jamaica Performing Arts Center 8 pm \$5-10
- ★Dream Brigade with Phillip Golub, Lesley Mok The Jazz Gallery 7:30, 9:30 pm \$25
- Derek Bermel, Ying Quartet, Christopher Taylor, João Luiz Merkin Concert Hall 7:30 pm \$30
- Tony Davis Quartet with Chris McCarthy, Matt Dwonczyk, Jonathan Barber; Simona Premazzi Trio with Pablo Menares, Jay Sawyer Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Wendy Eisenberg "Salutes Morton Feldman" The Owl Music Parlor 8 pm \$15
- Modern Martinis with Melanie Goerlitz, Darin Brown Pierre Hotel 8 pm
- Matt Lambiase, Mary Cherney, Claire de Brunner, Will Glass Recirculation 7 pm
- Lynette Washington Red Rooster Harlem 6:30 pm
- Lester St. Louis with Chris Williams, ELUCID, Billy Woods, Bongowattz Roulette 8 pm \$25-30

- ★Roy Haynes Jazz Memorial Saint Peter's Church 6:30 pm
- Brian Resnick Quintet with Shareef Clayton, Griffin Ross, Dylan Kaminkow, Yayoi Ikawa; Glenn Makos Silvana 7, 9 pm
- ★Cali Mambo with Dred Scott, Tom Beckham, Matt Pavolka, Moses Patrou; David Gibson Quartet with Cameron Campbell, Joseph Lepore, Russell Carter Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Fred Hersch solo Smoke 7, 9 pm \$40-65
- Stan Rubin Orchestra + Joe Politi Swing 46 9 pm \$10-20
- ★Bill Stewart Trio with Walter Smith III, Larry Grenadier Village Vanguard 8, 10 pm \$40
- ★"Reflections on Monk and Bach" with Ron Carter/ETHEL: Ralph Farris, Kip Jones, Dorothy Lawson, Corin Lee Zankel Hall 7:30 pm \$110-160

## Friday, March 14

- ★Eric Person Organ Trio Albert's Bar 3-6 pm
- ★Anat Cohen 50th Birthday Celebration with Marcello Gonçalves, Avishai Cohen, Nadje Noordhuis, Nick Finzer, Owen Broder, Christopher Hoffman, James Shipp, Vitor Gonçalves, Sheryl Bailey, Tal Mashiach, Ofri Nehemya The Appel Room 7, 9:30 pm \$67-107
- Mimi and the Podd Brothers Arthur's Tavern 7 pm
- ★Michael Sarin, Brad Shepik, Jerome Harris, Fima Ephron, Rahul Carlberg Bar Bayeux 8, 9:30 pm
- ★Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Lucian Ban/Mat Maneri Barbès 5:30, 8 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- ★Birdland Big Band; SFJAZZ Collective with Chris Potter, David Sanchez, Kendrick Scott, Edward Simon, Warren Wolf, Matt Brewer, Michael Rodriguez Birdland 5:30, 8:30, 10:30 pm \$30-45
- ★"Django Reinhardt Celebration" with Frank Vignola, Joscho Stephan, John Jorgensen, Gary Mazzaroppi Birdland Theater 7, 9:30 pm \$30-40
- ★The Roots Blue Note 8, 10:30 pm
- Tony Davis Quartet; Miss Maybell Cellar Dog 7, 8:30, 11:30 pm, 1 am \$10
- Ghanniyya Green Constance Baker Motley Recreation Center 6 pm
- ★George Coleman 90th Birthday Celebration with Steve Myerson, Leo Larratt, Joey Ranieri, Kevin Congleton Dizzy's Club 7, 9pm \$20-65
- Ron Jackson Quartet; T.K. Blue Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Andre Barnes Knickerbocker Bar & Grill 9 pm
- Gillian Margot/Geoffrey Keezer Mezzrow 7:30, 9 pm \$40
- Private Label Trio with Gustavo Caraballo, Federico Foli, Peter Roefaro Shrine 7 pm
- Bill Warfield and the Hells Kitchen Orchestra Silvana 8 pm
- ★Yotam Silberstein Quartet; Dave Stryker Trio with Jared Gold, McCleinty Hunter Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Fred Hersch/Donny McCaslin Smoke 7, 9, 10:30 pm \$40-65
- ★Bill Stewart Trio with Walter Smith III, Larry Grenadier Village Vanguard 8, 10 pm \$40

## Saturday, March 15

- ★Anat Cohen 50th Birthday Celebration with Marcello Gonçalves, Avishai Cohen, Nadje Noordhuis, Nick Finzer, Owen Broder, Christopher Hoffman, James Shipp, Vitor Gonçalves, Sheryl Bailey, Tal Mashiach, Ofri Nehemya The Appel Room 4:30, 7 pm \$67-107
- Axel Tosca Arthur's Tavern 7 pm
- ★Steve Cardenas/Adam Kolker Bar Bayeux 8, 9:30 pm
- Jeong Lim Yang with Mat Maneri, Jacob Sacks, Randy Peterson Bar Bayeux 8, 9:30 pm
- Pakula Surprise with Eric Pakula, Nick Cudahy, Blake Lindberg; Tim Berne Barbès 3, 6 pm \$15-20
- ★Gabrielle Stravelli; SFJAZZ Collective with Chris Potter, David Sanchez, Kendrick Scott, Edward Simon, Warren Wolf, Matt Brewer, Michael Rodriguez Birdland 5:30, 8:30, 10:30 pm \$25-45
- ★"Django Reinhardt Celebration" with Frank Vignola, Joscho Stephan, John Jorgensen, Gary Mazzaroppi Birdland Theater 7, 9:30 \$30-40
- ★The Roots Blue Note 8, 10:30 pm
- ★"Tribute to Arsenio Rodriguez": Bobby Sanabria Multiverse Big Band with Jennifer Jade Ledesna, Gerardo Contino, Oreste Abrantes, Benjamin Lapidus Bronx Music Hall 7 pm \$25
- Wayne Tucker Quintet; Kyoko Oyobe Quartet Cellar Dog 7, 8:30, 11:30 pm, 1 am \$10
- ★Orrin Evans, Lisa Fischer, Robert Hurst, Jeff "Tain" Watts Dizzy's Club 7, 9pm \$25-65
- Jeff Rupert Quartet; Freddy DeBoe Band The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Andrew Rathbun Ibeam Brooklyn 8 pm \$20
- "Dancing Women in Jazz" with Mickey D and Jazz Power Orchestra + Eli Yamin Jazz Museum in Harlem 4 pm

- ★Tomoko Ohno/Jay Leonhart Knickerbocker Bar & Grill 9 pm
- ★Brooklyn Raga Massive with Neel Murgai, Arun Ramamurthy, Damon Banks, Kane Mathis, Mir Naqibul Islam, Aaron Shragge Kupferberg Center 8 pm \$12-25
- ★Bertha Hope, Monica Hope, Mala Waldron, Laura Dreyer, Carol Sudhalter, Stephanie Jeannot, Jane Getter, Deborah Knapper, Shnelle Jenkins, Bernice Brooks, Lucianna Padmore, Kim Clarke, Jordyn Davis, Annette Aguilar + Karen Joseph Langston Hughes Public Library 12 pm
- Gillian Margot/Geoffrey Keezer Mezzrow 7:30, 9 pm \$40
- Modern Martinis with Melanie Goerlitz, Darin Brown Pierre Hotel 8 pm
- Michael Morgan Silvana 7 pm
- ★Yotam Silberstein Quartet; Dave Stryker Trio with Jared Gold, McCleinty Hunter Smalls 6, 7:30, 9, 10:30 pm \$40
- ★Fred Hersch/Miguel Zenón Smoke 7, 9, 10:30 pm \$40-65
- Michelle Collier Swingtet Swing 46 5:30 pm \$10-20
- ★Bill Stewart Trio with Walter Smith III, Larry Grenadier Village Vanguard 8, 10 pm \$40

## Sunday, March 16

- ★Hilliard Greene solo 440Gallery 4:40 pm \$10
- Miss Maybell & The Jazz Age Artistes with Charlie Judkins, Brian Nalepka; Stéphane Wrembel Barbès 6, 8 pm \$20
- ★Ryan Keberle All Ears Orchestra; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★"Django Reinhardt Celebration" with Frank Vignola, Joscho Stephan, John Jorgensen, Gary Mazzaroppi Birdland Theater 7, 9:30 \$30-40
- Saul Rubin Trio Cellar Dog 7, 8:30 pm \$5
- ★Orrin Evans, Lisa Fischer, Robert Hurst, Jeff "Tain" Watts Dizzy's Club 5, 7:30 pm \$25-45
- Antonio Ciacca Quartet; Matt Chertkoff Trio The Django 6:30, 8, 9:30, 11 pm \$35
- ★Jon Erik-Kelloso EarRegulars Ear Inn 8 pm
- ★Jason Yeager/Miguel Zenón Hudson View Gardens Lounge 5 pm
- Gabrielle Stravelli Trio with Joshua Richman, Pat O'Leary Mezzrow 7:30, 9 pm \$35
- Ben Cassara Trio with Pete McMann, Yoshi Waki North Square Lounge 12:30, 2:15 pm
- Nate Lucas All Stars Red Rooster Harlem 12 pm
- ★Lisa Sokolov/Hans Young Binter Saint Peter's Church 5 pm
- Sharik Hassan Scarlet Lounge 6, 8 pm
- ★Katie Webster; Joe Fiedler Trio 2.0 with Pete McCann, Michael Sarin Silvana 7, 8 pm
- Andy Farber Quintet; Tad Shull Quartet with Rob Schneiderman, Paul Gill, Joe Strasser Smalls 6, 7:30, 9, 10:30 pm \$35
- Fred Hersch solo Smoke 7, 9 pm \$40-65
- ★"Protest Songs" with Jessica Bowers, Oren Fader, Gene Pritsker Stonewall Inn 5 pm \$20-30
- ★Pasquale Grasso Trio with Stefano Doglioni Tartina 12 pm
- ★Bill Stewart Trio with Walter Smith III, Larry Grenadier Village Vanguard 8, 10 pm \$40

## Monday, March 17

- Grove Street Stompers Arthur's Tavern 7 pm
- Karen Akers Birdland 7 pm \$40
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$30-40
- ★David Murray Octet with Shareef Clayton, Immanuel Wilkins, Russell Carter, Corey Wallace, Mingus Murray, Lafayette Gilchrist, Luke Stewart Blue Note 8, 10:30 pm \$30-45
- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5
- ★Miggy Augmented Orchestra with Migiwa "Miggy" Miyajima, Dan Urness, David Smith, Rachel Therrien, John Mosca, Jason Jackson, Evan Amorosso, Ben Kono, Alejandro Aviles, Sam Dillon, Quinsin Nachoff, Carl Maraghi, Pete McCann, Jared Beckstead-Craan, Tim Hornor Dizzy's Club 7, 9pm \$20-45
- Anna Siciliano Quartet; Rico Jones Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Pasquale Grasso Trio Mezzrow 10:30 pm \$35
- Charlie Roman/Bryan Reeder Scarlet Lounge 7, 9 pm
- Sarah Elizabeth Charles + Juliette M. Jones, Monique Brooks Roberts The Schomburg Center 7 pm \$35
- Peter Knoll; Nico Jin Silvana 10, 11 pm
- Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio 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, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40

