

JANUARY 2025—ISSUE 273

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



# THE NEW YORK CITY JAZZ RECORD



## CECIL MCBEE — Marching On



SPECIAL FEATURE:  
BEST OF 2024



ALEX  
HARDING

NICOLE  
GLOVER

DONALD  
DEAN

"TOOTIE"  
HEATH

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US Subscription rates: 12 issues, \$45  
Canada Subscription rates: 12 issues, \$50  
International Subscription rates: 12 issues, \$55  
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## Letter from the Editor

With more than a sigh we say a collective goodbye to 2024. But before the candle of the year is fully blown out and we put the year in the rearview mirror to set our sights on 2025, *TNYCJR* would like to acknowledge what a truly musically stunning year it was. After listening to almost two thousand albums released last year (of which almost 650 were reviewed in these pages), we steer your attention to the "Best of 2024" Special Feature center spread, with categories ranging from new releases to concerts. Of the nearly ten thousand Event Calendar shows we listed in the last twelve months (of which over a hundred were reviewed), we have humbly selected 22 of last year's "best." Perhaps you were at one (if not some)?!

A sadder side to end-of-the-year nostalgia is the In Memoriam list dedicated to those the jazz world said its final farewell to, including Michael Cuscuna, Lou Donaldson, Benny Golson, Roy Haynes, Albert "Tootie" Heath, Bill Holman, Zakir Hussain, Quincy Jones, Dan Morgenstern, Alex Riel, Herb Robertson and Martial Solal, to name a few (the complete list is on pg. 46). Our sincere condolences go out to the families, friends, listeners and fans of these individuals without whom jazz would be, to say the least, a lot less vibrant. We also say goodbye—but definitely not farewell—to longtime *TNYCJR* contributor, Suzanne Lorge, *VOXNews* columnist for 15 years, who returns the baton to Tessa Souter, the originator of the column's name (in 2004) who wrote *VOXNews* for its initial three years. It all comes full circle, and as *TNYCJR* welcomes Tessa back, we would like to offer a heartfelt thank you to Suzanne for her ever-dependable, month-in and month-out, dedicated support of and insight to the jazz vocal community.

The ball may drop on Dec. 31, but we at *TNYCJR* will keep the ball rolling through the New Year, continuing the tradition of being your go-to source for essential information of what's happening in jazz in and around NYC. A happy new year to you and yours and here's to another twelve months of jazziness. Onwards and outwards and see you out at the shows....

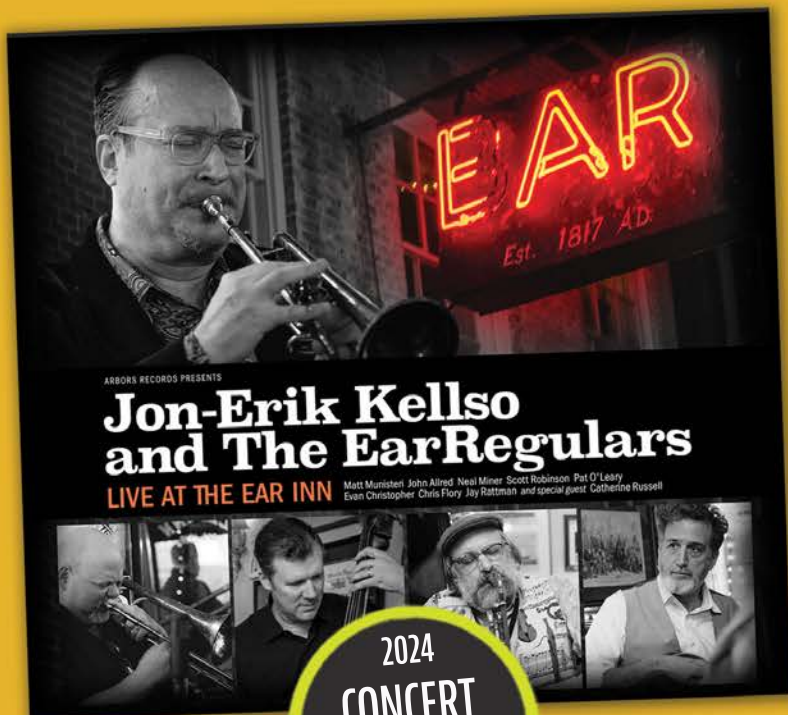
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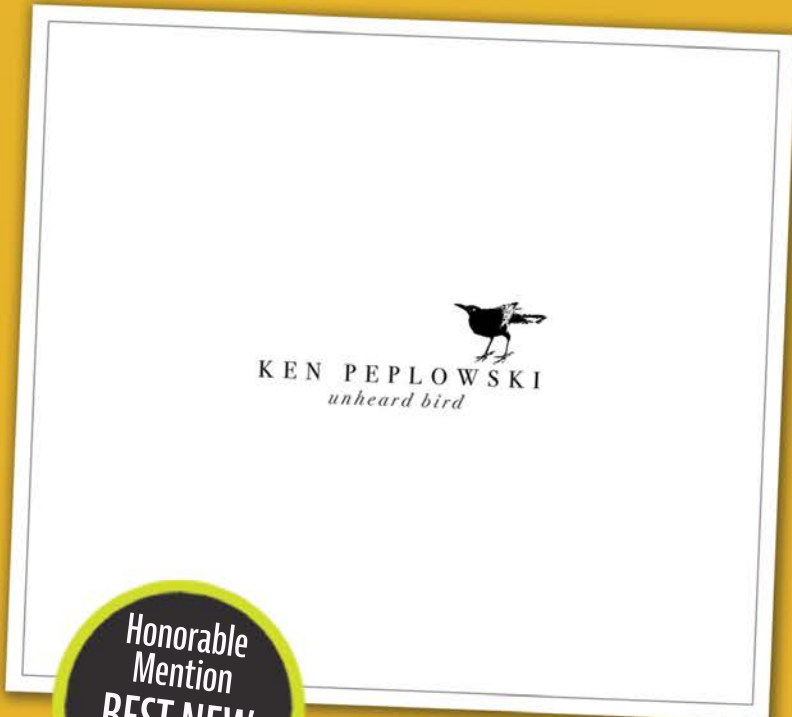
BEST OF 2024

# THE NEW YORK CITY JAZZ RECORD

BEST OF 2024



2024  
CONCERT  
OF THE  
YEAR



Honorable  
Mention  
BEST NEW  
RELEASE



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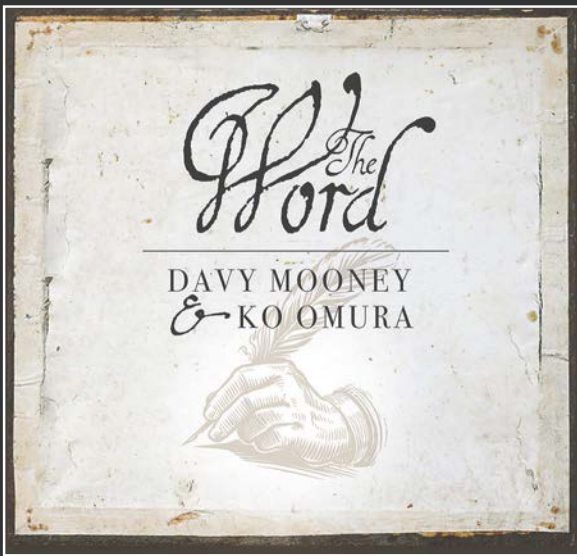


## PYROCLASTIC RECORDS

VOTED BEST RECORD LABEL OF 2024 BY THE NYC JAZZ RECORD

- 2024 RELEASES :
- BRANDON SEABROOK**  
Object of Unknown Function
  - THE KRIS DAVIS TRIO**  
Run the Gauntlet
  - PATRICIA BRENNAN SEPTET**  
Breaking Stretch
  - MODNEY**  
Ascending Primes
  - DAVID LEON**  
Bird's Eye
  - CHES SMITH**  
laugh ash

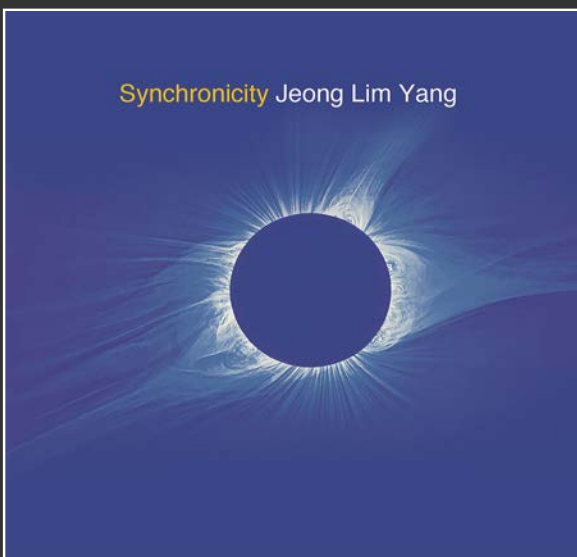
- 2025 RELEASES :
- MARCH 14, 2025  
**SYLVIE COURVOISIER & MARY HALVORSON**  
Bone Bells
  - APRIL 11  
**INGRID LAUBROCK**  
Purposing the Air
  - SEPTEMBER 5  
**NED ROTHENBERG SOLO**  
Looms and Legends
  - OCTOBER 24  
**KRIS DAVIS AND THE LUTOSLAWSKI STRING QUARTET**  
The Solastalgia Suite



**DAVY MOONEY & KO OMURA**  
**THE WORD**

SSC 1764 / AVAILABLE JANUARY 17, 2025

When Mooney and Omura were finally able to reconvene, they brought together the same ensemble of brilliant musicians that they featured on *Benign Strangers*. Woodwind master John Ellis returns with his array of saxophones and clarinets. Pianist Glenn Zaleski and bassist Matt Clohesy are perfect in their reading and response to the varied program.



**JEONG LIM YANG**  
**SYNCHRONICITY**

SSC 1743 / AVAILABLE JANUARY 31, 2025

Yang's new album, *Synchronicity*, her second as a leader (not counting collective recordings and singer/songwriter material as Miss Ambivalent), navigates the indefinable human connections at the heart of this music — by way of her intercommunication with jazz greats in violist Mat Maneri, pianist Jacob Sacks, and drummer Randy Peterson.



Sunnyside

www.sunnysiderecords.com

For the Brooklyn edition of the fifth annual **Catalytic Sound Festival** (Dec. 8) at Roulette, co-curator/performers Brandon López (bass) and Zeena Parkins (harp) culled ten “co-operators”: Nate Wooley (trumpet), Lotte Anker and Ned Rothenberg (altos), Ingrid Laubrock (tenor), Jim Staley (trombone), Cecilia Lopez (analog synthesizer), Ikue Mori (laptop, electronics), Sylvie Courvoisier (piano) and Tom Rainey and William Winant (drums). Originally planned in three sets, what actually occurred was an hour-long game of musical chairs in which the dozen participants hopped on and off stage in quick succession, playing a total of eight sets, the first six trios and quartets, the last two sextets. Each set ran about five minutes, each a new grouping of improvisers, with minimal transition time between them, creating an almost continuous musical flow. But what could have been a random series of disparate, unrelated episodes instead began to assume the cohesion of a long-form narrative arc. The earliest sets of smaller groups held back the drama, understating the tension, hinting at liminal dimensions, only to end abruptly, almost prematurely, but by the fourth set (with Anker, Courvoisier, Rainey, Rothenberg) a more extreme ethos began to prevail. Some of the stoniest sections came in the sixth (Laubrock, Mori, Wooley) and seventh (Anker, Courvoisier, Brandon López, Mori, Winant, Wooley), when electronic and acoustic tonalities mixed and mashed together in a whorling welter. The finale (with the half-dozen who hadn't played previously) served as a fitting denouement, bringing the arc to closure. — *Tom Greenland*



CAROLINE CONEJERO

Lotte Anker, Ned Rothenberg @Roulette



DANIEL STEWART

Marta Sánchez @Bar Lunático

Since the Swing era's demise, big band jazz has been a threatened species, but fear not, the **Kevin Blancq Big Band**, appearing Wednesdays at Restaurant Row's Swing 46 (where it's held residency for six years) is still drawing dancers with choice arrangements from the '40s to the present. On Dec. 4, the 16-piece outfit (4 trumpets, 4 trombones, 5 saxophones, plus rhythm section) brandished its king-sized sound over two sets, most of the music played in solid 4/4 swing with an occasional Latin tinge, adopting a more contemporary vibe when vocalists Kathryn Farmer or Amira B. came onstage—the former shining on John Clayton's hyped-up arrangement of Queen Latifah's “Gonna Live Until I Die”, and the latter adding her resonant alto to Cy Coleman's “With Every Breath I Take”, and growling soulfully on Count Basie's “Everyday I Have the Blues”. For years, Blancq (who plays trumpet and occasionally sings, often staffing the band with former students from LaGuardia High School) has been on a quest for “arrangements deserving wider recognition.” Some of these lesser-known treasures unveiled were the Claude Thornhill Orchestra's “Sleepy Serenade” and “Poor Little Rich Girl”, Billy Strayhorn's “Sonata” (from Duke Ellington's *The Perfume Suite*) and “The Elder”, an earlyish Thad Jones chart hinting at developments to come. Among the many fine soloists, tenor saxophonist Patience Higgins stood out for his imaginative improvisations on Edgar Sampson's “Stompin' at the Savoy”, Wayne Shorter's “Contemplation”, Strayhorn's “A Flower Is a Lovesome Thing” and Frank Foster's “Simone”. (TG)

Back in Brooklyn after a recent European tour with tenor saxophonist David Murray, and then with her own trio in her native Spain, pianist **Marta Sánchez** graced Bar Lunático last month (Dec. 9) with two strong sets. Playing material from her excellent 2024 release *Perpetual Void* (Intakt), Sánchez was backed by elite double bassist Rashaan Carter and her usual trio mate, drummer Savannah Harris. The trio opened with “I Don't Wanna Live the Wrong Life and Then Die”. In her solo introduction and in the complex melody, changes and rhythm with Harris and Carter, Sánchez expressed the exhilaration and terror faced by artists who leave the expected path and jump into the unknown—the perpetual void of creation, perhaps starvation, because really they have no other authentic choice. The pianist closed with “3:30 AM”, an ode to the persistent insomnia she has learned to embrace. With its insistent rhythm and punchy repetition, the tune wouldn't be out of place in a neo-noir score's nightmare scene. In her solo, Harris displayed the crisp, precise yet swinging chops that have marked her a contemporary master. While most of the night's music in between consisted of Sánchez originals, the trio sizzled on Jaki Byard's “Mrs. Parker of K.C.”, an avant-blues written for Charlie Parker's mom Addie, during the 1960 session for Eric Dolphy's *Far Cry*. With 10 years as a leader and composer behind her, particularly with this latest release, we as listeners are thankful Sánchez has chosen to confront the perpetual void. — *Keith Hoffman*

Not unlike former NFL football coach Jim Mora being asked about playoffs, or faux federales being asked by Bogart to produce their badges, guitarist **Thurston Moore**'s reaction was priceless: “Set list? Set list? No, we don't have a set list. Just one fully improvised piece.” At 66, the venerable Moore is one of the last standing of the downtown No Wave noise avant garde scene, and he unleashed that uncompromising power at The Stone at the New School last month (Dec. 4) with bandmates Zoh Amba (tenor, piano), Alex Ward (clarinet), Ryan Sawyer (drums, percussion) and Jon “Wobbly” Leidecker (electronics). Using a battered guitar that looked to have barely survived 30 years of his touring with Sonic Youth, Moore plucked, struck, sawed and hammered away at the instrument, producing notes, effects, feedback, overtones and pure noise that was by turns ghastly and savagely beautiful. At 24, the diminutive Tennessean-turned-pure-New Yorker Amba was a perfect foil. Capable of screeching on her knees like a '50s blues shouter or playing delicate and lovely melodies in the midst of cacophony, Amba is an extremely experienced and talented avant garde voice. She moved to the piano to produce strangely beautiful chords that underlaid Ward's clarinet work. Native Texan Sawyer warmed up by stretching his hands and flexing his fingers; his single stick work was astonishingly fast, even and clean, and was put to good use, particularly during one remarkable solo. All in all, a satisfying night of challenging improvised music. (KH)

Exuberant is the word that comes to mind with trumpeter-vocalist **Benny Benack III**. With his quartet at The Django (Dec. 8), Benack was in high-flying form, smile flashing and delighting the near sold-out crowd with his showmanship, à la Armstrong or Louis Prima. He's a songbook maven, and the show drew on his recent *Some Enchanted Evening* tour with standards galore, such as set opener "Where or When" (Rodgers, Hart). As the show progressed, generosity was the name of the game as Neal Miner (bass), Elio Coppola (drums) and especially the amazing and rising Caelan Cardello (piano) got to show their considerable chops. At one point, during a terrific band feature of "My Favorite Things" (Rodgers, Hammerstein), the leader mysteriously left the stage after an opening several bars, then returned for the finish. Out front, he proved impressive with his improvisation on "Broadway" (McRae, Woods, Bird) and his own "Catching Drift", an up-tune that reminded of a marriage between Dave Brubeck and Neal Hefti. Special guest vocalist, Ollice Spaulding offered a sultry "Unforgettable" (Irving Gordon), backed mainly by Cardello, evoking the spirit of a smoky jazz cellar in the wee hours. Her spirited "Sway" (originally "Quien Sera" by Spaniard Pablo Beltran Ruiz) was plenty of fun, Benack playing a growly trumpet and inserting Latin quotes. Acknowledging the season, he credibly crooned "The Christmas Song (Merry Christmas to You)" (Tormé, Wells) and finished with a scatting "Merry Christmas, Baby" (Baxter, Moore), capping a very merry, high-energy set. — *Marilyn Lester*

"Set number ten of ten, so this is where it all goes down," pianist **Emmet Cohen** announced, wrapping up a five-night run at Birdland (Dec. 7). With his trio—Phillip Norris (bass) and Kyle Poole (drums)—the leader wasted no time "getting down." The special Christmas-themed show kicked off with a hard-hitting rendition of "Sugar Rum Cherry" (the Ellington/Strayhorn jazz arrangement of "Dance of the Sugar-Plum Fairy" from *The Nutcracker Suite*), which showcased Norris' fast walking bass and Poole's fiery brushwork, along with Cohen's own virtuosic pianistics, before the trio took it up a notch with a breakneck medley of "The Trolley Song" and a Latinized version of Charlie Parker's "My Little Suede Shoes". The mood settled with the introduction of the evening's special guest, Houston Person, whom Cohen described as "the poet laureate of the tenor sax." The quartet led off with an easy, grooving take on "The Second Time Around", steeped in the blues. Person and Cohen duetted to open "Isn't It Romantic" before Norris took over with a lyrical reading of the melody, buoyed by Poole's sweeping brushes and followed by a double-time piano solo. The saxophonist opened a balladic reading of "I'll Be Home for Christmas", then was joined by the trio as he segued into "Have Yourself a Merry Little Christmas", swinging into "Frosty the Snowman" and tagging the medley with "Deck the Halls". At around midnight on this Saturday night, the group closed with "A Sunday Kind of Love" and encores of "What a Wonderful World" and "Sunny". — *Russ Musto*



Ollice Spaulding, Benny Benack III @The Django



Emmet Cohen, Houston Person @Birdland

Owing to Pastor John Gensel, who founded Jazz Vespers and established Saint Peter's as "the jazz church," the **Jasper Shogo Trio** with a *Billy Strayhorn Tribute* (Dec. 1) honored those legacies. Not only had a few days prior on Nov. 29 been Strayhorn's 109th birthday, but in his dying wish in 1967 he said "I think I'd like to give my piano to Saint Peter's..." And so it was, with Ben Rosenblum playing the Strayhorn piano, which is now badly in need of restoration due to a catastrophic flood in the church a few years ago. With Eduardo Belo (bass) and Shogo (alto), the trio opened the service with "Something to Live For", setting a template for what was to come in the six pieces played: Shogo opened, playing mostly on melody, with a minimal piano feature by Rosenblum, whose style was flourished in the manner of Oscar Peterson, then returning to Shogo. Numbers were relatively short, improvisation was nominal and there were no bass solos, all in consideration of the one-hour service. "Isfahan", a beautiful tune written with Ellington followed, and then the familiar "Lush Life", admirably handled, with its complexity in key and rhythm changes. Two of Strayhorn's last and lesser-known pieces were included: "UMMG (Upper Manhattan Medical Group)" and "Blood Count", written in the hospital while he was on his death bed. Of course there was the iconic Ellington Orchestra theme song, "Take the 'A' Train", which followed the homily, wherein we were reminded that we're all riding the 'A' Train of life. (ML)

A typically sold-out Saturday night (Dec. 7) at the intimate cellar club, Mezzrow, found **Gary Versace** at the piano, leading his trio—Ugonna Okegwo (bass) and Ben Perowsky (drums)—through a set that recalled the glory days of legendary Greenwich Village club Bradley's (which closed its doors in 1996, and where greats Tommy Flanagan and Hank Jones, among others, regularly held court). The pianist-organist-accordionist, arguably best known for his longstanding tenure with the Maria Schneider Orchestra, got the set started with a sensitive solo piano introduction to the old standard "Comes Love (Nothing Can Be Done)" (from *Yokel Boy*, 1939), before his partners joined him, easing into the Broadway classic's loping melody. The trio smoothly segued into the leader's "Ocean", a contrafact based on the chord changes to Irving Berlin's evergreen "How Deep Is the Ocean", and then "Child's Play", a classical-tinged folkish original commemorating the birth of a close friend's twin offspring. Next was the tensely rhythmic "Many Places, Many Homes", dedicated to the traveling life of his fellow itinerant jazz musicians, with its "hotels, trains and planes," which had the leader swinging easily over tautly plucked bass and softly malleted tom toms. The trio dug in soulfully on the Sonny Rollins blues, "Sonny Moon for Two", with each player taking his turn stepping into the solo spotlight. The immensely satisfying hour-long set concluded with another Versace contrafact, a briskly swinging original take based on Cole Porter's "What Is This Thing Called Love?". (RM)

## WHAT'S NEWS

Jazz at Lincoln Center hosts the consecutive two days of **Jazz Congress 2025** (Jan. 8-9, 9:30 am to 7 pm), which showcases panels and discussions ranging from such topics as international touring, navigating male-dominated jazz spaces, jazz through online engagement, where is the "jazz" in "jazz festivals," etc. Participants will include musicians such as vocalists Dee Dee Bridgewater and Andromeda Turre, saxophonists Melissa Aldana and Lakecia Benjamin, trumpeters Jon Faddis and Etienne Charles, vibraphonist Stefon Harris, pianists Joanne Brackeen and Helen Sung, bassists Christian McBride and Endea Owens, and drummers Terri Lyne Carrington and Marcus Gilmore, as well as John Clayton who receives the annual Bruce Lundvall Visionary Award. Of jazz industry professionals scheduled to participate: Karen Kennedy (artist manager and founder of 24 Seven Artist Development), Erika Elliot (SummerStage, Charlie Parker Jazz Festival), Sunny Sumter (DC Jazz Festival), et al. There will also be musical tributes to drummer Roy Haynes and guitarist Russell Malone. For more info and to register visit [jazzcongress.org](http://jazzcongress.org).

The Jazz Foundation of America (JFA) will unveil a captivating new photo exhibit in partnership with "The Wonderful World of Jazz," a pop-up at Wild Geese (473 Amsterdam Ave.) celebrating *A Wonderful World: The Louis Armstrong Musical* on Broadway. This extraordinary showcase (Jan. 30 – Feb. 28) will feature stunning portraits of JFA-associated jazz artists captured by the legendary portrait photographer and native New Yorker **Richard Corman**. Included in the exhibit will be this issue's *TNYCJR* triptych cover image of legendary bassist Cecil McBee, as well as other musician photos, from George Coleman, Monty Alexander, Paul West and Danny Mixon to James Carter, Jazzmeia Horn and Taj Mahal. Additionally, jazz lovers can revel in free live concerts curated by JFA on Wednesday evenings and Sunday afternoons—often starring the very artists featured in the photos. For more info visit [jazzfoundation.org](http://jazzfoundation.org) and [wildgeesegallery.com](http://wildgeesegallery.com).

The iconic **Blue Note Jazz Club**—with locations in NYC, Hawaii, Napa, Tokyo, Rio, São Paulo, Milan, Beijing and Shanghai—is scheduled to once again expand by opening a new location, which will be located on Sunset Boulevard in Los Angeles, CA. Jazz, R&B and hip-hop pianist, keyboardist, composer, producer and multi-Grammy winner Robert Glasper (whose month-long "Robtobers" have become an annual October NYC tradition at Blue Note-New York) has been slated to curate the opening month (Mar. 2025). For more info visit [bluenotejazzLA.com](http://bluenotejazzLA.com).

Intakt Records founder **Patrik Landolt** will be awarded the Deutsche Schallplattenkritik's Honorary Award. The Swiss music producer (and co-founder of the Zurich festivals Taktlos and unerhört) ran Intakt for 36 years, up until 2022. The location, setting and date for the award ceremony are TBA. Past recipients include clarinetist Rolf Kühn, saxophonist Peter Brötzmann, pianist-keyboardist Joe Zawinul, pianists Keith Jarrett, Martha Argerich, Abdullah Ibrahim and Irène Schweizer, as well as record producers Manfred Eicher (ECM), Sigi Loch (WEA, ACT Music) and Matthias Winkelmann (Enja). For more info visit [schallplattenkritik.de/en](http://schallplattenkritik.de/en) and [intaktrec.ch](http://intaktrec.ch).

The branding agency behind Donald Trump-endorsed Trump guitars has been hit with a cease and desist letter by **Gibson**, which accuses the company of trademark infringement of the "iconic Les Paul body shape." The "Trump Guitars" (with parts and features manufactured by multiple providers, both domestic and international) are adorned with a bald eagle, an American flag and the MAGA campaign slogan, plus the number "45" in reference to the returning president's first term. The guitars have a price tag of up to \$10K. For more info visit [gibson.com](http://gibson.com).

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

COURTESY OF ARTIST



# ALEX HARDING

**BARI BLUES**

BY ARIELLA STOK

Detroit native Alex Harding's distinctive and soulful playing on baritone saxophone, which he wields as comfortably as an extension of the rhythm section or as a lead voice, has made him an in-demand staple of bands that include the Sun Ra Arkestra, Kahil El'Zabar's Ethnic Heritage Ensemble, Ahmed Abdullah's NAM, the Julius Hemphill Sextet as well as groups led by late baritone mentor Hamiet Bluiett. He is also a bandleader in his own right, helming groups that embrace both fiery improvisation and composition, always underscored by a passion for the blues tradition. His most recent record, *Blutopia* (Sunnyside), released last year, is a product of a long-standing collaboration with Romanian pianist, Lucian Ban, with whom he brings a band to Sistas' Place this month.

**THE NEW YORK CITY JAZZ RECORD:** You've been a prominent member of many notable ensembles, and you're coming back to New York this month to lead your own band. How often do you get the chance to play with your own projects?

**ALEX HARDING:** I have four or so: an organ trio with Jim Alfredson (organ) and Djallo Djakate (drums) here in Michigan; Agape Trio is purely improvisational with Dave Hurley (drums, percussion) and Joel Peterson (bass); and there's a newer electric band I started this year called Zulu, which focuses mainly on music from different countries in Africa—we'll do some Fela Kuti, Mulatu Astatke and South African stuff. I'll occasionally do a traditional quartet, but I really do like the organ. My father loved organists Jimmy Smith and Shirley Scott, and I remember him playing those records; I heard that growing up, so it was like a subliminal thing. Normally you see organ with tenor, guitar and drums. But the baritone and the organ—that's some heavy shit! That's got a lot to it. It has a whole other feel.

**TNYCJR:** The band you're bringing to Sistas' Place includes pianist Lucian Ban. You have worked together for several decades, and recorded numerous albums, including *Dark Blue* (one of a number of duo recordings), *Premonition* and most recently *Blutopia*. Tell me more about that long lasting musical partnership.

**HARDING:** I think we met in 1998-99. Lucian is Romanian (and) came over to go to The New School. I was in New York and performing at the Pink Pony on Ludlow Street. That was one thing I really enjoyed about the Lower East Side: even though it was still sketchy and looked like a bombed-out Little Beirut, there were a lot of little clubs and bars that had music where you could go in and do your thing. I was there with a trio—Chris Dahlgren (bass) and Gary Wittner (guitar). We were semi-improvised; it was really open. After we played, the saxophone player Erik Torrente introduced me to Lucian. We got together and rehearsed. I saw that Lucian loved the music, was really enthusiastic about playing and wanted to learn about Black music. We became friends and started working together after that. The first thing we did was a duo project (*Somethin' Holy*)

and then a quintet (*Premonition*), both released in 2002 on CIMP.

**TNYCJR:** And what can listeners expect from your quartet performing this month with Lucian (piano), John Hébert (bass) and Allan Mednard (drums)?

**HARDING:** We are going to be doing some originals. The music is blues-rooted because this is what I grew up doing—understanding that at the root of what we call jazz, the foundation is the blues. Not necessarily will every tune we play be a blues; but its intent, where it's emanating from, is the blues. It doesn't matter what I'm playing. I am always playing the blues!

**TNYCJR:** Asides from the blues, what other music do you find yourself listening to?

**HARDING:** I really like folkloric music, straight from the people, whether it be from Cuba, South America or Africa. I even got really interested in listening to Romanian folk music. I also like techno and electronica: people think that techno and house came from Europe. It did not. It started here in Detroit, but they had to go abroad to expand its appeal and then came back. All of this music has one common thread—that it's straight from the human spirit. This is why I like the blues—Howlin' Wolf, Muddy Waters, John Lee Hooker, Lightnin' Hopkins, Pinetop Perkins. It's just the human soul expressing itself.

**TNYCJR:** How would you say that Detroit has helped shape you?

**HARDING:** Born and raised here in Detroit, MI, I moved to New York in 1993 and was in NYC until 2015. I moved back to Detroit because I came home to do a concert and was visiting with my parents. I saw them getting older. I thought to myself, I need to come back to Detroit and be closer to them. I still go to NYC and play and I'm on the road a lot. The last three years I was in Europe seven times. Detroit was never in shortage of great musicians, teachers, people who could inform and shape you as a young musician. There are a lot of nice, cool musicians coming up, and places to play. Always a giving, warm city. Detroit is a city of people that gotta' get up and do it to get on their hustle. Detroit doesn't have the same name as New York, so you really have to dig in and have this stick-to-itiveness. New York to me is a meeting place: you find these like-minded musicians and artists. Here you gotta' make your own.

**TNYCJR:** Do you recall how you got your start in music?

**HARDING:** It really started here in Detroit. My band director Ernie Rodgers was the one who put me on baritone. I was a tenor player in high school. In my tenth-grade year, the baritone player left and they needed someone to play it. He said, "I want you to do it." I was

thinking, "No!" Who gets the solos and the girls? The lead tenor. That's the working of the adolescent mind. Mr. Rodgers was loving and encouraging with just a touch of, "You better do this." But he knew I could do it. That's the mark of a good teacher—he sees what you don't see or know. I was playing it, and I actually started to like it. And he said, "I want you to go study with my friend." His friend was (Thomas) "Beans" Bowles, the first musical director for Motown, who played baritone. I go to his house. He says, "Come on in, man. Get your horn out." He goes in the other room. I'm sitting there. He comes in and he kind of stands over me. He looks

(CONTINUED ON PAGE 35)

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ANNA YATSKEVICH

# NICOLE GLOVER

**BURNING TENOR OF THE TIMES**

BY JIM MOTAVALLI

"I had wanted to play tenor from the get-go, based on discovering my father's John Coltrane and Sonny Rollins records as a kid," says Nicole Glover, whose middle school in Portland, Oregon offered a clarinet instead when she was 10. Switching to tenor saxophone a year later, it's since been her main instrument. "I just loved it immediately, though I couldn't say why at the time...It just spoke to me," Glover recalls. Now her impassioned tenor playing is speaking to many listeners, as her career is on a roll. NYC-based, she's the tenor saxophonist in the cutting-edge, all-star band Artemis, and is working regularly with first-call bassist Christian McBride in his Ursa Major. Glover, who teaches at Manhattan School of Music, has also accrued an impressive discography in a short span of time. Her most recent, *Plays* (Savant), is a pianoless saxophone trio in the tradition of Rollins (with vibraphonist Steve Nelson guesting on half the album) and a follow-up with her trio is in the works.

Growing up, Glover listened to classic rock, among other genres, but was exposed in high school to young people playing jazz in the Portland area. "I was shocked to realize that jazz could be contemporary," she says. "And here were people my age playing it at a high level. I knew it was something I could also learn to do." Consequently, in the '90s she spent as much time as possible on her instrument, playing in the school jazz band and listening at local club Jimmy Mak's (which closed in 2016, after two decades as one of the city's better-known jazz venues). Glover dedicated "Blues for Mel" (on *Plays*) to Portland drum legend and Jimmy Mak's regular, Mel Brown.

She came out East to attend college at William Paterson University (in Wayne, NJ). "The student level was extraordinarily high," Glover recalls. "I got to work in a program started by Thad Jones and continued by [James Williams], Mulgrew Miller and Rufus Reid. It's always been a player's school." After two years at William Paterson, in 2011 she moved back to Portland. "I felt I'd learned a lot at school and needed to step away and get it together," she says. This is when she met pianist and educator George Colligan at a jam session, who remembers Glover as being "an amazing player already (and so) I convinced her to come to Portland State. She was in my ensembles, but she didn't need much in the way of instruction—she was already extremely talented and able. I think I mostly helped her by giving her advice about how to make it on the NYC jazz scene, and with philosophical ideas about music." Colligan started a band called Theoretical Planets with Glover as a mainstay. "It does not surprise me that Nicole is as successful as she is now," he adds. Glover was also a member of Portland-based drummer Alan Jones' sextet, and Glover's self-released *First Record* (2015) features Colligan as well as Jones.

Finally making her way back to NYC in 2015, Glover soon hooked up with ex-Elvin Jones bassist Gene Perla (soon to be 85 and a continuing mentor to younger players). "Gene is old school and very hip,

still working and down to play," she says. It took a while for Glover to, in her words, "expand my sphere." She wasn't working enough to pay the bills and so found work as a wine *sommelier*. "I'd work an eight-hour day, then head out to Easton, PA, to play a gig with Gene." In 2019 she was leading her own band in late-night sessions at Smoke on the Upper West Side when she met Artemis pianist and musical director Renee Rosnes. The next year Glover had her first gig as a member of Artemis (for which Rosnes is nominal leader) at the Winter Jazzfest. "Everyone looks to Renee, but we're very much a collective and everyone has a chance to shine," Glover says. "I'm the youngest member, and it feels like everyone is looking out for me—and growing up with me." Brilliant trumpet player Ingrid Jensen, with similar fiery tendencies, is the other half of Artemis' horn section, and Glover feels she's shared a front line with her more than with any other musician. "That's been a huge part of my musical education," she says. Jensen says of Glover, "She kicks my butt too—it's a relationship of mutual respect. She comes to the gig completely ready to go and operate on the highest level. And she's deeply invested in the legacy of this music we call jazz."

That same year Glover met Rosnes was her first encounter with McBride, at the Newport Jazz Festival in 2019. The saxophonist was playing with flamenco singer María Concepción Balboa Buika. "I noticed there was no saxophone in her music, so I asked her what I should play," Glover remembers. "She just told me, 'Play whatever you want.'" McBride heard her set with Buika, and then later with Artemis at the New Jersey Performing Arts Center. "Christian invited me to hear him at the Vanguard, then asked me to join a new band he was forming," Glover says. "We're just getting started, and it's an incredible feeling to play with him." A 45-rpm record of the Ursa Major unit is forthcoming.

Glover's regular trio, with bassist Tyrone Allen and Kayvon Gordon (who are on *Plays*), performs as often as it can. Allen remembers when he worked with Glover in drummer Rodney Green's band and how they have since kept in touch and continue to play together. "She's very serious, a force to be reckoned with," he says. "She's like a lit fire, very hot—my job is to support her and keep up. If I don't, I'll get burned!"