## Tuesday, March 18

- **Edsel Gómez Latin Jazz Trio** Arthur's Tavern 7 pm
- **Cyrille Aimée & The Guitar Heroes** Birdland 7, 9:30 pm \$40-50
- **Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$30-40
- **Billy Cobham's Time Machine with Will Lee, Oz Ezzeldin, Randy Brecker, Marshall Gilkes, Brandon Wilkins** Blue Note 8, 10:30 pm \$35-50
- **Brandi Disterheft Trio** Cellar Dog 7, 8:30 pm \$5
- **Adam Birnbaum Trio with Matt Clohesy, Keita Ogawa** Dizzy's Club 7, 9pm \$20-45
- **Dan Pugach Nonet** The Django 7:30, 9:30 pm \$35
- **Aaron Rubinstein/Mike LaRocca; Aaron Pond's Inverse and Observe; Ty Citerman with James Ilgenfritz, Aakash Mittal** Downtown Music Gallery 6:30, 7:30, 8:30 pm
- **William Hooker/Mara Rosenbloom** Ibeam Brooklyn 8 pm \$20
- **Simona Premazzi** Klavierhaus 7, 8:30 pm
- **Tal Ronen Trio; Neal Miner Trio with Chris Byars, Jason Tiemann** Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- **Nico Jin; Cameron Sewell-Snyder Quartet** Shrine 7, 10 pm
- **Seth Burke; Jon Menges Quartet** Silvana 7, 8 pm
- **Mark Sherman Quartet** Smalls 7:30, 9 pm \$35
- **Rob Edwards Big Band** Swing 46 9 pm \$20
- **Aaron Parks Quartet with Ben Solomon, Ben Street, Billy Hart** Village Vanguard 8, 10 pm \$40

## Wednesday, March 19

- **"Dancing Women in Jazz": Mickey D with the Jazz Power Orchestra + Eli Yamin** Alianza Dominicana Cultural Center 6 pm
- **Micah Thomas Trio** Bar Bayeux 8, 9:30 pm
- **Cyrille Aimée & The Guitar Heroes** Birdland 7, 9:30 pm \$40-50
- **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola, Sheryl Bailey, Pasquale Grasso** Birdland Theater 5:30, 8:30 pm \$30-40
- **Billy Cobham's Time Machine with Will Lee, Oz Ezzeldin, Randy Brecker, Marshall Gilkes, Brandon Wilkins** Blue Note 8, 10:30 pm \$35-50
- **Ehud Asherie Quartet** Cellar Dog 7, 8:30 pm \$5
- **Akiko Tsuruga Quintet with Joe Magnarelli, Myron Walden, Charlie Sigler, Byron Landham** Dizzy's Club 7, 9pm \$20-45
- **David Cook Five; William Hill III Groovtet** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **TRION with Chris Potter, Linda May Han Oh, Johnathan Blake** The Jazz Gallery 7:30, 9:30 pm \$45
- **Hillai Govreen Quartet with Silvan Joray** Ormithology Jazz Club 6:30 pm \$10
- **Louise Rogers Trio** Pangea 7 pm \$25
- **Henry Berberi** Shrine 7 pm
- **Owen Howard Quintet** Smalls 7:30, 9 pm \$35
- **Charles McPherson Quintet with Yotam Silberstein, Jeb Patton, Dezron Douglas, Billy Drummond** Smoke 7, 9 pm \$35-55
- **Theo Bleckmann/Mike King** The Stone at The New School 8:30 pm \$20
- **Kevin Blancq Big Band; Swingadelic Big Band** Swing 46 5:30, 9 pm \$10-20
- **Christian Lillinger Project** SEEDS Brooklyn 8 pm
- **Gregory "Organ Monk" Lewis with Marvin Sewell** Therapy Wine Bar 2.0 7 pm
- **Danny Jonokuchi & The Revisionists** Time Out Market 7 pm
- **Aaron Parks Quartet with Ben Solomon, Ben Street, Billy Hart** Village Vanguard 8, 10 pm \$40

## Thursday, March 20

- **Kristin Lee/Michael Stephen Brown** Alice Tully Hall at Lincoln Center 7:30 pm
- **Tomohiro Mori; Terry Waldo's Gotham City Band** Arthur's Tavern 5, 10 pm
- **David Cook, Adam Kolker, Jeremy Stratton** Bar Bayeux 8, 9:30 pm
- **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
- **Cyrille Aimée & The Guitar Heroes** 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 pm \$30-40
- **Billy Cobham's Time Machine with Will Lee, Oz Ezzeldin, Randy Brecker, Marshall Gilkes, Brandon Wilkins** Blue Note 8, 10:30 pm \$45-65
- **Berta Moreno & La Troupe Tumaini** Bronx Music Hall 7 pm \$10
- **Nicolaus Gelin** Café Erzulie 6 pm
- **James Austin Quartet; Carol Morgan Quartet** Cellar Dog 7, 8:30, 11:30 pm, 1 am \$5

- **Mat Maneri Quartet** Close Up 7:30, 9 pm \$20
- **Slow Tiger with JP Schlegelmilch, Kenny Warren, Adam Schneit, Andy Dow, Nathan Ellman-Bell** Dada Bar 9 pm
- **Akiko Tsuruga Quintet with Joe Magnarelli, Myron Walden, Charlie Sigler, Byron Landham** Dizzy's Club 7, 9pm \$20-45
- **Dave Stryker Trio; Mike DiRubbo Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **Jon-Erik Kellso, Evan Christopher, Jen Hodge** Festival Café 7:30 pm
- **TRION with Chris Potter, Linda May Han Oh, Johnathan Blake** The Jazz Gallery 7:30, 9:30 pm \$45-55
- **JD Walter Trio** Mezzrow 7:30, 9 pm \$35
- **Clovis Nicolas Quartet with Behn Gillece, Dabin Ryu, Jimmy Macbride** Midnight Blue 7, 8:45 pm \$10
- **Yasuaki Shimizu** National Sawdust 8 pm \$30
- **Modern Martinis with Melanie Goerlitz, Darin Brown** Pierre Hotel 8 pm
- **Lynette Washington** Red Rooster Harlem 6:30 pm
- **Philip Golub Quintet** SEEDS Brooklyn 8 pm
- **Paul Austerlitz Band** Shrine 10 pm
- **Tim Hegarty Quartet** Smalls 7:30, 9 pm \$35
- **Charles McPherson Quintet with Yotam Silberstein, Jeb Patton, Dezron Douglas, Billy Drummond** Smoke 7, 9 pm \$35-55
- **Theo Bleckmann/Ben Monder** The Stone at The New School 8:30 pm \$20
- **Stan Rubin Orchestra + Joe Politi** Swing 46 9 pm \$10-20
- **Aaron Parks Quartet with Ben Solomon, Ben Street, Billy Hart** Village Vanguard 8, 10 pm \$40

## Friday, March 21

- **Eric Person Organ Trio** Albert's Bar 3-6 pm
- **Edsel Gómez Trio** Arthur's Tavern 5 pm
- **Frank Carlberg's Dream Machine with Hery Paz, Leo Genovese, John Hébert, Dan Weiss** Bar Bayeux 8, 9:30 pm
- **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; Cyrille Aimée & The Guitar Heroes** Birdland 5:30, 8:30, 10:30 pm \$30-45
- **Asante Trio with Richard Bona, Jesus Pupo, Ludwig Afonso** Birdland Theater 7, 9:30 pm \$25-35
- **Billy Cobham's Time Machine with Will Lee, Oz Ezzeldin, Randy Brecker, Marshall Gilkes, Brandon Wilkins** Blue Note 8, 10:30 pm \$45-65
- **Iva Bittová Quartet with Antonín Fajt, Otto Hauser, Petr Pavlinec** Bohemian National Hall at Czech Center New York 7 pm
- **James Burton Quartet; Stefano Doglioni Quartet** Cellar Dog 7, 8:30, 11:30 pm, 1 am \$10
- **Ariacne Orchestra** David Rubenstein Atrium 7:30 pm
- **Nnenna Freelon Trio with Miki Hamaya** Dizzy's Club 7, 9pm \$25-55
- **Todd Herbert Quartet; Nick Di Maria Quintet** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **TRION with Chris Potter, Linda May Han Oh, Johnathan Blake** The Jazz Gallery 7:30, 9:30 pm \$45-55
- **Glenn White Sacred Machines** Kismet 7 pm
- **Marc Devine** Knickerbocker Bar & Grill 9 pm
- **Yasuaki Shimizu** National Sawdust 8, 11 pm \$30
- **tilt with Isabel Crespo Pardo, Kalia Vandever, Carmen Quill** The Owl Music Parlor 8 pm \$15
- **Vicente Drums; Adam Shead Group; Nate Wooley with Eli Wallace, TJ Borden** The Record Shop 7:30 pm
- **Norah De Chant** Shrine 9 pm
- **Eliot Zigmund Quintet with David Janeway; Donald Edwards Quintet with Abraham Burton, David Gilmore, Manuel Valera, Barry Stephenson** Smalls 6, 7:30, 9, 10:30 pm \$40
- **Charles McPherson Quintet with Yotam Silberstein, Jeb Patton, Dezron Douglas, Billy Drummond** Smoke 7, 9, 10:30 pm \$35-55
- **Theo Bleckmann with Timo Vollbrecht, Luke Marantz** The Stone at The New School 8:30 pm \$20
- **Aaron Parks Quartet with Ben Solomon, Ben Street, RJ Miller** Village Vanguard 8, 10 pm \$40
- **Mingus Dynasty** Zinc Bar 7, 8:30 pm \$35

## Saturday, March 22

- **Anna Webber/Charlotte Greve Quartet with Walter Stinson, Ches Smith** Bar Bayeux 8, 9:30 pm
- **Gregory "Organ Monk" Lewis** Bar Lunático 9, 10:15 pm \$10
- **Tim Berne** Barbès 6 pm \$20
- **Gabrielle Stravelli; Cyrille Aimée & The Guitar Heroes** Birdland 5:30, 8:30, 10:30 pm \$25-50
- **Asante Trio with Richard Bona, Jesus Pupo, Ludwig Afonso** Birdland Theater 7, 9:30 pm \$25-35
- **Billy Cobham's Time Machine with Will Lee, Oz Ezzeldin, Randy Brecker, Marshall Gilkes, Brandon Wilkins** Blue Note 8, 10:30 pm \$45-65

- **Samba de Gringo; Jinjoo Yoo Quartet** Cellar Dog 7, 8:30, 11:30 pm, 1 am \$10
- **Nnenna Freelon Trio with Miki Hamaya** Dizzy's Club 7, 9pm \$25-60
- **Ed Cherry Quartet; Nick Hempton Band** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **TRION with Chris Potter, Linda May Han Oh, Johnathan Blake** The Jazz Gallery 7:30, 9:30 pm \$45-55
- **Tom Placido/Masaaki Saito** Knickerbocker Bar & Grill 9 pm
- **Alex Cuba** Kupferberg Center 8 pm \$35-45
- **Tardo Hammer Trio with Lee Hudson, Steve Williams** Mezzrow 7:30, 9 pm \$40
- **Michael Cruse** Minton's 11 pm
- **Modern Martinis with Melanie Goerlitz, Darin Brown** Pierre Hotel 8 pm
- **Alexis Marcelo/Will Glass** Recirculation 4 pm
- **Eliot Zigmund Quintet with David Janeway; Donald Edwards Quintet with Abraham Burton, David Gilmore, Manuel Valera, Barry Stephenson** Smalls 6, 7:30, 9, 10:30 pm \$40
- **Charles McPherson Quintet with Yotam Silberstein, Jeb Patton, Dezron Douglas, Billy Drummond** Smoke 7, 9, 10:30 pm \$35-55
- **Theo Bleckmann with Jesse Lewis, Ike Sturm** The Stone at The New School 8:30 pm \$20
- **Michelle Collier Swingtet** Swing 46 5:30 pm \$10-20
- **Aaron Parks Quartet with Ben Solomon, Ben Street, RJ Miller** Village Vanguard 8, 10 pm \$40

## Sunday, March 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
- **Stéphane Wrembel** Barbès 8 pm \$20
- **Jazz at Lincoln Center's Jazz Academy Big Band; Afro Latin Jazz Orchestra** Birdland 5:30, 8:30, 10:30 pm \$25-40
- **Asante Trio with Richard Bona, Jesus Pupo, Ludwig Afonso** Birdland Theater 7, 9:30 pm \$25-35
- **Billy Cobham's Time Machine with Will Lee, Oz Ezzeldin, Randy Brecker, Marshall Gilkes, Brandon Wilkins** Blue Note 8, 10:30 pm \$45-65
- **Rick Germanson Trio** Cellar Dog 7, 8:30 pm \$5
- **Nnenna Freelon Trio with Miki Hamaya** Dizzy's Club 5, 7:30 pm \$25-45
- **Jonny King Trio** The Django 9:30, 11 pm \$35
- **Jon Erik-Kellso EarRegulars** Ear Inn 8 pm
- **Welf Dorr, Luke Glavanovits, Carlo De Biaggio, Rob Mitzner** The Keep 9 pm
- **Mark Guiliana** Le Poisson Rouge 8 pm \$30-100
- **Michelle Walker Quartet** Mezzrow 7:30, 9 pm \$35
- **Kate Baker Trio** North Square Lounge 12:30, 2:15 pm
- **Gregg Belisle-Chi Trio with Stomu Takeishi, Michael W. Davis; James Carney Quartet** The Owl Music Parlor 8 pm \$15
- **Boncellia Lewis** Patrick's Place 12 pm
- **Amirtha Kidambi** The Record Shop 7:30 pm
- **Nate Lucas All Stars** Red Rooster Harlem 12 pm
- **Laurie Dipace Quartet with Addison Frei, Marco Panascia, Eric Zeller** Saint Peter's Church 5 pm
- **Marie-Claire Giraud** Scarlet Lounge 6, 8 pm
- **Janae Yates** Silvana 7 pm
- **Rodney Jones Quartet with Benito Gonzalez, Lonnie Plaxico, Russell Carter; "Leo Parker Centennial Celebration" with Frank Basile, Bruce Harris, Nick Hempton, Steve Ash, Mike Karn, Aaron Kimmel** Smalls 6, 7:30, 9, 10:30 pm \$35
- **Charles McPherson Quintet with Yotam Silberstein, Jeb Patton, Dezron Douglas, Billy Drummond** Smoke 7, 9 pm \$35-55
- **Pasquale Grasso Trio with Stefano Doglioni** Tartina 12 pm
- **Aaron Parks Quartet with Ben Solomon, Ben Street, RJ Miller** Village Vanguard 8, 10 pm \$40

## Monday, March 24

- **Grove Street Stompers** Arthur's Tavern 7 pm
- **Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$30-40
- **Melanie Charles, Paul Wilson Bae, IGNABU** Blue Note 8, 10:30 pm \$25-35
- **Will Terrill Trio** Cellar Dog 7, 8:30 pm \$5
- **Future of Jazz Orchestra with Domo Branch, Summer Camargo, Anthony Hervey, Jesus Ricardo, Noah Halpern, Jacob Melsha, Emily "Freddie" Frederickson, Jasim Perales, Jarien Jamanila, Simon Crosby-Arreaza, Daniel Cohen, Emma Lacy, Josh Lee, Benjamin Collins-Siegel, Sam Harris** Dizzy's Club 7, 9pm \$20-50
- **Jamile; Tobias Meinhart Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$35

- ★Ed Palermo Big Band “Women’s History Month: The Ladies Who Swing The Band” Iridium 8:30 pm \$30
- ★Kim Clarke, Kiyoko Layne, Lucianna Padmore Jazz Museum in Harlem 6:30 pm
- ★Pasquale Grasso Trio Mezzrow 10:30 pm \$35
- ★Mike Monford and Innovative Energy with Kenyatta Beasley, Joe Dyson, Barry Stephenson, Elise Ngbo, Mahogany Jones Nublu 151 8 pm \$22.66
- Annie Chen Scarlet Lounge 7, 9 pm
- ★Camille Thurman Schomburg Center 7 pm
- The Villagers Brass Band Shrine 10, 11 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, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40

## Tuesday, March 25

- Anderson Brothers Birdland 7, 9:30 pm \$30-40
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$30-40
- Alba Pujals, Jarien Jamanila, Esteban Castro, Jayla Chee, Sarah Gooch Dizzy’s Club 7, 9pm \$20-50
- ★Dan Pugach Nonet The Django 7:30, 9:30 pm \$35
- ★Josh Sintón; Matt Hollenberg, Patrick Golden, Rick Parker; Kevin Murray; Ben Goldberg Downtown Music Gallery 6:30 pm
- Neal Kirkwood Trio Mezzrow 7:30, 9 pm \$35
- ★[Ahmed] with Seymour Wright, Pat Thomas, Antonin Gerbal, Joel Grip Roulette 8 pm \$25-30
- Billy Edwards Trio Shrine 7 pm
- Jon Madof Trio with Yoshie Fruchter, Nate Rappaport Silvana 9 pm
- ★Lew Tabackin Trio Smalls 7:30, 9 pm \$35
- Rob Edwards Big Band Swing 46 9 pm \$10-20
- ★Gilad Hekselman with Larry Grenadier, Marcus Gilmore Village Vanguard 8, 10 pm \$40

## Wednesday, March 26

- Eri Yamamoto Duo; Trevor Turla Arthur’s Tavern 5, 10 pm
- Vinicius Gomes Quartet with Jerome Sabbagh, Joe Martin, Billy Hart Bar Bayeux 8, 9:30 pm
- Kurt Elling Birdland 7, 9:30 pm \$40-50
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola/John Pizzarelli Birdland Theater 5:30, 8:30 pm \$30-40
- Stephane Clement Café Erzulie 6 pm
- Ray Gallon Trio Cellar Dog 7, 8:30 pm \$5
- ★Jihee Heo Quartet with Vincent Herring, Richie Goods, Willie Jones III Dizzy’s Club 7, 9pm \$20-50
- ★Brian Charette Sextette The Django 7:30, 9 pm \$35
- Hilary Gardner Quartet; Nat Harris Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Jason Kao Hwang with Andrew Drury, Ken Filiano, Bryan Carrott, Chris Forbes Roulette 8 pm \$25-30
- ★Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- Celina Pertini Quartet with Ian Arsintescu, Sedge Green, Ao Zhang; Janae Yates Shrine 8, 9 pm
- Antoine Dowdell Silvana 9 pm
- ★Lew Tabackin Trio Smalls 7:30, 9 pm \$35
- ★Amina Figarova Sextet with Freddie Hendrix, Wayne Escoffery, Bart Platteau, Philip Norris, Rudy Royston Smoke 7, 9 pm \$35-55
- ★Kate Gentile’s Find Letter X with Jeremy Viner, Matt Mitchell, Kim Cass The Stone at The New School 8:30 pm \$20
- Kevin Blancq Big Band; Swingadelic Big Band Swing 46 5:30, 9 pm \$10-20
- ★Gilad Hekselman with Larry Grenadier, Marcus Gilmore Village Vanguard 8, 10 pm \$40

## Thursday, March 27

- ★Ricardo Grilli Trio; Gregory “Organ Monk” Lewis Trio with Jerry Weldon, Joe Blaxx + Raina Welch; Terry Waldo’s Gotham City Band Arthur’s Tavern 5, 7, 10 pm
- ★Steve Cardenas with Kayvon Gordon, Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Kurt Elling 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 pm \$30-40
- Jon Menges Café Erzulie 10 pm
- ★John Mosca Quartet; Tad Shull Quartet Cellar Dog 7, 8:30, 11:30 pm, 1 am \$5