For more info visit [nicoleglover.com](http://nicoleglover.com). Glover is at Jazz at Lincoln Center Jan. 11 (part of Unity Jazz Festival). She also is at The Stone at The New School Jan. 2 (with Marta Sánchez) and Smalls Jan. 26-27 (with George Colligan). See Calendar.

#### Recommended Listening:

- George Colligan—*More Powerful* (Whirlwind, 2016)
- Nicole Glover—*Strange Lands* (Savant, 2020)
- Nicole Glover/Nic Cacioppo—*Literature* (s/r, 2020)
- Micah Thomas—*Forest* (JazzHaus Musik, 2022)
- Artemis—*In Real Time* (Blue Note, 2022)
- Nicole Glover—*Plays* (Savant, 2023)

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# CECIL MCBEE

## Marching On

BY JEFF CEBULSKI



A musician who serves as a thread running through late 20th century modern jazz is bassist Cecil McBee, whose rise into national jazz consciousness in the mid-to-late '60s and his longevity since seems extraordinary in retrospect.

Born in Tulsa, OK, in 1935, McBee becomes a nonagenarian this May. His first musical love was the clarinet and he ultimately became his junior high school band's first chair clarinetist. His potential got the attention of the school bandleader, who would soon arrange formal lessons. McBee's instinctive and curious nature from that moment paid dividends: in his late teens, while he was putting his clarinet away, he stumbled over an acoustic metal bass on the floor. He fiddled with it, liked the sound, and immediately added bass to the repertoire. After periodic jams with some classmates, his jazz career began in local bands, as there were few to no bassists operating in Tulsa.

The newfound bassist moved forward in his musical quest by attending Ohio Central State College (now University), a Black school. While studying to become a school bandleader, he had a brief run playing for singer Dinah Washington, before a stint in the U.S. Army. Yet, his musical aspirations were still unsated; he conducted a band and played with noted pianist (and lifelong collaborator) Kirk Lightsey. Once he returned to college, McBee, like most students, was forced to learn piano to concentrate on more classical fare: "Every time I wanted to play music that swings, my teacher would knock on the door and tell me to play Bach." Again, his intuitive nature prevailed, and learning the piano became a key factor in his compositional development. He put his plans to be a teacher on hold, aiming to be a career musician. With Lightsey's nudging, in 1963, McBee would move to Detroit with its sumptuous jazz scene.

That same year he became employed by Paul Winter for the saxophonist's septet, which is when McBee contributed his first recorded composition, "Blue Mountain", a jaunty tune honoring Martin Luther King Jr. and which appears on Winter's *Jazz Meets the Folk Song* (Columbia, 1963). Playing with Lightsey at Detroit's Hobby Bar, the bassist was then "discovered" by fellow bassist Bob Cranshaw who encouraged him to make the move to New York. And in 1964, Winter would move his base to NYC. Pianist Denny Zeitlin was planning for his debut recording, *Cathexis* (Columbia, 1964), when Winter suggested McBee to him. Zeitlin recalled, "Paul suggested Cecil and (drummer) Freddie Waits, who were in his group. They were both adventurous and hugely talented." Recorded in Columbia's 30th Street studio, the trio session lifted Zeitlin and his mates into the spotlight. "I loved Cecil's sound, spirit and openness to stretching harmony, time and form," says Zeitlin. Soon McBee was "unexpectedly" (as he says) in the middle of a remarkable era. A list of artists he played with from 1964-66 demonstrates the bassist's precipitous rise as a desired accompanist and collaborator: from Zeitlin to Jackie McLean, Charles Tolliver, Grachan Moncur III, Wayne Shorter, Andrew Hill and the famed Charles Lloyd Quartet.

The recording date with Moncur (*Some Other Stuff*, Blue Note) occurred after the trombonist knocked on the door of McBee's apartment, where the bassist was working on his playing speed. McBee opened the door; with a trombone in his right hand, Moncur said, "McBee, I heard about you...I

stood outside, if you'll forgive me...what I heard was the exact reason why I came." The result was McBee's invitation to play on the trombonist's seminal period album, which also included Shorter, Herbie Hancock and Tony Williams. The bassist then played with Moncur and Tolliver during LeRoi Jones (aka Amiri Baraka)'s *New Black Music* benefit concert in March 1965, which then began a remarkable trajectory for the bassist. In short order, he was hired, along with Tolliver, to play on two of McLean's notable Blue Note '60s albums (both recorded in 1964): *It's Time!* and *Action*. For McBee, the sessions constituted a remarkable change in style, yet one can hear the bassist's sturdy presence in midst of McLean's and Tolliver's freer playing and advanced improvisational settings.

Another high-profile Blue Note session was Shorter's *Etcetera* (recorded in 1965 though not released until 1980). One of Shorter's originals, "Indian Song", with its repeating bass line, seemed to anticipate what McBee was ultimately asked to play with Lloyd, as well as with Alice Coltrane. For the bassist, the influence of session pianist Hancock mattered: "The things Herbie played, similar to Denny Zeitlin, harmonically, were unexpected, novel, leaving an established place and arriving somewhere else." Even when the music became more complicated, McBee's playing not only satisfied but propelled his bandmates. The connection with Shorter led to his first encounter with saxophonist Lloyd. "We were playing at Slugs'," McBee recalled, "I was having a good time with Roy Haynes. Wayne [Shorter] was 'screaming and yelling' on the horn...I saw this tall guy with a lot of hair enjoying the music; later I proceeded to the bar, and he said, 'I got a gig in Chicago, would you like to play with me?'" In a rehearsal a week later, McBee failed to impress him, but two weeks later Lloyd changed his mind, and in 1966 the bassist joined the saxophonist's famous quartet that included phenom pianist Keith Jarrett and drummer Jack DeJohnette. Starting that year, McBee recorded on two of Lloyd's first significant albums: *Dream Weaver* and the now-classic, live *Forest Flower* (on which the bassist's second composition to be recorded, the lilting ballad "Song for Her", was included after Lloyd evidently ran out of music). DeJohnette fondly remembers, "We were a consummate rhythm team. Cecil has a full, rich sound and an amazing feel. When he solos, he has a highly-creative imagination."

McBee's full tone and stylistic flexibility supplied a crucial pocket and rudder to the angular and exotic approaches that typified the "New Wave." Alice Coltrane (who as Alice McLeod originally met McBee back in Detroit) tapped him to play on the harpist's masterpiece, *Journey in Satchidananda* (Impulse!, 1970), where, on the title cut, his sturdy melodic blues line (her idea, he says) led the way for the tamboura's drone, Alice's cascading harp and Pharoah Sanders' near-doppelganger tenor saxophone. McBee also plays on the recently unearthed Alice Coltrane album *The Carnegie Hall Concert* (Impulse!), a 1971 partial re-creation of *Journey in Satchidananda*, where he shares the stage with former John Coltrane Quartet bassist—and friend at the time—Jimmy Garrison.

In 1971, Tolliver and pianist Stanley Cowell formed Strata-East, an establishment dedicated to post-bop jazz, Afro-jazz and other expressions that reflected the time's

progressive Black musical and literary culture. McBee appears on each of Tolliver's first three Strata-East albums: *Music Inc.* and *Live at Slugs' Vol. I & II*. "Charles and I were already the best of friends," says the bassist. "The music was fun and amazing to play...the world hasn't heard anything yet until it's heard this music!" The bassist also recorded his first session as a leader, *Mutima* (1974), for Strata-East, further revealing his compositional depth. The remarkable album opener, "From Within", is a made-for-stereo, double-tracked, bowed solo extravaganza, featuring him traveling from a drawling neo-classical refrain into sections of avant garde distortion. "I was so much in love with the bow (and) I tried to get everything out of the instrument that I could," he says. For the bassist, the time with Strata-East was significant in its artistic freedom, for performer as well as its content: "The significance of the music was that each artist was able to perform with their own mentality, control and ownership...and even perhaps to earn a living."

During the next five decades, McBee went on to lead several more albums that feature his compositions, which range from chamber music to blues, including *Alternate Spaces* (1977) and *Flying Out* (1982), both for India Navigation, and the intoxicating *Unspoken* (Palmetto, 1997). He also recorded his compositions with many others, including Cowell, the noted collective The Leaders, Chico Freeman, Art Pepper, Lonnie Liston Smith and Clifford Jordan. For the past 15 years, he has been the bassist for The Cookers (which has recorded six albums to date), the ensemble formed by trumpeter David Weiss that has given longtime colleagues—trumpeter Eddie Henderson; saxophonists Donald Harrison, Azar Lawrence, Craig Handy, Billy Harper; pianist George Cables; drummer Billy Hart—a chance to compose and play together.

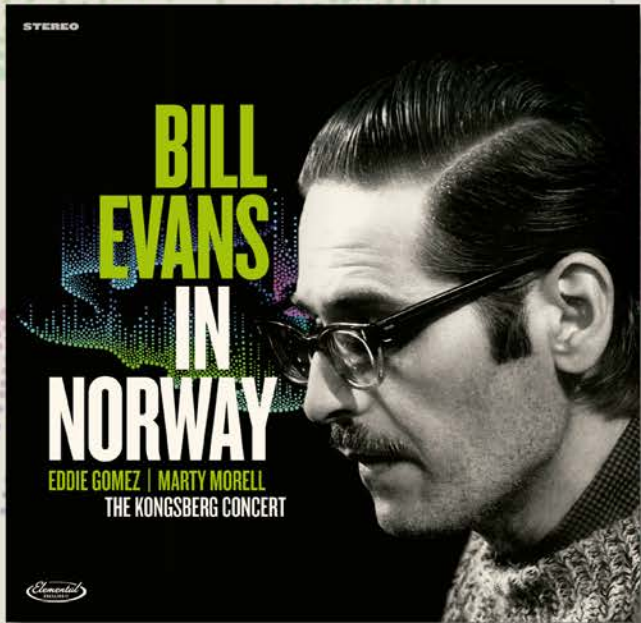
McBee's teaching ambition has remained. He taught private lessons after he arrived in NYC, and then, around 30 years ago, New England Conservatory of Music asked him to consider instructing there. "All that effort has returned back to me," he reports. "The students there are ahead of the times, really breaking ground." Still writing, performing and teaching, the irrepressible Cecil McBee marches on; his longevity as a significant contributor is remarkable. When asked how he was doing, his response could be interpreted both physically and self-critically: "I'm better than I thought."

For more info visit [cecilmcbeejazz.net](http://cecilmcbeejazz.net). McBee is at Le Poisson Rouge Jan. 13 (part of Winter Jazzfest's "Strata-East Rising") and at Smoke Jan. 29 - Feb. 2 (with The Cookers). See Calendar.

### Recommended Listening:

- Charles Lloyd—*Forest Flower* (Atlantic, 1966)
- Alice Coltrane—*Journey in Satchidananda* (Impulse!, 1970)
- Cecil McBee—*Mutima* (Strata-East, 1974)
- The Leaders (Lester Bowie, Arthur Blythe, Chico Freeman, Kirk Lightsey, Cecil McBee, Don Moye)—*Out Here Like This...* (Black Saint, 1987)
- Yosuke Yamashita—*Sakura* (Antilles-Verve, 1990)
- The Cookers—*Look Out!* (Gearbox, 2021)





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# DONALD DEAN

THE DEAN'S AMAZING GROOVE

BY ANDERS GRIFFEN

COURTESY OF ARTIST

Drummer Donald Dean has not only worked throughout the development of modern jazz, but was present in the recording and broadcasting boom of the '60s. Born in musically historic Kansas City, MO, in 1937, he has worked with A-list performers from Ornette Coleman to Aretha Franklin. Well-known particularly among musicians, most listeners probably know him best for his part in *Swiss Movement* (Atlantic, 1969), the chart-topping album by pianist Les McCann and saxophonist Eddie Harris.

As a youngster in the public school music program, Dean mostly played French horn and trumpet. Later in college he would play the marimba and even oboe. But outside of school he studied drums with Dave Burdell. Says Dean, "I love Dave. He's the one that encouraged me to play drums. He said, 'man, you got to keep playing.' There were quite a few drummers who always challenged one another. And they were good drummers. So, it was really a competitive thing I went through." He would begin his professional career as a teenager when his family allowed him to go on the road at just 14 years old, touring with the Melody Lane Orchestra first and then with R&B singer and pianist Amos Milburn. "Well, I had to keep my grades up in order to do that," he remembers. "If they hadn't been right, I wouldn't have been able to go. So, I was a pretty good kid. I had good grades, and I really enjoyed playing. The musicians really took good care of me; they looked out for me. I was very lucky (and) it was a great experience." Dean finished high school, then joined the Navy as a pathway to college. But he never stopped working on music. "I was on a ship for a year and a half. I went to Hawaii, then came to the East Coast, north Virginia," he says. "In the Navy, I was in communications. I worked one day, a whole 24-hour shift, and then I was off for three days. If I got someone

to take my watch for one day, I would be off the whole week." With that schedule, he was able to freely travel up and down the Coast.

Finally, in 1959, Dean attended the University of Kansas, along with K.C. friends, saxophonist Nathan Davis, drummer Jimmy Lovelace and trumpeter Carmell Jones. Jones went to Los Angeles to join tenor saxophonist Harold Land, and it wasn't long before Jones called Dean to come out and record with them. He remembers securing a car through a newspaper ad; the owner wanted someone to deliver the car to California, paying for gas and expenses, so the transportation turned out to be "free." Dean's intention was to return to Kansas and resume his university studies, but after the recording with Jones and Land, *Business Meetin'* (Pacific Jazz, 1962), there were numerous more musical opportunities to be had. "When I first got here, I went to a session in Hollywood at the Grand Theatre. All the cats used to play there, everybody that came to town was there. So, first time I sat in to play, I got a job." That gig led to others. As Dean says, "...one thing after another." He realized then that music was "it" and remembers that "I started doing my thing, traveling right away, working with Dexter Gordon. I'm glad I was young. I was on the move (and) I worked with everybody!"

Dean led his own trio with pianist Jane Getz and was working with Kenny Dorham, Clifford Jordan, Andrew Hill, Eric Dolphy, Curtis Amy, Ray Charles, Richard "Groove" Holmes, Gerald Wilson, Horace Tapscott and many more. "Man, I was lucky," the drummer says, "I was never out of work." Working with pianist Marvin Jenkins at their ongoing engagement at the Playboy Club, pianist-vocalist Les McCann heard and invited Dean to a rehearsal that weekend where he asked the drummer to go on tour the next day. And so, with bassist Leroy Vinnegar, they debuted at D.C.'s The Cellar Door. It was at the Montreux Jazz Festival in Switzerland on June 21, 1969, where they played (and fortunately recorded) the since-historic *Swiss Movement* live album. About the group's set, Dean says, "That was funny, too. It was supposed to have been Clark Terry. That didn't work out, so they got Benny (Bailey). And then Eddie (Harris) said he's not gonna play the electric horn." It was one thing after another, Dean recalls, so the musicians hit the bandstand with

no rehearsals and just started playing: "We did a lot of new songs, and the way we did the old songs wasn't anything like we did them...After that, everything happened. That was a big one!"

Dean remained as busy as ever. He recalls the last time he played in NYC, though, was back in the early '70s, when he lived for three years at the Franconia on 20 W. 72nd Street, right off Central Park West and directly across the street from The Dakota building (where John Lennon lived). He remembers then playing with McCann on numerous occasions in the city, including for a week at the Village Gate's Top of the Gate performance space (when Monk was at the Bottom of the Gate, before the pianist disappeared in the mid '70s for health reasons), as well as Carnegie Hall, the Apollo, Club Baron and several other places in Harlem.

Throughout the '70s, he worked with alto saxophonist Hank Crawford and guitarist Ray Crawford (no relation), organist Jimmy Smith and percussionist Willie Bobo. And while many musicians talk about clubs closing and the business drying up, Dean was working steadily into the '90s. In addition, an unearthed Tapscott album was released five years ago, *Why Don't You Listen* (Dark Tree), documenting Dean as a member of the pianist's Pan Afrikan Peoples Arkestra, recorded live at LACMA (Los Angeles County Museum of Art) in 1998. Dean also toured Europe in different combos with pianist Rene Van Helsing and violinist Luluk Purwanto and held a steady engagement at the popular Maple Drive Restaurant in Beverly Hills with pianist Phil Wright and bassist Louis Spears. "I was there for a long time. If I would go to Europe, I would get [a sub], and I would come back and still have my job."

In 2009, Dean connected with guitarist Tomas Janzon and they've been working together steadily since, starting at Lucy Florence Cultural Center in Los Angeles' Leimert Park with organist Bobby Pierce. This month, Dean's grand welcoming back to NYC (after 50 years!) will be with the guitarist at Minton's Playhouse and National Jazz Museum in Harlem. Janzon, in praise of Dean (who turns 88 this June), says, "Donald has a special way of always being inventive, making up new ways of playing every time, while always holding down his amazing groove."

(CONTINUED ON PAGE 35)

## LEST WE FORGET



# ALBERT "TOOTIE" HEATH

SO MUCH SWING, SO MANY GOOD TIMES

BY JIM MOTAVALLI

ALAN NAHIGIAN

As with the Joneses (Thad, Elvin, Hank) there were three musical Heath brothers—bassist Percy, saxophonist Jimmy and drummer Albert (widely and affectionately known as "Tootie"), the latter who passed away from leukemia in Santa Fe, NM, last April. Tootie, the youngest Heath (he would have turned 90 this May) was also the last to pass away (Percy died in 2005 at age 91; Jimmy died in 2020 at age 93). And he was playing at a high level right into the 2010s, as the leader of a trio that included pianist Ethan Iverson and bassist Ben Street.

As Tootie grew up, the Heath home in Philadelphia was swarming with jazz musicians since Jimmy and Percy had established their careers early. Starting on trombone at age 12, he would soon switch to drums, playing in and around the City of Brotherly Love as a teen. As the house drummer at Philadelphia's Blue Note, he backed

visitors such as Thelonious Monk and Lester Young. But New York beckoned, and he made the move in 1957, the same year he recorded his first session, which was with John Coltrane (*Coltrane*, Prestige), the saxophonist's debut leader date. Several years later, in 1961, Tootie and bassist Ron Carter were members of pianist Bobby Timmons' trio, which recorded at the Village Vanguard (*In Person*, Riverside). "We went out and bought three suits, jackets and trousers, and we're wearing them on the album cover," Carter said. "Nobody played better [on drums], then or now."

For most of his career, Tootie was a percussionist for hire, and he worked constantly, appearing with such leaders as Wes Montgomery, Dexter Gordon, Sonny Rollins, Mal Waldron, J.J. Johnson and Johnny Griffin. That's Tootie on Nina Simone's *Little Girl Blue*, Herbie Hancock's *The Prisoner*, Yusef Lateef's *Gentle Giant*, Anthony Braxton's *In the Tradition* and at least half a dozen Dexter albums. Says Rollins, "It was a very tough day when I heard that Tootie had passed. A sad day for me, because I was always close to the Heath family and the Heath brothers. I knew his mother and father and was over to the family home in Philadelphia many times. I recorded with the brothers, hung out with them over the years. When Tootie played with our dear brother Yusef Lateef, it was an important gig to hold." Heath spent a

few years in Copenhagen, Denmark, where he worked regularly with Ben Webster and fellow expatriate Gordon at Jazzhus Montmartre, but in the late '60s he was back in New York and holding down the drum chair for Hancock and Lateef. Hancock graced Heath's first album as a leader, *Kawaida* (O'be, 1969), which unfortunately did not get wide distribution. His 1974 album release *Kwanza* (Muse) featured both of his brothers, paving the way for the popular Heath Brothers, formed in 1975 and lasting until 2010, five years after Percy's passing. Guitarist Tony Purrone, who played in that band, says Tootie "had that swing thing first, from the top down with the bottom up for coloration. Every beat meant something. Not rushed but urgent, with great sensitivity."

Drummer Roy McCurdy was Tootie's close friend. "I took his place in the Art Farmer-Benny Golson Jazztet," McCurdy says. "I'd see him around New York, recording with small groups in Manhattan. I moved out to Los Angeles with Cannonball Adderley, and Tootie moved out here, too. We both lived in Altadena, a few blocks from each other. Our families were close, and we'd practice together sometimes. He was a Philadelphia guy, had a lot of fire and swung like mad. His style was very dynamic and fiery. It got a little less dynamic as he got

(CONTINUED ON PAGE 35)

# APRIL RECORDS

## SPRING INTO REINVENTION

BY MARC MEDWIN

Self-reinvention is no mean feat. It connotes a balance to be struck and a risky coming to terms with conjoining identity and transformation. No one knows this better than Jan Schmidt, the co-founder of Denmark's April Records, who, after a fourteen-year hiatus, along with his partner Tom Jensen, returned the label to re-active service in 2020. His newest crop of releases encapsulates perfectly April's back story in distillation and that of the music it documents. Thirty years ago, Schmidt and a couple of collaborators started a label to reflect his interest in electronica. "While jazz is at the center of what we release now, my background is quite musically diverse," he says. Schmidt, an avid collector, waxes eloquent on many types and eras of music, from punk to jazz and various shades of the avant garde. It was natural for him to gravitate to the burgeoning electronic scene of the early '90s, in which the new April label was involved until 2006, incorporating some sample-based jazz along the way. "Now," he explains, "we release jazz that might have some electronic elements in it. In the late '90s, the beat-based electronics contained live solos or jazz samples."

By 2006, Schmidt was feeling some burn-out

with the business and the label's musical direction and decided to focus on film distribution. "In 2019, Tom persuaded me to go to Jazz Ahead in Bremen, Germany. I was DJing at the Danish showcase there, and we heard this amazing band, I Just Came From The Moon, and we decided that we had to reactivate the label to release their album." While it wasn't actually part of April's relaunch, Schmidt's plan for the initial batch was rooted deep in jazz history. "Did you know that Impulse! released four very different albums at the same time? That's what I wanted to do. That sends a signal that you mean business." April was up and running again, and the release schedule of about 20 albums in each subsequent year is matched by their quality and diversity.

Four albums from its anniversary year, two trios and two sextets, speak to those characteristics. Led by pianist Barbara Fiig, Blaly's debut, *Nystalgi*, presents a trio whose name might loosely be translated "blue shelter." Gently chromatic, non-invasively repetitive and simply gorgeous, Blaly's compositions roll delightfully through the merging points of ostinato and harmonic motion. Exemplifying their approach, "Hoppet" with its singing melody lopes along with Johan Kjær Houver's bass and Timon Matern's syncopated clapping until timbrally rich drums pave the way toward more subtle dynamic and rhythmic gradations. "They were at a concert of Little North, a trio whose first album was in the initial batch of four

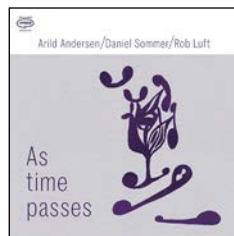
releases. We like to hear a group in concert before we agree to release anything. We saw them and liked them very much." In direct contrast to Blaly is *Sounds and Sequences*, an aptly titled trio disc from drummer Daniel Sommer, with trumpeter Arve Henriksen and bassist Johannes Lundberg. "It's the second part of a trilogy, an idea that Daniel had," explains Schmidt, "to focus on three different Nordic trio formats [another which features legendary Norwegian bassist Arild Andersen and English guitarist Rob Luft]." Drawn from two years of improvised sessions, the album kaleidoscopes tone and timbre in tandem, as illuminated by "Powerglass" and its ravishing electronics atop drums and trumpet dialogue. The music often swells to a breaking point but is always meditative as ensemble size seems to ebb and flow.

The two sextets interrogate similar diversities. Alawari's sophomore album, *Leviathan*, trades in some of their first album's explosive force for introspection, still sometimes bordering on danger. "I Push Too" has layers of winds, brass and electronics that slide into focus, circling and reconfiguring around something like a Godspeed! drone until all sense of proportion disappears, just before the track dissolves in a reverbed haze. Equally layered but at the other musical pole is A Plane to Catch's infectious groove. *Soul Piece* digs deep into the organ and Fender Rhodes-drenched sunshine

(CONTINUED ON PAGE 35)



Twain Walking  
Lis Wessberg



As Time Passes  
Arild Andersen, Daniel Sommer, Rob Luft



At The Right Time  
Rasmus Sorensen



Equals  
Human Being Human



Beyond  
Cecilie Strange

## VOXNEWS

# CHANGE

BY SUZANNE LORGE

This will be my final *TNYCJR* VOXNews column, an assignment that I first took on in 2007. The assignment, as I understood it then and understand it now, is to report on the happenings in the vocal jazz world, with an eye to guiding the reader-listener through the many manifestations of this art form. Along the way I learned much more than expected and had quite a lot of fun in the learning. I am proud of what VOXNews has become under my watch, and I would be remiss if I did not also give credit to vocalist-writers **Tessa Souter** (VOXNews column originator), **Katie Bull** (who held the VOXNews pen for two years in the early 2010s) and **Judi Silvano** (who was *TNYCJR*'s vocal columnist before it became VOXNews). I've yet to discover any other journalistic enterprise that focuses exclusively on vocal jazz; for this reason, I believe that this column occupies a special place in music journalism.

Lest anyone is fretting: VOXNews isn't going anywhere. But it will necessarily be different going ahead. Before we look forward, though, I'd like to look back at how jazz singing has evolved since I first started writing about it. In the early 2000s, jazz standards (newly labeled "traditional pop") were enjoying a post-rock resurgence in popularity, led by singers such as **Diana Krall** and **Michael Bublé**. Superstar **Norah Jones** covered standards as well, always including one or two

on her syncretic, chart-busting albums. Suffice it to say that it had been a long while since such self-identified jazz singers have seen this kind of commercial success.

With this success, rising traditional jazz singers found ever more receptive audiences. Think of singers such as **Catherine Russell**, who had been working as a backup vocalist for the likes of Madonna, Steely Dan and David Bowie, when she decided to go solo in 2006. In less than a decade she had turned out multiple jazz albums and begun touring internationally as one of our most gifted songbook interpreters. This year she's earned her third Grammy nomination for *My Ideal* (Dot Time), an intimate take on some less-often-heard standards. Russell appears at Dizzy's Club (Jan. 12).

Likewise, **Kurt Elling**'s career ratcheted upward in the early 2000s, with a Concord contract in 2006 that led to his first Grammy win for *Dedicated to You: Kurt Elling Sings the Music of Coltrane and Hartman*, a live recording of American songbook classics. This year's Grammy nomination (his 15th) is for *Wildflowers, Vol. 1* (Edition). He's at Birdland (Jan. 8-11).

Elling's *SuperBlue* project (with guitarist Charlie Hunter)—a masterful foray into alternative jazz—exemplifies a growing musical trend among jazz vocalists. For many of them, interpreting jazz standards is merely a starting point; they also seek to write their own material, looking to contribute to the New American Songbook. For multiple Grammy winner **Cécile McLorin Salvant**—who first stepped out as a jazz singer in 2007—sophisticated jazz originals have been key to her astonishing professional ascent. Since winning the Thelonious Monk International Jazz

Competition in 2010, Salvant has released seven albums, each a showcase for her eclectic material and riveting performances. In her varied Carnegie Hall Perspectives series last fall, Salvant displayed the breadth of this enormous talent; this month she concertizes at Yale University (Jan. 25).

Notably, Salvant's experience underscores the importance that vocal competitions now play in launching jazz singers' careers. Take the Sarah Vaughan International Jazz Vocal Competition, inaugurated in 2012. Since then, this scat-focused challenge has identified scores of gifted and since-successful jazz singers, **Jazzmeia Horn** (2013) and **Samara Joy** (2019) among them. Most intriguing, these relative newcomers represent a shift in how today's jazz singers approach their craft: though well-versed in the standards of the Vaughan decades, they eagerly participate in formulating innovative, genre-agnostic music. In this, they compose, lead, produce and handily finesse social media. Through these activities—related to but removed from singing—they harness a creative freedom that is unprecedented.

With this final column, I hand over the ongoing observation of these fascinating changes to Tessa Souter, a tremendous singer in her own right. As my parting word, I would like to thank *TNYCJR* co-founder and editor, Laurence Donohue-Greene, who has always demonstrated such keen insight into vocal jazz as he works tirelessly in service to our jazz community. He is a true leader in his advocacy for vocal musicians. To you, Laurence, and to my many readers during these 15 years as VOXNews columnist, I extend my most heartfelt appreciation.

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FESTIVAL REPORT

**JAZZTOPAD  
 FESTIVAL**

BY KURT GOTTSCHALK



Giridhar Udupa @Jazztopad Festival

Jet-lagged and arriving in Wrocław, Poland for the first night of the second weekend of the annual Jazztopad Festival (Nov. 15-24), there was just enough time to drop off luggage and make the short walk to the impressive Narodowe Forum Muzyki (NFM) for a first-time meeting of **Mat Maneri** and **Sarah Murcia** under the banner "Meditation." These details are offered by way of confession, the same one given to artistic director Piotr Turkiewicz: on entering, spotting the sleep masks and oversize beanbag chairs, I knew I didn't stand a chance. Coaxed along by the rich sonorities of viola and bass, I succumbed to the lullaby in abstraction. The NFM building is an impressive construction, and among the largest concert halls in Poland. With an 1,800-seat theater and several smaller spaces, it's home to the festival's bigger concerts. As the weekend unfolded, there were concerts in a smaller rathskeller, a yoga studio and the homes of festival patrons for matinee performances.

It was in that large hall where **Kris Davis** shared a bill with herself on the second night of the second half. Davis has played twice before at the festival, in piano duos with Sylvie Courvoisier and Benoît Delbecq. For this edition, she engaged in a first-time meeting with Australian pianist **Paul Grabowsky**. The pair alternated compositions, playing from scores and very much in sync despite having only a rehearsal or two. They closed with a tight arrangement of a setlist favorite of Davis', Sun Ra's "Love in Outer Space" (which she recorded on her duo piano release *Octopus*, with Craig Taborn), building from a simple bass ostinato to gleeful moments suggesting Vince Guaraldi, which Mr. Ra, one imagines, might have appreciated. Her *The Solastalgia Suite* filled the second half. A Jazztopad commission premiered at Jazz at Lincoln Center's Dizzy's Club in June, it's a fantastically-textured piece for piano and the strings of the **Lutosławski Quartet**, with strong through-lines, wonderfully interwoven sections and a long, unaccompanied piano section that rang as Davis' most purely in-her-own-voice of the evening.

In the Mleczarnia Club basement were trumpeter **Alistair Payne** and drummer **Sun-Mi Hong**, the latter who was a discovery and one worth the trip. She's a fine timekeeper, with a seemingly endless supply of quick, heady fills. With Payne's penchant for melody and growls, the pair moved in different directions around the same circle. A second piece

added electronic effects and digital drones to the trumpet, nicely matching the determination in the drumming. Another memorable Mleczarnia set was the Canadian duo of **Gordon Grdina** and **François Houle**. Grdina started with guitar and careful figures around Houle's impeccable clarinet playing. His oud, though, was the less common treat, and with less sustain it all but demands a faster hand. Houle met Grdina with triple-time trills on the upper half of his instrument, eventually playing only the upper half. Many musicians take their instruments apart for show; Houle is one of the few who approaches it on its own, truncated terms.

Brooklyn author and activist **Aja Monet** released one of the strongest debut albums of 2023 – *When the Poems Do What They Do* (Drink Some Wtr). Her touring trio had clearly grown into the material, laying down grooves that seemed lost in time, not overdramatic, but unplaceable, contemporary steeped in tradition. They drew heavily from the album, with dedications to people of Palestine, Congo and Sudan, then to all of the African diaspora. As one poem led to the next, it started to seem as if she was missing something. Here in this nation that shares a border with Ukraine, where people keep watchful, fearful eyes on the despot nearby, she picked her battles less than judiciously. She also received rounds of applause. Perhaps the concern was only mine. Sharing the bill with Monet was **Saagara**, a project led by Waclaw Zimpel and Giridhar Udupa, celebrating its 10th anniversary. Zimpel is a clarinetist and composer who also works with keyboards and electronics. For this concert, he added synth and processed beats to the percussion and violin of the Indian musicians, which called to mind Bill Laswell's intercultural mixes of the '90s. Those haven't all aged well, but this performance felt solidly in the now, at times riding fiery peaks at a fevered pitch. Saagara was a presence at several of the "Concerts in Living Rooms," and the day after their mainstage appearance delivered the high point of the afternoon sets. Zimpel, without synth, followed Udupa as he led the percussionists in real-time arrangements. That half of the assemblage worked within set forms, while a Western rhythm section of bass, vibraphone and kit drums found their way through. Udupa called to violinist **Lucy Brown** to play a Polish folk song, then specified a mazurka, which she promptly obliged, met by her Polish counterparts. Udupa listened and watched intently as his musicians slowly moved in. Turkiewicz calls the house concerts the "heart and soul" of the festival. They're crowded and require a bit of running around, but this half hour session across traditions did seem to be the Jazztopad lifeblood.

The NFM stage, which had been arranged as a smaller forum, was set properly for the final night, the underlit balcony forming deco wings stretching from a modernist set of uneven bars, hanging over the concert grand like an old Blue Note Records cover design—a fitting tableaux for an old master, **Abdullah Ibrahim**. Not having seen Ibrahim perform for a number of years, I readied myself for some decline. He had recently turned 90, given slower than he once was, but was on point, beginning to end, in an uninterrupted, steady keel of themes and extrapolations of solo piano; nothing was extraneous or out of place. After 45 minutes, he lifted himself from the bench and put his hand on his heart. He then sat again, issued a strong, single note from the lower reaches of the keyboard, allowed it to decay and struck it again, building from that root, swaying on the bench, rocking his head and emitting occasional small utterances. With those few notes, the large, quiet hall felt as full as a small Polish parlor packed with players and listeners. It felt like a place where we belonged.

For more info visit [nfm.wroclaw.pl/en/festivals](http://nfm.wroclaw.pl/en/festivals)

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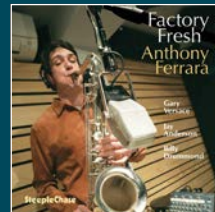
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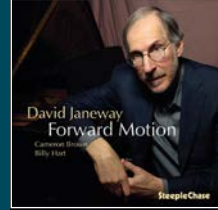
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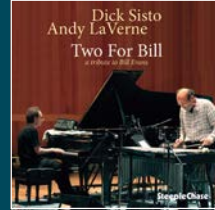
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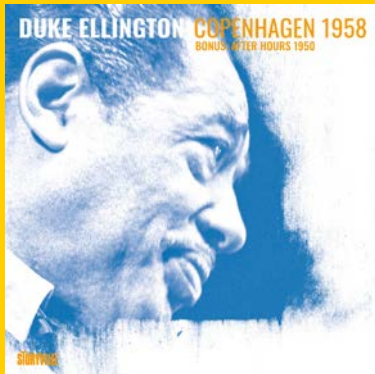
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**Understory: Live at the Village Vanguard**  
Ben Wendel (Edition)  
by Jim Motavalli

The history of the Village Vanguard radiates from the walls and inspires exciting playing. Such is the case here with Canadian-born Ben Wendel offering a program of mostly original material with Gerald Clayton (piano), Linda May Han Oh (bass, vocals) and Obed Calvaire (drums). The live album opens with the vibrant and complex “Lu”, which starts in the leader’s solo explorations, then develops with Oh’s repetitive figure and Calvaire, who enters sparingly. Wendel starts with a simple, catchy melody, embellishes it, introduces a lyrical-minded Clayton, then comes back and builds a boiling solo—a lot goes on in its ten minutes. “Proof” (based on Thelonious Monk’s “Evidence”) is just as lengthy, with a tricky, unsettled head. The rhythm section’s dancing interplay is memorable here, before Clayton goes straight-ahead with a touch of Monk’s special brand of dissonance leading into Wendel’s heady entry. It must have been exciting to be in the audience, proven by the audibly enthusiastic crowd.