- ★DIVA Jazz Orchestra with Sherrie Maricle, Kellin Hanas, Summer Camargo, Jami Dauber, Barbara Laronga, Leslie Havens, Sara Jacovino, Jen Krupa, Stephanie Tateiwa, Erena Terakubo, Jade Elliott, Laura Dreyer, Leigh Pilzer, Lauren Sevian, Tomoko Ohno, Noriko Ueda + Clint Holmes Dizzy’s Club 7, 9pm \$20-50
- Gabriel Guerrero Trio; Lee Taylor The Django 7:30, 9, 10:30 pm, 12 am \$35
- Dennis Lichtman, Tatiana Eva-Marie, Ian Hutchinson Festival Café 7:30 pm
- ★Miki Yamanaka Trio with Anthony Orji, Russell Hall The Jazz Gallery 7:30, 9:30 pm \$25-35
- Beverly Crosby Jazz Museum in Harlem 2 pm
- Tom Guarna Quartet; Wilfie Williams Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Dan Weiss Quartet with Peter Evans, Patricia Brennan, Miles Okazaki Nublu 151 7 pm
- Modern Martinis with Melanie Goerlitz, Darin Brown Pierre Hotel 8 pm
- Turntable Trio with Maria Chavez, Victoria Shen, Mariam Rezaei Roulette 8 pm \$25-30
- ★Eric Person Organ Trio Albert’s Bar 3-6 pm
- Matt Pavolka Septet Smalls 7:30, 9 pm \$35
- ★Jeremy Pelt Quintet with Jalen Baker, Misha Mendelenko, Leighton McKinley Harrell, Jared Spears Smoke 7, 9 pm \$35-55
- ★Cécile McLorin Salvant with The Knights Stern Auditorium at Carnegie Hall 8 pm \$26-135
- ★Kate Gentile’s Gloatmeal with Matt Mitchell + Doyeon Kim The Stone at The New School 8:30 pm \$20
- Stan Rubín Orchestra + Joe Politi; John David Simon Swing 46 5:30, 9 pm \$10-20
- ★Gilad Hekselman with Larry Grenadier, Marcus Gilmore Village Vanguard 8, 10 pm \$40

## Friday, March 28

- ★Eric Person Organ Trio Albert’s Bar 3-6 pm
- Simon Willson Bar Bayeux 8, 9:30 pm
- ★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; Kurt Elling Birdland 5:30, 8:30, 10:30 pm \$30-50
- Tony DeSare Birdland Theater 7, 9:30 pm \$25-35
- Darrell Green Quartet; Avi Rothbard Trio Cellar Dog 7, 8:30, 11:30 pm, 1 am \$10
- Sabrina Salamone/Andy Haas CuteLab 8 pm
- ★DIVA Jazz Orchestra with Sherrie Maricle, Kellin Hanas, Summer Camargo, Jami Dauber, Barbara Laronga, Leslie Havens, Sara Jacovino, Jen Krupa, Stephanie Tateiwa, Erena Terakubo, Jade Elliott, Laura Dreyer, Leigh Pilzer, Lauren Sevian, Tomoko Ohno, Noriko Ueda + Clint Holmes Dizzy’s Club 7, 9pm \$20-55
- Tommy Campbell Trio; Danny Jonokuchi Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Carol Liebowitz, Nick Lyons, Ken Filiano, Vijay Anderson Ibeam Brooklyn 8 pm \$20
- ★Steve Lehman Trio with Matt Brewer, Damion Reid + Mark Turner The Jazz Gallery 7:30, 9:30 pm \$35
- ★Adam O’Farrill with Mary Halvorson, Patrica Brennan, Kevin Sun, David Leon, Kalun Leung, Tyrone Allen, Tomas Fujiwara, Eli Greenhoe Joe’s Pub 9:30 pm \$36
- Arnie Sainz Knickerbocker Bar & Grill 9 pm
- ★Bill O’Connell Trio Mezzrow 7:30, 9 pm \$40
- Daniel Carter, Aron Namenwirth, Jon Rosenberg The Record Shop 7:30 pm
- ★Jeremy Pelt Quintet with Jalen Baker, Misha Mendelenko, Leighton McKinley Harrell, Jared Spears Smoke 7, 9, 10:30 pm \$35-55
- ★Kate Gentile’s Special Interest with Andrew Smiley, Matt Mitchell, Chris Lightcap The Stone at The New School 8:30 pm \$20
- ★Gilad Hekselman with Larry Grenadier, Marcus Gilmore Village Vanguard 8, 10 pm \$40

## Saturday, March 29

- Axel Tosca Arthur’s Tavern 7 pm
- Joris Teepe Bar Bayeux 8, 9:30 pm
- ★Tim Berne Barbès 6 pm \$20
- Hilary Kole Quartet; Kurt Elling Birdland 5:30, 8:30, 10:30 pm \$30-50
- Tony DeSare Birdland Theater 7, 9:30 pm \$25-35
- “Strictly Sinatra” with Michael Dutra Big Band Ensemble Blue Note 1:30 pm \$25-30
- Goussy Célestin Presents Anba Dio-Kongo Nola Album Preview Brooklyn Conservatory of Music 7:30 pm
- Swing Collective; Steve Ash Quartet Cellar Dog 7, 8:30, 11:30 pm, 1 am \$10
- ★DIVA Jazz Orchestra with Sherrie Maricle, Kellin Hanas, Summer Camargo, Jami Dauber, Barbara Laronga, Leslie Havens, Sara Jacovino, Jen Krupa, Stephanie Tateiwa, Erena Terakubo, Jade Elliott, Laura Dreyer, Leigh Pilzer, Lauren Sevian, Tomoko Ohno, Noriko Ueda + Clint Holmes Dizzy’s Club 7, 9pm \$20-60

- Tyler Blanton Quartet; Richard Cortez Band The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Potions Trio with Yoon Sun Choi, Andre Matos, Lim Yang Ibeam Brooklyn 8 pm \$20
- Robert Silverman/Dylan La Gamma Knickerbocker Bar & Grill 9 pm
- Mavis Pan, Ted Nash, Geoff Burke, Mark Wade, Domo Brunch Merkin Concert Hall 7 pm \$30
- ★Bill O’Connell Trio Mezzrow 7:30, 9 pm \$40
- ★Avishai Cohen with Yonathan Avishai, Barak Mori, Ziv Ravitz National Sawdust 7 pm \$40
- Annette St. John, Kim Austin, Harmony Bartz, Billie Holiday, Jr. NAMA 8 pm
- Omar Leshem Ornithology Jazz Club 6:30 pm
- Peter Louis Octet with Michael Webster, Oscar Feldman, Matt McDonald Shrine 7 pm
- Ab Sextette with Adrienne Bazile Silvana 7 pm
- ★Jeremy Pelt Quintet with Jalen Baker, Misha Mendelenko, Leighton McKinley Harrell, Jared Spears Smoke 7, 9, 10:30 pm \$35-55
- ★Kate Gentile’s The Screaming Age with Dan Lippel, Andrew Smiley, Greg Chudzik The Stone at The New School 8:30 pm \$20
- Michelle Collier Swingtet Swing 46 5:30 pm \$10-20
- ★Gilad Hekselman with Larry Grenadier, Marcus Gilmore Village Vanguard 8, 10 pm \$40
- ★TILT Brass Zürcher Gallery 7 pm \$15

## Sunday, March 30

- Eri Yamamoto Duo; Creole Cookin’ Jazz Band Arthur’s Tavern 3:30, 7 pm
- ★Dave Pietro Quintet with Brandon Lee, Gary Versace, Johannes Weidenmueller, Adam Cruz; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40
- Tony DeSare Birdland Theater 7, 9:30 pm \$25-35
- ★Ned Gould Trio Cellar Dog 7, 8:30 pm \$5
- ★DIVA Jazz Orchestra with Sherrie Maricle, Kellin Hanas, Summer Camargo, Jami Dauber, Barbara Laronga, Leslie Havens, Sara Jacovino, Jen Krupa, Stephanie Tateiwa, Erena Terakubo, Jade Elliott, Laura Dreyer, Leigh Pilzer, Lauren Sevian, Tomoko Ohno, Noriko Ueda + Clint Holmes Dizzy’s Club 5, 7:30 pm \$20-45
- Noah Haidu Quartet; Mark Sherman Trio The Django 6:30, 8, 9:30, 11 pm \$35
- ★Rondi Charleston with Fred Hersch, Kate McGarry, Gabrielle Stravelli, Crosby String Quartet Joe’s Pub 6 pm \$30
- Benjamin Feldman, Guillermo Lopez, Eytan Schillinger-Hyman, John Murray, Daniel Song, Allison Lee, Logan Zaud Juilliard School Paul Hall 3 pm \$30
- ★Welf Dorr, Shoko Nagai, Dmitry Ishenko, Dave Miller The Keep 9 pm
- Emily Braden Trio Mezzrow 7:30, 9 pm \$35
- Annette St. John, Kim Austin, Harmony Bartz, Billie Holiday, Jr. NAMA 8 pm
- Paul Jost Trio with Jim Ridl, Matthew Parrish North Square Lounge 12:30, 2:15 pm
- Boncellia Lewis Patrick’s Place 12 pm
- Juan Carlos Polo Saint Peter’s Church 5 pm
- Jon Davis Scarlet Lounge 6, 8 pm
- Nicholas Ramos Shrine 8 pm
- Cameron Sewell-Snyder Quartet Silvana 8 pm
- Ryo Sasaki; Craig Wuepper Quartet; Joe Strasser Quartet Smalls 2, 6, 7:30, 9, 10:30 pm
- ★Jeremy Pelt Quintet with Jalen Baker, Misha Mendelenko, Leighton McKinley Harrell, Jared Spears Smoke 7, 9 pm \$35-55
- ★Pasquale Grasso Trio with Stefano Doglioni Tartina 12 pm
- ★Gilad Hekselman with Larry Grenadier, Marcus Gilmore Village Vanguard 8, 10 pm \$40

## Monday, March 31

- Grove Street Stompers Arthur’s Tavern 7 pm
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$30-40
- ★David Murray Octet Blue Note 8, 10:30 pm \$30-45
- ★Noriko Ueda Trio Cellar Dog 7, 8:30 pm \$5
- Jazz at Lincoln Center Youth Orchestra with Tatum Greenblatt, Philip Harper, et al. Dizzy’s Club 7, 9pm \$20-45
- ★Altin Sencalar The Django 7:30, 9 pm \$35
- ★Pasquale Grasso Trio Mezzrow 10:30 pm \$35
- Herb Alpert and the Tijuana Brass Rose Theater 8 pm
- Meital Waldmann Scarlet Lounge 7, 9 pm
- Andrew Gould Trio 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, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40



# 100 MILES OUT

## CONNECTICUT

**Bill's Seafood (Westbrook, CT)** [billsseafood.com](#)  
3/7, 3/14, 3/21, 3/28 (7 pm) Bill's Allstar Jazz Band  
**Owl Shop Cigars (New Haven, CT)** [owlshopcigars.com](#)  
3/5, 3/12, 3/19, 3/26 (9 pm) Kevin Saint James Band  
**Palace Theater Poli Club (Waterbury, CT)** [palacetheaterct.org/shows/jazz](#)  
3/21 (7, 9 pm) Art Lillard Quartet  
**Side Door (Old Lyme, CT)** [thesidedoorjazz.com](#)  
3/1, 3/2 (8 pm) Jimmy Greene Quartet with Aaron Goldberg, Dezron Douglas, Jonathan Barber  
3/7, 3/8 (8 pm) Tyreek McDole with Dylan Band, Sterling Cozza, Dan Finn, Gary Jones  
3/14 (8 pm) Sean Mason Quartet  
3/15 (8 pm) Greg Abate Quartet with Bill O'Connell, John Lockwood, Steve Johns

## NEW JERSEY

**Bethany Baptist Church (Newark, NJ)** [njpac.org](#)  
3/1 (6 pm) Antoinette Montague with Leo Johnson, Brandon McCune, Earl Grace  
**Brothers Smokehouse (Ramsey, NJ)** [smokenallday.com](#)  
3/7 (7 pm) T.K. Blue with Ron Jackson, Matt Smyth, George Coleman, Jr.  
3/14 (7 pm) Winard Harper Trio  
3/21 (7 pm) Anna-Lisa Kirby with Obasi Akoto  
3/28 (7 pm) Eddie Allen Quartet with James Austin, Calvin Jones, Tim Horner  
**Collingwood Community Center** [jazzbridge.org](#)  
3/6 (7:30 pm) Gregory Moore  
**First Presbyterian Church (Stirling, NJ)** [fbcstirling.org](#)  
3/29 (7 pm) Richard Baratta Quartet with Bill O'Connell, Michael Goetz, Paul Rossman  
**Haddonfield United Methodist Church (Haddonfield, NJ)** [tristatejazz.org](#)  
3/9 (2 pm) Neville Dickie with Joe and Paul Midiri  
**Montclair State University Leshowitz Hall (Montclair, NJ)**  
[montclair.edu/inserta-chair/directions/leshowitz-hall](#)  
3/5 (8 pm) Tessa Souter Trio  
**Metchen Public Library (Metuchen, NJ)** [friendsofmetuchenarts.org](#)  
3/25 (2 pm) Abraham Burton Quartet  
**Miller Symphony Hall (Allentown, PA)** [millersymphonyhall.org](#)  
3/21 (7:30 pm) Rob Stoneback & StoneDixie  
**New Jersey Community Arts Center (Madison, NJ)** [njcs.org](#)  
3/2 (3 pm) Champion Fulton Trio  
**Paramus Public Library (Paramus, NJ)** [paramuslibrary.org](#)  
3/9 (2 pm) Richard Baratta Gotham City Latin Jazz Sextet with Vincent Herring, Paul Bollenback, Bill O'Connell, Michael Goetz, Paul Rossman  
**Princeton University Taplin Auditorium Fine Hall (Montclair, NJ)**  
[music.princeton.edu](#)  
3/2 (7 pm) Dong Friedman with Curtis Stewart  
**Shanghai Jazz (Madison, NJ)** [shanghaijazz.com](#)  
3/2 (6 pm) Petra van Nuis/Andy Brown + Dan Block  
3/4 (5:30, 6:30 pm) Rich Court; Leonieke Scheuble with Hal Slapin, John Vourtsis  
3/11 (5:30, 6:30 pm) Rich Court; John Bianculli with Hal Slapin, John Vourtsis  
3/18 (5:30, 6:30 pm) Rich Court; Jerry Veza, Bob Hanlon, Hal Slapin, John Vourtsis  
3/19 (7 pm) Ed Laub with Jerry Veza, Hal Slapin, John Vourtsis  
3/20 (7 pm) Leonieke Scheuble with Leo Jordan, John Vourtsis  
3/25 (5:30, 6:30 pm) Rich Court; George Naha with Hal Slapin, John Vourtsis  
**Shea Center for the Performing Arts @William Paterson University (Wayne, NJ)**  
[wpunj.edu/wppresents/visitor-info/shea-center.html](#)  
3/9 (3 pm) Chris Potter with WP Jazz Orchestra  
**South Orange Performing Arts Center (South Orange, NJ)** [sopacnow.org](#)  
3/14 (7:30 pm) Andy McKee solo  
**Tavern on George (New Brunswick, NJ)** [nbjp.org](#)  
3/4 (7, 8:30 pm) Maria Kolesnik Quartet  
3/6 (7, 8:45 pm) Jackie Johnson Quartet  
3/11 (7, 8:30 pm) Seraphina Taylor Quartet  
3/13 (7, 8:45 pm) Leonieke Scheuble Quartet  
3/18 (7, 8:30 pm) Kristin Field Quartet  
3/20 (7, 8:30 pm) Erena Terakubo Quartet  
3/25 (7, 8:30 pm) Ariana Hartunian-Sowa Quartet  
3/27 (7, 8:30 pm) Akiko Tsuruga Quartet

## NEW YORK

**Alvin and Friends (New Rochelle, NY)** [alvinandfriendsrestaurant.com](#)  
3/2, 3/9, 3/16, 3/23, 3/30 (3 pm) Pucci Amanda Jhones/Bertha Hope  
3/7 (7:30 pm) Victor LaGamma Quartet with Bob Gingery, Jon Doty, Matt Garrison  
3/8, 3/22 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Michael Sarin  
**Avalon Lounge (Catskill, NY)** [theavalonlounge.com](#)  
3/14 (6 pm) Bobby Previte  
**Beanrunner Café (Peekskill, NY)** [beanrunnercafe.com](#)  
3/4 (7 pm) "Celebrate Fat Tuesday" with George Kilby, Jr.'s Mardi Gras Revue  
3/7 (7 pm) "Salsa Night" with Chico Alvarez, Mauricio Smith, Ran Kan Kan  
3/8 (6 pm) Tamuz Nissim Trio with George Nazos, Dan Asher  
3/14 (7 pm) Natalie Hamilton Band with Dezron Douglas  
3/15 (6 pm) Andrea Wolper Quartet with Roberta Piket, Ken Filiano  
3/16 (3 pm) Alexandra Noailles with Hiroshi Yamazaki, Miles Gilbert, Ron Vincent  
3/22 (6 pm) Erena Terakubo Quartet  
3/29 (6 pm) Zola Kendi Band  
**The Falcon (Marlboro, NY)** [liveatthefalcon.com](#)  
3/2 (7:30 pm) Kojo Melché Roney with Antonie Roney, Jeremiah Kal'ab  
3/6 (7:30 pm) Jimmy Vivino with Mark Teixeira, Mike Merrit  
3/14 (7:30 pm) Glen David Andrews  
3/15 (7:30 pm) Person2Person: Houston Person, Eric Person, Lafayette Harris, Kenny Davis, Jason Tiemann  
3/23 (7:30 pm) The Professors with Mark Dziuba, Vinnie Martucci, Rich Syracuse, Jeff "Siege" Siegel  
3/30 (7:30 pm) LoJoBrown: Logan Richardson, Joe Sanders, Justin Brown  
**First Presbyterian Church (Mount Vernon, NY)** [pjsjazz.org](#)  
3/9 (6 pm) Sage  
**Jazz at the Lodge (Ossining, NY)** [jazzatthelodge.com](#)  
3/6, 3/20 (7, 8:30 pm) Chris Vitarello with Paul Connors, Jon Doty

3/13 (7, 8:30 pm) Alex Smith/Jesse Lewis Organ Trio  
3/15 (7:30, 8:45 pm) Jones Factor Lite  
3/27 (7, 8:15 pm) Jon Doty/Tom Kohl Quartet with Matt Garrison, Bob Gingery  
**Jazz Forum Arts (Tarrytown, NY)** [jazzforumarts.org](#)  
3/1 (7, 9:30 pm) Bill Charlap/Renee Rosnes  
3/2 (4, 6 pm) Bill Charlap/Renee Rosnes  
3/7, 3/8 (7, 9:30 pm) Ray Blue Quintet  
3/9 (4, 6, 8 pm) Neal Spitzer with David Janeway, Cameron Brown, Ahmed Kharem; Jam Session with David Janeway Trio  
3/14, 3/15 (7, 9:30 pm) Javon Jackson Quartet  
3/16 (4, 6 pm) Vanderlei Pereira & Blindfold Test  
3/21, 3/22 (7, 9:30 pm) Jane Monheit Duo  
3/23 (4, 6 pm) Peter Brainin Brazilian Group with Jamile Staevie Ayres  
3/28, 3/29 (7, 9:30 pm) David Janeway Quintet with Cameron Brown, Freddie Hendrix, Craig Handy, Billy Hart  
3/30 (4, 6 pm) Fabiana Masili with Abelita Mateus, Itaguara Brandão, Marcello Pellitteri  
**The Jazz Loft (Stony Brook, NY)** [thejazzloft.org](#)  
3/18 (7 pm) Swing Into Spring Festival: Rod Borrie & Free Range; Carl Safina & Moment's Notice; John Ronconi & Café Society  
3/18 (6 pm) Swing Into Spring Festival: Steve Salerno, John Marshall @Bliss; Tom Manuel/Phil Rinaldi @Elaine's; Al Marino/Dean Johnson @Madiran  
3/19 (4, 7 pm) Swing Into Spring Festival: Tom Manuel, Rich Iacona, Dean Johnson, Darrell Smith; Keenan Zach Trio Jam  
3/19 (6 pm) Swing Into Spring Festival: Phil Rinaldi/Mark Wade @Madiran; Steve Salerno/Tom Manuel @Bliss; Kevin Clark/Chris Donohue @Elaine's  
3/20 (7 pm) Swing Into Spring Festival: Bakithi Kumalo Ensemble with Miho Nobuzane, Kate Curran, Ray Marchica  
3/20 (6 pm) Swing Into Spring Festival: Mala Waldron @Country House  
3/21 (7 pm) Swing Into Spring Festival: Mitch Marcus Quintet with Evan Francis, Jeff Miles, Peter Brendler, Jerad Lippi  
3/21 (6 pm) Rich Iacona/Tom Manuel @Country House  
3/22 (7 pm) Swing Into Spring Festival: Frank Vignola Birdland Quartet with Ted Rosenthal, Alex Raderman, Gary Mazzaroppi  
3/22 (5 pm) Swing Into Spring Festival: Vinny Raniolo/Tom Manuel @Schnitzels  
**Jazz on Main (Mt. Kisco, NY)** [jazzonmain.com](#)  
3/1 (7, 9 pm) Maria Corsaro with Gregory Torioian Trio  
3/2 (12 pm) Dan Costa  
3/5 (7 pm) Breakwater Yacht Rock  
3/6 (7 pm) Dan Garbin  
3/7 (7 pm) Jaana Narsipur with Hiroshi Yamazaki Trio  
3/8 (7, 9 pm) Marziani  
3/9, 3/23 (12 pm) Ron Drotos  
3/14 (7 pm) Jeff Sagurton Quintet  
3/15 (7 pm) Corinne  
3/22 (7, 9 pm) Anderson Brothers "Play Irving Berlin"  
3/27 (7 pm) Charlie Ballantine Trio  
3/29 (7, 9 pm) Randy Ingram Trio  
**LTV Studios (Wainscott, NY)** [ltveh.org](#)  
3/8 (7:30 pm) East End Jazz "Women In Jazz All-Star Band" with Lauren Kinhan, Olivia Foschi, Ada Rovatti, Miki Hayama  
**Maureen's Jazz Cellar (Nyack, NY)** [maureensjazzcellar.com](#)  
3/1 (8 pm) Mr. Gone with Neil Alexander, Peter Furlan, Charlie Dougherty, Bryan Kopchak  
3/7 (8 pm) Brian Charette Organ Trio with Jordan Young, Eric Zolan  
3/8 (8 pm) Karrin Allyson with David Budway, Ed Howard  
3/9 (12 pm) Karrin Allyson Masterclass  
3/14 (8 pm) Valery Ponomarev Quartet with Victor Jones, Dmitri Kolesnik, Todd Bashor  
3/15 (8 pm) Jim Donica Quartet with Tim Armacost, Allen Farnham, Tim Horner  
3/15, 3/22, 3/29 (10 pm) David Budway  
3/21 (8 pm) Eddie Allen Quartet with Misha Tsiganov, Barry Stephenson, Tim Homer  
3/22 (8 pm) Mike Clark, Mike LeDonne, Neal Caine  
3/28 (8 pm) Don Faizone Quartet with Tyler Blanton, Jim Ridl, Eric Halvorson  
3/29 (8 pm) Tad Shull/Rob Schneidermann Quartet with Mark Minkler, Steve Johns  
**Otto's Full Service (Piermont, NY)** [ottosfullservice.com](#)  
3/2, 3/9, 3/23 (12 pm) Kevin Lovejoy  
3/6 (6 pm) Kevin Lovejoy Trio with Antonie Drye  
3/13 (6 pm) Kevin Lovejoy Trio with Bill Moring, Tim Homer  
3/16 (12 pm) Conal Fowkes  
3/20 (6 pm) Kevin Lovejoy Trio with Scott Robinson  
3/26 (6 pm) Pablo Mayor Trio  
3/27 (6 pm) Kevin Lovejoy Trio with Cameron Brown, Eliot Zigmund  
3/30 (12 pm) Pablo Mayor  
**St. Andrew & St. Luke's Episcopal Church (Beacon, NY)**  
[facebook.com/elysiumfurnaceworks](#)  
3/1 (8 pm) Dave Burrell solo  
3/8 (8 pm) Kris Davis solo  
3/15 (8 pm) Alexis Marcelo solo  
3/22 (8 pm) Eri Yamamoto solo  
3/29 (8 pm) Jamie Saft solo  
**Suffolk County Historical Museum (Riverhead, NY)**  
[suffolkcountyhistoricalsociety.org](#)  
3/8 (12 pm) Keisha St. Joan/Bertha Hope  
**Uncle Cheef (Brewster, NY)** [unclecheef.com](#)  
3/1 (7:30, 9 pm) Jesse Davis  
3/2 (5:30, 7 pm) Bertha Hope  
3/7 (7:30, 9 pm) James Francies  
3/9 (5:30, 7 pm) Alex Kautz with Fabio Gouvea  
3/14 (7:30, 9 pm) Charles Ruggiero  
3/15 (7:30, 9 pm) Tyler Henderson  
3/16 (5:30, 7 pm) Hello Alves  
3/21 (7:30, 9 pm) Marius Van Den Brink  
3/27 (7:30, 9 pm) Jerry Z  
3/28 (7:30, 9 pm) Rodney Jones  
3/29 (7:30, 9 pm) Mike Clark  
**Westchester Collaborative Theater (Ossining, NY)** [wctheater.org](#)  
3/1 (7:30 pm) Mala Waldron Quartet with Steve Salerno, Marcus McLaurine, Michael T.A. Thompson