“On the Trail” is Ferde Grofé’s memorable melody from *The Grand Canyon Suite*, arranged by Wendel and perhaps nodding to Jimmy Heath’s title track from his 1964 Riverside album. Clayton’s solo is cool, Calvaire and Oh solid in support, while it is Wendel who steers the tempo further upwards: tension with swing and a master class fully cognizant of his instrument’s wide range. Wendel can blow as hard as Michael Brecker did, and he certainly knows how to capture a live audience. “Scosh” is bouncy and fun, featuring Clayton. But oh that Oh! Such a forceful player, she sounds like a tuba at times. And that’s her closely tracked vocal on the mid-tempo “I Saw You Say”, presenting another dimension in her (and the Wendel group’s) arsenal. Her bass is then featured in the very pretty “Jean and Renata”, which along with “Tao” are the ballad-adjacent selections in the program. The former is gorgeous and poignant; the latter has its folk roots (it probably would make a good vehicle for guitarist Bill Frisell) and ends delicately.

The album is overall nicely balanced, showcasing not only the leader’s composing and playing skills, but also his solid, first-rate band.

For more info visit [editionrecords.com](http://editionrecords.com). Wendel is at The Jazz Gallery Jan. 9. See Calendar.



**The Way Out of Easy**  
Jeff Parker/ETA IVtet  
(International Anthem/Nonesuch)  
by Andrew Schinder

Guitarist Jeff Parker is post-rock royalty, best known as a member of the Chicago-based band Tortoise. Nevertheless, he has always kept one foot firmly in jazz.

The ETA IVtet—with Josh Johnson (alto, electronics), Anna Butterss (bass) and Jay Bellerose (drums, percussion)—has the potential to join Tortoise on the list of highlights within his career, as the group’s new record *The Way Out of Easy* demonstrates. It’s among the finest jazz releases of the past year: leaning to the avant garde but easy to appreciate, it serves as an accessible entry point to Parker’s oeuvre of experimental jazz. Recorded live at Los Angeles art space ETA in early 2023 (just months before the venue’s demise), the album veers between funky and contemplative. The four numbers, each hovering around the 20-minute mark, allow the IVtet room to breathe and function more as mini-suites, containing movements, crescendos and, most notably, allowances for reflection. Album opener, “Freakadelic”, begins with a pulsating, head-bobbing beat, but later segues into a more atmospheric, experimentalist milieu. The most focused track may be showpiece “Late Autumn”, containing one singular mood, rather than a series of diversions such as in album closer “Chrome Dome”, a detour into dub reggae.

The IVtet’s open invitation to its avant garde party was apparent during last month’s sold-out performance at Brooklyn venue Public Records (Dec. 2), as part of a three-day showcase of International Anthem recording artists. Parker and the rest of the group (same personnel as on the album) were tight and energetic, even if some of the music may have been slow, even meditative. The IVtet explored the sonic leitmotifs showcased on the new album as well as its predecessor, *Mondays at the Enfield Tennis Academy*, but weren’t bound by either. Rather, the group used the recordings as springboards for improvised out-and-out jams, and for left-field ambient exploration. As with many savvy jazz bandleaders, Parker knows when and how to showcase his group mates. Johnson’s saxophone, augmented by electronic sampling and pedal-driven sound effects, took the lead during much of the performance (as he does on the album). Parker’s guitar, with similar electronic enhancements, more often joined the rhythm section of the group, with only occasional pauses for his skillful riffing and noodling instead of lengthier spotlight features. Observing Butterss, it was clear she was having a blast. The wide smiles each player donned for the entirety of the performance provided a welcome contrast to the often deadly-serious attitude of musicians who play experimental jazz, and this group’s joy was infectious.

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



**Musho**  
Alexander Hawkins/Sofia Jernberg (Intakt)  
**Colla Voce**  
Nick Dunston (Out Of Your Head)  
**Noise Uprising**  
Christopher Trapani (New World)  
by Kurt Gottschalk

The Ethiopian-born, Swedish-raised singer Sofia Jernberg has made more than a few marks since coming to widespread attention in Mats Gustafsson’s Fire! Orchestra over a decade ago. She worked with Gustafsson again in the powerful quintet The End and sang on two of Cory Smythe’s enigmatic songbook cycles. She also sang Arnold Schoenberg’s *Pierrot Lunaire* and Salvatore Sciarrino’s *Lohengrin* on opera stages and was in the premiere performance of Anna Thorvaldsdóttir’s *UR*. Jernberg is, in short, an emotive, versatile, impeccable singer. And it would be hard to ask for more of her in a vocal-piano duo than what’s heard on *Musho*, her meeting with the exceptional Alexander Hawkins. Like Jernberg, Hawkins is versed in multiple

traditions and moves easily in different directions, not as pastiche but with thoughtful complexity. The album’s eight tracks feel familiar without sounding quite like anything else. It’s all the more remarkable, then, that the cohesive whole constructed across 51 minutes comes from such disparate sources. The individual pieces are drawn from Ethiopian and Swedish sources, with an Elizabethan ballad coming from Hawkins’ British homeland and one original composition, Jernberg’s “Correct Behavior”. That one is a fragile confessional, beginning delicately and ending in torment, finding Jernberg wishing she was a machine programmed to deal efficiently with any eventuality. *Musho*, as detailed in the liner notes, is an Amharic word that can refer to a song of lament, a moral discourse, a spiritual inquiry or a political commentary. The text flies by without translation and sometimes floats past wordlessly. But the sorrow, flecked with fury—whether moral, spiritual, personal or political—is visceral.

Jernberg is one of four vocalists on Nick Dunston’s fantastically manic *Colla Voce*, alongside Isabel Crespo Pardo, Friede Merz and Cansu Tanrikulu. Dunston calls the work an “Afro-Surrealist anti-opera,” and one is not inclined to argue. Like *Musho*, it races along more on feel than overt meaning, but the mood here is tense and dystopian, coming in fast, thick constructions slammed against extended string dissonances delivered by the JACK Quartet with additional violin, viola and cello, as well as guitar and the leader’s bass. There are drums, electronics and processing to be heard, but not a horn or piano in its exhilarating hour. The album concludes with the title track, which at close to 10 minutes, is the longest, most striking and most unusual of the set. The sorrowful duet, by Dunston and Jernberg, gives way to quiet noise, finds itself again in an ensemble

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- Christine Jensen Jazz Orchestra — *Harbour* (Netzwerk/Justin Time)
- Lisa Hilton — *Lucky All Along* (Ruby Slippers)
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arrangement of the theme, descends into uneasier noise and ends in an error tone. The whole of the set is an upward ramp into something enjoyably unsettling. *Colla Voce* is available as a CD and download, with a vinyl version on the way.

Further afield is Jernberg's role in composer Christopher Trapani's *Noise Uprising*, a 90-minute, 20-part sonic portrait of port cities at the dawn of audio recording. Jernberg and soprano Sophia Burgos lead an imaginary survey of early jazz, fado, rebetiko, samba, son and tango, accompanied by guitars and electronic atmospherics. The work is inspired by Michael Denning's book *Noise Uprising: The Audiopolitics of a World Musical Revolution*; not academic, it's a fairly fanciful listen, like scanning a radio across decades and continents. The pleasures strike both soul and cerebellum.

For more info visit [intaktrec.ch](http://intaktrec.ch), [outofyourheadrecords.com](http://outofyourheadrecords.com) and [newworldrecords.org](http://newworldrecords.org). Sofia Jernberg is at Brooklyn Music School Jan. 25. See Calendar.



*honey from a winter stone*  
Ambrose Akinmusire (Nonesuch)  
by Jeff Cebulski

The rising, culturally sensitive trumpet star Ambrose Akinmusire's second Nonesuch album, *honey from a winter stone*, has its roots in 2018's sometimes revelatory, sometimes discursive *Origami Harvest* (Blue Note), but here presents five more cohesive musical vignettes that are biographical in nature: what he calls a "self-portrait." The pastiche compositions build on each other, a tribute to the late, controversial composer Julius Eastman, whose "organic music" concept serves as a cohesive device for the trumpeter's storytelling. Along for the ride are the trumpeter's longtime bandmates Sam Harris (piano) and Justin Brown (drums), who acquit themselves admirably. The Mivos Quartet (prominent on *Origami* as well) perform sensitive and nervy string arrangements. Imaginative synth contributions come from Chaquitamagic, while improvised vocals (mostly rapped) are performed by Kokayi, whose intense yin to Akinmusire's eloquent yang create a vivid personification.

With a plaintive trumpet opening over a pensive piano comp, punctuated by Brown's antic drumming, the 15-minute-plus "muffled screams" begins the album with the memory of a near-death experience overcome by Akinmusire's desire to be present for his son. Harris initiates a repeated melodious refrain atop a faint hip-hop beat, while Kokayi represents: "I don't think I'm breathing...No fear in me and I guess tonight I might...float away I'm gone...But then one thought of my son—Oh no..." The Mivos Quartet fills space between segments, augmented by piano chords and synth washes. The climax is a contrapuntal mélange of rap, dense bass, sharp accents and bright trumpet snippets. The compositions' fluctuating sections musically mirror the struggles Akinmusire has endured as a Black man: "tension and release" is how he puts it. Yet, the rapport evident throughout makes those transitions practically seamless. On "MYanx", Brown's frenetic drum solo signals a venture into a ponderous moment, signified by a reverberant synth bass, trapped beats and Kokayi's representation of that anxiety, anointed by Harris' bright comping and shadowy fills from the Quartet. The strings perform

a quiet, plucked passage before the sonic barrage returns, as Akinmusire reenters with his signature sustained style to exclaim the angst.

The ever-evolving artist Ambrose Akinmusire has built a career on telling The Truth, but, to borrow an expression from Emily Dickinson, telling it slant. On the heels of *Blues Blood* by Immanuel Wilkins, *honey from a winter stone* heralds a cosmopolitan and self-reflective era that maintains its socio-political edge.

For more info visit [nonesuch.com](http://nonesuch.com). Akinmusire is at The Stone at New School Jan. 9 (with Mary Halvorson) and Performance Space New York Jan. 10 (with Linda May Han Oh, as part of Winter Jazzfest). See Calendar.



*Motherhood*  
Brenda Earle Stokes (s/r)  
by Anna Stegmann

*Motherhood*, the sixth album by the Canadian-born, NYC-based vocalist-pianist, had a long gestation period. Brenda Earle Stokes began jotting down lyrics while pushing her baby boy in a stroller. Eight years later, she wrote most of the album's ten tracks during a residency at Canada's Banff Centre for Arts and Creativity. It took another four years to assemble her collaborators and record. Few female jazz singers have explored motherhood. Dianne Reeves comes to mind, but this a rare occasion that a musician has created a full-length jazz album expressing the complexities of motherhood and the anticipation, uncertainty, fear, joy and hope that comes with it.

Stokes began playing the piano at four and later discovered her passion for singing. She started her career in Toronto and has been active in the NYC jazz scene as a bandleader and sidewoman, additionally performing at prestigious venues such as The Kennedy Center for the Performing Arts and Carnegie Hall. *Motherhood* is deeply rooted in the jazz tradition, yet listeners will also find an innovative blend of musical styles: a lyrical singer-songwriter approach, musical theater storytelling and spoken word. Stokes wrote, arranged, played piano and sang on all the tracks, with support from Ingrid Jensen (trumpet), Evan Gregor (bass) and Ross Pederson (drums), plus Melissa Stylianou and Nicole Zuraitis (vocals).

Album opener, "The Endless Wait", a rumination on pregnancy and generational bonds, is notable for its exquisite wordless backing vocals. While Gregor and Pederson provide a solid rhythmic foundation, Jensen's deeply emotional and eloquent trumpet playing complements and enriches Stokes' voice. "This Is Your Childhood" begins and ends with hypnotic piano playing and features a beautiful solo. One of the most intriguing and powerful tracks is "Who Am I Now?", a song about the identity shifts that come with becoming a mother. The question is repeated over and over, ending with, "How can I still be me?" The song "Where Are the Mothers?" reflects on the societal pressures that mothers today face. "Loose Tooth Blues" is playful, bluesy and often hilarious—a great example of musical storytelling. "The Strength of a Woman" is powerful and uplifting, like a hymn or anthem.

*Motherhood* is a unique jazz album that will resonate with women—and should appeal to men as well.

For more info visit [brendaearle.com](http://brendaearle.com). The album release concert is at Mezzrow Jan. 21. See Calendar.

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- FEB 4-9** AVISHAI COHEN TRIO BRIGHTLIGHT
- BRUNCH FEB 8** A TRIBUTE TO THE GOLDEN AGE OF CUBA THE MUSIC OF THE BUENA VISTA SOCIAL CLUB FEATURING FRANCOIS WISS, DAMIAN QUIÑONES, & JOSE RAMON ROSARIO
- FEB 10-12** CHIEF ADJUAH
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*Soliloquies,*  
*Unaccompanied Pizzicato Violin Improvisations*  
 Jason Kao Hwang (True Sound)  
 by Bill Meyer

Many children of immigrants know this experience: when the elders have something important to say to each other, they say it in the language of the old country. If you're a typical mono-lingual American kid, that means that you're forever butting up against a multi-dimensional boundary of generation and comprehension. This is one of the things that violinist Jason Kao Hwang considers on *Soliloquies, Unaccompanied Pizzicato Violin Improvisations*.

Born in 1957, Hwang is the son of immigrants: his parents emigrated to the U.S. from Hunan, China after World War II, settling in Illinois. He became interested in jazz in college while studying film. Although he has never made a record of it, Hwang is no stranger to solitary playing. It has been one of his performance modalities since the '80s. As the title implies, *Soliloquies* is a sequence of solo statements. It was born from improvisations that were played and recorded over a couple of days by Hwang at home and then organized after the fact into a twelve-track sequence whose titles, such as album opener "At the Beginning", "Remembering Our Conversation", "Encirclement" and "Before God", suggest experiences of memory and self-realization.

On a technical level, this music stands apart from anything else he's done; Hwang eschews the bow throughout, focusing exclusively on pizzicato. This elective restriction confronted Hwang with the challenge of having to communicate without resort to a readily available fluency, which may explain the music's deliberate pace. While his pizzicato technique sounds secure throughout, there's no flash or clutter within these pieces. Instead, they unfold with a non-repeating, melodic logic that directs attention to the gaps between one decaying note and the next plucked one. One could call them talking blues, since they feel like personal narratives, only there's no talking and they don't resort to blues devices.

For more info visit [jasonkaohwang.com](http://jasonkaohwang.com). Hwang is at Downtown Music Gallery Jan. 14 (with patrick brennan's *KnCurrent*). See Calendar.



*Wildflowers, Vol. 1 & 2*  
 Kurt Elling (Edition)  
 by Fred Bouchard

Veteran *meistersinger* Kurt Elling with *Wildflowers* has published two slim volumes of richly poetic vocal blooms that unfurl in curly tangles and verdant fronds of raw beauty with collaboratively improvising pianists. Elling, a graduate of Chicago Divinity School and long stints in choral singing, has steadfastly espoused the imponderable challenges of formal art song and spiritual poetry: witness his role in composer-pianist Fred Hersch's windswept settings of Walt Whitman's magnum opus *Leaves of Grass*.

In *Volume 1*, Elling proffers healthful interactions and emotional observations with NOLA native son Sullivan Fortner; a joy is the smile-wide "A Wish (Valentine)" (music by Hersch, lyrics by Norma Winstone) with thrilling Miami dynamo Cécile McLorin Salvant. On *Volume 2* he and New Yorker Joey Calderazzo delve deep into Elling's humanist philosophy; among the captured spirits, "August Winds" has a wistful-to-bold trumpet turn by Nanaimo's Ingrid Jensen. And bookending this 50-minute set are linen-bond scrips of swing—"Paper Doll" and "Paper Moon", The Mills Brothers' and Nat "King" Cole's wartime hits—that let Elling riff genially on fickle reality; true again on Mercer Ellington's "Things Ain't What They Used To Be".

Elling mimics the savvy, husky street-strut of lyricist Jon Hendricks and Clark Terry's wild scat-a-who "A Memory of Enchantment", delicately recapturing a vernal affair in Central Park with heartbeats and bells (Fortner's insistent octaves!). "Ana Maria's Song" (lyrics by Tessa Souter) harks back to 1975, when Milton Nascimento encountered Wayne Shorter on the post-bossa nova wave *Native Dancer* and "life blew like the leaves." A folksy, rough-edged rolling "After the Storm" could make it on Broadway. Elling gratefully reveled in all these unplanned studio moments of "kismet and serendipity." He nobly exhorts troubled youth in "Current Affairs", with metaphysical encouragements, summoning his inner Mark Murphy, abetted by Calderazzo's searching legato piano; yet he grows restless on the journey ahead as darkening skies blot out "Stars (Endless Stars)". Then the nova of this constellation finds them wandering in rapt contemplation of the universe. They wonder beyond galactic tintinnabulations (Calderazzo's crystal octaves!) of indigo horizons, beyond the unfathomable abyss (Elling's growl) of black holes. They are "Lost in the Stars", the paean to the eternal question of being, sung by a South African minister pondering The Lord God's possible abandonment of humankind, in the eponymous post-war musical by Kurt Weill and Maxwell Anderson. Touching? You bet. (I cried.) Timely? Oh boy...global warming, hot politics. Yet timeless too: they send their message adrift in a capsule, with perhaps the blessings of Neil deGrasse Tyson and the Dalai Lama, a prayer from Man to any strangers out there in the cosmos.

For more info visit [editionrecords.com](http://editionrecords.com). Elling is at Birdland Jan. 8-11 (with Ulysses Owens, Jr. Big Band). See Calendar.



*Echolocation*  
 Ben Solomon (Giant Step Arts)  
 by Elliott Simon

Recorded live at Ornithology Jazz Club in Brooklyn, Ben Solomon's *Echolocation* features the tenor saxophonist's nuanced compositions and the exceptional balance and interplay of his quartet: Davis Whitfield (piano), Rashaan Carter (bass) and Kush Abadey (drums). The album, which dropped around the same time as his self-released *Neutrinos* (2024), is technically Solomon's leader debut.

Album opener, "Reflection Pool", sets the tone with the group's tight-knit exchanges and an extended piano solo, weaving virtuosic runs that evoke the shimmering, rippling imagery suggested by the track name. The title cut showcases the quartet's cohesion, each member riffing off the others and all responding to Solomon's soaring tenor. The number features a lengthy bass solo



and drummer Abadey shines with surprising rhythms and auxiliary percussion adding depth. "Generalife" transports listeners to the lush gardens of the famed Granada palace. The composition's rich textures and lyrical saxophone lines nod to jazz legends John Coltrane and Wayne Shorter. Blending tradition with a contemporary flair, it incorporates repetitive lines and motifs, creating a sense of familiarity and anchoring the listener even when hearing it for the first time.

Another standout is "Scene Change", wherein the quartet shifts gears to a faster, funky beat. Solomon's dynamic range is a highlight, effortlessly alternating between upper and lower registers while the rhythm section locks into an infectious groove. Album closer "Will 'o' Wisp" (composed by Manuel de Falla for his 1915 ballet *El Amor Brujo*) is a hauntingly beautiful piece. Known in the jazz world from Miles Davis' *Sketches of Spain*, Solomon's original arrangement brings fresh energy while retaining the piece's ethereal quality. The remaining tracks, all composed by the leader over the past few years, feature intricate rhythms and enjoyable counterplay among the group, with two short, interspersed interludes serving as contemplative pauses and enhancing the album's overall flow.

*Echolocation* introduces Ben Solomon as a compelling voice in contemporary jazz, with his quartet showcasing remarkable skill and creative synergy.

For more info visit [giantstepparts.org](http://giantstepparts.org). The album release concert is at Ornithology Jazz Club Jan. 17. See Calendar.



*Wingbeats*  
Thumbscrew (Cuneiform)  
by John Pietaro

From the opening downbeat of *Wingbeats*, Thumbscrew lives up to its moniker with pride, heartfelt throbbing and spectacularly notorious intent. The music here is a standard of Thumbscrew, sounding like a film score from something wonderfully dark: "Punk-damaged noir" only begins to describe the aural captures of Mary Halvorson (guitar), Michael Formanek (bass) and Tomas Fujiwara (drums, vibraphone).

The title track immediately embraces the mystery of Halvorson's hollow-body guitar, the near percussive picking colored by Near Eastern slides, hammer-ons and pull-offs. Surrounded by the tenacious drumming of Fujiwara and Formanek's pulsations, the trio encompasses an orchestra of sound, all juicily clouded by the echoes of long urban nights. Fujiwara's futuristic vibraphone on the following cut, "Greenish Tents", locks in the shadows, smoke-filled minds and bourbon-soaked sensibility of an era that bridged *The Big Sleep* to *Diabolique*, the *Beats* and *Elevator to the Gallows*. No, it's not a synthesizer, but his vibraphone is sent through spectacular electronics, just enough to off-put even the most determined ears. Odd time meters skitter across a shattered melody, 5s, 7s, 9s, refusing to release the tension. And this curious quality is even more evident on "Irreverent Grace" wherein Formanek's determined bass lead berates the glowing guitar and vibraphone chords, oddly reminiscent of the Velvet Underground's "Who Loves the Sun" (even if unintended, Lou Reed would have loved the connection).

A highlight of this album, however, is Thumbscrew's wonderfully original foray into Charles Mingus' "Orange Was the Color of Her Dress, Then Blue Silk", a legendary work dating back to 1963, and

perhaps Mingus' greatest edition of the Jazz Workshop. In the hands of this trio, Halvorson's deftly biting, softly growling guitar is the lead voice, leaping forward by way of echo and digital delay over cascades of drums and cymbals and the slow creeping of a walking bass line. Black-and-white imagery of the Village Vanguard may seem obvious to the listener, but look back to John Cassavetes' experimental debut film  *Shadows*, which boasted an improvised score by the Jazz Workshop in its formative years. Darkness is not simply a description, but the means to embark on a pensive, perilous journey within—and Thumbscrew is the gatekeeper.

For more info visit [cuneiformrecords.com](http://cuneiformrecords.com). Mary Halvorson is at *The Stone at New School* Jan. 8-11. See Calendar.



*Eugenie*  
Eugenie Jones (Open Mic)  
by Anna Steegmann

The Seattle-based singer-songwriter and legacy activist, Eugenie Jones, made a splash debut in 2013 with her first album, *Black Lace, Blue Tears*. Since then, she has collaborated with renowned artists such as bassist Reggie Workman and drummer-percussionist Bobby Sanabria and has been celebrated for her own work as a remarkable, versatile artist and an original songwriter.

Recorded live in Seattle and NYC (produced by bassist Lonnie Plaxico), the 13 tracks from the newly-released *Eugenie* (her sixth album to date) include six originals as well as fresh interpretations of jazz standards and blues, soul, gospel and Latin jazz-inspired songs. With sixteen total participating musicians from the two sessions, Jones' vocals shine through as warm and sensual: she's an evocative musical storyteller with well-honed phrasing and a deep emotional connection to her lyrics. Her voice shines in riveting ballads of love, betrayal and resilience.

Album opener, the Jones original "Why I Sing", is a swinging tune with a rich melody, a perfect showcase for her impeccable phrasing and delightful, soaring voice. The piano trio proves to be energetic accompaniment under lines such as "I sing because I breathe." Her take on Nina Simone's interpretation of the traditional spiritual "Sinnerman" is a wonderful gospel-infused surprise that delights with its infectious percussion and quirky arrangement. "I Love Being Here with You" (Peggy Lee, Bill Schluger), a mellow, bluesy, slow rendition of the song, is noteworthy for Jones' exceptional phrasing and Elliot Kuykendall's bass intro and concluding solo. A different mood is expressed in "Say What You Will" (another original), in which we find bold lyrics, a gutsy delivery and bluesy swagger in a song about vengeance with a reap-what-you-sow message. In her "Nothing Better", a ballad about falling in love, Jones' voice is at its most sensuous, enhanced by cello and violin. Her soulful interpretation of Marvin Gaye's "Trouble Man" features excellent saxophone (Rico Jones) and trumpet (Gil Defay) performances.

This album is a winner. Jones has been rightfully compared to Abbey Lincoln and Nina Simone. Each track will get under your skin, make you want to get up and dance, feel empowered or experience beauty-in-sadness: one thing it will not do is leave you indifferent.

For more info visit [eugeniejones.com](http://eugeniejones.com). The album release concert is at National Jazz Museum in Harlem Jan. 9 and *Sistas' Place* Jan. 11. See Calendar.

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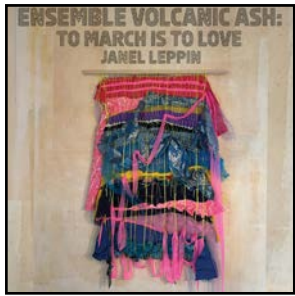
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*To March Is To Love*

Janel Leppin/Ensemble Volcanic Ash (Cuneiform)  
by Brad Cohan

Washington, D.C., home to a vibrant jazz and experimental music community, can count Janel Leppin as one of its crucial linchpins. A mercurial force, Leppin is a cellist, multi-instrumentalist and vocalist; she's also half of Janel & Anthony, the experimental duo with her husband Anthony Pirog, guitarist for The Messthetics. But it's Leppin's remarkable avant garde jazz-centric leader chops and deep-thinking compositional technique revealed in her group Ensemble Volcanic Ash (EVA) that is revelatory.

EVA released an eponymously titled debut album in 2022, one of that year's standout debuts. In leading this agile group made up of Pirog, Sarah Hughes (alto), Brian Settles (tenor), Kim Sator (harp), Luke Stewart (bass) and Larry Ferguson (drums), Leppin demonstrated a singular virtuosity and command in blending chamber-jazz and free-improvisation with classical music features. On their follow-up set, *To March Is To Love*, Leppin and EVA (now pared down to a sextet, minus Sator's harp), take their amalgam of intricately woven harmonies, spiritual-leaning melodicism, exquisite balladry and chaotic din to incredible new heights. The program's eleven original

compositions (all by Leppin) erupt with urgency, rouse deep introspection and ostensibly serve as a call to action in these tumultuous times. The album begins with an in-your-face, massive, drum-rolling, horn-blasting "Ode to Abdul Wadud" (dedicated to the pioneering cellist who died in 2022 and was an influence on Leppin). The immediacy rages on, powered by the strength of Leppin's driving cello – the group's pulsating, rhythmic backbone. Her playing is an omnipresent force on each piece (save the lovely piano meditation "Casals' Rainbow", named for classical cellist Pablo Casals). Leppin shreds with total authority. That's unmistakable on "Tennessee's a Drag", "As Wide as All Outdoors" and "Union Art", all precise and bracing compositions where the interplay and groove are tremendous. Leppin leads the infectious charge while Hughes' and Settles' saxophones combine for blues-tinged, melodic phrases. The group also has no problem going quiet for interludes as in the waltz-like "Sateatime". Then it's skronk time with abandon on "Guidance Received".

Leppin explains in the liner notes that she was "thinking a lot politically when writing the album." So the turbulence engulfing the political landscape is mirrored through the fiery, frustrated and hopeful mood of *To March Is To Love*, which proves to be an excellent sophomore effort from this on-the-rise composer and her ensemble.

For more info visit [cuneiformrecords.com](http://cuneiformrecords.com). Janel Leppin is with Janel & Anthony at Neilma Sidney Theatre Jan. 10 (part of Winter Jazzfest). See Calendar.



*Swing Trumpets*

Roy Eldridge/Charlie Shavers (Circle)  
by Duck Baker

As time goes on, many jazz listeners and even educators give shorter and shorter shrift to most of what preceded modern jazz. Today's histories might mention just one trumpeter between the glory that was Armstrong and the wonder that was Dizzy Gillespie, that being Roy Eldridge, born 114 years ago this month. We should, however, never imagine Eldridge as just a historical stepping stone. At his best he was one of the hottest, most exciting soloists in jazz history. He had a brilliant tone, great range, endless imagination and really took chances when soloing. Eldridge made his mark as a featured big band soloist, most notably with Fletcher Henderson and Gene Krupa, but the small group dates he appeared on in the late '30s are really definitive. This present collection, *Swing Trumpets*, features both small and big band tracks from 1944-45, with Eldridge (the first half of this album) in near peak form. On selections like the outrageous version of "After You've Gone" that opens the proceedings, he sounds like he might blow his horn to pieces.

Charlie Shavers (heard on the other half of this release) is among the best of the other swing trumpet masters. He also had a huge tone, enormous range and jaw-dropping technique. The fact that he couldn't match Eldridge for barely controlled passion is sometimes cited to cast him as a cold technician, but this is unfair, since almost no one else could either. Shavers was an original stylist whose solos were well-constructed, exciting and often humorous. He made his name in bassist John Kirby's sextet, which is often credited as the group that created the chamber jazz genre. The small group recordings here are of the same type, and the listener's

reaction may depend on their affinity for that approach. Pianist Clyde Hart's frequent use of the celeste may raise eyebrows, but engaging numbers such as "Rose Room" and "Amor" easily transcend this distraction. Even more enjoyable are "Deuce-A-Rini" and "On The Spot", with their boppish heads and terrific soloing from both Shavers and Hart.

This welcome release can serve as an introduction for listeners who haven't caught up with Eldridge and Shavers, and works even better for collectors looking to fill gaps.

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



*She's Not Shiny, She's Not Smooth*  
Vanisha Gould (Cellar Music)

by Anna Steegmann

Vanisha Gould's debut album as a leader came about when she realized she could not achieve perfection. She found inspiration in challenging situations, embraced her imperfections and the unpredictability of life, and channeled her experiences into a profoundly personal recording. Influenced and inspired by legendary vocalists such as Billie Holiday, Carmen McRae, Sarah Vaughan and Ella Fitzgerald, she has become a compelling storyteller with a distinctive vocal style. Her voice is rhythmic, soulful and sensual; her tremolo is memorable. On eleven tracks, Gould is supported by outstanding musicians who are each given ample room to shine, not only in accompanying her voice but also in instrumental sections. The highly acclaimed and exceptionally skilled pianist Chris McCarthy brings a lyrical, imaginative approach; bassist John Sims' playing is technically proficient, sensitive and creative and award-winning drummer Jongkuk Kim brings an adventurous spirit and virtuosity.

The lyrics and melodies of her original songs honor human shortcomings and weaknesses. Album opener, "She's Not Shiny, She's Not Smooth", starts with wordless vocals and features Gould's singing and spoken word. The chemistry between instrumentalist and singer is apparent, and her rhythmic timing is excellent. "Demure" questions rules and expectations for women to be quiet, sweet and apologetic. Her message for women is to be themselves and not to conform. "Real Estate Agent Love Song" is a fun, quirky and genuinely original love song to an apartment, the man she lives with, and the future children they might have. "Oh, My Dear Friend" shows that her speaking voice is as compelling as her singing voice. The most emotional of all her compositions is "Donovan". The song is exceptional and unsettling. It provides a window into a woman's pain and her regrets about having been "so young and so wild" to lose her son – bass and piano remarkably mirror the vulnerable, sad mood expressed in Gould's raw, heartfelt vocal. "Don't Worry Bout Me" is more upbeat and quirky with its optimistic message of "try and hurt me, and I rise above."

Although legendary female vocalists might have influenced Vanisha Gould, she has quickly become a soulful musical star in her own right and artistic style. Gould's voice captivates and delights, whether bold or soft, pleading, tragic, joyous or sorrowful.

For more info visit [cellarlive.com](http://cellarlive.com). Gould is at North Square Lounge Jan. 5, Bar Lunatico Jan. 9 and Owl Music Parlor Jan. 23. See Calendar.

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# GLOBE UNITY



**Altera Vita**  
**Alina Bzhezhinska & Tony Kofi (BBE Music)**  
**Peaceful Piano**  
**Nacka Forum (Moserobie)**  
**Heirloom**  
**Lisa Ullén (Fönstret)**  
 by Daniel A. Brown

According to music-market monitoring group Luminate, in 2023 alone, 120,000 individual songs were added to global streaming services *each day*. Totalling 43 million songs a year, how many of those are jazz has yet to be determined. But regardless of data and metrics, what we do know is that 2024 was a good year for jazz music: a genre that seems to shake off labels as quickly as they are applied, a musical realm that remains open to both reverent interpretation and irreverent advancement, where traditionalists and iconoclasts still find a unique (if at times grudging) harmony. This month we highlight three stand-out releases from last year (all appear in TNYCJR's "Best of 2024" special feature in this issue), albums that represent and embody the current variety of international jazz.

Proving that spiritual jazz is alive and well, the

album *Altera Vita*, from UK tenor saxophonist Tony Kofi and Ukrainian harpist Alina Bzhezhinska, is a worthy evocation of the music and otherworldly vibrations of Pharoah Sanders (1940-2022). "Tabula Rasa – Blank Slate" opens the album with a gonging chime, as Kofi and Bzhezhinska create a waterfall of string swells and languid brass lines. "Tu Vides – You See" arrives via a soft murmur of kalimba, evolving into a minor-key ostinato from the harpist, met by the saxophonist's bluesy commentary. "Audite Me – Hear Me" uses the static underpinning of a droning tanpura to allow the duo to volley ideas back and forth; album closer "Altera Vita – Another Life" is a soft sendoff, with Bzhezhinska creating gentle strums and plucks, Kofi responding with understated emotion; in total, this album is a worthy marriage of West African and Eastern European musical heritage and influence, joined under the mystical legacy of one Pharoah.

Formed in Stockholm in 1999, the ensemble Nacka Forum celebrates its 25th anniversary with its sixth release, *Peaceful Piano*. The band's latest features eight tracks of dynamic avant jazz, delivered with undeniable technical prowess. Multi-instrumentalists all, the band – Jonas Kullhammar (sopranino, soprano, tenor and bass saxophones, tarogato, clarinet, contrabass clarinet, piccolo flute, recorder, slide whistle, percussion), Goran Kajfes (trumpet, Crumar EVI, Syntrix 2, congas, percussion), Johan Berthling (bass) and Kresten Osgood (drums, piano, marimba, percussion) – play a collective arsenal of instruments

and gear but their ideas are never overshadowed by technique or timbral overkill. Angular, grooving and with their own ideas of musical resolve, the propulsive flow of tracks "Graden På Moset", "A Crank of Mu" and "Othello" groove and wobble in truly unpredictable ways; conversely, the subdued approaches of ballad "Grønland" and the eerie "Jemeel" reveal the group's skills at a hushed restraint.

*Heirloom* is inspired by a concept of what South Korean-born, Scandinavian pianist-composer Lisa Ullén describes as "in between – be it genre, method or identity" and features two variations of songs from a three-piece suite. Over the course of the album's six pieces, Ullén pushes the piano into unconventional places, an alien-albeit-familiar soundscape of the textures and methodologies of contemporary jazz and classical. "Heirloom (6 June 2023)" and its companion piece "Heirloom (8 June 2023)" are galvanic storms of sound, with overtones and harmonics moving like shrapnel; on the latter version, she lessens the abstraction and allows the melody some breathing room. On the pieces "After Sun (6 June 2023)" and "After Sun (8 June 2023)", the pianist deepens the radicalism, ostensibly through prepared piano, as a buzzing, guttural rattle of wood and metal seems to gasp and wheeze under Ullén's pensive tonal selections. Heady stuff and a demanding listen, *Heirloom* is certainly worth the price of admission.

For more info visit [bbemusic.com](http://bbemusic.com), [moserobie.bandcamp.com](http://moserobie.bandcamp.com) and [fonstret.bandcamp.com](http://fonstret.bandcamp.com)

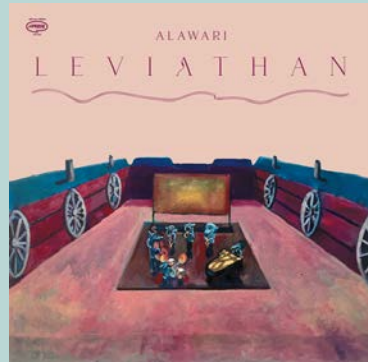
# THE NOW SOUND



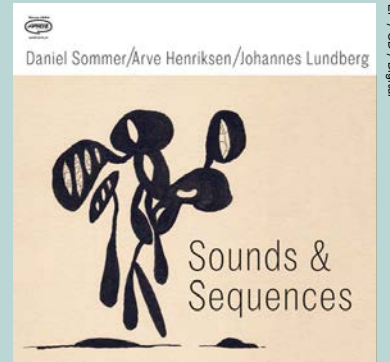
RASMUS SØRENSEN: "AT THE RIGHT TIME"  
 cements Sørensen's position as a trailblazing voice on his instrument whilst providing subtle nods to modern jazz piano greats of the 21st Century  
 "Sounds like an old soul" – Jazzwise



OTOOTO: "2ND QUAKE"  
 Copenhagen's trailblazing neo-jazz quintet refer to their innovative blend of jazz tradition and modern indie-pop as "homeshake meets the jazz messengers".



ALAWARI: "LEVIATHAN"  
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## ON SCREEN



**Music for Black Pigeons**  
Jørgen Leth & Andreas Koefoed (Ánorák Film)  
by Kurt Gottschalk

The opening scene in *Music for Black Pigeons* shows 87-year-old saxophonist Lee Konitz at home in New York City, ruminating and complaining about a broken reed and a sore lip. The scene switches quickly to a Copenhagen recording studio, then back to 2012 with Konitz and guitarist Bill Frisell during another recording session for Danish guitarist Jakob Bro's 2013 album *December Song*. The film is framed as a documentary about Bro, but calling it that undermines directors Jørgen Leth and Andreas Koefoed's unusual artistry. There's plenty of footage of the guitarist at work in the studio, warm and generous—the compositions being recorded are his, but he doesn't take the lead. Bro is also shown hanging with various collaborators, traveling and at home. There are interviews with bandmates talking about him. ("He has some kind of gift for making everyone feel at home and comfortable," Frisell says.)

But really, Bro is the connective tissue for this gentle look at working musicians, shot over more than a decade, giving plentiful screen time to each. It's past midpoint before Bro speaks to the camera. His understated eclecticism pays off as the film becomes a series of portraits of his associates, perhaps most notably the crotchety Konitz (who passed in 2020 at 92; "If I knew I was going to have this long, I would have taken care of myself," he's heard saying) and the '60s spirit of drummer Paul Motian, who died at age 80 in 2011. We also bear witness to drummers Joey Baron and Andrew Cyrille, saxophonists Joe Lovano and Mark Turner, bassist Thomas Morgan, pianist Craig Taborn and producer Manfred Eicher. A lot of years and emotional ground is covered, yet leaving one wanting more than the 90 minutes offered. Footage of Bro in duet with percussionist Midori Takada, for example, flies by all too quickly. There's also a lot of talk about death; Frisell says Bro is old and wise and Konitz is young and playful. Konitz lies about his age, adding two years because "I'm an improviser." Lovano explains that playing with masters keeps you young. Cyrille informs us that age is mind over matter: "If you don't mind, it don't matter." And at the other end of the spectrum, Bro is seen playing ukulele and piano for an infant.

Ultimately, *Music for Black Pigeons* is more about Bro's music than about Bro the musician.

For more info visit [anorakfilm.gl](http://anorakfilm.gl). Bro is at Keith Haring Theater Jan. 11 (part of Winter Jazzfest). See Calendar.



**I Hear Echoes**  
George Cables (HighNote)  
by Scott Yanow

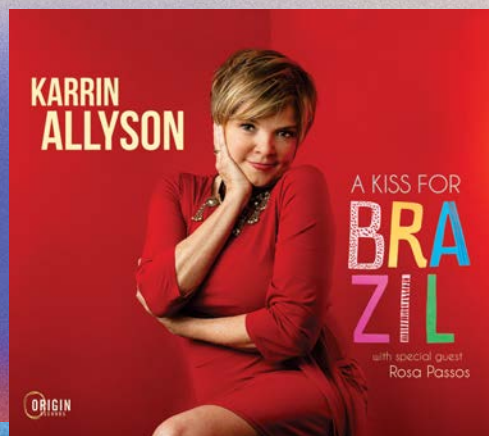
Pianist George Cables has been so consistently inventive and reliable throughout his long career that the 80-year-old's talents have often been taken for granted. One knows that when he is on a session (and he has been on nearly 500 during the past six decades), the results will be excellent. *I Hear Echoes* is no exception. Cables has always created sophisticated and often dense chords while swinging, reharmonized songs without losing the essence of their melodies, and he has a predilection of not playing it safe. On his new album, the pianist is joined by Essiet Essiet (bass) and Jerome Jennings (drums) for a program consisting of four originals and seven songs from other sources, including a few standards and some obscure pieces.

The opener, "Echo of a Scream", is an excellent example of the pianist's artistry. He creates a rapid bass line with his left hand and plays much of the piece with fury and passion while interacting with his active sidemen. One would not immediately know that this is essentially a disguised blues with altered chords. Other highlights include "Echoes"

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# DROP THE NEEDLE



**Decades**  
**Maria Schneider Orchestra (ArtistShare)**  
 by Tom Greenland

It's been a milestone year for the Maria Schneider Orchestra, marking three decades since its seminal debut *Evanescence*, followed by seven more albums (garnering six Grammys and a Pulitzer Prize nomination), commemorated by *Decades*, a limited edition 3-LP boxed set culling the highlights, and culminating in a celebratory Nov. 3, 2024 concert at The Town Hall. Schneider fans will be familiar with the *Decades* material, but heard in lump (sequenced achronologically, 20 minutes of music per side) it reveals her extension and expansion as a composer-conductor-bandleader.

"Hang Gliding" (from *Allégresse*) puts all her tools on the table: the effortless, breezy melodic theme is belied by subtle harmonic undercurrents and rhythmic crosswinds, ominous hints of turbulence in otherwise sunny skies. Here, as elsewhere, there is impeccable balance between the creative urges of soloists—Greg Gisbert (flugelhorn),

Rick Margitza (tenor)—and the more controlled urges of the orchestra, which can emulate a symphonic chorale or tutti, a big band shout section, a movie soundtrack, or a small jazz combo. In this sense, Schneider's arrangements (like Thad Jones') are written for a 'little big band.' Standout soloists include Donny McCaslin (tenor on "Bulería, Soleá y Rumba" from *Concert in the Garden*), Scott Robinson (alto clarinet on "Walking by Flashlight" from *The Thomson Fields*, baritone on "Sputnik" from *Data Lords*), Frank Kimbrough (piano on the title tracks to *Coming About* and *The Thompson Fields*), Steve Wilson (soprano on the title cut to *Sky Blue* and "Stone Song" from *Data Lords*) and Ingrid Jensen (flugelhorn on "Pretty Road (The)" from *Sky Blue*). Like Duke Ellington, Schneider knows the people she writes for, and how to create a sympathetic setting to showcase the best facets of their musical 'jewelry,' to let them really shine. As a Gil Evans protégé, she works outside of the traditional big band box, employing a sonic palette of feathery flutes and clarinets in the saxophone section; high, soft sustained flugelhorn tones in the trumpet section; low, muted trombone grumbles and thin, pliant accordion lines. Luciana Souza's wonderful wordless vocals supply an additional 'horn' and there's even a pair of rhythm section cajóns for 'flamenco' numbers and a covey of birdcalls on the *Data Lords* title track. All tools, not tricks, of Schneider's trade.

The almost two-hour Town Hall concert could have retreaded *Decades* in its entirety, but Schneider opted for alternative repertoire. Besides "Sky Blue", "Sputnik", and "Evanescence", the remaining numbers favored

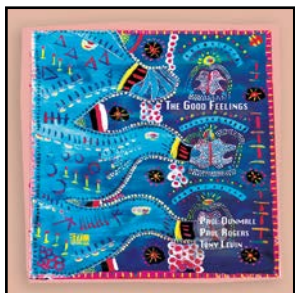
the latter part of her career: "Cerulean Skies" (2007), "A Potter's Song" (2015), "Don't Be Evil" (2020) and a recent, unrecorded piece, "American Crow". Joining her onstage were veterans from the band's earliest days: Rich Perry, Robinson (saxophones); Gisbert, Tony Kadleck (trumpets); George Flynn, Keith O'Quinn (trombones); and Jay Anderson (bass). The late pianist Kimbrough, a mainstay and lynchpin of the orchestra's sound since the second album, was sorely missed, his vacated piano stool now occupied by the group's former accordionist Gary Versace, whose chair in turn is now occupied by Julien Labro. In addition to McCaslin, Perry, Robinson and Wilson—whose featured solos in the concert were as resplendent and lustrous as the recorded solos—equally noteworthy were Gisbert (on "Evanescence"), trombonist Ryan Keberle (on "Don't Be Evil") and trumpeter Jonathan Powell (featured for his very first gig with the group on "Potter's Song" and "American Crow"). McCaslin's epic blowing on "Cerulean Skies"—thoroughly logical, equally ecstatic—threatened (but didn't quite manage) to overturn the wonderful band/soloist balance, but the concert's real high point was, paradoxically, a low-volume, understated reading of "Sputnik" by Robinson (on baritone). Beginning with rustling, scratching, chirping and other bird noises over a digeridoo-like bass drone, his seemingly offhand gestures and slightly-off-mic delivery soon had the audience floating in a zero gravity chamber, wondering how they'd gotten there when he was done.

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

(which one could imagine McCoy Tyner playing with John Coltrane), the rarely played "So Near, So Far" (Miles Davis recorded it on his *Seven Steps to Heaven* album), a reinvented but melodic version of Duke Ellington's "Prelude to a Kiss" and Cedar Walton's jazz waltz "Clockwise". During an uptempo "You'd Be So Nice to Come Home To", Jennings switches to playing congas and parts of his drum set with his hands, which gives the hard bop romp a distinctive Afro-Cuban flavor. Among the other selections are an affectionate version of Tom Jobim's "Like a Lover", Cables' grooving "Blue Nights" and a solo showcase on Horace Silver's "Peace".

With Essiet taking occasional and thoughtful solos and Jennings supplying solid support, *I Hear Echoes* finds the ageless George Cables in typically inspired form.

For more info visit [jazzdepot.com](http://jazzdepot.com). *Cables* is at *Smoke Jan. 29 - Feb. 2 (with The Cookers)*. See *Calendar*.



**The Good Feelings**  
**Paul Dunmall, Paul Rogers, Tony Levin**  
 (577 Records)  
 by John Sharpe

Even with a discography pushing well beyond 200 entries, veteran English reedman Paul Dunmall remains an essential musical voice. While much of his output features a coterie of trusted collaborators, they don't come much more inside track than bassist Paul Rogers

and drummer Tony Levin. Together they comprised three quarters of the legendary Mujician (completed by pianist Keith Tippett)—but they also had a life of their own under the Deep Joy banner. Both bands came to an end in 2011 with the passing of Levin at age 71 and whose 85th birthday would have been this month. *The Good Feelings*, rescued from the vaults by Brooklyn's 577 imprint, presents a live date from two years prior (2009), which finds all three participants at the height of their powers.

Across four spontaneously generated helpings of unapologetic free jazz, the trio demonstrate a preternatural sense of balance and responsiveness. Dunmall tends to grab the ear first. He takes his time, his characteristic pauses suggesting that, like the late Lee Konitz, he doesn't play when he has nothing to add. Yet such reticence may be short-lived as he quickly launches into a stream of flowing invention, the spirit of his touchstone John Coltrane occasionally just discernible amid the timbral expressiveness and nagging iterations. But Rogers' virtuosic counterpoint on his custom-made seven-string instrument runs a close second in demanding attention, particularly when he has bow in hand. Case in point is the freewheeling interchange of bass clarinet and arco bass on the duo "Tamarisk", by turns reflective and quicksilver. In the '60s, Levin was the house drummer at Ronnie Scott's celebrated Soho club in London, accompanying American luminaries visiting the UK. He imparts something of that tradition to his chattering pulsation, where an emphasis on tone color and pitch never interfere with the perpetual forward motion. But although there are dalliances with time, reinforced by Rogers easing into walking mode, they shy away from prolonged commitment, even on the forthright tenor-fueled bop of "Dead Stop". The highlight, though, is the 23-minute "Levosphere", which does it all, from scuffling improv to calming melodicism via keening soprano saxophone outbursts.

For more info visit [577records.com](http://577records.com)

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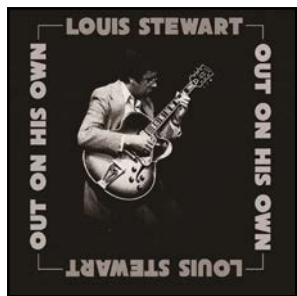



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**Out On His Own**  
Louis Stewart (Livia)  
by Ken Dryden

Louis Stewart, who died in 2016 (and would have turned 81 this month), was an Irish guitarist quite well-known in the U.K. and Europe as a top player, though his infrequent appearances in the U.S. and limited distribution of his recordings in North America resulted in his work being somewhat overlooked by jazz press and radio. The recently-revived Livia Records, which was originally founded in the '70s to showcase Stewart's guitar mastery, is now making considerable headway with their regularly-expanded reissues of his LPs, and with historic, previously unissued recordings (such as the recent *The Dublin Concert*, which showcases Stewart in a 1982 duo club performance with fellow guitarist Jim Hall).

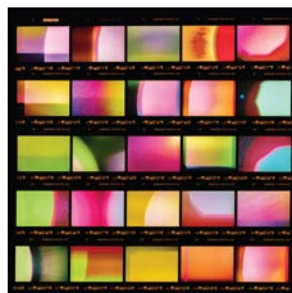
This 1976 studio session, *Out On His Own*, features the guitarist alone, except for the eight tracks where he overdubbed a supporting rhythm track. The reissue includes all of the music from the original LP, the bonus tracks of the 1995 reissue, plus an unissued song and two previously unavailable alternate takes for this new re-release. What is striking is the brevity of the performances: Stewart is able to make his point with a

chorus or two while showcasing his gift for improvising, while his overdubbed tracks truly sound like a guitar duo recorded live in the studio.

Stewart opens the session with a bravura miniature masterpiece, an uptempo setting of Kenny Dorham's signature composition "Blue Bossa", a piece usually played in a leisurely setting. The accompanying rhythm sets the table and the fireworks begin with Stewart's fluid solo. His duo arrangement of Chick Corea's "Windows" glistens with elegant phrasing. The chugging rhythm line in "Make Someone Happy" suggests the influence of Django Reinhardt's Quintette du Hot Club de France recordings with Stephane Grappelli, though Stewart's lead provides a decidedly boppish touch. A descending vamp to set up "Stella by Starlight" is deceiving, as his rhythm guitar often proves as adventurous as his lead guitar. Solo performances are the acid test for any guitarist and Stewart is very much up to the challenge, even so early in his career. His dreamy, spacious rendition of the ballad "Lazy Afternoon" is a perfect stress reliever after a hectic day and a blistering run through the war horse "I Remember April" easily stands up to any modern jazz guitarist active in the time period, while the wistful master take of "Spring Is Here" takes a number of improvisational detours.

*Out On His Own* is a welcome return for a long unavailable session by a hopefully now not-so obscure guitarist.

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



**Viewfinder**  
Wendy Eisenberg (American Dreams)  
by Bill Meyer

Wendy Eisenberg first emerged as a prodigiously talented guitarist, but spectacular shredding and shrewd accompaniment are merely a subset of their skills. They're also a perspicacious writer, versatile accompanist, capable multi-instrumentalist, adroit improviser and catholic composer. Given this profusion of talent, one of the remarkable things about this double LP is that Eisenberg doesn't try to pack it all in. While their virtuosity has steered the guitarist towards jazz, and you'll hear plenty of strong soloing and swinging cadences across *Viewfinder*, this is not purely a "jazz" record per se. It also flirts with the intra- and interpersonal dimensions of confessional singer-songwriter fare and, as a consequence of both format and stylistic variety, it is aligned with the rock tradition of epic double albums.

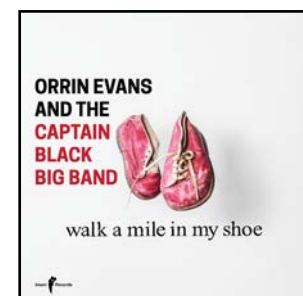
Despite this abundance of raw material and ambition, *Viewfinder* is the work of a conceptualist who respects frugality. The project grew from a single-seed experience; after many years of putting up with the travails imposed by poor eyesight, Eisenberg got Lasik surgery. The first song, "Lasik", describes the near-psychedellic experience of the operation, but it also raises questions about just what constitutes healing and sets the stage for further songs that explore the reckoning that comes with an act of self-transformation. In gain there's also loss, as well as an enforced assessment of what one really acquires when they get what they want.

The album also presents Eisenberg as canny bandleader. They've picked a strong ensemble and made song-shrewd choices about when to keep the music tightly arranged and when to give the players room to co-create. In particular, trumpeter Chris

Williams and trombonist Zekereyya el-Magharbel take winding, emotive paths through the tunes, alternately shadowed and framed by Booker Stardrum's sculptural drumming. Bassist Tyrone Allen II (note: bassist Carmen Q. Rothwell appears on the album's one non-studio selection, recorded live in concert one year later in 2023 at Roulette) is an agent of swing and subtle lyricism, and keyboardist Andrew Links is a judicious colorist. Eisenberg's guitar playing swaps the density of past efforts for more leisurely but invariably sharp-focused expression of the music's contours, and their singing has never been more graceful.

*Viewfinder* demands patience of a listener, but repays it with a long sequence of well-developed ideas.

For more info visit [american-dreams.zone](http://american-dreams.zone). Eisenberg is at Owl Music Parlor Jan. 4, Neilma Sidney Theatre Jan. 11 (part of Winter Jazzfest) and Roulette Jan. 23 & 25 (part of John Zorn's "Improv Nights: Tribute to Derek Bailey"). See Calendar.



**Walk a Mile in My Shoe**  
Orrin Evans and the Captain Black Big Band (Imani)  
by George Kanzler

Earlier albums from the Captain Black Big Band have faithfully captured the feel of a contemporary-territory big band (Philadelphia-based), with ample space for solos. *Walk a Mile in My Shoe* (the title is a reference to pianist-leader Orrin Evans having a malformed left foot that requires him to walk with a cane) features four different vocalists on seven of its nine tracks, the remaining two a semi-rubato feature for the pianist and one for the horns (*sans* rhythm section). The vocal selections range from a pair of standards, "Sunday in New York" and "Blues in the Night", to hits by Stevie Wonder and Marvin Gaye, plus an original from singer Bilal and an obscure Australian rock-blues, as well as a 1971 Bread pop hit.

Conspicuously or largely absent from this band outing is a straight-ahead, swinging, 4/4 feel, the dominant rhythm of the big band era. Only "Sunday in New York", the Peter Nero-Carroll Coates' standard (sung by Joanna Pascale) is in a swing style, replete with Todd Bashore's jaunty alto saxophone solo. Almost all the other vocal tracks stress rhythmic patterns imposed on or over the time signature; two of them, Gaye's "Save the Children" and Wonder's "Overjoyed", borrow from the hits they interpret. The overall feel is spaciousness—slow rhythmic patterns accruing momentum as the songs advance. This slow buildup is striking on the opener, "Dislocation Blues", the title song from a collaborative Australian-American blues-rock collective LP released in 2005. Evans and Jesse Fischer, respectively, trade piano and organ solo lines with the track progressing like a locomotive gaining speed as it leaves the station. Singer Paul Jost enters humming along, with the horns on a seven-note rhythmic riff before delivering the lyrics (mostly repeating "Where can a heretic come home?") as the horns and keyboards repeat the riff before an organ solo. Jost also sings Bread's "If" over a loosely repeated rhythmic background and flute-led horns. The most impressive vocal contributions, however, are from Lisa Fischer, a veteran backup singer (she tours with The Rolling Stones, among others, and was one of the featured singers in the music documentary *20 Feet from Stardom*) whose "Blues in the Night" stresses the "who-ee" lyric to new heights; and whose "Overjoyed" does

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Wonder proud as well as playfully engaging Nicholas Payton's trumpet solos.

For more info visit [orrinevansmusic.com](http://orrinevansmusic.com). Evans' Captain Black Big Band is at City Winery Jan. 10 (part of Winter Jazzfest). See Calendar.



*New Moon*  
Arun Ramamurthy Trio (Greenleaf Music)  
by Tom Greenland

Arriving a decade after 2014's *Jazz Carnatica*, Arun Ramamurthy Trio's sophomore release, *New Moon*, is the most complete and compelling document of the violinist-leader's unique vision. To call it Indian-Jazz fusion wouldn't do justice to the range of influences Ramamurthy adopts and adapts in his music—a sound with deep roots in the Indian classical music played and presented by his parents, further informed by his studies with three Carnatic violin gurus, plus, as he notes in the liners, “Coltrane, Miles, A Tribe Called Quest + Radiohead.” In Damon Banks (replacing original bassist Perry Wortman) and Sameer Gupta (equally adept on jazz drumkit and North Indian tablas), Ramamurthy has found confederates who ‘speak’ many dialects of modal music, from Iraqi maqam to Hindustani to Carnatic.

*New Moon's* centerpiece is the four-part titular suite. The first movement, “Bangalore to Brooklyn”, tracks Ramamurthy's parent's geographic and cultural migration: opening in a floating, suspended mood, guttural bass notes below, iridescent cymbals above, mode anchored to E then B pedal points, it morphs to a fast, six-beat pulse, violin and bass lines coiled like serpents spiraling around a physician's caduceus. A direct segue to “Mediation”, a dedication to Ramamurthy's grandmother, introduces in new mode and mood, something like a spelunker's exploration through underground echo chambers. The piece takes its time, with a wonderful sense of give and take between trio members, and Ramamurthy pressing down his bow to evoke keening cries, stirring the others with quieter moments. “Mirrors”, named for the ten-beat (3+2+2+3) Arabic maqam rhythm it's based on, sounds a little bit Hindustani (for its emphasis on certain notes), a little bit hip-hop (for its wonky J Dilla-ish shuffle) and a lot transcendental, especially when Ramamurthy's violin surges forward over the palindromic pulse, sweetly singing. Another direct segue announces “Amavasya”, an extended track that moves in and out of time and features some of the group's most intricate rhythmic interplay and sonic experimentation. Bookending the suite are: “Walk as One”, based on seven-beat tala (rhythmic cycle), with an improvised melody line emphasizing the flat 2nd and 6th scale degrees, Ramamurthy hewing close to the original theme in his imaginative variations; and “Sri Valli”, a free-form interpretation of a traditional Carnatic song based on an Aeolian (natural minor) scale, Ramamurthy playing with deft speed over a steady rock groove and an ascending series of bass pedal-points—a little light music to finish off a fully satisfying set.

For more info visit [greenleafmusic.com](http://greenleafmusic.com). The album release concert is at Symphony Space Jan. 23. See Calendar.

(ALBUM REVIEWS CONTINUED ON PAGE 26)

## BOXED SET



*Classic Bobby Hutcherson  
Blue Note Sessions 1963-70*  
Bobby Hutcherson (Mosaic)  
by Fred Bouchard

Americans emigrated West long before the Gold Rush, drawn by promises of sun and prosperity. Vibraphonists, chronically underappreciated, were no exceptions: from the heartland they came—Cal Tjader, Johnny Rae, Buddy Montgomery, Terry Gibbs, Victor Feldman, Dave Pike—seeking to tap the solar energy and pioneer spirit emanating from La-La Land and a hot film studio scene. One malleeteer bucked the tide: Bobby Hutcherson came East.

Born in Los Angeles, 84 years ago this month, to brick mason Eli Hutcherson and hairdresser wife Esther, Hutcherson's elder siblings piqued his interest in jazz: brother Teddy attended Thomas Jefferson High School with Dexter Gordon and sister Peggy sang in Gerald Wilson's Orchestra. He originally studied piano but hearing Milt Jackson drove him to save for a set of vibes. A quick study, Hutcherson showed an immediate grasp of the instrument's orchestral breadth and mallet dexterity—abetted by an inner glow, emotional warmth and bandstand ease. As a teen, he began working in Wilson's bands, with trumpeter Carmell Jones and saxophonists Curtis Amy, Eric Dolphy and Charles Lloyd. Gary Burton, fellow mallet royal, commented: “Bobby grabbed the Milt Jackson legacy with both hands and took it to the next level, adding harmonic complexity and personal style.” Hutcherson's open enthusiasm and sunny disposition would help him rise above what Federico García Lorca called New York's “furious rhythm, geometry and anxiety.” He worked aplenty, recording now-classics for Blue Note, both as leader and widely as sideman (e.g. Jackie McLean, Tony Williams, Grachan Moncur III, Andrew Hill, et al.).

Which brings us to the latest of Mosaic's 300 complete, limited edition boxed sets: *Classic Bobby Hutcherson Blue Note Sessions 1963-70*. Hallmarks of Mosaic's 43 years of consistently excellent reissues abound. Vivid sonic experiences of the men that producers Alfred Lion and Francis Wolff brought into Rudy Van Gelder's Hackensack studio are captured whole-cloth and enhanced in remastering. Extramusical benefits include Wolff's smoky black and white studio portraits (e.g. Hutcherson with collaborators Chick Corea, Freddie Hubbard, Grant Green, Herbie Hancock, Sam Rivers); touching remembrances by Mosaic co-founder, reissue producer and personal friend, the late Michael Cuscuna; and a meticulously researched, well-informed essay and dry if often insightful analyses by journalist Bob Blumenthal. Typically obsessive (and only 5,000 copies pressed), the comprehensive sessions include 76 tracks from 11 albums, plus seven alternate tracks.

With inventive spirit and adventurous technique, Hutcherson brought a high-spirited,

exploratory style to every Blue Note date. Awareness, dramatic flair and what Nate Chinen called “cool luminescence” insured his exquisite adaptability for varied studio contexts. Admire this parade of pianists: Corea, Stanley Cowell, Hancock, Hill, McCoy Tyner, Joe Sample. There's no trace of rhythm section muddle, even when guitarist Green joins pianist Duke Pearson on Hutcherson's leadership debut, *The Kicker*, which was waxed in 1963, though not released until—wait for it—1999. Miscalculated? Tenor saxophonist Joe Henderson's feral, logical tenor sax, far from upstaging him, rather supports the young leader. No kicker, it's a classic.

The vibraphonist's sophomore album *Dialogue* (1965) gets far-out with Hill's writing; while some relentless vamps sound tinny (“Catta”), deep moments are plumbed with bassist Richard Davis (“Idle While”) and the title track's innovative starburst effects. Hutcherson goes comfy, soulful on “Ghetto Lights”. Recorded the same year, *Components* again features frequent collaborator, drummer Joe Chambers, with sly trumpeter Hubbard, Hancock (piano, organ) and canny alto-flute whiz James Spaulding. Hutch 'n' Herbie play off each other with enticing restraint. Hutch had a hit, now standard, from this album, with “Little B's Poem”, a pretty waltz for his son Barry. *Happenings* (1966) reveals the leader's magical empathy, once again with Svengali Herbie. “Aquarian Moon” is beautiful; “The Omen” wild and spooky; “Maiden Voyage” dangles fruit-ripe for vibes. Recorded months later, *Stick-Up!* swaggers in with Ornette Coleman's “Una Muy Bonita”, its sashaying back-beat laid down by O.C.'s drummer, Billy Higgins. The vibraphonist's reflective side always presents itself, here with two sleepers: a sinewy, slow-walk 6/4 “Verse”, and the willowy, deep-breathing “Summer Nights”. *Oblique* (1967), a head-to-head quartet, finds Hutcherson and Hancock egging each other on (with bassist Albert Stinson and drummer-percussionist Chambers), with puzzles for the quick of mind: falling samba “Til Then” and speedy shuffle-bossa “Subtle Neptune”. With *Patterns* (1968) Chambers does the writing, appreciated by his fellow percussionist and experimenter with odd meters and phrase lengths. Spaulding's flute pairs elegantly with vibes on “Nocturnal”, Cowell's pretty “Effi” and his own Martin Luther King tribute “A Time To Go”. That same year, Hutcherson also recorded *Total Eclipse* and *Spiral*, the former matching up agile Corea with robust Harold Land, playing tenor on “Herzog”, “Matrix”, and the arcane title track, while “Pompeian” juxtaposes a flute waltz with fluttery freakouts. The latter album's title track and “Ruth” unveiled more speedy Chambers structures, diverse marches by Cowell and Land adding to the rhythmic intrigue. On *Medina* (1969), Chambers bares Afro-Islamic influences with the title track and “Ungano”. The vibraphonist's fascination with Satie and impressionism birthed bedewed “Comes Spring” and “Visions”. *San Francisco* (1970), with Land's salty, rejuvenated tenor and sassy funky charts by The Crusaders' Sample, included “Ummh”, with its licks of marimba and cowbell earning cross-over clout, ending this phase of Hutcherson's Blue Note run as leader to the rock-bound '70s, a decade in which he recorded ten more for the label.

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

## BEST NEW RELEASES OF THE YEAR

BEN GOLDBERG, TODD SICKAFOOSE,  
SCOTT AMENDOLA — *Here to There* (Secret Hatch)  
BORDERLANDS TRIO (STEPHAN CRUMP,  
KRIS DAVIS, ERIC MCPHERSON) —  
*Rewilder* (Intakt)  
DARIUS JONES —  
*Legend of e'Boi (The Hypervigilant Eye)* (AUM Fidelity)  
JD ALLEN —  
*The Dark, The Light, The Grey and the Colorful* (Savant)  
MYRA MELFORD/ALLISON MILLER LUX QUARTET —  
*Tomorrowland* (Enja-Yellowbird)  
NACKA FORUM (JONAS KULLHAMMAR,  
GORAN KAJFES, JOHAN BERTHLING,  
KRESTEN OSGOOD + LARS-GÖRAN ULANDER) —  
*Peaceful Piano* (Moserobie)  
PATRICIA BRENNAN — *Breaking Stretch* (Pyroclastic)  
PETER EVANS — *Extra* (We Jazz)  
STEPHAN CRUMP — *Slow Water* (Papillon Sounds)  
TOMEKA REID QUARTET — 3+3 (Cuneiform)  
— Laurence Donohue-Greene  
(Managing Editor)

## MUSICIANS OF THE YEAR

ISAIAH COLLIER (saxophones, bass clarinet)  
MARIA SCHNEIDER (composer-arranger)  
MARSHALL ALLEN (alto, EVWI)  
PATRICIA BRENNAN (vibraphone)  
WILLIAM PARKER (bass, multi-instrumentalist)

## UP-AND-COMERS OF THE YEAR

DEVON GATES (bass)  
LESLEY MOK (drums, percussion)  
SARAH HANAHAN (alto saxophone)  
SAVANNAH HARRIS (drums)  
TOMIN PEREA-CHAMBERLEE (multi-instrumentalist)

## VENUES OF THE YEAR

DIZZY'S CLUB (Upper West Side)  
ROULETTE (Boerum Hill)  
SMOKE (Upper West Side)  
THE JAZZ GALLERY (NoMad)  
VILLAGE VANGUARD (West Village)

## LABELS OF THE YEAR

AUM FIDELITY (aumfidelity.com)  
INTAKT (intaktrec.ch)  
INTERNATIONAL ANTHEM (intlantthem.com)  
PYROCLASTIC (pyroclasticrecords.com)  
RESONANCE (resonancerecords.org)

## CONCERTS OF THE YEAR

ARUN RAMAMURTHY TRIO  
Damon Banks, Sameer Gupta  
January 4, Joe's Pub  
JON-ERIK KELLSO & THE EARREGULARS  
James Chirillo, Patrick O'Leary, Scott Robinson  
August 13, Ear Inn  
PATRICIA BRENNAN SEPTET  
Adam O'Farrill, Jon Irabagon, Mark Shim, Kim Cass,  
Marcus Gilmore, Mauricio Herrera  
September 4, Nublu  
— Tom Greenland (NY@Night)  
KEYED UP! JAM  
Marianne Solivan, Caleb Wheeler Curtis, Jerome Sabbagh,  
Adam Kolker, Elsa Nilsson, Ben Monder, Jerome Harris,  
Santiago Leibson, Kiyoshi Kitagawa, Jeremy Stratton,  
Vinnie Sperrazza, Diego Voglino, et al.  
August 5, Bar Bayeux  
BRANFORD MARSALIS QUARTET  
Joey Calderazzo, Eric Revis, Justin Faulkner  
September 17, Smoke  
NED ROTHENBERG BUCKET BRIGADE  
David Tronzo, Stomu Takeishi, Billy Martin, Marcus Rojas,  
Kirk Knuffke, Craig Taborn  
October 7, Roulette  
— Keith Hoffman (NY@Night)  
JASON MORAN BIG BANDWAGON  
"James Reese Europe and the Harlem Hellfighters:  
From the Dancehall to the Battlefield"  
March 9, Zankel Hall  
PAT METHENY SOLO  
April 7, 92NY  
ANDROMEDA TURRE  
Chien Chien Lu, Steve Turre, Chelsea Baratz, ELEW,  
Richie Goods, Jerome Jennings  
October 8, Iridium  
— Marilyn Lester (NY@Night)  
VIJAY IYER  
"ETERNAL SPIRIT — MUSIC OF ANDREW HILL"  
Nicole Mitchell, Milena Casado, Mark Shim, Yuhan Su,  
Reggie Workman, Devon Gates, Nasheet Waits  
March 2, Harlem Stage  
MICHEL CAMILO  
Diego Urcola, Ralph Bowen, Conrad Herwig,  
Ricky Rodriguez, Cliff Almond  
June 7, Sony Hall (Blue Note Jazz Festival)  
EDDIE PALMIERI SALSA ORCHESTRA  
September 12, Bryant Park  
— Russ Musto (NY@Night)

NITE BJUTI  
Candice Hoyes, Val Jeanty, Mimi Jones  
January 12, Zinc Bar (Winter Jazzfest)  
"OUT MUSIC FESTIVAL: THE FUTURE IS PISSED!"  
Darius Jones/Tomas Fujiwara; BREW: Miya Masaoka, Reggie  
Workman, Gerry Hemingway; Joe McPhee/Jay Rosen  
February 1, Theater for the New City  
MARILYN CRISPELL SOLO  
February 15, Zürcher Gallery (Fortississimo Festival)  
PAT METHENY SOLO  
April 7, 92NY  
"HONORING WILLIAM PARKER:  
LIFETIME OF ACHIEVEMENT"  
Roots and Rituals; Trail of Tears; Raining on The Moon:  
Leena Conquest, Rob Brown, Steve Swell, Eri Yamamoto,  
William Parker, Hamid Drake; The Ancients:  
Isaiah Collier, Dave Burrell, William Parker, William Hooker,  
Miriam Parker; William Parker's Huey's Pocket Watch  
June 18, Roulette (Vision Festival)  
MARC RIBOT/MARY HALVORSON  
Hilliard Greene, Chad Taylor  
September 1, Bar Lunatico  
EMMET COHEN TRIO  
Buster Williams, Joe Farnsworth  
October 4, Smoke  
FLAT EARTH SOCIETY  
Bart Maris, Jon Birdsong, Peter Delanoye, Marc Meeuwissen,  
Berlinde Deman, Sylvain Debaisieux, Michel Mast,  
Bruno Vansina, Marti Melia, Peter Vermeersch,  
Peter Vandenberghe, Maarten Flamand, Kristof Roseeuw,  
Gertjan Dreessen, Wim Segers  
November 7, Lincoln Center's David Rubinstein Atrium  
REGGIE NICHOLSON 4PLEX  
Azram Fefer, Eddie Allen, Ken Filiano  
November 20, Symphony Space Thalia Theatre  
MARIA SCHNEIDER ORCHESTRA  
Scott Robinson, Donny McCaslin, Dave Pietro, Steve Wilson,  
Rich Perry, Ryan Keberle, George Flynn, Keith O'Quinn,  
Nathan Mayland, Greg Gisbert, Nadjie Noordhuis,  
Jonathan Powell, Tony Kadleck, Gary Versace, Jeff Miles,  
Julien Labro, Jay Anderson, Clarence Penn  
November 23, The Town Hall  
— Laurence Donohue-Greene  
(Managing Editor)