## PENNSYLVANIA

**Cheltenham Center for the Arts (Cheltenham, PA)** [jazzbridge.org](#)  
3/5 (7:30 pm) Sharon Sable  
**Chris' Jazz Café (Philadelphia, PA)** [chrisjazzcafe.com](#)  
3/1 (7:30, 9:30 pm) Lucy Yeghiazaryan Quartet  
3/1, 3/8, 3/15, 3/22, 3/29 (11 pm) James Santangelo's Late Nite Jam  
3/4 (7:30, 9 pm) Hoppin' John Orchestra "Mardi Gras" with Matt Cappy, Tony Gairo, Randy Kapralick, Lou Fuiano, Brian Cox, Alex Ayala, Frank Velardo, Michael Hood, Glenn Cowen, Chelsea Stanell  
3/5 (7:30, 9 pm) Bruce Klauber Jazz Trio with Mary Ellen Osmond  
3/6 (7:30, 9 pm) Liam Sutcliffe Quintet with Nick Marziani, João Bueno, Doug Drewes, Ben Cohen  
3/6, 3/13, 3/20, 3/27 (10:30 pm) Jake Kaplan "Philly Jazz Series"  
3/7, 3/8 (7:30, 9:30 pm) Alexander Claffy Quintet with Seamus Blake, Sean Jones (Fri.), Jaleel Shaw (Sat.), Kevin Hays Bill Stewart  
3/7, 3/14 (11 pm) Oliver Mayman Jam Session  
3/11 (7:30, 9 pm) David Bamber Quintet with V. Shayne Frederick, Matt Gordeuk, Jim Holton, Donovan Pope  
3/12 (7:30, 9 pm) Hudson River & Friends  
3/13 (7:30, 9 pm) Peter Frank Jazz Orchestra  
3/14, 3/15 (7:30, 9:30 pm) Sasha Berliner Quintet with Taylor Eigsti, Alonzo Demetrius, Ben Williams, Jongkuk Kim  
3/18 (7:30, 9 pm) Ensemble Arts Philly with Josh Lawrence, Carlos O'Reilly, Steve Beskrone, Byron Landham, et al.  
3/19 (7:30, 9 pm) Christian Ertl Band  
3/20 (7:30, 9 pm) Kate Bresnahan Quintet  
3/21, 3/22 (7:30, 9:30 pm) Chris Oatts Pretty Big Band with Katie Oberholtzer (Sat.)  
3/25 (7:30, 9 pm) James McGovern with Donovan Fields, Charlie Allen, Michael DiPietro  
3/26 (7:30, 9 pm) Eddie Bruce with Tedd Firth  
3/27 (7:30, 9 pm) Mike Raymond Ensemble  
3/28 (7:30, 9:30 pm) Yuji Williams Group with Aidan McKeon  
3/29 (7:30, 9:30 pm) Brandon Goldberg Trio with Buster Williams  
**City Winery (Philadelphia, PA)** [citywinery.com/philadelphia](#)  
3/17 (7:30 pm) Christian McBride & Ursa Major with Nicole Glover, Ely Perlman, Mike King, Savannah Harris  
**Clef Club (Philadelphia, PA)** [clefclubofjazz.org](#)  
3/15 (7:30 pm) Vijay Iyer Trio with Devon Gates, Jeremy Dutton  
3/29 (7:30 pm) Nnenna Freelon with Miki Hayama  
**Deer Head Inn (Delaware Water Gap, PA)** [deerheadinn.com](#)  
3/1 (7 pm) David Ostwald's Louis Armstrong Eternity Band  
3/2 (5 pm) Joanie Samra Trio with Skip Wilkins, Paul Rostock  
3/6, 3/13, 3/20, 3/27 (7 pm) Bill Washer & Friends  
3/7 (7 pm) Chris Rogers Quintet with Vincent Herring, Jon Ballantyne, Adrian Moring, Tim Homer  
3/8 (7 pm) Amina Figarova with Lynette Washington, Bart Platteau, Tony Marino, Bill Goodwin  
3/9 (5 pm) Dan Wilkins Group  
3/14 (7 pm) Nancy Reed/Spencer Reed  
3/15 (7 pm) Martin Wind Quartet with Scott Robinson, Gary Versace, Adam Nussbaum  
3/16 (5 pm) Bill Charlap solo  
3/21 (7 pm) Max Siegel Nonet with Jay Rattman  
3/22 (7 pm) April Verner "Sing Ella & Frank" with Allan Bezama, Isaac Beaumont, Pat Petrus  
3/23 (7 pm) Jeff Plotnick's Shepard & Main  
3/28 (7 pm) Emily Braden  
3/29 (7 pm) JD Walter Quartet with Jim Ridl, Steve Varner, Collin Stranahan  
3/30 (5 pm) Houston Person with David Leonhardt, Matthew Parrish, Colby Inzer  
**The Lafayette Bar (Easton, PA)** [lafayettebarjazz.com](#)  
3/7 (9 pm) Adam Nussbaum's Conn-nection with Doc Halliday, Robert Aries, Joe Michaels  
3/5, 3/19 (8 pm) Mitch Stein, Joe Michaels, Adam Nussbaum  
**Solar Myth (Philadelphia, PA)** [arsnovaworkshop.org](#)  
3/2 (4, 7 pm) ArsNova presents John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen  
3/6 (8 pm) ArsNova presents Matthew Shipp Trio with Michael Bisio, Newman Taylor Baker  
3/9 (8 pm) ArsNova presents Lucy Railton  
3/12, 3/13 (8 pm) ArsNova presents Brandee Younger Trio with Rashaan Carter, Allan Mednard  
3/14, 3/15 (8 pm) ArsNova presents Daniel Villarreal with Nathan Karagianis, Cole DeGenova, Gordon Walter  
3/22 (8 pm) ArsNova presents Tara Clerkin with Patrick Benjamin, Joe Paradiso  
3/23 (8 pm) ArsNova presents Carlos Niño & Friends  
3/26 (8 pm) ArsNova presents Steve Lehman Trio +1 with Mark Turner, Matt Brewer, Damion Reid  
3/28, 3/29 (8 pm) ArsNova presents Thurston Moore with Tom Surlgal, William Winant  
3/31 (8 pm) MESTIZX: Ibelisse Guardia Ferragutti with Frank Rosaly, Matt Lux, Ben Boye, Mikel Patrick Avery  
**South Jazz Kitchen (Philadelphia, PA)** [southjazzkitchen.com](#)  
3/2 (6, 8:30 pm) Denis Diblasio  
3/6 (6:30, 9 pm) Karen Briggs  
3/7 (7, 9:30 pm) Karen Briggs  
3/8 (7, 9:30 pm) Vanessa Rubin  
3/9 (6, 8:30 pm) Vanessa Rubin  
3/13 (6:30 pm) Rachel Z Trio with Omar Hakim  
3/14, 3/15 (7, 9:30 pm) Emily Braden Quintet  
3/16 (6, 8:30 pm) Emily Braden Quintet  
3/21, 3/22 (7, 9:30 pm) Marianne Solivan Quintet  
3/23 (6, 8:30 pm) Marianne Solivan Quintet  
3/27 (6:30, 9 pm) Kayla Waters  
3/28, 3/29 (7, 9:30 pm) Ekep Nkwelle  
3/30 (6, 8:30 pm) Ekep Nkwelle  
**Wooden Match (Bethlehem, PA)** [thewoodenmatch.com](#)  
3/22 (4 pm) GT3 Jazz with George Torella, Cecilia Coleman, Gene Perla  
3/12 (8:30 pm) Orrin Evans