## HONORABLE MENTION

[Ahmed] — *Giant Beauty* (Fönstret) • Abdullah Ibrahim — 3 (Gearbox) • Adam O'Farrill — *HUESO* (FOOD) • Adam Rudolph/Tyshawn Sorey — *Archaisms I* (Meta/Defkaz/Yeros) • Adalberto Martinez • Alina Bzhezinska/Tony Kofi — *Altera Vita* (BBE Music) • Allegra Levy — *Out of the Question* (SteepleChase) • Álvaro Torres Trio — *Iris* (Sunnyside) • Amaro Freitas — *Y'Y* (Psychic Hotline) • Anna • BassDrumBone — *Afternoon* (Auricle) • Bleyschool (Pat Thomas, Dominic Lash, Tony Orrell) — *Where?* (577 Records) • Bria Skonberg — *What It Means* (Cellar Music) • Brian Marsella, Jorge Roeder • Colin Stetson — *The love it took to leave you* (Envision) • Dave Douglas — *Gifts* (Greenleaf Music) • Dave Rempis, Jason Adasiewicz, Joshua Abrams, Tyler Damon — *Prop* • Erik Griswold, Helen Svoboda, Chloe Kim — *Anatomical Heart* (Earshift Music) • Eva Novoa — *Novoa/Gress/Gray Trio, Vol. 1* (577 Records) • Florian Weiss' Woodism — *Inner Garden* (nvt) • I Am Three (Nikolaus Neuser/Silke Eberhard/Christian Marien) — *In Other Words* (Leo) • Ingrid Laubrock/Tom Rainey — *Brink* (Intakt) • Isaiah Collier & The Chosen Few — *The World is C* • James Brandon Lewis Quartet — *Transfiguration* (Intakt) • Jason Robinson — *Ancestral Numbers I* (Playscape) • Jason Stein — *Anchors* (TAO Forms) • Jazzmeia Horn — *Messages* (Empres) • Joe Fonda Quartet — *Eyes on the Horizon* (Long Song) • Joel Ross — *nublues* (Blue Note) • Jon Irabagon Trio + One — *Dinner & Dancing* (Irabagast) • Jordina Millà/Barry Guy — *Live* • Ken Peplowski — *unheard bird* (Arbors) • Kevin Sun — *The Fate of the Tenor* (Endectomorph Music) • Kirk Knuffke — *Super Blonde* (SteepleChase) • Kris Davis — *Run the Gauntlet* (Pyroclastic) • Leo Genovese, John Lockwood, Nat Mugavero — *The Art of Not Playing* (577 Records) • Lisa Rich — *Long As You're Living* (Tritone) • Louis Hayes — *Artform Revisited* (Savant) • Maria Faust Jazz Catastrophe: 3rd mutation — *MOTH* (Bush Flash) • Mary Halvorson Amaryllis — *Cloudward* (Nonesuch) • Matt Choboter — *Unburying, From Liminals, Emerging* (ILK Music) • Matt • Michael Dease — *Found in Space: The Music of Gregg Hill* (Origin) • Moor Mother — *The Great Bailout* (ANTI-Records) • MTB (Brad Mehldau, Mark Turner, Peter Bernstein) — *Solid Jackson* (Cris) • Nduduzo Makhathini — *uNomkhubukwane* (Blue Note) • Neal Kirkwood Big Band — *Night City* (BJU Records) • Nicole Glover — *Plays* (Savant) • Ohad Talmor — *Back to the Land* • Peter Bernstein — *Better Angels* (Smoke Sessions) • Rob Mazurek Exploding Star Orchestra — *Live at the Adler Planetarium* (International Anthem) • Rob Mazurek — *N* • Steve Coleman and Five Elements — *Polytropos/Of Many Turns* (Pi Recordings) • Superposition (Olavi Louhivuori, Linda Fredriksson, Adele Sauros, Mikael Saastamoinen) — *II* (We Jazz) • Tarba • Tomasz Dabrowski & The Individual Beings — *Better* (April) • Tomin Perea-Chamblee — *A Willed and Conscious Balance* (International Anthem) • Wadada Leo Smith/Amina Claudine Myers — *Central Park's Mosaics of Reservoir, Lake, Paths and G*



## MISCELLANEOUS CATEGORIES OF THE YEAR

### TRIBUTES

- FAY VICTOR HERBIE NICHOLS SUNG — *Life Is Funny That Way* (TAO Forms)  
**JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS** — *The Music of Max Roach* (Blue Engine)  
**MINGUS BIG BAND** — *The Charles Mingus Centennial Sessions, Vol. 2* (Candid)  
**REBECCA KILGORE** — *A Little Taste: A Tribute to Dave Frishberg* (Cherry Pie Music)  
**ROBERTO OTTAVIANO, DANILO GALLO, FERDINANDO FARAÓ** — *Lacy in the Sky with Diamonds* (Clean Feed)

### DEBUTS

- APRIL VARNER** — *April by April Varner* (Cellar Music)  
**GAŠPER LIVK** — *Introducing Gašper Livk: System Coda (I.II.III.IV.V)* (Clean Feed)  
**MFERGHU** — *Manhattan Serenade* (SteepleChase)  
**RILEY MULHERKAR** — *Riley* (Westerlies)  
**TOMIN PEREA-CHAMBLEE** — *Flores para Verene / Cantos para Caramina* (International Anthem)

### REISSUES

- ATRÁS DEL COSMOS** — *Cold Drinks, Hot Dreams* (Blank Forms Editions)  
**BYARD LANCASTER/KENO SPELLER** — *Exactement* (Palm-Souffle Continu)  
**LOUIS STEWART TRIO** — *Louis The First* (Hawk-Livia)  
**PAL THOWSEN, JON CHRISTENSEN, TERJE RYPDAL, ARILD ANDERSEN** — *No Time For Time* (Zarepta-Norske Albumklassikere Jazz)  
**THE MODEST JAZZ TRIO (JIM HALL/RED MITCHELL/RED KELLY)** — *Good Friday Blues* (Pacific Jazz-Blue Note Tone Poet)

### SOLO RECORDINGS

- EVAN PARKER** — *The Heraclitean Two-Step, etc.* (False Walls)  
**FRED HERSCH** — *Silent, Listening* (ECM)  
**LISA ULLÉN** — *Heirloom* (Fönstret)  
**MARK HELIAS** — *Snapshot* (Radio Legs Music)  
**SYLVIE COURVOISIER** — *To Be Other-Wise* (Intakt)

### UNEARTHED GEMS

- 2R + 2B (GUNĀRS ROZENBERGS, RAIMONDS RAUBIŠKO, BORISS BANNIHS, VLADMIRS BOLDIREVS)** — *Live at the Tbilisi Jazz Festival 1978* (Jersika)  
**ALICE COLTRANE** — *The Carnegie Hall Concert* (Impulse!)  
**ART TATUM** — *Jewels in the Treasure Box: The 1953 Chicago Blue Note Jazz Club Recordings* (Resonance)  
**SONNY ROLLINS** — *Freedom Weaver (The 1959 European Tour Recordings)* (Resonance)  
**YUSEF LATEEF** — *Atlantis Lullaby: The Concert From Avignon* (Elemental Music)

### LATIN RELEASES

- KARRIN ALLYSON** — *A Kiss for Brazil* (Origin)  
**KIKI VALERA** — *Vacilón Santiaguero* (Circle 9 Music)  
**NATALIE CRESSMAN & IAN FAQUINI** — *GUINGA* (GroundUP Music)  
**PAPO VAZQUEZ MIGHTY PIRATES TROUBADORS** — *Songs Del Yucayeke* (Picaro)  
**ZACCAI CURTIS** — *Cubop Lives!* (Truth Revolution Recording Collective)

### VOCAL RELEASES

- APRIL VARNER** — *April by April Varner* (Cellar Music)  
**CATHERINE RUSSELL/SEAN MASON** — *My Ideal* (Dot Time)  
**SAMARA JOY** — *Portrait* (Verve)  
**WILLIAM PARKER & ELLEN CHRISTI** — *Cereal Music* (AUM Fidelity)  
**YOUN SUN NAH** — *Elles* (Warner Music Arts)

### LARGE ENSEMBLE RELEASES

- DANISH RADIO BIG BAND** — *XL-LX* (Storyville)  
**JIHYE LEE ORCHESTRA** — *Infinite Connections* (Motéma Music)  
**JOHN HOLLENBECK & NDR BIG BAND** — *Colouring Hockets* (Flexatonic)  
**SCHEEN JAZZORKESTER & CORTEX** — *Frameworks (Music by Thomas Johansson)* (Clean Feed)  
**SUN RA ARKESTRA** — *Lights On A Satellite* (IN+OUT)

### ORIGINAL ALBUM ARTWORK \*SEE PG. 26

- KENNY BARRON** — *Beyond This Place* (Artwork/[PIAS])  
**LUÍS VICENTE TRIO** — *Come Down Here* (Clean Feed)  
**PAUL DUNMALL, TOBIAS DELIUS, OLIE BRICE, MARK SANDERS** — *No Better Than The Butcher Bird* (Fundacja Sluchaj)  
**PETE RODRIGUEZ** — *I'm Pete Rodriguez, Volume 1* (Sunnyside)  
**SAM NEWSOME/MAX JOHNSON** — *Tubes* (Unbroken Sounds)

### LIVE ALBUMS

- ANGELICA SANCHEZ, BARRY GUY, RAMON LÓPEZ** — *Live at JAZZDOR* (Maya)  
**BRANDON ROSS PHANTOM STATION** — *Off The End* (Sunnyside)  
**GERALD CANNON** — *Live at Dizzy's Club: The Music of Elvin & McCoy* (Woodneck)  
**JOËLLE LÉANDRE** — *Lifetime Rebel* (RogueArt)  
**MICHAEL SARIAN** — *Live at Cliff Bell's* (Shifting Paradigm)

### BOXED SETS

- BYARD LANCASTER** — *The Complete Palm Recordings (1973-1974)* (Souffle Continu)  
**CHARLES GAYLE, MILFORD GRAVES, WILLIAM PARKER** — *WEBO* (Black Editions Archive)  
**MARIA SCHNEIDER ORCHESTRA** — *Decades* (ArtistShare)  
**MILES DAVIS QUINTET** — *Miles in France 1963 & 1964: The Bootleg Series, Vol. 8* (Columbia Legacy)  
**VARIOUS** — *Classic Vanguard Small Group Swing Sessions* (Mosaic)

### JAZZ BOOKS

- In the Brewing Luminous: The Life & Music of Cecil Taylor* by Philip Freeman (Wolke)  
*Jazz Revolutionary: The Life & Music of Eric Dolphy* by Jonathan Grasse (Jawbone Press)  
*Shimmering Shadows: The Music and Life of Ran Blake* by Janet McFadden (BlackBag Books)  
*The Jazz Omnibus: 21st Century Photos and Writings* by Members of the Jazz Journalists Association (Cymbal Press)  
*The Many Worlds of David Amram: Renaissance Man of American Music* by Dean Birkenkamp (Routledge)

## ONS—NEW RELEASES

- Am Schroeder & Mark Masters Celebrate Clark Terry** — *CT!* (Capri) • **Alan Braufman** — *Infinite Love Infinite Tears* (Valley of Search) • **Alex Harding & Lucian Ban** — *Blutopia* (Sunnyside)  
**Anna Webber** — *simpletrio2000* (Intakt) • **Arild Anderson, Daniel Sommer, Rob Luft** — *As time passes* (April) • **aRT (Pheeroan akLaff, Scott Robinson, Julian Thayer)** — *aRT* (ScienSonic Laboratories)  
**Ches Smith** — *John Zorn: Ballades* (Tzadik) • **Caleb Wheeler Curtis** — *The True Story of Bears and the Invention of the Battery* (Imani) • **Charles Lloyd** — *The Sky Will Still Be There Tomorrow* (Blue Note)  
**Paul Dunmall** — *Paul Dunmall* (Aerophonics) • **Emmet Cohen** — *Vibe Provider* (Mack Avenue) • **Enrico Pieranunzi, Marc Johnson, Joey Baron** — *HINDSIGHT (Live At Seine Musicale)* (CAM Jazz)  
**Frank London** — *Brass Conspiracy* (Tzadik) • **Gilbert Holmström** — *Peak* (Moserobie) • **Giovanni Guidi, James Brandon Lewis, Thomas Morgan, João Lobo** — *A New Day* (ECM)  
**John Fire** (Division 81) • **Izumi Kimura, Barry Guy, Gerry Hemingway** — *Six Hands Open As One* (Fundacja Sluchaj) • **Jake Baldwin, Zacc Harris, Pete Hennig** — *Boundaries* (Shifting Paradigm)  
**John Fire** (Division 81) • **Jeff Lederer** — *Guilty!!!* (Little (i) Music) • **Jeff Parker/ETA IVtet** — *The Way Out of Easy* (International Anthem/Nonesuch) • **Jerome Sabbagh** — *Heart* (Analog Tone Factory)  
**John Fire** (Division 81) • **Kahil El'Zabar's Ethnic Heritage Ensemble** — *Open Me, A Higher Consciousness of Sound and Spirit* (Spiritmouse) • **Ken Peplowski** — *Live at Mezzrow* (Cellar Music)  
**Kurt Elling** — *Wildflowers, Vol. 1 & 2* (Edition) • **Lakecia Benjamin** — *Phoenix Reimagined (Live)* (Ropeadope) • **Lennar Ginman, Thomas Blachman, Carsten Dahl** — *What's To Come!* (Storyville)  
**Luís Vicente Trio** — *Come Down Here* (Clean Feed) • **Luke Stewart Silt Trio** — *Unknown Rivers* (Pi Recordings) • **Magda Mayas Filamental** — *Ritual Mechanics* (Relative Pitch)  
**Matthew Mitchell Trio** — *Zealous Angles* (Pi Recordings) • **Matt Wilson** — *Good Trouble* (Palmetto) • **Matthew Shipp Trio** — *New Concepts in Piano Trio Jazz* (ESP-Disk) • **Matthew Shipp** — *The Data* (RogueArt)  
**Michael Forman** (Cross Jazz) • **Mulatu Astatke and Hoodna Orchestra** — *Tension* (Batov) • **Nasheet Waits** — *New York Love Letter (Bitter Sweet)* (Giant Step Arts) • **Natsuki Tamura/Satoko Fujii** — *Aloft* (Libra)  
**Pat Metheny** (Intakt) • **Pat Metheny** — *MoonDial* (BMG) • **Pat Thomas** — *The Solar Model of Ibn Al-Shatir* (Otoroku) • **Paul Dunmall, Paul Rogers, Mark Sanders** — *Wild Life* (Fundacja Sluchaj)  
**Paul Dunmall** (Clean Feed) • **Russ Lossing** — *Inventions* (Blaser Music) • **Sigurd Hole Ensemble** — *Extinction Sounds* (Elvesang) • **Steph Richards** — *Power Vibe* (Northern Spy)  
**Tim Armacost** — *You Think This Is America* (Giant Step Arts) • **The Necks** — *Bleed* (Northern Spy) • **Thumbscrew** — *Wingbeats* (Cuneiform) • **Tim Armacost Chordless Quintet** — *Something About Believing* (TMA)  
**Vijay Iyer** — *Compassion* (ECM) • **Void Patrol** (Elliott Sharp, Colin Stetson, Billy Martin, Payton MacDonald) — *Live @ Victo* (Les Disques VICTO)  
**William Parker** (Red Hook) • **William Parker, Cooper-Moore, Hamid Drake** — *Heart Trio* (AUM Fidelity)

## ORIGINAL ALBUM ARTWORK



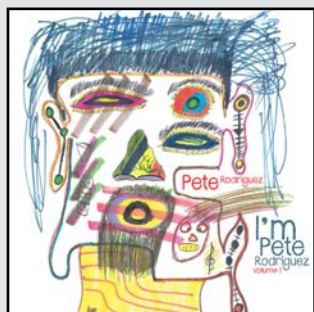
**KENNY BARRON**  
*Beyond This Place*  
(Artwork/[PIAS])



**PAUL DUNMALL, TOBIAS DELIUS,  
OLIE BRICE, MARK SANDERS**  
*No Better Than The Butcher Bird* (Fundacja Słuchaj)



**SAM NEWSOME/MAX JOHNSON**  
*Tubes*  
(Unbroken Sounds)

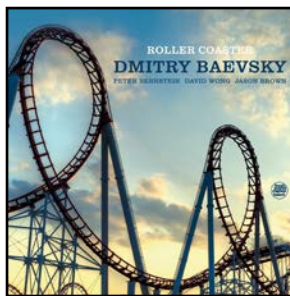


**PETE RODRIGUEZ**  
*I'm Pete Rodriguez, Volume 1*  
(Sunnyside)



**LUÍS VICENTE TRIO**  
*Come Down Here*  
(Clean Feed)

(ALBUM REVIEWS CONTINUED FROM PAGE 23)



**Roller Coaster**  
**Dmitry Baevsky (Fresh Sound New Talent)**  
by Scott Yanow

Dmitry Baevsky was born in Russia, began piano lessons when he was six, and started playing alto saxophone as a teenager. Over two decades ago, when he was 19, he relocated to New York, studied at The New School and soon became an important part of the NYC jazz scene. In more recent times he has moved to Paris but still makes regular stateside visits. A bop-oriented player whose tone at times recalls Phil Woods, Baevsky has his own forward-looking style within the idiom and exudes happiness in his playing.

*Roller Coaster* is at least his eleventh album as leader in the last twenty years. The album opens and closes with alto-guitar duets, which Baevsky noticeably excels on with Peter Bernstein – from the medium-tempo taken on “Out of the Past”, which begins the set, to “Autumn Nocturne”, one of the most beautiful melodies from the ‘40s. The other nine selections, similarly comprised of time-tested though certainly not overplayed pieces (in addition to two of the leader’s originals) are performed by Baevsky’s quartet: Bernstein, David Wong (bass) and Jason Brown (drums). Guitarist Grant Green’s “Matador” is given a forceful, hard-driving rendition. A rare instrumental version of “Gloomy Sunday” starts out quietly with somber alto and bowed bass before becoming a medium-tempo vehicle. The Duke Ellington-Billy Strayhorn composition “Mount Harissa” (from *Far East Suite*) is taken as a melodic swinger. The leader’s thoughtful alto playing on “The Sun Died”, the bluesy Ray Charles piece “A Sentimental Blues”, his cooking rendition of “Will You Still Be Mine” and the “St. Thomas” groove given to Tommy Flanagan’s “Eclipse” are all particularly memorable.

Everything works well throughout *Roller Coaster*. Baevsky and Bernstein audibly form a highly compatible team with fine support from Wong and Brown. As this album and his previous releases demonstrate, Dmitry Baevsky is a name that should be enjoyed and cherished among fans of swinging straight-ahead jazz.

For more info visit [freshsoundrecords.com](http://freshsoundrecords.com). The album release concert is at Smalls Jan. 17-18. Baevsky is also at The Bitter End Jan. 10 (part of Winter Jazzfest). See Calendar.



**From The Vaults (Vol. 3)**  
**Peggy Lee (Capitol)**  
by Marilyn Lester

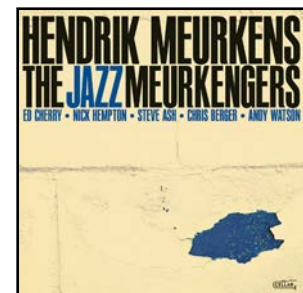
When Peggy Lee passed away 23 years ago this month at age 81, she’d recorded more than 1,100 songs and co-written about 270. The latest volume in this digital streaming series, *From the Vaults (Vol. 3)* presents 13 tracks, from recordings between 1951-72. This collection

is a window onto the singer’s maturation as an artist, from youthful, almost naive vocal tone and delivery, to the sophisticate she’d become most known as.

The opening four selections all represent the arranging style of the early ‘50s: lush orchestral music with choir-like backup vocals. Opener is a Lee original (the only one represented here), “I Love You But I Don’t Like You”, penned with Heinie Beau. It has an energetic Latin beat within its orchestral context, as does 1951’s “Would You Dance with a Stranger” (Giovanni D’Anzi, Ray Miller). There’s a bit more pizzazz in 1957’s “Uninvited Dream”, but with a doo-wop flair. Notably, this tune is an early Burt Bacharach number, written in his 20s (pre-Hal David), with Sammy Gallop. Two tracks from 1963 reveal the maturing Lee, smokier of voice, tinged with that sultry sexiness that defined her later output. “A Taste of Honey” (Ric Marlow, Bobby Scott) has a folksy air, with piano forward and a small group vibe. Gone are the backing vocals. Steve Allen’s biggest hit, “This Could Be the Start of Something Big” enters jazz territory. It’s taken at a lively clip with pianistic flair and major horn accents; this bright, bouncy rendering has feet tapping – pure joy (and Allen’s witty lyric to boot). In 1967, Jimmy Webb wrote “Didn’t We”, first recorded with a 1950s ethos by James Darren. Lee’s 1969 take is a masterpiece of interpretation; delivered as a slow, balladic story song, with subtle band backing, her version is so deeply felt it brings tears to the eyes. Also from 1969 is Lee’s brilliant story-song interpretation of 1927’s “Me and My Shadow” (Dave Dreyer, Al Jolson, Billy Rose), taken at a relaxed pace with bass backing and piano comping. The compilation’s closer is “I’ll Be Seeing You” (Sammy Fain, Irving Kahal), with subtle, string-laden orchestral backing, but with Lee prevailing as a master of driving home the lyric; it’s a tender and heart-breaking rendition, ending with solo piano.

This edition of *From The Vaults* (all three volumes to date released last year) is a splendid collection of tunes tracing a major star’s trajectory.

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



**The Jazz Meurkengers**  
**Hendrik Meurkens (Cellar Music)**  
by Ken Dryden

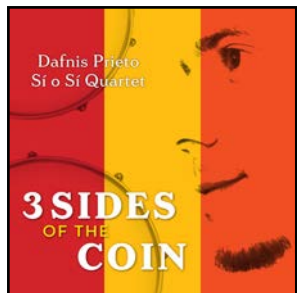
Chromatic harmonica virtuoso Hendrik Meurkens is well traveled, as the Dutch instrumentalist has lived and worked in Germany, Brazil and New York during his long career. He has also often doubled on his first instrument, vibraphone, though not on this, his latest album, *The Jazz Meurkengers*.

Since the retirement and passing of the legendary Toots Thielemans, Meurkens has been among the most recorded and active players of the instrument. Here he has assembled a new band: Steve Ash (piano), Chris Berger (bass) and Andy Watson (drums), plus either Ed Cherry (guitar) or Nick Hempton (tenor) as guest artists. Meurkens composed a selection of songs, including the laid-back yet breezy “A Slow One”, which has a groove reminiscent of ‘70s sitcom themes. “Belgian Beer at Dawn” is a brisk reworking of the standard “Stella by Starlight”, featuring full-bodied tenor and a spirited, wide-ranging harmonica solo. The sole quartet track is the leader’s heartfelt “Lullaby for Benny”, written for his grandson, alternating between harmonica and piano, a lyrical gem.

Cherry, on Horace Silver's neglected "Silver's Serenade", plays an engaging arrangement that showcases the guitarist's bluesy touch. The unison playing of Meurkens and Hempton in the leader's "Meurk's Mood" introduces a catchy theme, which could easily become an audience favorite. Frank Loesser's "If I Were a Bell" has been a treasured standard for jazz musicians since shortly after it was introduced in 1950 (*Guys and Dolls*); Meurkens' held notes give it the impression of riding on a train, though Hempton's quote-filled solo adds a touch of humor. The leader acknowledges being inspired by Thielemans' recordings as a youth and his tender ballad penned in his memory, "A Tear for Toots", has just a touch of wistfulness, with Cherry's spacious guitar adding the perfect seasoning. The inclusion of the rarely performed Duke Ellington-Billy Strayhorn composition "Smada" provides a perfect finale. Both Berger and Ash take a turn in the spotlight and shine, while Watson's drumming provides a firm foundation throughout.

With *The Jazz Meurkengers*, Hendrik Meurkens has added another valuable chapter to his extensive discography.

For more info visit [cellarlive.com](http://cellarlive.com). *Meurkens* is at *Smalls* Jan. 5. See *Calendar*.



**3 Sides of the Coin**  
Dafnis Prieto Si o Si Quartet (Dafnison Music)  
by Jeff Cebulski

In his 25 years on the NYC scene, Cuba-born drummer Dafnis Prieto has energetically finessed a melding of post bop, Latin and Afro-Cuban influences. His new album, *3 Sides of the Coin*, brings back his Si o Si Quartet, which explores nine selections empowered by Prieto's central, energetic prowess. As usual, he layers contrapuntal rhythms and moves from one signature or style to another throughout, bolstered by his percussive restlessness. The adroit production itself (by Prieto and Eric Oberstein) spaces the musicians to enhance the EQ value, so listeners won't feel overwhelmed by all the activity. A key member is bassist Ricky Rodriguez, who provides a crucial pocket around which Prieto, longtime cohort Peter Apfelbaum (saxophones, flute) and Martin Bejerano (piano) operate. As for the material, *3 Sides of the Coin* finds the leader in a philosophical mood, with the album title referring to "an unspoken" third side, the interpretation of any objective physical observation. Given that any one of the leader's compositions tend to be a binaural exhibition, the third side here might be the listener's response to the invigorating drummer's performance.

"Caprichos Cubanos" establishes Prieto's Cuban whimsy, which prevails. The music shifts and turns, from Bejerano's austere, dramatic repeating chord to a spirited proclamation that shapes the exotic rhythm and interior melody, supplanted by Apfelbaum's Jan Garbarek-like wailing on post-bop terra firma, while the drummer prances on his kit. On the playful oxymoron, the original "Conga Ingenua", the rhythm section establishes a foundation atop which Apfelbaum (on soprano) and Bejerano tell a different story. "Two Sides of the Coin" rides a proclamation from Apfelbaum (on tenor) and the pianist's sharp comping and solo. Later, Rodriguez demonstrates his own prowess: "Humanoid" is fueled by his terse, densely rhythmic plucking, while a brother-track, "Funky Humanoid", finds him in

Jaco Pastorius territory, laying down a pulsating beat reminiscent of "River People". "Temptation" might be the best representation of Prieto's theme, with its three distinct sections: the first part a lovely flute-expressed paean to attraction, the second an invigorated, Latin-percussive display of desire, and the final, a resolution that melds elements of the first two.

Since he arrived in NYC, Dafnis Prieto has provided intoxicating jazz through his multi-faceted approach. *3 Sides of the Coin* continues that refreshing, whimsical tradition.

For more info visit [dafnisonmusic.com](http://dafnisonmusic.com). The album release concert is at *Dizzy's Club* Jan. 22. See *Calendar*.



**The World is on Fire**  
Isaiah Collier & The Chosen Few (Division 81)  
by John Pietaro

"This project is a sonic exploration, blending sounds, consciousness, and activism to raise awareness about the pressing issues of our time," bandleader Isaiah Collier stated upon this album's release, immediately threading him into the long, vital line of cultural work and cultural workers.

Opening with the roaring "The Time Is Now", the Chosen Few calls on the elders hovering constantly; listen for the bite and wonder of Horace Tapscott, John Coltrane and Pharoah Sanders (particularly in the title cut), and *Attica Blues*-era Archie Shepp. The leader's saxophones burst over the core ensemble of the masterful Julian Davis Reid (piano), the driving Jeremiah Hunt (bass) and the artfully throbbing rhythmelodics of Michael Shekwoaga Ode (drums). Collier, who splits his time between Chicago and Brooklyn, has been heard with the likes of Wadada Leo Smith, James Carter and William Parker. But his Chosen Few, which has apparently, sadly, recorded its last album, severs and reimagines both genre and statement like a William Burroughs cut-up. With *The World is on Fire*, the music – always melodic and daring – can count news clippings of social injustices within its persistent oeuvre.

"Trials and Tribulations" and particularly "Amerikkka the Ugly" are there to reignite jazz in a manner the '70s loft musicians probably assumed would not be necessary today. The latter tune blends a magical blues progression captured in Reid's hands, with the leader's soprano, plus flute players Kenthany Rodman and Mayshell Morris, casting a travel visual against unthinkable weather. Speaking of unthinkable, the police killing of "Ahmaud Arbery", so named for the 2020 victim, is featured with the leader's alto thrust between the best of Coltrane's classic quartet and that evening's awful news. "The Hate You Give Is the Love You Lose", another necessary lesson on survival, is also a showcase for breathtaking pianistics. And in case anyone missed the demand for liberation, vocalists Manasseh Croft, Kiela Adira, Jessica Walton and Meghan McNeal lock it in. Add Corey Wilkes (trumpet), Ed Wilkerson Jr. (alto clarinet), Cassie Watson Francillon (harp) and Olula Negre (cello) in strategic spots and one cannot help becoming part of today's social justice movement. But then, why should *anything* stop you?

For more info visit [division81records.bandcamp.com](http://division81records.bandcamp.com). Collier is at *Brooklyn Bowl* Jan. 11 (part of *Winter Jazzfest*). See *Calendar*.

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## UNEARTHED GEM



**Live at the Captain's Cabin**  
Charles Tolliver Music Inc  
(Reel to Real)

by Jim Motavalli

These seven tracks (available as a double-CD, download or limited edition 2-LP set) were recorded live in Edmonton, Alberta, Canada in 1973, with trumpet player Charles Tolliver's Music Inc group, this edition including John Hicks (piano), Clint Houston (bass) and Cliff Barbaro (drums). It's amazing that Tolliver had the time to tour then, since he was in the thick of running Strata-East Records (with pianist Stanley Cowell). The label had been launched two years earlier and put out nine albums in 1973 (including Billy Harper's seminal *Capra Black*). "It was a wild period," Tolliver has said.

The Cabin was a small room, and this set is pleasantly intimate. The program was mostly Tolliver originals, excepting "Black Vibrations"

(written by bassist Houston) and "Repetition" (Neal Hefti). The former is dramatic and up-tempo, certainly in tune with the times. Houston played extensively with Woody Shaw, both before and after this outing, and this composition could have been tucked onto one of Shaw's Columbia record dates. His lengthy bass solo is a highlight, and Barbaro takes it out, but Tolliver is also at his straight-ahead peak here, matching the heights of Shaw, as well as Freddie Hubbard.

"Earl's World" (originally on the aptly-titled *Charles Tolliver All-Stars* album from 1968) is springy and propulsive, with the trumpeter playing short, sharp bursts and rapid trills. Hicks (unfortunately heard a little down in the mix) adds a bit of Latin spice into his solo spot. Upon his return, Tolliver gets into some high note rhapsodizing before coming back down to earth. "Impact" (a precursor by two years of what would be the title track to Tolliver's Music Inc and Orchestra's *Strata-East* album) lives up to its name, another stomper with impassioned blowing. "Repetition" may have been recorded by Charlie Parker in 1947, but Tolliver and his men take it even more uptempo. The leader, who dominates, seems determined to dislodge the club's roof. Hicks' solo skirts McCoy Tyner territory. "Stretch", meanwhile, does so, for more than 16 minutes, and each member gets an extensive and prominent feature. Things had to cool down, lest the alcohol in the patrons'

glasses would burn off, as the quartet kicks into a mid-tempo "Compassion" led by Hicks' dense, shimmering piano. The group interaction gets into a nice groove at the halfway mark, and though the pianist audibly being so low in the mix isn't ideal, it showcases bassist Houston's solid performance (up in the mix by comparison). Tolliver's "Truth"—an old tune even then, having been first recorded by Jackie McLean on *It's Time!* (Blue Note, 1964), an album featuring the trumpeter—is introduced on solo trumpet, then gently leads into the full band. At first it may sound like a ballad, but after some limpid playing, the overall pace picks up.

In *Live at the Captain's Cabin*, Tolliver as leader never flags and it's his showcase all the way through. Much to most of his recorded output in this period appeared on Strata-East, including a number of live albums, which might explain why this one was left in the can for so long. Tolliver does admit that the recording of the set wasn't even planned, but it's certainly timely we have it now as any addition to his discography is a welcomed one. Additionally, the packaging deserves extra credit for a series of revelatory essays and interviews, including trumpeter Jeremy Pelt interviewing Tolliver.

For more info visit [cellarlive.com](http://cellarlive.com). Tolliver is at *Le Poisson Rouge* Jan. 13 (part of *Winter Jazzfest's "Strata-East Rising"*). See *Calendar*.

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**Yikes! / Yikes Too**  
**Tim Berne, Tom Rainey, Gregg Belisle-Chi**  
 (Out Of Your Head/Screwgun)  
*Parlour Games*  
**Tim Berne/Michael Formanek (Relative Pitch)**  
 by John Sharpe

Even as he enters his eighth decade, saxophonist Tim Berne's appetite for new vistas remains undiminished. Active since the mid '70s, he's helmed a string of outfits with an ever-expanding circle of forward-facing collaborators, which includes luminaries such as trumpeter Herb Robertson (who recently passed away), pianists Matt Mitchell and Craig Taborn, reedman Chris Speed, guitarists David Torn and Marc Ducret and cellist Hank Roberts. They serve as vehicles for a singular conception, manifest in both his intricate but not forbidding charts and expressive horn playing, which doesn't always need to go to the extremes to make its point.

On *Yikes! / Yikes Too* Berne unveils the latest focus for his efforts—a new band, but not new faces. Up-and-coming guitarist Gregg Belisle-Chi carved his entry into Berne's universe with *Koi*, a 2021 solo program of the reedman's works, and has since established himself as a fixture. Drummer Tom Rainey goes back much further, to gnarly units including Hard Cell, Big Satan and Paraphrase. There's a rugged quality to this threesome as revealed by the 18 tracks that make up this terrific double album, comprising a studio session from April 2024, and a live date from a month earlier. That's down to Belisle-Chi's armory of FX, which ranges from neon-bright filigree to fuzzed snarl. His liberties encourage the saxophonist to stray off-piste too. As a consequence, Berne's tautly-plotted heads typically unfurl into knotty contrapuntal adventure. Some tunes recur between sets, but even when they do, the versions are sufficiently different to avoid redundancy, with everyone given agency to deviate. While the concert action is generally more raw and intense, notably on the jagged "Trauma", it's not a gimme. Belisle-Chi's sparse lyrical intro to the live "Guitar Star" is replaced by skirling reverb building to an uneasy crescendo in the studio rendition. It's an auspicious debut by a new Berne band.

Like many, perhaps as a consequence of the COVID-19 hiatus, or maybe the inexorable march of time, Berne has been mining his archive. *Parlour Games*, the latest nugget to be retrieved, presents a live duet with bassist Michael Formanek (recorded in 1991 at the eponymous venue). Although frequent partners by this stage, this session predates *Ornery People*, the pairing's only other appearance as a duo on record, by some seven years. The repertoire, contributed equally by both principals, mostly surfaced on contemporaneous recordings, but is given a makeover in this stripped-back format. Bookended by unison themes, all six cuts privilege involving interplay. Formanek takes a foundational role, his nimble pizzicato tumble supplying the rhythm and periodically leaning into a muscular swing that recalls William Parker in his pomp. With such a sturdy underpinning, Berne can drape his elongated almost-melodies across the pliable superstructures without worry about how they land. When shapely phrases, often infused with a blues cry, ring out they do so not in denouement, but rather as milestones along the way. Among the highlights are the reflective lockstep of "O My Bitter Hen" and the angular boopish "Bass Voodoo", illuminated by an excitable introduction where both men dive into the weeds.

For more info visit [outofyourheadrecords.com](http://outofyourheadrecords.com) and [relativepitchrecords.bandcamp.com](http://relativepitchrecords.bandcamp.com). Berne's *Yikes! / Yikes Too* album release concert is at Lowlands Jan. 14. Berne is also at Record Shop Jan. 3 (with Jeremy Viner). See Calendar.



**The Coincidence Masters**  
**Eyal Maoz/Eugene Chadbourne (Infrequent Seams)**  
 by Brad Cohan

Eugene Chadbourne (who turns 71 early this month) has worn a variety of hats in crafting a singularly eccentric vision that's been a left-field influence for generations. An adventurous multi-instrumentalist, composer, improviser, vocalist, performer and writer, he's gone against the grain at almost every turn, so there's good reason he's known as "Dr." or "Doc Chad"—he's proven to be an ingeniously protean mad professor. Chadbourne remains vital, and his recent discography is evidence of that in the form of collaborations. In recent years he's teamed with psych-jazz unit Sunwatchers on an album of Minutemen covers and other miscellany, then made a collaborative record with Sunwatchers guitarist Jim McHugh.

Chadbourne continues on his well-traveled path of collaboration, this time alongside Eyal Maoz, a like-minded improvising guitarist and a member of John Zorn's Abraxas and Hypercolor. This meeting of free-thinking guitar minds proves to be one that instantly manifests a sonic alchemy that's truly a revelation. Their two distinct and idiosyncratic vocabularies somehow synthesize into a single, yet expansive voice. Having never played together in any setting makes the rapport Maoz and Chadbourne share over the program's eleven all-improvised experiments even more of a miracle of creative music. As the story goes, the session was set in motion when Chadbourne visited NYC in 2022. Nothing was planned beforehand and no amps were used. As it turns out, they weren't a necessity as a glorious racket was still banged out.

Playfulness and an absurdist predilection, long tricks of Chadbourne's trade, are key on *The Coincidence Masters* and those components set this guitar duo apart from the pack. The pair keep it light and ebullient throughout, even as they bust eardrums and scramble minds with their strings-bending magic. Even the track titles have a comedic touch. Album opener "Words Not Intended" serves as a brief, minute-long introduction to the duo's quirky conversational exchanges: the ping-ponging riffs they unleash beep and blip like a vintage video game, barely resembling actual string instruments. "Two Guitars" and "Eager for the Ad-Lib" highlight Maoz' effects pedal sampling as his spaced-out tones and textures collide with Chadbourne's spiky twang, sounding like extra-terrestrial transmissions. The aptly named "Improvisation Enthusiasm" lives up to its name as a rollicking joy ride, teeming with rapid-fire back and forth and a constant shifting of shapes and forms.

Maoz and Chadbourne are truly a guitar duo like no other. Let's hope *The Coincidence Masters* isn't a one-off.

For more info visit [infrequentseams.bandcamp.com](http://infrequentseams.bandcamp.com). Maoz is at Downtown Music Gallery Jan. 7 and Silvana Jan. 16. See Calendar.

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**Object of Unknown Function**  
**Brandon Seabrook (Pyroclastic)**  
 by Mike Shanley

Brandon Seabrook's work skillfully combines a staggering technique with a fast-moving mind and a visceral approach to his instruments. Along with his guitar performances, he has also taken the banjo into sonic territory that could never have been imagined by the earliest craftsmen of that instrument. Aside from Wendy Eisenberg and Eugene Chadbourne, few have ever dared to do what Seabrook does with the banjo. Yet, sometimes listeners may wish that he'd calm down—just a little bit.

*Object of Unknown Function* captures Seabrook alone in the studio with several different banjos plus guitars, as well as the occasional four-track cassette recorder full of random sounds. (A list of his musical arsenal and a song-by-song diagram fills the accompanying booklet.) Some tracks feature up to seven bowed tenor banjos in full force, shifting quickly into a quartet of 12-string guitars and part of the listening experience can be spent tracking the sources of sound. The instrumentation and quick cuts in the title track work like a score for contrasting scenes in a film—a plunking 1920s guitar banjo constantly gets interrupted by unnerving Gamelan-style chimes and six

feverish bowed banjos. Happy and sinister sit side by side. The guitar banjo (that's its actual name) sits alone in the strangely lyrical "Unbalanced Love Portfolio" and Seabrook's Neptune 12-string guitar gets a chance to shine, pop and growl in "Some Recanted Evening".

Seabrook has adapted to the banjo's sustain limitations with a style that often relies on some manically fast strumming. It sounds fun in the brief solo "Phenomenal Doggerel" but when it follows the Steve Reich-like wall of guitars and banjos in "The Historical Importance of Eccentricity" and insistent, overdriven "Perverted by Perseverance", sometimes that rapid right-hand work gets a little overwhelming.

Along with all the frenzy, though, Seabrook closes the set with proof that he has a gentler side: four tenor banjos bow a lush drone in "The Snow Falling, Falling", with some concise plucked banjo dancing on top of them. As a closing statement, *Object of Unknown Function* proves that it contains a wealth of moods, which often shoot by like an album played on 78 rpm.

For more info visit [pyroclasticrecords.com](http://pyroclasticrecords.com). Seabrook is at *The Stone at New School* Jan. 17 (with Ingrid Laubrock) and *Bar Lunático* Jan. 24 (with Eivind Opsvik). See Calendar.



**Encounters & Collisions**  
**Sara Serpa (Biophilia)**  
 by Matty Bannond

Just ten days after Donald Trump won a second term in power by promising mass deportations of foreigners, vocalist Sara Serpa released *Encounters & Collisions*, expressing her experience as a Portuguese immigrant in the US. Power is a prominent theme of the material. But it's hard to overlook the dark political clouds on the horizon behind Serpa's happy-ending story. The 18-track album is split between spoken-word segments and musical compositions. Serpa has released ten albums as leader, but this is the first time she has penned her own lyrics. She has also written and hand-illustrated an accompanying booklet in comic strip style. For the tunes, she's joined by Ingrid Laubrock (tenor), Erik Friedlander (cello) and Angelica Sanchez (piano).

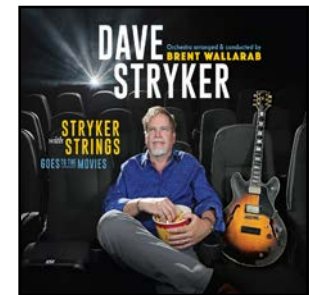
Sounds from New York City lurk beneath the leader's soft-edged speech in the story sections—stores, subways, beeping hospital machinery. The contours and cadences of Serpa's voice ensure that her immigrant background is always part of the audio narrative as she describes feeling powerless in the face of visa-related bureaucracy or when her father passed away in Portugal. Two tracks address the sense of strength she discovered through motherhood. These are the most hectic passages, but also the most understated. "Labor" is a high-energy piece with heavy use of altissimo and extended techniques from Laubrock. "A Mother's Heart" is a song of open spaces and intimacy. Listeners can hear the saxophone's tone holes clunking. Serpa's voice has a lullaby-ish quality, but her laser-focused high notes zoom to the heavens.

Her stage presence offers additional insights into her tale, as such was the case during the album launch event at Roulette in Brooklyn last month (Dec. 9). Tilted head, shrugging shoulders and clenched fists amplified the frustration, relief and dark humor in her prose and lyrics. The confessional nature of her work felt more visceral with the storyteller in the spotlight. *Encounters & Collisions* relates Serpa's personal journey with candor, courage and zippy comedic timing. The compositions

neatly capture each scene or episode as the vocalist has moved from newcomer to New Yorker. Power struggles and moments of crisis shape the story, but the outcome is never in doubt.

Serpa gets her happy ending—and that's wonderful. But this album emerges against a backdrop of rising anti-immigrant sentiment that is always hiding between the lines.

For more info visit [biophilarecords.com](http://biophilarecords.com). Serpa is at *The Stone at The New School* Jan. 4 (with Marta Sánchez) and *NYC Now Mini Fest at Greenwich House Music School* Jan. 9 (with Jamie Baum Septet+). See Calendar.



**Goes to the Movies**  
**Dave Stryker with Stryker Strings (Strikezone)**  
 by Marilyn Lester

Who doesn't like the movies? Guitarist Dave Stryker sure does, and in this 11-track release he's gathered together a covey of musicians to help him express that love. After all, since the early 1900s, there's been a marriage of music and cinema. Music drove silent films and at the very least, a massive number of American songbook standards were written for movies.

Stryker's *Goes to the Movies* is a lushly-conceived homage, with 17 strings and orchestra arranged and conducted by Brent Wallarab, sensitively attuned to the cinema ethos. The Italian film *Cinema Paradiso* (1988) was a love letter to the art form. Its lyrical main theme (Ennio Morricone) is beautifully rendered here, with Stryker out front melodically and with an arresting piano solo by Xavier Davis (who also plays Fender Rhodes on the album); Jeremy Allen (bass) and McClenty Hunter (drums) additionally anchor the rhythm section. On the other end of the stylistic spectrum is Isaac Hayes' "Theme from Shaft", the 1971 blaxploitation action-crime thriller. This pulsing, driving cut opens with electronica and powerful horns before the guitarist enters with impressively direct and speedy picking.

Two Ellington-Strayhorn selections are represented from *Anatomy of a Murder* (1959), which was notable at the time for the application of high-level jazz into film scoring. "Flirtibird", with features for Greg Ward (alto) and Mark Buselli (flugelhorn), is a moody, blues-based number, Stryker imbuing it skillfully with a noirish air. "Low Key Lightly" begins with piano intro, melding gracefully into Sara Caswell's violin solo; the leader adds his voice, furthering a languid mood. The two gracefully end the piece together, with the final notes to Caswell. Strings are forward for the gorgeous "Moonglow" (Hudson, Mills), a softly swinging, dreamy 1934 tune applied to the film *Picnic* (1955). Horns enter, then Stryker and a fulsome development of sound ensues, with a punctuating solo statement from trombonist Jim Pugh. Stryker and the rhythm section dominate for a jazzy, improv rendering of album closer, "Edelweiss" (Rodgers, Hammerstein) from *The Sound of Music*, giving this fairly sappy number some juice before an effective fade out.

With comprehensive liners and a 16-page booklet that includes photos, movie lover or not, Stryker uplifts every well-chosen and well-conceived tune with his creative and incisive playing.

For more info visit [strikezonerecords.com](http://strikezonerecords.com). Stryker is at *Appel Room* Jan. 8 (part of "Russell Malone Celebration"), *Midnight Blue* Jan. 15 and *Birdland* Jan. 24-26. See Calendar.

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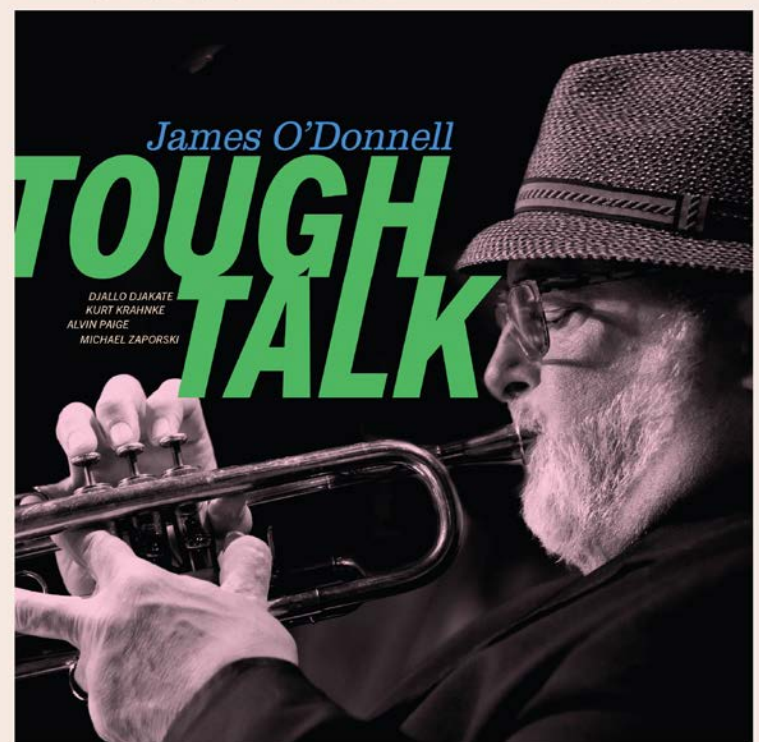
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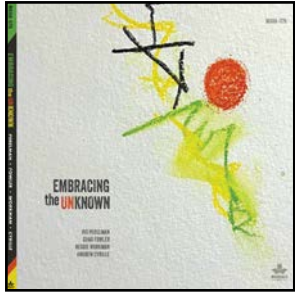
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**Embracing the Unknown**  
Ivo Perelman, Chad Fowler, Reggie Workman,  
Andrew Cyrille (Mahakala Music)  
by Sophia Valera Heinecke

*Embracing the Unknown* is aptly titled. Boundlessly expressive in its fluidity, the album is rife with torturous but necessary moments, some seeming to reflect indecision and sudden change, leaving us feeling that both are vital to being grounded.

The title track begins with Andrew Cyrille's drums, cracking the door open to the sonic space. Signaled with the ping of a gentle C—a recurring note like an iPhone receiving a message, which is played on percussion by the storied bassist Reggie Workman—there is a sense of anticipation that sends us into the music. Something is being communicated; something new is arriving as saxophone lines chisel into the silence. Tapping anticipation hits the listener at the end of the first seven-minute section. In their longing tones, two saxophones seem to multiply across the track. It is always just Chad Fowler (saxello, stritch) and nominal leader Ivo Perelman (tenor).

Every ensemble member brings a multiplicity of experience to the project, as well as the freedom to contribute from many sides of themselves. "self-

reflection" begins with a run of subtle saxophone melodies that evoke wonder and range in their delivery, from forceful to whispering. The quietude of certain repeated lines makes them sound like mantras along the path of a morning stroll. Not simple in composition or in its representation, it seems to weep and echo a tone entirely different from the other tracks. "introspection" is not to be missed: its outstanding feature is Workman's varied bass lines that pop as they alternate registers. His improvised orchestration creates a sandwich of unison moments, bookending a hot potato of descending saxophone lines. Liner notes from longtime Perelman collaborator, pianist Matthew Shipp, center his observation that the song titles on the album "echo the path that Ivo is on. His research into sound, alternative techniques, and the physics of sound vibration on the horn are awe-inspiring. He is constantly searching for the physics of his horn and the depth of his psyche." The selection entitled "self-analysis", which provides a reprieve from the depths of "introspection", begins with a callback to the Workman iPhone tone effect, which summons the listener back into a different kind of attentiveness after being lost in a mass of thoughts before settling into the closer. "self-contemplation" reveals to be an excellent payoff for plumbing the depths of self in *Embracing the Unknown*.

For more info visit [mahakalamusic.com](http://mahakalamusic.com). Reggie Workman and Andrew Cyrille are at City Winery Jan. 10 (part of Winter Jazzfest). See Calendar.



**Summertime**  
Jonathan Moritz/Mike Pride (Neither/Nor)  
by Ken Waxman

A rare set of creative music where improvisers have to share aural space with a local bubbling stream, *Summertime's* three free-form improvisations, by tenor and soprano saxophonist Jonathan Moritz and drummer-percussionist Mike Pride, are sometimes mixed in with watery field recordings from a New Gloucester, Maine pond. Both part of the New York scene, Iranian-born Moritz works with the likes of bassist Shayna Dulberger, while Pride, who edited, mixed and mastered the album (and plays drums, glockenspiel, marimba, autoharp and very briefly, tenor saxophone here), has recorded with trumpeter Peter Evans and bass clarinetist Jason Stein among others.

With occasional watery gurgles from the stream added, the duo works through two short and one extended improvisation. The shorter ones alternate between vibrations and reverberations produced by Pride's tick-tock drumming, marimba slaps and string strums and Moritz' strained reed timbres, smears and altissimo or higher-pitched reed screams. While this sonic landscape means ecstatic jazz suggestions color the program, expressive free improv is the fallback position. On "TD-2+", for instance, Moritz quivers hollow vibrations and aviary squawks from his horn, pivots to thickened timbres that sound as if they're being pushed through comb and tissue paper, and climaxes with tongue slaps and key percussion.

"By the Stream" (which is lengthier than the other two tracks combined) is the primary example of the germinal concept, with the spatial interjection of flowing and bubbling water heard and sensed throughout. Reed peeps stretched to smears, snuffles and emphasized slap tones mate with irregular paradiddles and thunder

sheet-like gusts from the percussionist. As the flowing stream comes in and out of aural focus, woody and rattling rim shots break up the time as squeaky reed trills ascend to dog-whistle territory. Prestissimo tempos from Pride's brush-shuffling patterns move the exposition to an even quicker tempo as saxophone peeps, squeaks and blowing without key movement becomes an unbroken line. A terse lyrical sax interlude is briefly heard intersecting with the watery flow and thick drum beats until the track apparently ends. Following nearly 20 minutes of silence, an unexpected, brief coda of autoharp twangs and smooth drum rumbles confirms the unconventional experimentation of the set.

George Frideric Handel composed his *Water Music* suites without liquid additions, but it seems that it takes free improvisers to join sound and spray in a genuine mix.

For more info visit [neithernorrecords.com](http://neithernorrecords.com). Jonathan Moritz Trio with Mike Pride is at Threes Brewing Jan. 29. See Calendar.



**Harbour**  
Christine Jensen Jazz Orchestra  
(Netzwerk/Justin Time)  
by Pierre Giroux

Christine Jensen's most recent release, *Harbour*, is a resplendent testament to the art of jazz orchestration and storytelling. The Canadian saxophonist and composer shaped her music by layering it with depth and cohesion to feel alive, as if breathing with quiet authority. This collection of seven tracks, drawn from over a decade of compositions and commissions, is brought to life by her Montreal-established orchestra along with guest soloists, including her sister, New York-based Ingrid Jensen (trumpet), Chet Dexas (tenor), Gary Versace (piano), Montrealer Steve Raegele (guitar) and Jon Wikan (drums).

Album opener, "Passing Lions Gate", references a familiar landmark known to Vancouver, B.C. residents. In this extended composition, the harmonic wool and warp are woven seamlessly into the dense arrangement filled with soaring phrases. Sibling Jensen's trumpet sails over the orchestra with clarity and lyricism, as Wikan's drumming conveys an ongoing sense of movement. "Swirlaround" was a 2013 commission for the leader, allowing her to create a final musical sketch from her childhood home in the Gulf Islands. The number dances and undulates like wind over the water, with the Jensen sisters' respective soprano and trumpet shaping searching solos. A party spirit imbues "Wink" as trombonist Dave Grott opens the number garrulously, setting up the segue for Dexas' smokey tenor saxophone spotlight. The modern texture and rhythmic vitality are a supportive frame for the solos of Raegele and Versace.

The title track was commissioned by the Canadian National Jazz Orchestra and is the centerpiece of this release. It serves as a musical sanctuary for exploration, where past journeys and future aspirations converge. Built on a foundation of deeply felt emotion, the leader sculpts forms that glide through vast, evocative landscapes. The individual improvisations of alto saxophonist Donny Kennedy, trumpeter Jensen and guitarist Raegele, each contribute to a shared narrative. "Cascadian Fragments" is a perfect example of the interplay between ensemble precision and the virtuosic

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finesse of Dexas. The closing track, "Fantasy on Blue", celebrates Miles Davis' classic *Kind of Blue*. With the muted and open trumpet of Jensen, the orchestra builds a soundscape of shimmering harmonies, over which her trumpet performance is compelling and smoothly weaves into the intricate chart.

This release of heartfelt artistry offers depth, beauty and an audible sense of connection.

For more info visit [justin-time.com](http://justin-time.com). The album release concert is at Ertegun Atrium Jan. 11 (part of Unity Jazz Festival). See Calendar.



*At The Showcase: Live in Chicago*  
Sun Ra (Jazz Detective/Elemental Music)  
*Lights On A Satellite: Live at the Left Bank*  
Sun Ra (Resonance)  
by Robert Iannapolo

Since his passing in 1993, there seems to have been an endless supply of previously unheard live Sun Ra material being issued. Many are of dodgy provenance. But some have been "legitimate," released with the approval of the Ra estate, as such is the case with these two recently-released late '70s live outings. This period was a great one for Ra and the Arkestra, as they were touring significantly during this time. There were his two reed-playing mainstays, John Gilmore and Marshall Allen, plus Eloë Omoe and Danny Davis in the reed section, as well as a strong trumpet section that included foremost, Ahmed Abdullah and Michael Ray. The rhythm section, as to be expected, was strong, pushing soloists along, and the luminous June Tyson was the great Arkestra vocalist.

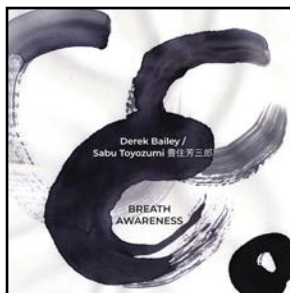
*At The Showcase: Live in Chicago* stems from two stints at the Jazz Showcase in 1976 and 1977. Around the mid '70s was when Ra began including more standards in the repertoire. But this set only includes one, "Rose Room": a song first recorded in 1918, but popular in the Swing era and notably recorded by Fletcher Henderson (a former Ra employer) in 1937. One wonders if Ra had arranged the piece for one of the later editions of Henderson's band. This version is a high-energy take with a great Gilmore solo. The rest of the repertoire includes many Arkestral standards ("Ankhnaton", "Shadow World") and several lesser-known works ("View from Another Dimension", "Synthesis Approach"). The numbers played were delivered with verve by a band that sounds invigorated and, as per usual, enthused to play them.

*Lights On A Satellite: Live at the Left Bank* (issued as a double album on CD or limited edition vinyl) was recorded on one night in 1978 at Baltimore's Left Bank. This release is a slightly different proposition: the band is on fire on this date. The first disc sounds like a full set played straight through. There's a consistency of play that makes it very appealing, with a far greater number of standards here, including two notable from Fletcher Henderson's repertoire, plus a version of "Cocktails for Two" (a duet between Ra and Allen). There's also a full band arrangement of a medley, which includes Tadd Dameron's "Lady Bird" and Miles Davis' "Half Nelson", both of which find the Arkestra ablaze. But while Ra had the band paying homage to his influences, they were also gazing into outer space with "Tapestry from an Asteroid", "Images" and a lovely version of the oft-recorded title track.

It's hard to say which of these releases is preferred over the other. Both have excellent accompanying booklets with photos and comments from former Arkestra members and Ra experts. But the Baltimore

date has it over the Chicago outing for its consistency and selection of material. Ultimately, you can't go wrong with either, as both are unquestionably worth hearing and valuable additions to the expansive Sun Ra Arkestra discography.

For more info visit [elemental-music.com](http://elemental-music.com) and [resonancerecords.org](http://resonancerecords.org). Sun Ra Arkestra (under the direction of Marshall Allen) is at Brooklyn Bowl Jan. 11 (part of Winter Jazzfest). See Calendar.



*Breath Awareness*  
Derek Bailey/Sabu Toyozumi  
(NoBusiness Chap Chap)  
by Kurt Gottschalk

Guitarist Derek Bailey (who was born 95 years ago this month) certainly did as much as anyone to advance group improvisation as a form of discourse beyond the free jazz syntax. He's been gone for 19 years as of last month, but new recordings continue to emerge and, for those open to high levels of spikey abstraction, engage. Bailey's deeply thoughtful, extemporaneous solos could warm a weird heart, but it's in duo where he excelled.

*Breath Awareness* is a 1987 concert by Bailey and Japanese free jazz drummer Sabu Toyozumi, 13 years Bailey's junior. If it isn't one of the most acoustically pristine albums on which Bailey appears, it is among the more viscerally exciting. Despite the yogic title, it's an energetic and cantankerous session. The guitarist hammers at the strings at times, in fast, full strums, working the volume pedal to articulate within thick blocks. He recedes in fast declines into false harmonic melodies or (relatively) jazzier progressions and Toyozumi is with him every step of the way. It's a fascinating dynamic. The drummer is aware of his partner's penchant for playing against, not with, and meets him on those terms. But it's Bailey who charts the course. Toyozumi runs interference as if to say, 'OK, I'll counter you this way now.'

Adding to the discord is the sound quality itself. There's some unspoken alchemy between amplifier and recorder going on, and certainly between player and amplifier as well, making *Breath Awareness* a brilliant but brittle album. The drums are a bit off-mic, the guitar sounds as if it's coming through an AM transistor radio, and the combination is perfect. It's not muddy or muted, just wonderfully harsh. Toyozumi's playing might be more familiar than his name to Western listeners. In the same month as this concert (November 1987), Bailey and Toyozumi played in a trio with Peter Brötzmann (released in 2000 as *Live in Okayama 1987*). He's heard on record in duos with Kaoru Abe, Paul Rutherford and Wadada Leo Smith, and in groups with Tristan Honsinger, Toshinori Kondo and Peter Kowald as well as with Barre Phillips and Keiji Haino. Perhaps most notably, the drummer became the first non-American member of the Association for the Advancement of Creative Musicians in 1971 and made an album, *Sabu-Message to Chicago*, dedicated to AACM musicians.

This 70-minute meeting (available as CD or download) includes a 13-minute solo piece by Bailey, but it's the full throttle duo that makes the album matter.

For more info visit [nobusinessrecords.com](http://nobusinessrecords.com). John Zorn's "Improv Nights: Tribute to Derek Bailey" are at Roulette Jan. 23-25. See Calendar.

## JAZZ AT LINCOLN CENTER



### JAN 10-11 FREDERICK P. ROSE HALL THE UNITY JAZZ FESTIVAL

The Unity Jazz Festival returns to the House of Swing for two unforgettable evenings! Headliners Rachael & Vilray lead a lineup featuring an All-Star Tribute to Roy Haynes with Dee Dee Bridgewater, Dave Holland, Graham Haynes, Marcus Gilmore, Terri Lyne Carrington, John Patitucci, Dave Kikoski, Jaleel Shaw, Kenny Barron and more. Enjoy dazzling performances by Emmet Cohen, Georgia Heers, Miguel Zenón, Richie Goods, The Westerlies, Nicole Glover, Sullivan Fortner & His Galactic Friends, and more across the Ertegun Atrium, Dizzy's Club, and The Appel Room.

The Unity Jazz Festival is supported in part by the National Endowment for the Arts.

### JAN 16-18 ROSE THEATER COOL SCHOOL & HARD BOP: THE JLCO WITH WYNTON MARSALIS

Featuring iconic works from Miles Davis, Art Blakey, Max Roach, and more, *Cool School & Hard Bop* — music-directed by JLCO saxophonist Sherman Irby and pianist Joe Block — explores the enduring appeal of mid-century jazz through striking arrangements, mellow tones, virtuosic vocabulary, and a commitment to the blues.

### JAN 24-25 ROSE THEATER MONTY ALEXANDER

Legendary pianist and composer Monty Alexander returns to Rose Theater to celebrate his 80th birthday in grand style. His performances will showcase an electrifying ensemble of world-renowned improvisers, promising an unforgettable evening of musical brilliance and dynamic artistry.

### FEB 7-8 ROSE THEATER JAZZ AMERICANA: THE JLCO WITH WYNTON MARSALIS

Experience the roots of jazz with The JLCO with Wynton Marsalis and special guests. Explore early influences, blending blues, gospel, and bluegrass with reimagined classics from Louis Armstrong, Duke Ellington, Jelly Roll Morton, King Oliver, Sidney Bechet, and the New Orleans Rhythm Kings.

Photo by Gilberto Tadday

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**The Dark, The Light, The Grey and The Colorful**  
**JD Allen (Savant)**  
 by Phil Freeman

Tenor saxophonist JD Allen makes an album every year, and ever since the COVID-19 pandemic, he's been on an introspective path. His 2021 solo release *Queen City* included some of the ballads he loves (e.g. "Three Little Words", "These Foolish Things"), while 2022's *Americana Vol. 2* reunited him with bassist Gregg August and drummer Rudy Royston, plus guitarist Charlie Hunter, for a cleansing bath in the blues. For 2023's *THIS*, he brought in two new faces, drummer Gwylim Jones and electronic musician Alex Bonney, and the music was abstract and searching, as though he was feeling his way through an unlit room filled with fog.

On *The Dark, The Light, The Grey and The Colorful* he combined players from two former bands: Ian Kenselaar (bass) and Nic Cacioppo (drums), who were his support on 2019's *Barracoon* and 2020's *Toys/Die Dreaming*, surprisingly free albums that helped Allen shrug off an image as a traditionalist/classicist. They're joined here by bassist August, and the two bassists—one frequently playing electric, even utilizing electronic effects, while the other plays upright—give the music an abstract, brooding quality.

Cacioppo's loping, skipping beat, particularly his pinpoint snare, keeps the music bouncing in a way that recalls the drumming of Ed Blackwell with Ornette Coleman. Allen is, as ever, a big-voiced tenor in the tradition of Coltrane, Rollins, Shepp, and David S. Ware, never stretching toward the ecstatic heights any of those men scaled, but instead journeying within, testifying to the blues as an almost Buddhist method of knowing oneself. In keeping with the dualities expressed by the album's title, many of the pieces are similarly paired: "Know Thorn" and "Know Rose", "Cutting (Room A)" and "Cutting (Room B)", "Happiness (Held Is a Seed)" and "Happiness (Shared Is a Flower)", and "Déjà Vu" and "Vuja De". But in truth, the whole album feels like a suite, if not a single long composition divided into segments for listener convenience. The journey begins with "Time (Dilation)", and we are released, 50 minutes later, with "If They Holler Let Them Go".

This is an album built for winter, for dark hours of solitary contemplation.

For more info visit [jazzdepot.com](http://jazzdepot.com). Allen is at Looove Labs Annex Jan. 11 (part of Winter Jazzfest). See Calendar.



**I'm Pete Rodríguez, Volume 1**  
**Pete Rodríguez (Sunnyside)**  
 by Tom Greenland

*I'm Pete Rodríguez, Volume 1* might sound like the title of a debut album, but it's not. The Nuyorican trumpeter-composer's latest release reflects the fact that he is not his famous salsa-singing father, Pete "El Conde" Rodríguez, nor the hit-writing boogaloo bandleader-pianist of the same name, but his own man, with his own song to sing. It also reflects the fact that there's more music where this came from, a session recorded last spring in Brooklyn that yielded enough material for a future companion album. Now based in Austin, TX, Rodríguez recorded this all-original project with a youthful group of NYC-based musicians: John Beshay (tenor, soprano, flute), Esteban Castro (piano), Raul Reyes (bass) and Koleby (son of Rudy) Royston (drums). The short but spry "Jesus Said Show Affection to Your Enemies, I Say F\*\*k that!" (you don't have to read the title to understand the attitude) sets the tone for the rest of the album: relatively short tracks that highlight the leader's intricate themes punctuated by active contrapuntal phrases played by the rhythm section, with terse but spirited solos. There is one vocal number, "Mi Corazón", sung by Rodríguez, which is reprised as an instrumental for the final track.

Some of his best songs are contrafacts: "They Smile in Your Face (The Backstabbers)" is based on the chord changes to Benny Golson's "Stablemates", "The End" on Herbie Hancock's "One Finger Snap"—both tunes showing Rodríguez' penchant for sculpting melodies with jagged, stuttering intervallic contours. His solos show a similar affinity for complex, chain-linked cells, delivered with the impetus of a wide river forced under high pressure through a narrow turbine, his tone on trumpet and flugelhorn warm, slightly burred, with rounded edges. Beshay is graceful and inventive, executing long-limbed lines with subtle turns and twists with clarity and finesse, equally adept on tenor, soprano and flute. His flute work on "Don't Help Me, Help the Bear" and soprano on "The Opposite Way (Alicia's Tune)" are impeccable. Castro is marvelous throughout, an adroit accompanist and improviser whose mercurial imagination transforms tempos, textures and phrase lengths effortlessly. Making

his first major recording date, Koleby Royston plays with strong chops and tasteful restraint on tracks such as "The God" and the two contrafacts.

Not just another salsero from "The Boogie Down" named Pete, Rodríguez is forwarding the Latin jazz tradition even as he mentors a new generation of exciting young artists.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). Rodríguez is at Triumph Brewing Jan. 10. See 100 Miles Out.



**Run the Gauntlet**  
**Kris Davis Trio (Pyroclastic)**  
 by Terrell K. Holmes


On her new album, *Run the Gauntlet*, Kris Davis pays tribute to six of her fellow pianists: Geri Allen, Marilyn Crispell, Angelica Sanchez, Carla Bley, Renee Rosnes and Sylvie Courvoisier. All of these talented women have been influential to Davis in some way, providing insights and advice on balancing the demands of music and motherhood, supporting and encouraging Davis, letting her know that her aspirations would be challenging but attainable.

The album's title refers to the tests faced in reaching one's goals; the title track presents that concept via a dynamic suite built on a series of ostinati. Davis, Robert Hurst (bass) and Johnathan Blake (drums) begin tentatively but the trio sheds its reticence and proceeds confidently. Occasionally they play with what might be called disparate cohesion, where they seem to play three different songs but are totally on point. This tune shouts, whispers, grouses, crawls and accelerates. Towards the end Davis repeats a four note phrase whose discordant intensity signifies resilience, defiance and triumph.


Davis was pregnant the last time she released a trio album as a leader (*Waiting for You to Grow*, 2014). She celebrates her son here with a triptych marking his ambulatory progress, a musical version of a growth chart. Unsteady block chords joust with nimble arpeggios at the beginning of the solo track "First Steps"; Hurst's frenetic plucking is the highlight of "Little Footsteps". Davis improvises with soulful elegance over the bassist and drummer's ostinato on "Heavy-Footed", with the tempo change at the end perhaps suggesting another stage of her son's maturity. A series of ominous block chords and slightly off-beat drum riffs announce "Knotweed", a hard-swinging tune inspired by her battles with the title nuisance of this invasive plant. She pokes fun at herself with the deliberate "Coda Queen", a reference to her penchant for extended song endings, while "Dream State" is ruminative and wide-spaced. Davis' meditation on Blake's ballad, "Beauty Beneath the Rubble", features her formidable prepared piano skills, a technique she utilizes elsewhere, such as on "Softly, As You Wake", which invokes the pealing of bells and wind chimes while Hurst's grousing arco and Blake's soft cymbals complete the enthralling blend of tonality and texture. As the trio seeks common ground on the pulsating improvisation "Subtones", the music is so balanced and well-timed that it often sounds written.

Davis' playing, writing and arranging are extraordinary, and *Run the Gauntlet* confirms not only her first-call status, but why it is she who's making the calls.

For more info visit [pyroclasticrecords.com](http://pyroclasticrecords.com). The album release concert is at Village Vanguard Jan. 7-12. See Calendar.



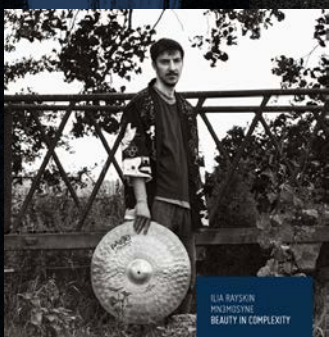
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(INTERVIEW CONTINUED FROM PAGE 6)

down and says, “Boy, I tell you one thing before we get started. If you ain’t got no sound, you ain’t got shit.”

**TNYCJR:** You would record and play with Hamiet Bluiett’s baritone ensembles, including Bluiett Baritone Nation and Bluiett Baritone Saxophone Group. How did he influence you?

**HARDING:** Bluiett was my second teacher on baritone. Once I had that foundation, I was ready to go that next step. That was Bluiett. Playing and studying with him, it was more impromptu. It wasn’t like, “This is your lesson.” We would play, very casual, very natural. I’d always have my ears on, listening and absorbing.

**TNYCJR:** You would eventually join drummer-percussionist-vocalist Kahil El’Zabar’s Ethnic Heritage Ensemble (EHE), following Bluiett.

**HARDING:** I first met Kahil in 1999 through trombone player Joe Bowie, Lester Bowie’s brother, who has had an incredible underground funk band, Defunkt. This iteration was Adam Klipple (keyboards), Kim Clarke (bass), Gintas Janusonis (drums), Fareed Haque (guitar), Joe Bowie and myself. We had a great connection. I didn’t start working with Kahil until 2016 because Bluiett was working with him, so they didn’t need me. After Bluiett’s passing (2018), Kahil asked me to be a part of EHE. It’s been going on nine years: Kahil (drums, kalimba, cajón, vocals), Corey Wilkes (trumpet, percussion) and me (baritone, percussion). And recently last year, we added a fourth member, cellist Ishmael Ali. It’s the expression of the African diaspora. Something as stripped down as that, being able to connect with the other players is paramount.