# CLUB DIRECTORY

- **440Gallery** 440 Sixth Ave., Brooklyn (718-499-3844) Subway: F, G to Seventh Ave. [440gallery.com](http://440gallery.com)
- **Alianza Dominicana Cultural Center** 530 W. 166th St. (917-242-0811) Subway: 1, A, C to 168th St. [facebook.com/ADCC530](https://facebook.com/ADCC530)
- **Alice Tully Hall at Lincoln Center** 1941 Broadway at 65th St. (212-875-5050) Subway: 1, 2 to 66th St. - Lincoln Center [lincolncenter.org](http://lincolncenter.org)
- **Aman New York** 730 5th Ave. (212-970-2626) Subway: N, R, W to Fifth Ave./59th St. [aman.com/hotels/aman-new-york](http://aman.com/hotels/aman-new-york)
- **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. [arthurtavernnyc.com](http://arthurtavernnyc.com)
- **Artists Space Books & Talks** 55 Walker St. (212-226-3970) Subway: R to Canal St. [artistspace.org](http://artistspace.org)
- **Asia Society** 725 Park Ave. (212-288-6400) Subway: 6 to 68th St. [asiasociety.org](http://asiasociety.org)
- **Austrian Cultural Forum** 11 E. 52nd St. at Madison Ave. (212-319-5300) Subway: 6 to 51st St. [acfnyc.org](http://acfnyc.org)
- **Bar Bayeux** 1066 Nostrand Ave. (347-533-7845) Subway: 2, 5 to Sterling St. [barbayeux.com](http://barbayeux.com)
- **Bar Lunático** 486 Halsey St. (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)
- **Birdland/Birdland Theater** 315 W. 44th Str. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St. [birdlandjazz.com](http://birdlandjazz.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)
- **Bohemian National Hall at Czech Center New York** 321 E. 73rd St. Subway: 6 to 68th St. [bohemiannationalhall.com](http://bohemiannationalhall.com)
- **Bronx Music Hall** 438 E. 163rd St. (at Washington Ave.) (347-708-7591) Subway: Bus: Bx15 [thisisbronxmusic.org](http://thisisbronxmusic.org)
- **Brooklyn Conservatory of Music** 58 Seventh Ave., Brooklyn (718-622-3300) Subway: F to Seventh Ave., N, R to Union St. [bkcm.org](http://bkcm.org)
- **Café Erzulie** 894 Broadway, Brooklyn Subway: J, M, Z to Myrtle Ave. [cafeerzulie.com](http://cafeerzulie.com)
- **Café Ornithology** 1037 Broadway, Brooklyn Subway: J to Kosciuszko St.; M to Central Ave. [ornithologyjazzclub.com](http://ornithologyjazzclub.com)
- **Cellar Dog** 75 Christopher St. (212-675-6056) Subway: 1 to Christopher St. /Sheridan Sq. [cellardog.net](http://cellardog.net)
- **Clemente Soto Velez Cultural Center** 107 Suffolk St. (212-260-4080) Subway: F, J, M, Z to Delancey St. [csvcenter.com](http://csvcenter.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)
- **Constance Baker Motley Recreation Center** 348 E. 54th St. (212-754-5411) Subway: 6 to 51st St.; E, M to Lexington Ave./53rd St. [nycgovparks.org/facilities/recreationcenters/M130](http://nycgovparks.org/facilities/recreationcenters/M130)
- **CuteLab** Subway: [cutelab.nyc](http://cutelab.nyc)
- **Dada Bar** 60-47 Myrtle Ave., Queens Subway: M to Forest Ave.; M to Fresh Pond Rd.; L to Myrtle-Wyckoff/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)
- **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)
- **The Django** 2 Sixth Ave. (212-519-6600) Subway: A, C, E to Canal St.; 1 to Franklin St. [thedjangonyc.com](http://thedjangonyc.com)
- **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.
- **Fiction Bar/Café** 308 Hooper St. (718-599-5151) Subway: M, J to Hewes St. [fictionbk.com](http://fictionbk.com)
- **Fridman Gallery** 169 Bowery (917-262-0612) Subway: F, J, M, Z to Delancey St./Essex St. [fridmangallery.com](http://fridmangallery.com)
- **Hart Bar** 538 Hart St. (929-433-7368) Subway: J, M, Z to Myrtle Ave. [hartbarnyc.com](http://hartbarnyc.com)
- **Hudson View Gardens Lounge** 183rd and Pinehurst Ave. Subway: A to 181st St.
- **Ibeam Brooklyn** 168 7th St. Subway: F to 4th Ave. [ibeambrooklyn.com](http://ibeambrooklyn.com)
- **Interchurch Center** 475 Riverside Dr. Subway: 1 to 116th St.
- **Iridium** 1650 Broadway (212-582-2121) Subway: 1,2 to 50th St. [theiridium.com](http://theiridium.com)
- **Jamaica Performing Arts Center** 153-10 Jamaica Ave. (718-618-6170) Subway: E to Jamaica Center [jamaica-performingartscenter.org](http://jamaica-performingartscenter.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)
- **Joe's Pub** 425 Lafayette Str. (212-539-8770) Subway: N, R to 8th St./NYU; 6 to Astor Pl. [joespub.com](http://joespub.com)
- **Juilliard School Paul Hall** 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. [thekeepnyc.com](http://thekeepnyc.com)
- **Kismet** 603 Fort Washington Ave. (212-795-8633) Subway: 1 to 191st St. [kismatnyc.com](http://kismatnyc.com)
- **The Kitchen** 512 W. 19th St. (212-255-5793) Subway: A, C, E to 23rd St. [thekitchen.org](http://thekitchen.org)
- **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)
- **Kupferberg Center** 65-30 Kissena Blvd., Flushing (718-793-8080) Subway: E to 71/Continental Ave. [kupferbergcenter.org](http://kupferbergcenter.org)
- **Langston Hughes Public Library** 100-01 Northern Blvd. Queens Subway: 7 to 103rd St.
- **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)
- **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)
- **Midnight Blue** 106 E. 19th St. Subway: N, Q, R, W to 14th St. [midnightblue.nyc](http://midnightblue.nyc)
- **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. [mintonnyc.com](http://mintonnyc.com)
- **National Sawdust** 80 N. 6th St. (646-779-8455) Subway: L to Bedford Ave. [nationalsawdust.org](http://nationalsawdust.org)
- **New Amsterdam Musical Association NAMA** 107 W. 130th St. (212-234-2973) Subway: 2, 3 to 125th St.
- **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)
- **Nublu 151** 151 Ave. C Subway: L to 1st 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 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)
- **Pierre Hotel** Fifth Ave. at 61st St. (212-940-9109) Subway: 4, 5, 6 to 59th St. [thepierreny.com](http://thepierreny.com)
- **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)
- **Ralph Pucci International** 44 W. 18th St. (212-633-0452) Subway: F, L, M to 14th St./Sixth Ave. [ralphpucci.com](http://ralphpucci.com)
- **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: B61to 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)
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th St. [rizzolibookstore.com](http://rizzolibookstore.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)
- **Saint Tuesday** 24 Cortlandt Alley (212-735-8000) Subway: 4, 6 to Canal St.; J, Z to Canal St. [sainttuesdaynyc.com](http://sainttuesdaynyc.com)
- **Scarlet Lounge** 468 Amsterdam Ave. Subway: 1, 2 to 79th St.; 1, 2 to 86th St. [scarletloungenyc.com](http://scarletloungenyc.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)
- **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)
- **Sony Hall** 235 W. 46th St. (212-997-5123) Subway: N, R, W to 49th Str. [sonyhall.com](http://sonyhall.com)
- **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)
- **The Stonewall Inn** 53 Christopher St. (212-488-2705) Subway: 1 to Christopher St. [thestonewallinnnyc.com](http://thestonewallinnnyc.com)
- **The 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)
- **Tartina** 1034 Amsterdam Ave. (646-590-0577) Subway: 1 to 110th St. [tartina-restaurant.com](http://tartina-restaurant.com)
- **Therapy Wine Bar 2.0** 260 Malcolm X Blvd. (347-789-9783) Subway: A, C to Utica Ave. [therapywinebar.nyc](http://therapywinebar.nyc)
- **Time Out Market** 55 Water St. (917-810-4855) Subway: 2, 3 to Clark St.
- **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.
- **Zankel Hall** 881 Seventh Ave. (212-247-7800) Subway: N, Q, R, W to 57th St. [carnegiehall.org](http://carnegiehall.org)
- **Zinc Bar** 82 W. 3rd St. (212-477-8337) Subway: A, C, E, F, V, Grand St. Shuttle to W. 4th St. [zincbar.com](http://zincbar.com)
- **Zürcher Gallery** 33 Bleecker St. (212-777-0790) Subway: 6 to Bleecker St.; B, D, F to Broadway-Lafayette [galeriezurcher.com](http://galeriezurcher.com)

**SUSAN ALCORN** (Apr. 4, 1953 – Jan. 31, 2025) The pedal steel guitarist and composer died of natural causes at age 71. The Allentown, PA-born musician began playing music at age three, first on viola, cornet and guitar; discovering the pedal steel guitar at age 21, she took it beyond its country roots through the study of classical and world music and visionary jazz. Alcorn was included in the “Best Miscellaneous Instrument” category in *DownBeat*’s 2016 Critics Poll. She released more than a dozen albums as a leader or co-leader, including, most recently, *Filament* (Relative Pitch), with Catherine Sikora. Though known for her solo work, she collaborated with artists including the London Improvisers Orchestra, Glasgow Improvisers Orchestra, Joe McPhee, Ingrid Laubrock, Evan Parker, Michael Formanek and Mary Halvorson, among others.

**MARIO ALLARD** (1983 – Jan. 12, 2025) The 42-year-old Canadian saxophonist died after accidentally falling from a third-floor balcony of his Montreal apartment. After studying with renowned saxophonist Donny McCaslin, he became well-known in the city’s clubs, played with Quebec star Robert Charlebois and was a member of Papagroove and Jazzlab Orchestra.