**TNYCJR:** What about your role as a member of the Sun Ra Arkestra?

**HARDING:** I just came back from seven days on the West Coast. The Sun Ra Arkestra is an institution. Once you are in, you’re always in. I first heard about Sun Ra in ’88 in Detroit from a great friend, drummer-percussionist-composer Francisco Mora Catlett. I graduated high school and I didn’t know musically what I wanted to do. I remember hearing Francisco’s band playing in Detroit and I really liked what he was doing. I introduced myself to him. I said, “I play baritone. I’d really like to check out a rehearsal.” He said, “Absolutely” and gave me his address. I get to his house, and he says, “Go get set up.” So, I go downstairs and I hear this noise coming from upstairs. I go up and there Francisco is, sitting in front of his altar, chanting. He tells me he is a Buddhist and he’s chanting. I asked him to tell me more. My Buddhist practice since has been instrumental in every aspect of my life. And I started playing with his band.

Francisco had some of those rare LPs. No label. And he would play me these records. Hearing Sun Ra for the first time, it felt very familiar to me. It was like revisiting an old friend that I hadn’t seen in years. Being a Buddhist, I believe in reincarnation. At some point in my past life, I know I must have been in Sun Ra’s band. I come to find out, he was in the Arkestra and used to play with Ra back in the ’70s. I just loved Francisco’s understanding of world music, from Cuba, South America, and how he understood they were all coming from Africa. It was monumental to my understanding of music and religious development. Knowing him unlocked a world of other musicians I would meet along this journey I’m on who were also affiliated with Sun Ra. So, Sun Ra has been a huge part of my life.

**TNYCJR:** Did you get to meet Ra himself?

**HARDING:** Before I left for New York, I did meet him. He came to Ann Arbor and played at the Jazz and

Blues Festival. I went up there with Francisco and he introduced me. He had this energy about him. A few years later he died (1993) and I would move to New York. The night I was leaving for New York, Francisco gave me a list of people to connect with, including trumpet player Ahmed Abdullah. He said, “He’s a good brother. We were in Sun Ra together. You should reach out to him.” At the time I don’t think Francisco realized Ahmed was a practicing Buddhist too. I called him and told him who I was. He lived less than a mile from where I was staying, so I walked over there and met him and his wife, Monique Ngozi Nri. We talked and played some music. It was embracing. From there, it was a whole array of all of these other wonderful musicians I began to meet and play with – trombonist Craig Harris, French horn player Vincent Chancey, Lester Bowie, Bluiett...It just grew out of this network of people I admired. I was able to go on the first European tour with the Arkestra after Sun Ra died. John Gilmore ran the band for a short period. Then John made his transition (1995). The band was in limbo and Marshall Allen began to take over. I went to Europe with them when they started working again. I drove down to Philly with Ahmed and stayed at the Arkestra house for two or three days, rehearsing and talking to Marshall and James Jacson. I slept in John Gilmore’s room. And after Arkestra baritone player Danny Ray Thompson died (2020), they called me back.

*Alex Harding Quartet is at Sistas’ Place Jan. 25. He is also at Barbès Jan. 23 (in duo with Lucian Ban). See Calendar.*

**Recommended Listening:**

- NAM (Ahmed Abdullah, Alex Harding, Masa Kamaguchi, Jimmy Weinstein) – *Song of Time (Live at the Vision Festival)* (Clean Feed, 2001)
- Alex Harding, Dominic Duval, Jay Rosen – *Invocation for Pepper* (CIMP, 2002)
- Grass Roots (Sean Conly, Alex Harding, Darius Jones, Chad Taylor) – *Grass Roots* (AUM Fidelity, 2011)
- Alex Harding/Lucian Ban – *Dark Blue* (Sunnyside, 2018)
- Kahil El’Zabar’s Ethnic Heritage Ensemble – *Open Me, A Higher Consciousness of Sound and Spirit* (Spiritmuse, 2023)
- Alex Harding/Lucian Ban *Blutopia* – *Blutopia* (Sunnyside, 2023)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

of ’60s soul, as the relaxed hipness of the title track makes plain. Andreas Toftemark’s saxophone and Rolf Thofte’s trumpet glide effortlessly over drums, bass, guitar and keys, even getting a bit of solo time as the energy increases. “If you like the album,” Schmidt advises, “you should hear them live...what a party!”

Schmidt is quick to point out Toftemark’s New York connections, an ingredient to capture that American spirit. “But you left out an important trio,” Schmidt observes during our discourse. “Have you spent any time with Rasmus Sørensen’s music?” April has released three Sørensen albums, one reissue and two new titles. “Speaking of New York, Sørensen studied at the Manhattan School of Music. Now he’s back [in Copenhagen], and everyone wants to play with him.” One listen to “Embrace the Circumstance”, from the recently-released *At the Right Time*, confirms Schmidt’s opinion. The changes are as dizzying as bassist Jon Henriksson and drummer Francesco Ciniglio’s rhythmic counterpoint is accomplished. Indeed, Ciniglio’s piquant rolls as the track progresses push and filigree, and it all demonstrates that for any April release you might choose, there are five others just as important. “You know, Sørensen worked 22 jobs last summer with that trio! I just find working with these young groups so exciting,” enthuses Schmidt. “They have the energy to throw themselves into the music and into touring to support it.”

Perhaps it’s that kind of energy that best unites April’s diverse catalogue, the energy generated by the tightly-knit community that is the Danish jazz scene, but contextualized by the musical universes they channel and embody. From duos to big bands, encompassing the mellow introspection of saxophonist Cecilie Strange to the probing multi-instrumental abstractions of Emil De Waal, April has something for every taste and shows no signs of slowing down this year. With all releases in digital, CD and vinyl formats, they’ll satisfy casual listeners and collectors, like Schmidt himself. “I just don’t want the music to get stale,” he muses. And if the last four years are any indication, reinvention is in full swing!

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

(LEST WE FORGET CONTINUED FROM PAGE 10)

older, but he was still swinging his butt off.” In his long sojourn in California, Tootie spent 30 years on the Stanford University Jazz Workshop faculty. His final years, after 2014, were spent in Santa Fe. Iverson remembers five years of great trio work with Tootie, starting while he was still living in California. “It meant a lot for people to hear this straight-ahead master in intimate, uncomplicated situations,” he recalls. “It was not just the way he played, but the whole way of living he had from that era.”

This month, pianist Emmet Cohen, who met Tootie in 2012 and featured him on *Masters Legacy Series, Volume 3* (recorded in 2017-18 and featuring another Philly legend in tenor saxophonist Benny Golson), is organizing a late-night “Tootie Fest” tribute at Dizzy’s Club (the last set in Jazz at Lincoln Center’s two-night Unity Jazz Festival this month). “Tootie was like a grandpa to me,” Cohen says. “He went through life with humor and grace. I just enjoyed every moment I spent with him, learning about the history of jazz and all the great musicians from Philly. He left us so much music, so much swing and so many good times.”

*For more info visit [arts.gov/honors/jazz/albert-tootie-heath](http://arts.gov/honors/jazz/albert-tootie-heath). “Tootie Fest” featuring Emmet Cohen Trio is at Dizzy’s Club Jan. 11 (part of Unity Jazz Festival). See Calendar.*

**Recommended Listening:**

- John Coltrane – *Coltrane* (Prestige, 1957)
- J.J. Johnson – *J.J. Inc.* (Columbia, 1960)
- Dexter Gordon – *The Montmartre Collection* (Black Lion, 1967)
- Albert Heath – *Kwanza (The First)* (Muse, 1973)
- The Heath Brothers – *As We Were Saying* (Concord, 1997)
- Emmet Cohen (featuring Benny Golson, Albert “Tootie” Heath) – *Masters Legacy Series, Volume 3* (s/r, 2017-18)

(ENCORE CONTINUED FROM PAGE 10)

*Dean is with Tomas Janzon at National Jazz Museum in Harlem Jan. 16 and Minton’s Playhouse Jan. 17-18. See Calendar.*

**Recommended Listening:**

- Carmell Jones – *Business Meetin’* (Pacific Jazz, 1962)
- Les McCann & Eddie Harris – *Swiss Movement* (Atlantic, 1969)
- Jimmy Smith – *Bluesmith* (Verve, 1972)
- Horace Tapscott Pan Afrikan Peoples Arkestra and the Great Voice of UGMAA – *Why Don’t You Listen? (Live at LACMA)* (Dark Tree, 1998)
- Henry Franklin – *Music to the 5th Power* (Skipper Productions, 2006)
- Tomas Janzon – *130th & Lenox* (Changes Music, 2017-18)

## Wednesday, January 1

- Eri Yamamoto Trio; Xiomara Laugart Arthur's Tavern 7, 10 pm
- Birdland Big Band Birdland 5:30, 8:30, 10:30 pm \$40
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Ted Rosenthal, Gary Mazzaroppi, Alex Raderman, Mike Stern Birdland Theater 6, 9 pm \$30
- Chris Botti with Lee Pearson, Barry Stephenson, Esteban Castro, Caroline Campbell, Veronica Swift, John Splithoff Blue Note 7, 9:30 pm \$20
- Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- Dan Block Quartet with Sean Smith, Ben Zweig, Danny Tobias, Dan Block; Wilfie Williams Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Wayne Tucker Quintet with Miles Tucker, Addison Frei, Tamir Shmerling, Cory Cox; Giuseppe Cucchiara Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore Village Vanguard 8, 10 pm \$40
- Tsutomu Nakai Zinc Bar 7, 9 pm \$35

## Thursday, January 2

- Tomohiro Mori; Danny Lipsitz + His Brass Tacks; Terry Waldo Gotham City Band Arthur's Tavern 5, 7, 10 pm
- Wayne Tucker & The Bad Mothas Bar Lunático 9, 10:15 pm
- Buck And A Quarter Quartet with Brian Nalepka, Mike Weatherly, John Bianchi, John "Sir Scratchy" Landry, Chris Bannon, Angus Loten, Ben Mealer Barbès 8 pm \$20
- Birdland Big Band Birdland 5:30, 8:30, 10:30 pm \$40
- ★High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn; Harry Allen Quartet with Rossano Sportiello, Mike Karn, Aaron Kimmel Birdland Theater 6, 8:30 pm \$30
- Chris Botti with Lee Pearson, Barry Stephenson, Julius Rodriguez, Caroline Campbell, Veronica Swift, John Splithoff Blue Note 7, 9:30 pm \$20
- Ehud Asherie Quartet; Ai Murakami Quartet Cellar Dog 7, 8:30 pm \$5
- ★Dezron Douglas' 3 Peace with Adam Rogers, Willy Rodriguez City Vineyard 7:30 pm
- George Winstone, Ben Monder, John Hebert, Kayvon Gordon Close Up 7:30, 9 pm \$20
- ★Jeff "Tain" Watts 65th Birthday Celebration with Ravi Coltrane, Paul Bollenback, James Francies, James Genus Dizzy's Club 7 pm \$25-65
- Neal Caine Quartet; Mike DiRubbo Quartet with Caili O'Dougherty, Ugonna Okegwo, Anwar Marshall The Django 7:30, 9 pm \$25
- ★Mara Rosenbloom, Doug Wieselmann, Michael Vatcher Ibeam Brooklyn 8 pm
- ★Mamiko Watanabe Trio with Santi DeBriano, Rudy Royston; Adam Moezinia Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Lynette Washington Red Rooster Harlem 6:30 pm
- Steven Blane Silvana 8 pm
- Hannah Marks Trio; Nic Cacioppo Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Coltrane Festival: "Tenor Titans" with Wayne Escoffery, Jimmy Greene, Orrin Evans, Buster Williams, Lenny White Smoke 7, 9 pm \$35
- ★Marta Sanchez, Val Jeanty, Nicole Glover The Stone at the New School 8:30 pm \$20
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore Village Vanguard 8, 10 pm \$40
- Axel Tosca + Xiomara Zinc Bar 9:30 pm \$35

## Friday, January 3

- ★Eric Person Trio Albert's Bar 3 pm
- Mimi + The Podd Brothers Arthur's Tavern 7 pm
- Bill Saxton Harlem Allstars Bill's Place 7 pm \$36
- Birdland Big Band Birdland 5:30, 8:30, 10:30 pm \$40
- ★Harry Allen Quartet with Rossano Sportiello, Mike Karn, Aaron Kimmel Birdland Theater 7, 9:30 pm \$30
- Chris Botti with Lee Pearson, Barry Stephenson, Julius Rodriguez, Caroline Campbell, Veronica Swift, John Splithoff Blue Note 7, 9:30 pm \$20
- John Mosca Quartet; Mariel Bildsten Quartet Cellar Dog 7, 8:30 pm \$5



- Alexandra Ridout Close Up 8, 10 pm \$20
- ★Jeff "Tain" Watts 65th Birthday Celebration with Ravi Coltrane, Paul Bollenback, James Francies, James Genus Dizzy's Club 7 pm \$25-65
- Mark Sherman Quartet; Ben Stivers Quartet The Django 7:30, 9, 10:30 pm \$25
- Albert Lee Iridium 8:30 pm \$40
- Kuni Mikani, Jon Roche Knickerbocker Bar & Grill 9 pm
- David Hazeltine Trio with Neal Miner, Peter Van Nostrand; Simona Premazzi Trio with Pablo Menares, E.J. Strickland Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Jeremy Viner, Tim Berne, Kate Gentile, Cleek Schrey, Kevin Murray; Matt Nelson The Record Shop 7:30 pm
- Trevor Turla; Casa Mantequilla Shrine 8, 10 pm
- Jaylin Sky Silvana 8 pm
- Smalls Afternoon Jam Session; Mike Moreno Quartet; Steve Slagle Quartet with Lawrence Fields, Ugonna Okegwo, Byron Landham Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★Coltrane Festival: "Tenor Titans" with Wayne Escoffery, Jimmy Greene, Orrin Evans, Buster Williams, Lenny White Smoke 7, 9 pm \$35
- ★Marta Sanchez, Christopher Tordini, Savannah Harris The Stone at the New School 8:30 pm \$20
- Janice Friedman Swing 46 5:30 pm \$15
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore Village Vanguard 8, 10 pm \$40
- John Menegon's "Sound Embrace" with Steve Einerson, Pete Smith, Matt Garrity + Angus Menegon Westbeth Artists Complex 7 pm
- ★Santi DeBriano Zinc Bar 7:30, 8:30 pm \$35

## Saturday, January 4

- Seydurah + Her Avecmoi Band of Blues; Eric Lippin Quintet Arthur's Tavern 7, 10 pm
- Cali Mambo with Dred Scott Bar Lunático 9, 10:15 pm
- Bill Saxton Harlem Allstars Bill's Place 7 pm \$36
- Birdland Big Band Birdland 5:30, 8:30, 10:30 pm \$40
- ★Harry Allen Quartet with Rossano Sportiello, Mike Karn, Aaron Kimmel Birdland Theater 7, 9:30 pm \$30
- "Strictly Sinatra: A Tribute To Frank Sinatra" with Michael Dutra Big Band; Chris Botti with Lee Pearson, Barry Stephenson, Julius Rodriguez, Caroline Campbell, Veronica Swift, John Splithoff Blue Note 1:30, 7, 9:30 pm \$20
- James Austin Quartet; Clovis Nicolas Quartet Cellar Dog 7, 8:30 pm \$5
- Nora Stanley, Yvonne Rogers, Henry Fraser, Jon Starks Close Up 8, 10 pm \$20
- ★Jeff "Tain" Watts 65th Birthday Celebration with Ravi Coltrane, Paul Bollenback, James Francies, James Genus Dizzy's Club 7 pm \$25-65
- Emily Braden; Ron Jackson Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Albert Lee Iridium 8:30 pm \$40
- Kuni Mikani, Jon Roche Knickerbocker Bar & Grill 9 pm
- Jeffryes Brothers with Jai Jeffryes, Lee Jeffrye Kostabi World 7 pm \$20
- David Hazeltine Trio with Neal Miner, Peter Van Nostrand Mezzrow 7:30, 9 pm \$35
- ★Aggie Miller; Wendy Eisenberg; Töth The Owl Music Parlor 8 pm \$15
- Adrienne Bazile; Private Label Trio; Koleurrz Band Shrine 7, 8, 10 pm
- Benjamin Sutin; Charley Gordon Sextet with Ted Kooshian, Paul Livant, Chip Jackson, Scott Neumann, Peter Brainen, Charley Gordon Silvana 7, 8 pm
- Smalls Afternoon Jam Session; Mike Moreno Quartet Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★Coltrane Festival: "Tenor Titans" with Wayne Escoffery, Jimmy Greene, Orrin Evans, Buster Williams, Lenny White Smoke 7, 9 pm \$35
- Sara Serpa, Miriam Elhajji, Marta Sanchez The Stone at the New School 8:30 pm \$20
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore Village Vanguard 8, 10 pm \$40

## Sunday, January 5

- Yuichi Hirakawa Jazz Group Arthur's Tavern 3:30 pm
- Luca Benedetti Trio with Tony Scherr, Tony Mason Barbès 6 pm \$20
- Greg Ruvolo Big Band Collective; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$30
- ★Harry Allen Quartet with Rossano Sportiello, Mike Karn, Aaron Kimmel Birdland Theater 7, 9:30 pm \$30
- Chris Botti with Lee Pearson, Barry Stephenson, Julius Rodriguez, Caroline Campbell, Veronica Swift, John Splithoff Blue Note 7, 9:30 pm \$20
- ★Grant Stewart Quartet Cellar Dog 7, 8:30 pm \$5
- Eden Ladin with Gilad Hekselman, Alex Claffy, Kush Abadey Close Up 7:30, 9 pm \$20
- ★Jeff "Tain" Watts 65th Birthday Celebration with Ravi Coltrane, Paul Bollenback, James Francies, James Genus Dizzy's Club 7 pm \$25-65
- ★Benny Benack III Quintet; Michael Kanan Trio The Django 6:30, 8, 9:30, 11 pm \$25
- Welf Dorr, Luke Glavanovits, Cavassa Nickens, Yuko Togami The Keep 9 pm
- Danny Fox Trio Mezzrow 7:30, 9 pm \$35
- GatherNYC: Emi Ferguson + Dan Tepfer Museum of Arts and Design 11 am \$30
- ★Vanisha Gould North Square Lounge 12:30, 2:15 pm
- Martina Liviero with Kevin Hays; Asher Kurtz The Owl Music Parlor 8 pm \$18
- Nate Lucas All Stars Red Rooster Harlem 12 pm
- Jim Ridl with Carolyn Leonhart Saint Peter's Church 5 pm
- Bryan Reeder Scarlet Lounge 7, 9 pm
- Shrine Big Band Shrine 8 pm
- Smalls Afternoon Jam Session; Hendrik Meurkens Quintet with Nick Hempton, Misha Tsiganov, Eduardo Belo, Portinho; Tad Shull Quartet with Ray Gallon, Paul Gill, Joe Strasser Smalls 2, 6, 7:30, 9, 10:30 pm \$35

- ★Coltrane Festival: "Tenor Titans" with Wayne Escoffery, Jimmy Greene, Orrin Evans, Buster Williams, Lenny White Smoke 7, 9 pm \$35
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore Village Vanguard 8, 10 pm \$40

## Monday, January 6

- Grove Street Stompers Arthur's Tavern 7 pm
- ★Yotam Silberstein Trio with Alex Claffy, Billy Hart Bar Lunático 9, 10:15 pm
- ★Vince Giordano + the Nighthawks Birdland Theater 5:30, 8:30 pm \$20
- Organ Grooves Cellar Dog 7, 8:30 pm \$5
- Nicole McCabe, Adam O'Farrill, Yvonne Rogers, Kanoa Mendenhall, Eliza Salem Close Up 7:30, 9 pm \$20
- ★Josh Evans Big Band Dizzy's Club 7 pm \$20-50
- Angela Grey; Cameron Campbell Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Charlie Roman/Bryan Reeder Scarlet Lounge 7, 9 pm
- ★Dick Oatts/Joe Magnarelli Sextet with Bernd Reiter, Olivier Cant, N.J. Svensson, Virginia MacDonald Smalls 7:30, 9 pm \$35
- Max Light Quartet Zinc Bar 7, 9 pm \$35

## Tuesday, January 7

- Xiomara Laugart Arthur's Tavern 7 pm
- Kazemde George Trio with Jayla Chee, Elé Howell Bar Lunático 9, 10:15 pm
- Tedd Firth Trio Birdland 7, 9:30 pm \$40
- ★Vince Giordano + the Nighthawks Birdland Theater 5:30, 8:30 pm \$20
- ★Johnny O'Neal Trio Cellar Dog 7, 8:30 pm \$5
- Salsa Meets Jazz Dizzy's Club 7 pm \$20-50
- ★Conrad Herwig Latin Side All-Stars The Django 7:30, 9 pm \$35
- Rose Tang/Patrick Golden; Aron Namenwirth, Steve Swell, Stan Zenkov, Marc Edwards; Kristian Saarp, Brandon Lopez, Joe Moffett; Marco Cappelli/Eyal Maoz Downtown Music Gallery 6:30 pm
- ★Teri Roiger/John Menegon Duo Flute 8, 9 pm
- Miho Nobuzane Klavierhaus 7, 8:30 pm \$25
- Deanna Witkowski Trio with Tony DePaolis, Scott Latzky; Tardo Hammer Trio with Lee Hudson, Steve Williams Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Audrey Silver Silvana 7 pm
- Rob Edwards Big Band with Vanessa Perea Swing 46 9 pm \$20
- ★Kris Davis Trio with Robert Hurst, Johnathan Blake Village Vanguard 8, 10 pm \$40
- Pasquale Grasso Zinc Bar 7, 9 pm \$35

## Wednesday, January 8

- ★Jazz Congress: "Russell Malone Music Celebration" with Ron Carter, Kenny Barron, Diana Krall, Monty Alexander, John Clayton, Benny Green, Christian McBride, Ben Wolfe, Donald Vega, Ed Cherry, Dave Stryker, Yotam Silberstein, Willie Jones III, Tammy McCann, Rick Germanson, Vincent DuPont, Neal Smith, T.K. Blue Appel Room 5:45 pm \$150-200
- ★Jerome Sabbagh Quartet with Ben Monder, Joe Martin, Nasheet Waits Bar Bayeux 8, 9:30 pm
- Gili Yalo Bar Lunático 9, 10:15 pm
- ★Kurt Elling with Ulysses Owens Jr. Big Band Birdland 7, 9:30 pm \$40
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Ted Rosenthal, Gary Mazzaroppi, Alex Raderman, Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$30
- Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- Caelan Cardello Close Up 7:30, 9 pm \$20
- ★"Celebrating John Clayton" with Gerald Clayton + Friends Dizzy's Club 7 pm \$20-45
- Jonny King Trio; Asen Doykin Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Louis Armstrong Legacy Monthly Jazz Jam with Carol Sudhalter, Joe Vincent Tranchina, Eric Lemon, Scott Neumann Flushing Town Hall 7 pm \$10
- Jazz Congress 2025 Jazz at Lincoln Center 9:30 am \$150-200
- Yago Vazquez Trio with Pablo Menares, Rodrigo Recabaren; Sebastian Noelle Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Matt Tufaro Trio Silvana 10 pm
- Nick Biello Quartet; David Hawkins Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Bill Charlup Trio with Peter Washington, Kenny Washington Smoke 7, 9 pm \$35
- ★Mary Halvorson, Peter Evans The Stone at the New School 8:30 pm \$20
- ★Kevin Blancq Big Band Swing 46 5:30 pm \$15
- ★Kris Davis Trio with Robert Hurst, Johnathan Blake Village Vanguard 8, 10 pm \$40
- Marcos Varela Quintet Zinc Bar 7:30, 9:30 pm \$35

## Thursday, January 9

- Richard Cortez; Terry Waldo Gotham City Band Arthur's Tavern 7, 10 pm
- ★Vanisha Gould Quartet Bar Lunático 9, 10:15 pm
- ★Kurt Elling with Ulysses Owens Jr. Big Band Birdland 7, 9:30 pm \$40
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn; Tierney Sutton + Tamir Hendelman Birdland Theater 5:30, 8:30 pm \$30
- Bebop Collective; Steve Ash Quartet Cellar Dog 7, 8:30 pm \$5
- ★Maria Grand with Adam O'Farrill, Rashaan Carter, Shakkor Hakeem, Jeremy Dutton Close Up 7:30, 9 pm \$20
- David Hazeltine Quartet; Joe Strasser Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Brazil Music with Dom Salvador, Amaro Freitas Drom 7 pm \$30

- ★NYC Now Mini Fest: Aubrey Johnson Group with Tomoko Omura, Alex LoRe, Chris McCarthy, Matt Aronoff, Ross Pederson; Jamie Baum Septet+ with Jonathan Finlayson, Jaleel Shaw, Chris Komer, Brad Shepik, Luis Perdomo, Joe Martin, Jeff Hirschfield, Aubrey Johnson, Sara Serpa; Brad Shepik "Human Activity" with Layale Chaker, Phillip Golub, Sam Minaie, Elé Howell Greenwich House Music School 7, 8, 9 pm \$20
- Oscar Peñas Iridium 8:30 pm \$30
- Tyler Bullock II Jamaica Center for Arts and Learning 8 pm \$5-10
- ★Jazz Congress 2025 Jazz at Lincoln Center 9:30 am \$150-200
- ★Ben Wendel BaRcoDe with Joel Ross, Simon Moullier, Patricia Brennan, Juan Diego Villalobos The Jazz Gallery 7:30, 9:30 pm \$40
- ★Eugenie Jones with Marcus Persiani, Lonnie Plaxico, Tommy Campbell Jazz Museum in Harlem 7:30 pm \$20
- Walter Smith III, James Francies, Matt Brewer, Kendrick Scott + Lucía Joe's Pub 9:30 pm \$30
- ★Winter Jazzfest: Aja Monet with Marcus Strickland, Javier Santiago, Ben Williams, Justin Brown; Sophye Soliveau; Fay Victor: Herbie Nichols' SUNG with Michaël Attias, Anthony Coleman, Ratzo Harris, Tom Rainey Le Poisson Rouge 7:30 pm \$45
- Ray Gallon Trio with David Wong Mezzrow 10:30 pm \$35
- ★Winter Jazzfest: Candid Records Showcase with Terri Lyne Carrington's We Insist 2025 with Christie Dashiell, Simon Moullier, Milena Casado, Zaccheus Paul, Matthew Stevens; Makaya McCraven with Theon Cross + Ben Lamar Gay Nublu 6:30, 10:30 pm \$30
- Uptown Out: Matt Lambiase, Mary Cherney, Claire de Brunner, Will Glass Recirculation 7 pm
- Joanna Mattrey The Record Shop 7:30 pm
- Lynette Washington Red Rooster Harlem 6:30 pm
- Andrew Renfroe Quartet Smalls 7:30, 9 pm \$35
- ★Bill Charlap Trio with Peter Washington, Kenny Washington Smoke 7, 9 pm \$35
- ★Mary Halvorson, Ambrose Akinmusire The Stone at the New School 8:30 pm \$20
- Queen Esther with Wayne Tucker + The Bad Mothas Symphony Space Leonard Nimoy Thalia 7:30 pm \$20
- ★Kris Davis Trio with Robert Hurst, Johnathan Blake Village Vanguard 8, 10 pm \$40
- Misha Platigorsky Trio with Peter Slavov, Samvel Sarkisyan; Axel Tosca + Xiomara Zinc Bar 7, 9:30 pm \$35

### Friday, January 10

- ★Eric Person Trio Albert's Bar 3 pm

- Svetlana + The New York Collective Arthur's Tavern 7 pm
- ★Gregory "Organ Monk" Lewis Trio Bar Lunático 9, 10:15 pm
- Bill Saxton Harlem Allstars Bill's Place 7 pm \$36
- ★Birdland Big Band; Kurt Elling with Ulysses Owens Jr. Big Band Birdland 5:30, 8:30, 10:30 pm \$40
- Caity Gyorgy Quartet Birdland Theater 7, 9:30 pm \$30
- ★Winter Jazzfest: Nout; Flash Pig; Amaury Faye 'Arise'; Paul Morvan, Dmitry Baevsky, David Wong; Sophye Soliveau; Monsieur MĀLĀ; Photons Bitter End 6 pm \$85
- ★Medeski, Russo, and Cline Brooklyn Bowl 8 pm \$39
- ★Akiko Tsuruga Quartet; Matt Martinez Quartet Cellar Dog 7, 8:30 pm \$5
- ★Winter Jazzfest: Jenny Scheinman's All Species Parade with Carmen Staaf, Steve Cardenas, Tony Scherr, Kenny Wollesen; The Baylor Project; Amaro Freitas; Trio Imagination with Reggie Workman, Andrew Cyrille, David Virelles; Orrin Evans Captain Black Big Band with Lisa Fischer; Roy Hargrove's Crisol City Winery 5:15 pm \$85
- ★Winter Jazzfest: Stefan Harris + Blackout; Melissa Aldana; Matthew Whitaker; Nao Yoshioka City Winery Loft 6 pm \$85
- Kelly Green, Elijah J. Thomas, Luca Soul Rosenfeld, Evan Hyde Close Up 8, 10 pm \$20
- Tammy McCann Quintet; Mariel Bildsten Septet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Northern Turtle Island Collective presents Kazdoura; Bruno Capinan; Kizaba; Rachel Therrien Latin Jazz Project Drom 7, 7:45, 8:30, 9:15, 10 pm \$20
- Michel Gentile Quartet with Gary Versace, Jerome Harris, Tom Rainey Ibeam Brooklyn 8 pm \$20
- Black Oak Artists Showcase with Seth Glier, Jill Sobule, Walter Parks + the Unlawful Assembly Iridium 7:30 pm \$35
- Steel Guitar UnConvention with Marcus Randolph, Rich Hinman + Adam Levy, Bobby Hawk with Mike Robinson, Curtis Hasselbring's Curhachestra with Raphael McGregor Jalopy 7 pm \$25
- ★Unity Jazz Festival: Pedrito Martinez/Alfredo Rodriguez; Chien-Chien Lu/ Richie Goods; Rachael + Vilray; Domo Branch Trio with Imani Rousselle; Miguel Zenon/Luis Perdomo; Chris Bergson Band; Young Monk Project with Erena Terakubo, Jocelyn Gould, Miki Yamanaka, Liany Mateo, Domo Branch; Sun Ra Celebration with Sullivan Fortner + His Galactic Friends; Cameron Campbell Trio; Tatiana Eva-Marie; Mitch Frohman + The Bronx Horns Jazz at Lincoln Center Frederick P. Rose Hall 6:30 pm \$87
- ★Ben Wendel's BaRcoDe with Joel Ross, Simon Moullier, Patricia Brennan, Juan Diego Villalobos The Jazz Gallery 7:30, 9:30 pm \$40
- ★An Evening of Afrofuturism In Harlem: Mike Monford + The Afrofuturistic Ether with Nicole Mitchell, Ahmed Abdullah, Joe Dyson, LuFuki, Melvis Santa Jazz Museum in Harlem 5:30 pm \$40

- ★Lizz Wright/Kandace Springs; Stephane Wrembel with Jean-Michel Pilc Joe's Pub 7, 9:30 pm \$42
- Quintin Harris Knickerbocker Bar & Grill 9 pm
- ★Winter Jazzfest: Next Jazz Legacy; Sirtintip; Endea Owens; Kiefer; Ganavya; Makaya McCraven; Roberto Fonseca + Joe Claussell Le Poisson Rouge 5 pm \$85
- ★Winter Jazzfest: Zohar + Adam; Christian McBride Band Mercury Lounge 9 pm \$85
- Vanessa Rubin with Brandon McCune, Kenny Davis, Winard Harper; Taber Gable Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Winter Jazzfest: Pan Asian Chamber Jazz Ensemble; Nikara presents Black Wall Street; Mali Obomsawin; Emma-Jean Thackray; Ben Williams Between Church and State; Tomoki Sanders Nublu 6:30 pm \$85
- ★Winter Jazzfest: Kaoru Watanabe's Bloodlines; Brandee Younger Trio; Vijay Iyer/Wadada Leo Smith; Air Legacy Trio with Marty Ehrlich, Hilliard Greene, Pheeroan akLaff; Linda May Han Oh with Ambrose Akinmusire, Tyshawn Sorey; Jakob Bro with Mark Turner, Craig Taborn, Marcus Gilmore Performance Space New York 5:30 pm \$85
- Katie Webster Silvana 8 pm
- Smalls Afternoon Jam Session Smalls 2 pm
- ★Bill Charlap Trio with Peter Washington, Kenny Washington Smoke 7, 9 pm \$35
- ★Mary Halvorson, Alex Koi, Henry Fraser, Tomas Fujiwara The Stone at the New School 8:30 pm \$20
- Janice Friedman Swing 46 5:30 pm \$15
- James McBride Symphony Space Leonard Nimoy Thalia 7:30 pm \$25
- ★Winter Jazzfest: Yilian Canizares, Michael Mayo, Josh Johnson, Caroline Davis, Wendy Eisenberg, Janel + Anthony Neilma Sidney Theatre 5:30 pm \$85
- ★Kris Davis Trio with Robert Hurst, Johnathan Blake Village Vanguard 8, 10 pm \$40
- ★Winter Jazzfest: Adam Birnbaum; Lucía; Riley Mulherkar; Tyreek McDole; Sarah Hanahan; J.Hoard; Kojo Melché Roney Zinc Bar 5:30 pm \$85

### Saturday, January 11

- Axel Tosca Arthur's Tavern 7 pm
- Winter Jazzfest: Dominique Fils-Aimé; Salin; Josefine Opsahl; Smag På Dig Selv (SPDS); Lion Babe Baby's All Right 5:30 pm \$85
- Kali Rodriguez Peña's Mélange Bar Lunático 9, 10:15 pm
- Bill Saxton Harlem Allstars Bill's Place 7 pm \$36
- ★Julia Keefe Indigenous Big Band with Mali Obomsawin, Delbert Anderson, Chantil Dukart, Ed Littlefield; Kurt Elling with Ulysses Owens Jr. Big Band Birdland 5:30, 8:30, 10:30 pm \$40

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at Jazz Forum Tarrytown, NY January 17-18 (7, 9:30 pm) [jazzforumarts.org](http://jazzforumarts.org)