**DAVE BARGERON** (Sep. 6, 1942 – Jan. 18, 2025) The low-brass player (trombone, tuba, euphonium, sackbut), who hailed from Athol, MA, died at age 82. His first lead trombone job was Clark Terry’s Big Band; from 1968-70 he played bass trombone and tuba with Doc Severinsen, before joining Blood, Sweat and Tears. Other collaborations ranged from the Gil Evans Orchestra, Gerry Mulligan, David Sanborn, Pat Metheny and Stanley Turrentine to Paul Simon, Mick Jagger, James Taylor and Eric Clapton, and many others. He was a member of Super Trombone and had a handful of albums on Mapleshade and Enja.

**PAT CAPLICE** (Apr. 4, 1927 – Jan. 13, 2025) The Australian vibraphonist-drummer died at 96. He was a bandleader (with sessions on Pacific and Columbia) in addition to performing with the Art Ray Quintet and the Music Maker All-Stars.

**WILLIAM “BILL” CARTER** (Dec. 25, 1934 – Jan. 1, 2025) The noted L.A.-born photographer and clarinetist, whose work included the book *Preservation Hall: Music from the Heart*, died at age 90. He led his own groups as a jazz musician and was also a member of Turk Murphy’s band in the ‘50s, later playing with the Magnolia Jazz Band, Sunset Music Company, William Warfield and Hot Club of San Francisco.

**PADDY COLE** (Dec. 17, 1939 – Jan. 22, 2025) The Irish showband singer and saxophone player, diagnosed with lung cancer in 2022, died at age 85 in hospice care in his hometown of Castleblayney. His first performance was at age 12, billed as “Ireland’s youngest saxophone player.” Active since the ‘50s, he joined The Capitol Showband in the ‘60s, then moved to Las Vegas in the early ‘70s to join The Big Eight Showband (featuring singers Brendan Bowyer, Tom Dunphy and Twink). Returning to Ireland, Cole began a long tenure as a radio host, and had albums on Dolphin, Top Spin, K-Tel International, Owl and RTÉ.

**ABDOULAYE DIABATE** (1959 – Jan. 16, 2025) The Senegalese pianist died at age 65. Born in Dakar, he studied music at the Conservatoire de Dakar before joining l’Orchestre National du Sénégal. Diabate co-founded the Kora Jazz Trio, which has new millennium albums on Mélodie, Celluloid and Cristal.

**PAUL FONTAINE** (Apr. 8, 1937 – Jan. 11, 2025) The trumpeter and longtime educator at his alma mater, Berklee College of Music, died at age 87. He studied with Herb Pomeroy, then with Jimmy Mosher and also a big band that played locally around Peabody, MA. Fontaine worked with Woody Herman, Maynard Ferguson, Greg Abate, and the White Heat Swing Band with Craig Ball and Greg Hopkins as well as Tony Bennett, The Supremes, Frank Sinatra and many others.

**LEE HILDERBRAND** (Mar. 28, 1945 – Jan. 24, 2025) The prolific music writer (an expert in the blues) passed away at age 79. He had also suffered a stroke in November 2017. Active in the San Francisco Bay area since the mid ‘60s, he was also a drummer and producer. Hilderbrand’s many liner notes appear on albums for labels such as Shubra, Milestone, Contemporary and Prestige.

**LAURENCE (LAURIE) HOLLOWAY** (Mar. 31, 1938 – Jan. 9, 2025) The English pianist, musical director and composer died at age 86. Holloway music directed and wrote themes for many BBC programs. Music director for Engelbert Humperdinck, he also had albums on Columbia, CBS, RCA and Universal Classics, and worked with John Dankworth, Vic Lewis, Cleo Laine, Sacha Distel, Stéphane Grappelli, Joe Williams, J.J. Johnson and others.

**MARTIN HUMMEL** (Feb. 2, 1955 – Jan. 10, 2025) Born in Montclair, NJ, the producer was long-based in the UK, where he died, in London, at age 70. Hummel co-founded the multi-pronged jazz company Ubuntu in 2015. Of the label’s over 100 releases, featured artists include: Yoko Miwa, George Colligan, Darius Brubeck, Laurence Hobgood, Harold Mabern, Eric Alexander and Alina Bzhezhsinska.

**MARK IZU** (Sep. 30, 1954 – Jan. 12, 2025) The Japanese-American pioneer of the Asian American Jazz Movement, died at 70 in San Francisco, CA. Izu played a variety of instruments in the groups of Jon Jang, Fred Ho, Francis Wong, Miya Masaoka, Hafez Modirzadeh, Kent Nagano, James Newton and Anthony Brown’s Asian American Jazz Orchestra, among others. In the early ‘80s he was a member of United Front. He had albums on RPM and Asian Improv Arts.

**KRISTIAN JØRGENSEN** (Sep. 1967 – Jan. 16, 2025) The Danish violinist, who was also proficient on piano and organ, died in Copenhagen at age 57. From a musical family, he started playing violin at age 8 and at 15 he recorded with pianist Duke Jordan. Jørgensen graduated from the Rhythmic Music Conservatory (1990), where later he served as a teacher. He was the leader of his own band and a key member of Tango Orkestret, which played the music of Astor Piazzolla. Jørgensen also played regularly in a trio with guitarist Paul Banks and accordionist Thor Backhausen. He had five solo albums, among them *Meeting Monty* (Stunt), as well as recordings on Music Mecca. Other associations included Kirk Lightsey and Lars Jansson.

**MIKE MILLER** (May 8, 1953 – Jan. 18, 2025) Born into a musical family in Sioux Falls, SD, Miller died from a heart attack at age 71. He was the third of four bass-playing brothers, performing with his father’s jazz band and in garage bands in his teens. He also played bass in the Sioux Falls Symphony. Miller moved to Colorado in 1972 where he played with Bill Frisell, Larry Coryell, Robben Ford and others. In 1975, he moved to California, playing with a variety of artists, then in 1981 began an eleven-year stint with Gino Vanelli, touring and recording five albums. Of his many career highlights: he appears on Chick Corea’s *Elektric Band II: Paint the World* (1993); played with the Seattle and Portland Symphonies, the Israel Philharmonic Orchestra and the Los Angeles Philharmonic New Music Group; toured with Boz Scaggs and played/recorded with Bette Midler; and worked with film composer Mark Mothersbaugh. His other credits include Brand X, Stanley Turrentine and Herb Alpert.

**TONY PASSARELL** (Jun. 17, 1956 – Jan. 13, 2025) The saxophonist, a stalwart of the Sacramento scene, died at 69. He produced and curated numerous jazz events, including various local Northern California festivals such as Airwaves Jazz Festival, Davis Jazz and Beat Festival and Fringe Arts Festival.

**BOB PERKINS** (Dec. 6, 1933 – Jan. 19, 2025) An award-winning radio DJ and Philadelphia stalwart, Perkins died at Jefferson Abington Hospital in Abington, PA, at age 91.

Best known for 25 years as the host of “Evening Jazz” at WRTI, Perkins also wrote liner notes and was a first call Master of Ceremonies for regional jazz events. Perkins got his first job in radio during a trip to visit his two brothers in Detroit. He worked as a newsman and assistant director at WJLB-AM in Detroit, then returned to Philadelphia in 1969, where he joined WDAS-AM/FM for 19 years. From 1988-97, he hosted a jazz program on Saturday nights on WHYY-FM. In 1997, Perkins became the PM drive-time jazz radio personality and host for Temple University Radio. He stepped down from full-time broadcasting in 2022 and retired from WRTI-FM in April 2023. Perkins also independently produced a radio documentary on the life of African American icon, singer-actor-activist Paul Robeson, a Pennsylvania native who spent his last years living in Philadelphia.

**MIKE RATLEDGE** (May 6, 1943 – Feb. 5, 2025) The keyboard player and founding member of Soft Machine passed away at age 81 after a short illness. Early on, Ratledge was inspired by the music of Cecil Taylor, Thelonious Monk, Miles Davis and John Coltrane, and was influential in shifting the focus of Soft Machine from rock to jazz. He also played in the David Allen Trio. Interested in furthering his education, Ratledge earned a degree in psychology and philosophy from University College Oxford. In the ‘80s, he was active as a composer and musical producer for commercials and theater.

**HOWARD RILEY** (Feb. 16, 1943 – Feb. 8, 2025) The English pianist and composer passed away at a care home in Beckenham, South London from Parkinson’s disease at age 81. Born in Huddersfield, York, he worked in jazz and experimental music idioms. Alongside university studies, he professionally performed with Evan Parker and then with his own trio. In addition to his many collaborations and credits he taught at the Guildhall School of Music and Goldsmiths University of London.

**MANFRED SCHÜTZ** (Jul. 5, 1950 – Jan. 3, 2025) An entrepreneur and founder of SPV and founder and managing director of MIG Music, Schütz passed away at age 74 after a long illness. Among the producer’s accomplishments were the MIG Music releases of archival recordings of Gary Bartz, Marion Brown, Joachim Kühn, Airtro Moreira/Flora Purim, Oregon, Manfred Schoof, Weather Report and Tony Williams.

**EMILIO SOANA** (1942 – Jan. 13, 2025) The Italian musician, who was the first trumpet of the RAI Orchestra of Milan, died at 81. A member of the Civica Jazz Band, he released an album, *Dizzy Forever (Live in Iseo Jazz 2015)*. Soana had collaborations with Gerry Mulligan, Art Farmer, Francis Boland, Harry Edison, Kenny Barron, Curtis Fuller, Ray Brown, Kai Winding, Clark Terry, Bruno De Filippi, Bruno Tommaso, Gianni Basso and others.

**DON STILLE** (1946 – Jan. 5, 2025) The St. Louis, MO-born pianist-accordionist died at age 78. Stille began formal music instruction at age 5. For over 20 years he was the featured pianist and accordionist for the Chicago blues, folk and jazz vocal recording artist, Bonnie Koloc. He was also the house pianist and accordionist and often-featured jazz artist on NPR’s “First House on the Right” and was a member of the Artist-Ensemble-in-Residence at the University of Chicago. Stille’s many credits include Claudia Schmidt, Chicago Metropolitan Jazz Orchestra, Clark Terry, Red Holloway, Roy Hargrove, Terry Gibbs, Ira Sullivan, Eddie Daniels, Doc Severinsen, Lew Soloff, Harry Connick Jr., The New York Voices, Mark Murphy, Dr. Billy Taylor, Marian McPartland and Scott Hamilton.

**BOB VENIER** (? – Jan. 15, 2025) The Melbourne-based Australian trumpet, flugelhorn, trombone and percussion player passed away at an advanced age. He was a member of Pyramid, The ABC Showband and the Australian Jazz Orchestra. He recorded once as leader and has credits with Brian Brown, Peter Martin, Graeme Lyall and others.

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Thursday, March 13, 2025, 7:30 p.m.  
Zankel Hall at Carnegie Hall  
Seventh Avenue  
between 56<sup>th</sup> and 57<sup>th</sup> Streets

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CarnegieCharge (212) 247-7800,  
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