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BEST OF 2024 **THE NEW YORK CITY JAZZ RECORD** BEST OF 2024

- ★Ekep Nkwelle Quartet with Julius Rodrigues, Jeremiah Edwards, Anwar Marshall Birdland Theater 7, 9:30 pm \$30
- ★Winter Jazzfest: Couch; Kneebody; Isaiah Collier; Adi Oasis; Sun Ra Arkestra; Pedro Martins Brooklyn Bowl 5:30 pm \$85
- ★Sean Jones Cathedral of St. John the Divine 6 pm \$15
- ★Chris Beck Quartet; Simona Premazzi Quartet Cellar Dog 7, 8:30 pm \$5
- ★Miriam Elhajli Close Up 8, 10 pm \$20
- ★Dwayne "Cook": Broadnax Quartet; Richard Cortez Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- Winter Jazzfest: Ken Butler's Curious Cave of Anxious Objects Hybrid Visions 7 pm \$85
- Steel Guitar UnConvention with Marcus Randolph, Rich Hinman + Adam Levy, Bobby Hawk with Mike Robinson, Curtis Hasselbring's Curbhachestra with Raphael McGregor Jalopy 7 pm \$25
- ★Unity Jazz Festival with Christine Jensen Jazz Orchestra with Ingrid Jensen; Allyn Johnson: "The Magic of Bud"; All-Star "Tribute to Roy Haynes" with Dee Bridgewater, Dave Holland, Graham Haynes, Marcus Gilmore, Terri Lyne Carrington, John Patitucci, Dave Kikoski, Jaleel Shaw, Kenny Barron; Leon Foster Thomas; The Westerlies; Future of Jazz Orchestra; Georgia Heers Quartet; Rachael + Vilray Full Band with Steve Wilson, Warren Wolf, Tony Scherr, Adam Dotson, Jay Rattman; Nicole Glover Trio; Helen Sung Big Band; "Tootie Fest!" with Emmet Cohen, Russell Hall, Joe Saylor Jazz at Lincoln Center Frederick P. Rose Hall 6:30 pm \$87
- ★Linda May Han Oh; Michael Mayo The Jazz Gallery 7:30, 9:30 pm
- ★Rahim AlHaj Duo/Yacouba Sissoko Duo; The Arab Blues/Maryna Krut Joe's Pub 6:30, 9:30 pm \$36
- Tom Placido, Jason Clotter Knickerbocker Bar & Grill 9 pm
- ★Winter Jazzfest: John Chin Trio; Paul Cornish Trio; Matthew Shipp Trio; Zoh Amba Sun Ensemble Loove Labs 6 pm \$85
- ★Winter Jazzfest: Alan Braufman with James Brandon Lewis, Patricia Brennan, Ken Filiano, Warren Crudup; Darius Jones Trio with Chris Lightcap, Gerald Cleaver; Sarah Elizabeth Charles' Dawn; Rudresh Mahanthappa Hero Trio; JD Allen; Peter Apfelbaum's New York Hieroglyphics with Mali Obamasawin Loove Labs Annex 6 pm \$85
- Marcus McLaurine with Bill Charlap, James Zollar, David Demsey, Payton Crosle Louis Armstrong House Museum 3 pm \$25
- Vanessa Rubin and Her Trio with Brandon McCune, Kenny Davis, Winard Harper Mezzrow 7:30, 9 pm \$40
- ★Winter Jazzfest: Moses Yoofee Trio; Vijay Iyer Trio; Arooj Aftab; Keyon Harrold; SML; Makaya McCraven Music Hall of Williamsburg 6 pm \$85
- Jeannette Miller with Arcoiris Sandoval, Marty Kenney Pangea 7 pm \$20
- Karen Ng, Drew Wesely, Kevin Murray; Ted Byrnes, Webb Crawford; The Ghost with Michael Foster, John Moran, Joey Sullivan The Record Shop 7:30 pm

- Ken Kobayashi Project Shrine 9 pm
- Christian Vega; The Lock; Glenn Makos Silvana 7, 8, 9 pm
- ★Eugenie Jones with Marcus Persiani, Lonnie Plaxico, Tommy Campbell Sistas' Place 8, 9:30 pm \$30
- Smalls Afternoon Jam Session Smalls 2 pm
- ★Bill Charlap Trio with Peter Washington, Kenny Washington Smoke 7, 9 pm \$35
- ★Sterno with Mary Halvorson, Brett Deschenes, Dan St. Clair, Nat Baldwin The Stone at the New School 8:30 pm \$20
- Winter Jazzfest: Dawn Richard + Spencer Zahn Superior Ingredients 10 pm \$85
- ★Winter Jazzfest: Kalia Vandever + Mike Haldeman; HxH; Salami Rose Joe Louis; Mike Reed's Separatist Party; BASIC: Chris Forsyth, Mikel Patrick Avery, Sue Garner Union Pool 6 pm \$85
- ★Kris Davis Trio with Robert Hurst, Johnathan Blake Village Vanguard 8, 10 pm \$40
- French Jazz Festival: Flash Pig; Paul Morvan Trio; Amaury Faye; Stephane Wrembel Sextet Zinc Bar 6 pm \$35

### Sunday, January 12

- Eri Yamamoto Duo Arthur's Tavern 3:30 pm
- Spencer Zahn Quartet Bar Lunático 9, 10:15 pm
- Isaiah J. Thompson Quartet with Julian Lee, David Alvarez, Sebastian Rios; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$40
- New Jazz Underground with Abdias Armenteros, Sebastian Rios, TJ Reddick Birdland Theater 7, 9:30 pm \$30
- ★Nicole Zuraitis with Dan Pugach, Idan Morim, Sam Weber Blue Note 1:30 pm \$20
- Mike Karn Trio Cellar Dog 7, 8:30 pm \$5
- ★Camille Thurman with Darrell Green Quartet Chelsea Table + Stage 7 pm \$19
- ★Tony Malaby, Jacob Sacks, Eivind Opsvik, Dan Weiss Close Up 7:30, 9 pm \$20
- Stella Cole; Catherine Russell, Sean Mason Dizzy's Club 5, 7:30, 9 pm \$20-55
- ★Jumaane Smith Quintet; Dan Pugach, Nicole Zuraitis, Jon Regen The Django 6:30, 8, 9:30 pm \$25
- Welf Dorr, Luke Glavanovits, Carlo De Biaggio, Yuko Togami The Keep 9 pm
- Jami Templeton Trio Mezzrow 7:30, 9 pm \$35
- Kate Baker Trio North Square Lounge 12:30, 2:15 pm
- ★Winter Jazzfest: Joel Harrison + Alternative Guitar Summit with Anthony Pirog, Dida Pelled, Emmanuel Michael, Gilad Hekselman, Pedro Martins, Rudy Royston, Jerome Harris Nublu 7 pm \$35
- Nate Lucas All Stars Red Rooster Harlem 12 pm

- ★"Impressions—Improvisatory Interpretations on A Love Supreme": Ravi Coltrane Quartet with David Virelles, Jeff "Tain" Watts, Dezron Douglas plus Allison Miller, Angelica Sanchez, Ben Williams, James Brandon Lewis, Joel Ross, Kalia Vandever, Kassa Overall, Kenny Warren, Linda May Han Oh, Melissa Aldana, Nasheet Waits, Rafiq Bhatia, Sam Newsome, Tomoki Sanders Roulette 8 pm \$63-73
- Miki Yamanaka Trio with Anthony Orji, Luke Sellick Saint Peter's Church 5 pm
- Jesse Featherstone Scarlet Lounge 7, 9 pm
- ★Joel Ross with Micah Thomas SEEDS 8 pm
- ★Smalls Afternoon Jam Session; Billy Harper Quintet with Freddie Hendrix, Francesca Tanksley, Alex Ayala, Aaron Scott; Jonathan Michel Quartet Smalls 2, 6, 7:30, 10:30 pm \$35
- ★Bill Charlap Trio with Peter Washington, Kenny Washington Smoke 7, 9 pm \$35
- Clifton Anderson; Firey String Sistas St. Marks Church 4 pm
- ★Kris Davis Trio with Robert Hurst, Johnathan Blake Village Vanguard 8, 10 pm \$40
- ★Winter Jazzfest: Gilles Peterson Presents Sunday Jazz Sessions with Kieran Hebden; Makaya McCraven; Emma-Jean Thackray; Zacchaeus Paul presents "JAZZ MONEY"; Melanie Charles; Lovie Xanadu Roller Arts 6 pm \$45
- Valtinho Zinc Bar 7, 9 pm \$35

### Monday, January 13

- Grove Street Stompers Arthur's Tavern 7 pm
- Firas Zreik with Gideon Forbes, Pietro Gennenzi, Alber Baseel Bar Lunático 9, 10:15 pm
- ★Emmet Cohen "Miles + Trane Centennial" with Jeremy Pelt, Tivon Pennicott, Philip Norris, Joe Farnsworth Birdland 7, 9:30 pm \$40
- ★Vince Giordano + the Nighthawks Birdland Theater 5:30, 8:30 pm \$20
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- ★Natalie Cressman + Ian Faquini City Vineyard 7:30 pm \$28
- Walter Stinson, Evan Main, Steven Crammer Close Up 7:30, 9 pm \$20
- ★Joel Ross Quartet with Maria Grand; Sullivan Fortner Trio with Tyrone Allen, Kayvon Gordon Dizzy's Club 7, 9pm \$20-45
- Sophia Kickhofel Trio; Shane Allessio Quartet The Django 7:30, 10:30 pm \$25
- ★Winter Jazzfest: "Strata-East Rising" with Charles Tolliver, Cecil McBee, Billy Hart, Billy Harper, Christian McBride, aja monet, Endea Owens, Steve Jordan, Keyon Harrold, Camille Thurman Le Poisson Rouge 6, 9 pm \$45
- Tal Cohen Trio with Dion Kerr, Billy Drummond Mezzrow 7:30, 9 pm \$35
- Johnny Rodriguez Jazz Memorial Saint Peter's Church 6:30 pm
- Meital Waldmann Scarlet Lounge 7, 9 pm

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*Anita Donndorff* - January 3 & 16

**Soul, Funk & Jazz**  
*Jessie Wagner* - January 10, 17, 24 & 31  
*Break Out The Crazy* - January 4 & 18

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- Villagers Brass Shrine 10 pm
- Seth Trachy Silvana 10 pm
- ★Yotam Silberstein Trio Zinc Bar 7, 9 pm \$35

## Tuesday, January 14

- ★Edsel Gomez Latin Jazz Trio Arthur's Tavern 7 pm
- Dabin Ryu Bar LunAtico 9, 10:15 pm
- Yellowjackets with Russell Ferrante, Bob Mintzer, Will Kennedy, Dane Alderson Birdland 7, 9:30 pm \$40
- ★Vince Giordano + the Nighthawks Birdland Theater 5:30, 8:30 pm \$20
- Chris Dave, Marcus King, MonoNeon TrioB Blue Note 8, 10:30 pm \$20
- Zaid Nasser Trio Cellar Dog 7, 8:30 pm \$5
- Steven Maglio + His Big Band Orchestra The Cutting Room 7 pm \$95
- Mathis Picard Sound Orchestra; Harlem After Dark with Allan Harris, Maya Azucena, A.C. Lincoln Dizzy's Club 7, 9pm \$20-45
- ★Conrad Herwig Latin Side All-Stars The Django 7:30, 9:30 pm \$35
- ★KnCurrent with patrick brennan, On Ka'a Davis, Jason Kao Hwang, Cooper-Moore; Stephan Crump Downtown Music Gallery 6:30 pm
- Silver Arrow Band Drom 7:30 pm \$20
- Marius Van Den Brink with Matt Penman, Ronen Itzik Klavierhaus 7, 8:30 pm \$25
- ★Tim Berne with Tom Rainey, Gregg Belisle-Chi Lowlands 8 pm \$10
- Camille Bertault Quartet Mezzrow 7:30, 9 pm \$35
- ★Makaya McCraven with Gilles Peterson Public Records 8 pm \$40
- Gilad Bloom Band Shrine 8 pm
- Rob Edwards Big Band with Vanessa Perea Swing 46 9 pm \$20
- ★KAT Modiano Group United Palace of Cultural Arts 7 pm \$20
- ★Fred Hersch, Drew Gress, Kush Abadey Village Vanguard 8, 10 pm \$40
- Tyreek McDole Quintet Zinc Bar 7, 9 pm \$35

## Wednesday, January 15

- Eri Yamamoto Trio Arthur's Tavern 7 pm
- Randy Ingram Trio with Billy Hart Bar Bayeux 8, 9:30 pm
- Shai Maestro Bar LunAtico 9, 10:15 pm
- Yellowjackets with Russell Ferrante, Bob Mintzer, Will Kennedy, Dane Alderson Birdland 7, 9:30 pm \$40
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Ted Rosenthal, Gary Mazzaroppi, Alex Raderman, Mike Stern Birdland Theater 5:30, 8:30 pm \$30
- Chris Dave, Marcus King, MonoNeon TrioB Blue Note 8, 10:30 pm \$20
- Noriko Ueda Trio Cellar Dog 7, 8:30 pm \$5
- Kevin Oliver Jr. Close Up 7:30, 9 pm \$20
- ★Santi Debriano + Arkestra Bembe: "Tribute to Jabali Billy Hart" with Dominique Gagne, TK Blue, Tommy Morimoto, Ray Scro, Michael Cruse, Adrian Alvarado, Mamiko Watanabe, Robby Ameen, Billy Hart Dizzy's Club 7 pm \$20-45
- ★Joe Farnsworth Quartet; Yotam Silberstein Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Wallace Roney, Jr. The Jazz Gallery 7:30, 9:30 pm \$25
- Alex Wintz Trio with Jimmy Macbride, Matt Penman Mezzrow 7:30, 9 pm \$35
- ★Dave Stryker Organ Trio with Jared Gold, Steve Johns Midnight Blue 7, 8:45, 10:15 pm \$10
- ★Winter Jazzfest: ganavya Roulette 8 pm \$40
- Gregg August Quartet; Will Vinson Quartet with Glenn Zaleski, Matt Penman, Obed Calvaire Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Al Foster Quartet "Birthday Celebration" with Chris Potter Smoke 7, 9 pm \$35
- ★Ingrid Laubrock, Cecilia Lopez Duo The Stone at the New School 8:30 pm \$20
- ★Fred Hersch, Drew Gress, Kush Abadey Village Vanguard 8, 10 pm \$40
- Danton Boller Trio Zinc Bar 7:30, 9:30 pm \$35

## Thursday, January 16

- Danny Lipsitz + His Brass Tacks; Terry Waldo Gotham City Band Arthur's Tavern 7, 10 pm
- Camille Bertault Bar LunAtico 9, 10:15 pm
- Yellowjackets with Russell Ferrante, Bob Mintzer, Will Kennedy, Dane Alderson Birdland 7, 9:30 pm \$40
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn; The Daniel Glass Trio with Sean Harkness, Michael O'Brien, with Nicole Zuraitis Birdland Theater 5:30, 8:30 pm \$30
- Chris Dave, Marcus King, MonoNeon TrioB Blue Note 8, 10:30 pm \$20
- Darrell Green Quartet; Jihee Heo Quartet Cellar Dog 7, 8:30 pm \$5
- Allan Mednard, Santiago Leibson, Carmen Quill Close Up 7:30, 9 pm \$20
- ★Willie Jones III + Friends "Celebrating Cedar Walton" with Vincent Herring, Ralph Moore, Steve Turre, Tyler Bullock, David Williams Dizzy's Club 7 pm \$20-45
- Roberta Piket Trio; Mark Whitfield The Django 7:30, 9, 10:30 pm, 12 am \$25
- Dayramir González Drom 6:30 pm \$30
- Glenn Crytzer Festival Café 7:30 pm
- Roy Hargrove Big Band Monthly Residency The Jazz Gallery 7:30, 9:30 pm \$40
- ★Tomas Janzon Quartet with Donald Dean Jazz Museum in Harlem 2 pm
- Michael Olatuja + Lagos Pepper Soup Joe's Pub 7 pm \$30
- Luke Carlos-O'Reilly Trio; Andrea Domenici Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Lynette Washington Red Rooster Harlem 6:30 pm

- ★"Cool School + Hard Bop": JLCO with Wynton Marsalis, Sherman Irby, Joe Block Rose Theater 7:30 pm \$42-177
- Patrick Higgins + Yarn/Wire with Russel Greenberg, Laura Barger, Julia Den Boer, Sae Hashimoto Roulette 8 pm \$25
- Daniel + Dylan DelGiudice Shrine 7 pm
- Eyal Maoz Silvana 7 pm
- ★Steve Johns Quintet with Monte Croft, John Hart, Greg Murphy, Joris Teepe Smalls 7:30, 9 pm \$35
- ★Al Foster Quartet "Birthday Celebration" with Chris Potter Smoke 7, 9 pm \$35
- ★Ingrid Laubrock, Anna Webber, Tom Rainey, Dan Weiss, Dan Peck The Stone at the New School 8:30 pm \$20
- ★Fred Hersch, Drew Gress, Kush Abadey Village Vanguard 8, 10 pm \$40
- Misha Piatigorsky Trio with Peter Slavov, Samvel Sarkisyan; Axel Tosca + Xiomara Zinc Bar 7, 9:30 pm \$35

## Friday, January 17

- ★Eric Person Trio Albert's Bar 3 pm
- 39th Zlatne Uste Golden Festival: Balkan Peppers with Brad Shepik, Ethan Helm, Jeff Dingler, Seido Salifoski Astoria World Manor 7 pm \$50
- Bill Saxton Harlem Allstars Bill's Place 7 pm \$36
- Birdland Big Band; Yellowjackets with Russell Ferrante, Bob Mintzer, Will Kennedy, Dane Alderson Birdland 5:30, 8:30, 10:30 pm \$40
- Lucy Yeghiazaryan Birdland Theater 7, 9:30 pm \$30
- Chris Dave, Marcus King, Isaiah Sharkey Trio Blue Note 8, 10:30 pm \$20
- Frank Lacy Quartet; Tad Shull Quartet Cellar Dog 7, 8:30 pm \$5
- Kanoa Mendenhall with Maria Grand Close Up 8, 10 pm \$20
- ★Willie Jones III + Friends "Celebrating Cedar Walton" with Vincent Herring, Ralph Moore, Steve Turre, Tyler Bullock, David Williams Dizzy's Club 7 pm \$20-45
- AC Lincoln Quintet; Craig Handy + 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$25
- Katie Webster Group Freddy's Backroom 10 pm
- Marc Devine Knickerbocker Bar & Grill 9 pm
- Ted Rosenthal Trio Mezzrow 7:30, 9 pm \$35
- ★Tomas Janzon Quartet with Donald Dean Minton's Playhouse 7 pm
- ★Ben Solomon Ornithology Jazz Club 6:30 pm
- ★"Cool School + Hard Bop": JLCO with Wynton Marsalis, Sherman Irby, Joe Block Rose Theater 7:30 pm \$42-177
- JACK Quartet with Chris Otto, Austin Wulliman, John Pickford Richards, Jay Campbell, Ikue Mori Roulette 8 pm \$30
- Jedd Chlebowski Shrine 8 pm
- Casey Rabito Trio; Bill Warfield Hells Kitchen Orchestra Silvana 7, 8 pm
- ★Dmitry Baevsky Quartet; Jerry Bergonzi Quintet Smalls 6, 7:30, 9, 10:30 pm \$35
- Al Foster Quartet "Birthday Celebration" with Chris Potter Smoke 7, 9, 10:30 pm \$35
- ★Ingrid Laubrock, Brandon Seabrook, Shawn Lovato, Tom Rainey The Stone at the New School 8:30 pm \$20
- Janice Friedman Swing 46 5:30 pm \$15
- ★Fred Hersch, Drew Gress, Kush Abadey Village Vanguard 8, 10 pm \$40
- ★Sarah Hanahan Quartet Zinc Bar 7:30, 8:30 pm \$35


## Saturday, January 18

- 39th Zlatne Uste Golden Festival: Balkan Peppers with Brad Shepik, Ethan Helm, Jeff Dingler, Seido Salifoski Astoria World Manor 5:30 pm \$79
- ★Otherlands Trio with Darius Jones, Stephan Crump, Eric McPherson Bar Bayeux 8, 9:30 pm
- Guachinangos with Juan Carlos Marin, Gabriella Grimaldi, Alberto Fontes, Elvira Bustamante Fuentes, Leo Catricala Barbès 10 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7 pm \$36
- Quintin Harris Trio; Yellowjackets with Russell Ferrante, Bob Mintzer, Will Kennedy, Dane Alderson Birdland 5:30, 8:30, 10:30 pm \$40
- Lucy Yeghiazaryan Birdland Theater 7, 9:30 pm \$30
- Chris Dave, Marcus King, Isaiah Sharkey Trio Blue Note 8, 10:30 pm \$20
- Swing Collective; Raphael D'Lugoff Quartet Cellar Dog 7, 8:30 pm \$5
- Billy Drummond Close Up 8, 10 pm \$20
- Special EFX with Chieli Minucci, Jay Rowe, David Mann, Joel Rosenblatt, Mino Cinélu, Dave Livolsi The Cutting Room 7 pm \$35
- ★Willie Jones III + Friends "Celebrating Cedar Walton" with Vincent Herring, Ralph Moore, Tyler Bullock, David Williams Dizzy's Club 7 pm \$20-45
- ★Erena Terakubo Sextet; Sam Dillon Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mini-Global Mashup: DoYeon Kim, Cooper-Moore Flushing Town Hall 1 pm \$15
- Andre Barnes Knickerbocker Bar & Grill 9 pm
- ★Andromeda Turre Louis Armstrong House Museum 3 pm \$25
- Ted Rosenthal Trio Mezzrow 7:30, 9 pm \$35
- ★Tomas Janzon Quartet with Donald Dean Minton's Playhouse 7 pm
- ★"Cool School + Hard Bop": JLCO with Wynton Marsalis, Sherman Irby, Joe Block Rose Theater 7:30 pm \$42-177
- Asanabenche Silvana 9 pm
- Aaron Brazzell Sistas' Place 8, 9:30 pm \$30
- ★Dmitry Baevsky Quartet; Jerry Bergonzi Quintet Smalls 6, 7:30, 9, 10:30 pm \$35
- Al Foster Quartet "Birthday Celebration" with Chris Potter Smoke 7, 9, 10:30 pm \$35
- Lilit with Ingrid Laubrock, Dave Adewumi, Adam Matlock, Yvonne Rogers, Eva Lawitts, Henry Mermer The Stone at the New School 8:30 pm \$20
- ★Fred Hersch, Drew Gress, Kush Abadey Village Vanguard 8, 10 pm \$40

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8:30 PM

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8:30 PM

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## Sunday, January 19

- ★Ethan Iverson Trio with Simòn Willson, Vinnie Sperrazza  
Bar Lunático 9, 10:15 pm
- Monica Ramey with Lori Mechem, Roger Spencer, Eric Halvorson;  
Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$40
- Lucy Yeghiazaryan Birdland Theater 7, 9:30 pm \$30
- Chris Dave, Marcus King, Isaiah Sharkey Trio Blue Note 8, 10:30 pm \$20
- Tony Davis Trio Cellar Dog 7, 8:30 pm \$5
- ★PRISM Quartet with Miguel Zenón Christ and St. Stephen's Church 7 pm \$10-35
- Omar City Winery 6 pm \$45-70
- Max Light Close Up 7:30, 9 pm \$20
- ★Willie Jones III + Friends "Celebrating Cedar Walton" with Vincent Herring, Ralph Moore, Steve Turre, Tyler Bullock, David Williams  
Dizzy's Club 7 pm \$20-45
- ★Pete Malinverni Quartet; Jim Ridl Trio The Django 6:30, 8, 9:30 pm \$25

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- Faton Macula + Mira Konci Drom 7 pm \$60
- Welf Dorr, Robert Boston, Carlo De Biaggio, Dave Miller The Keep 9 pm
- ★Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner  
Kuperberg Center for the Arts 3 pm \$35-70
- ★Jamie Baum Quartet Mezzrow 7:30, 9 pm \$35
- Gabriel Cabezas Museum of Arts and Design 11 am \$30
- ★Noah Garabedian Trio; Michael Sarian The Owl Music Parlor 8 pm \$15
- Nate Lucas All Stars Red Rooster Harlem 12 pm
- ★Steve Swell Trio with William Parker, Hans Tammen Saint Peter's Church 5 pm
- Max Levenson Scarlet Lounge 7, 9 pm
- Will + Peter Anderson Sextet Smalls 6, 7:30 pm \$35
- ★Al Foster Quartet "Birthday Celebration" with Chris Potter Smoke 7, 9 pm \$35
- ★Fred Hersch, Drew Gress, Kush Abadey Village Vanguard 8, 10 pm \$40
- Valtinho Zinc Bar 7, 9 pm \$35

## Monday, January 20

- Grove Street Stompers Arthur's Tavern 7 pm
- Lineage Quartet with Brandon Woody, Theljon Allen Bar Lunático 9, 10:15 pm
- ★Vince Giordano + the Nighthawks Birdland Theater 5:30, 8:30 pm \$20
- Will Terrill Trio Cellar Dog 7, 8:30 pm \$5
- Dave Adewumi Close Up 7:30, 9 pm \$20
- Delisfort with Strings Presents "The Black Diary Suite" with Quiana Lynell, Mark Collins, Joseph Miller, Corey Wallace, Willem Delisfort, Jonathan Michel, Harvel Nakundi, Alexandria Hill, Majid Khaliq, Tia Allen, Noah Jackson, Angeliq Montes Dizzy's Club 7 pm \$20-45
- ★April Varner Quartet; William Hill III Trio  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Ed Palermo Iridium 8:30 pm \$30
- Charlie Roman + Bryan Reeder Scarlet Lounge 7, 9 pm
- ★Fred Hersch, Drew Gress, Kush Abadey Village Vanguard 8, 10 pm \$40
- Lucas Pino with the Gabriel Schillinger-Hyman Quartet Zinc Bar 7, 9 pm \$35

## Tuesday, January 21

- Elé Howell Quartet with Zaccai Curtis, Luques Curtis Bar Lunático 9, 10:15 pm
- ★George Coleman Quintet with John Webber, Steve Myerson, Leo Larratt, Kevin Congleton Birdland 7:30, 9:30 pm \$40
- ★Vince Giordano + the Nighthawks Birdland Theater 5:30, 8:30 pm \$20
- ★DJ Logic + Friends with James Hurt, Marcus Gilmore, Vernon Reid, Felix Pastorius, Emilio Modeste Blue Note 8, 10:30 pm \$20
- Our Delight Cellar Dog 7, 8:30 pm \$5
- Oberlin Sonny Rollins Jazz Ensemble with Bobby Ferrazza, Oliver Smith, Colin Leonard, Henry Zuccarello, Donovan Musicant, John Hebert, Milei Sagawa, Yunshen Tao, Aanya Sengupta Dizzy's Club 7 pm \$20-45
- ★Conrad Herwig Latin Side All-Stars The Django 7:30, 9:30 pm \$35
- ★Alan Broadbent Klavierhaus 7, 8:30 pm \$25
- ★Brenda Earle Stokes Trio with Evan Gregor, Brian Woodruff  
Mezzrow 7:30, 9 pm \$35
- Jon Elbaz Quartet Smalls 10:30 pm
- Rob Edwards Big Band with Vanessa Perea Swing 46 9 pm \$20
- ★April Varner The Ivy Room 6:30 pm
- ★Peter Bernstein Quartet with Sullivan Fortner, Vicente Archer, Joe Farnsworth Village Vanguard 8, 10 pm \$40
- Bloodline with Rico Jones Zinc Bar 7, 9 pm \$35
- ★Susan Alcorn Zürcher Gallery 8 pm \$20

## Wednesday, January 22

- Xiomara Laugart Arthur's Tavern 7 pm
- Jason Yeager Trio with Danny Weller, Jay Sawyer Bar Bayeux 8, 9:30 pm
- ★Dee Bridgewater Quartet with Carmen Staaf, Amina Scott, Shirazette Tinnin  
Birdland 7:00, 9:30 pm \$40
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Ted Rosenthal, Gary Mazzaroppi, Alex Raderman, Pasquale Grasso  
Birdland Theater 5:30, 8:30 pm \$30
- ★DJ Logic + Friends with James Hurt, Marcus Gilmore, Vernon Reid, Felix Pastorius, Emilio Modeste Blue Note 8, 10:30 pm \$20
- Willem Delisfort Trio Cellar Dog 7, 8:30 pm \$5
- Isabel Crespo-Pardo Close Up 7:30, 9 pm \$20
- ★Dafnis Prieto Sí o Sí Quartet with Peter Apfelbaum, Martin Bejerano, Ricky Rodriguez Dizzy's Club 7 pm \$20-40
- Dan Aran Band; Ben Wolfe Trio with Jerry Weldon, Aaron Kimmel  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Elias Stemeseder Trio with Henry Fraser, Kayvon Gordon  
The Jazz Gallery 7:30, 9:30 pm \$25
- Lorin Cohen Trio Mezzrow 7:30, 9 pm \$35
- ★Kaisa Mäensivu Quintet Smalls 7:30, 9 pm \$35
- ★Eubanks Brothers Band: Robin, Kevin + Duane Eubanks with Rene Camacho, Marvin "Smitty" Smith  
Smoke 7, 9 pm \$35
- ★Ches Smith The Stone at the New School 8:30 pm \$20
- ★Peter Bernstein Quartet with Sullivan Fortner, Vicente Archer, Joe Farnsworth  
Village Vanguard 8, 10 pm \$40
- Chris Beck Trio Zinc Bar 7:30, 9:30 pm \$35

## Thursday, January 23

- ★Gregory "Organ Monk" Lewis Trio; Terry Waldo Gotham City Band  
Arthur's Tavern 7, 10 pm
- ★Stacy Dillard Quintet Bar Lunático 9, 10:15 pm
- ★Alex Harding/Lucian Ban Barbès 10 pm \$20
- ★Dee Bridgewater Quartet with Carmen Staaf, Amina Scott, Shirazette Tinnin  
Birdland 7, 9:30 pm \$40

- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn; Miss Maybell + The Jazz Age Artistes with Charlie Judkins, Brian Nalepka, Andy Stein, Dan Levinson Birdland Theater 5:30, 8:30 pm \$30
- ★DJ Logic + Friends with James Hurt, Marcus Gilmore, Vernon Reid, Felix Pastorius, Emilio Modeste Blue Note 8, 10:30 pm \$20
- Saul Rubin Quartet; Carol Morgan Cellar Dog 7, 8:30 pm \$5
- ★Dan Weiss Close Up 7:30, 9 pm \$20
- Aaron Irwin + The Big Show with Jeremy Udden, Olli Hirvonen, Matt Pavolka, Bill Campbell Dada Bar 9 pm
- ★Jerome Sabbagh Quartet; Charles Goold Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Glenn Cryzter Festival Café 7:30 pm
- Sam Towse The Jazz Gallery 7:30, 9:30 pm
- Juilliard Jazz Orchestra "Celebrating Big Band Vocalists: Sarah Vaughan, Dinah Washington, Nancy Wilson" with Miriam Goroff-Behel, Adam Stein, Gustavo Cruz, Daniel Cohen, Sion Song, Preston Rupert, Miles Keingstein, Ace Williams, Jack Towse, Grace Rock, Luke Ramee, Nick Mesler, Luciano Soriano, Kate Kortum, Ava Preston, Julia Smulson, Jake Nalangan, Pedro Sequeira, Edwin Corne, Daniel Song, Anton Kot  
Juilliard School Peter Jay Sharp Theater 7:30 pm \$30

- ★Geoffrey Keezer Trio; Steve Einerson Trio Mezzrow 7:30, 9 pm \$35
- ★Kayla Williams; Vanisha Gould The Owl Music Parlor 8 pm \$15
- Audrey Appleby with Lina Koutrakos, Daryl Kojak, Sean Harkness, Sean Conly, Jack Bashkow, Dan Aran Pangea 7 pm \$25
- Lynette Washington Red Rooster Harlem 6:30 pm
- ★"Improv Nights: A Tribute to Derek Bailey" with Craig Taborn, Kenny Wollesen, Wendy Eisenberg, Ikue Mori, Zeena Parkins, David Weinstein, Brandon Lopez, Ned Rothenberg, Chris Williams, gabby fluke-mogul, Jim Staley Roulette 8 pm \$25
- Michael Veal's Armillary Sphere Shrine 8 pm
- Jared Gold Trio Smalls 7:30, 9 pm \$35
- ★Eubanks Brothers Band: Robin, Kevin + Duane Eubanks with Rene Camacho, Marvin "Smitty" Smith  
Smoke 7, 9 pm \$35
- ★Miya Masaoka, Hans Tammen, Ches Smith  
The Stone at the New School 8:30 pm \$20
- ★Revelry: Arun Ramamurthy Trio  
Symphony Space Leonard Nimoy Thalia 7:30 pm \$20
- ★Peter Bernstein Quartet with Sullivan Fortner, Vicente Archer, Joe Farnsworth  
Village Vanguard 8, 10 pm \$40
- Misha Piatigorsky Trio with Peter Slavov, Samvel Sarkisyan; Axel Tosca + Xiomara  
Zinc Bar 7, 9:30 pm \$35

## Friday, January 24

- Misha Piatigorsky, Hilary Kole, Rajh Mason Adelaide's Salon 8 pm
- ★Eric Person Trio Albert's Bar 3 pm
- ★Eivind Opsvik Overseas with Tony Malaby, Brandon Seabrook, Jacob Sacks, Kenny Wollesen  
Bar Lunático 9, 10:15 pm
- Bill Saxton Harlem Allstars Bill's Place 7 pm \$36
- ★Birdland Big Band; Dee Dee Bridgewater Quartet with Carmen Staaf, Amina Scott, Shirazette Tinnin Birdland 5:30, 8:30, 10:30 pm \$40
- ★Dave Stryker Organ Trio with Jared Gold, McClenty Hunter + Troy Roberts  
Birdland Theater 7, 9:30 pm \$30
- Brandon Lee Quartet; Stefano Doglioni Quartet Cellar Dog 7, 8:30 pm \$5
- Caracas Trio with Gabriel Chakarji, Juan Diego Villalobos, Daniel Prim  
Close Up 8, 10 pm \$20
- Brianna Thomas + Sam Reider: "The Undefinable Etta James" with Marvin Sewell, Conun Pappas, Ryan Berg, Curtis Nowosad, Fernando Saci  
Dizzy's Club 7 pm \$20-50
- Vivian Sessoms; Ty Baillie B3 Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Mimi Berkova, Luis McDougal Freddy's Backroom 8 pm
- Dave Frank, Jeff Dingler Knickerbocker Bar & Grill 9 pm
- duoJalal with Kathryn Lockwood, Yousif Sheronick Kostabi World 7 pm \$20
- ★Rick Germanson/Gerald Cannon Duo Mezzrow 7:30, 9, 10:30 pm \$35
- Chris Welcome Ensemble with Mike Pride Prospect Series 8 pm
- Halo Duo with Brandon Ross, Hardegree + Dither + Editrix  
Public Records 7 pm \$25
- ★Monty Alexander with Dominic Farinacci, Andrae Murchison, T.K. Blue, Wayne Escoffery, Randy Napoleon, Justin Poindexter, Joshua Thomas, Steve Nelson, Victor Provost, James Cammack, Luke Sellick, Hassan Shakur, Quentin Baxter, Jason Brown, Herlin Riley, Robert Thomas Jr., Courtney Panton, Jr. Wedderburn, Karl Wright  
Rose Theater 7:30 pm \$42-177
- ★"Improv Nights: A Tribute to Derek Bailey" with Nava Dunkelmann, Zeena Parkins, David Weinstein, Brandon Lopez, Marty Ehrlich, Sylvie Courvoisier, Patricia Brennan, Leo Chang, Nate Wooley, Charmaine Lee, Jim Staley  
Roulette 8 pm \$25
- Press Play with Lara Starr Rigores, George Gonzales; Nice Brass  
Shrine 7, 9 pm
- Maria Guida Silvana 7 pm
- ★Mike DiRubbo Quartet with Caili O'Dougherty, Ugonna Okegwo, Anwar Marshall  
Smalls 9, 10:30 pm \$35
- ★Eubanks Brothers Band: Robin, Kevin + Duane Eubanks with Rene Camacho, Marvin "Smitty" Smith  
Smoke 7, 9, 10:30 pm \$35
- Steve Sandberg Dream Music Trio with Michael O'Brien, Jay Sawyer  
Soapbox Gallery 8 pm \$25
- ★Craig Taborn, Mat Maneri, Ches Smith  
The Stone at the New School 8:30 pm \$20
- Janice Friedman Swing 46 5:30 pm \$15
- ★Peter Bernstein Quartet with Sullivan Fortner, Vicente Archer, Joe Farnsworth  
Village Vanguard 8, 10 pm \$40
- ★Mingus Dynasty Zinc Bar 7, 8:30 pm \$35



## Saturday, January 25

- Ajoyo with Yacine Boulares Bar Lunático 9, 10:15 pm
- Bill Saxton Harlem Allstars Bill's Place 7 pm \$36
- Quintin Harris Trio; Dee Dee Bridgewater Quartet with Carmen Staaf, Amina Scott, Shirazette Tinnin Birdland 5:30, 8:30, 10:30 pm \$40
- Dave Stryker Organ Trio with Jared Gold, McClenty Hunter + Troy Roberts Birdland Theater 7, 9:30 pm \$30
- Issue Project Room presents Sofia Jernberg with Tomeka Reid, Craig Taborn, Ole Morten Vågan Brooklyn Music School 8 pm
- Cellar Dog All Stars; Miss Maybell Cellar Dog 7, 8:30 pm \$5
- Yoon Sun Choi/Jacob Sacks Duo Church of the Advent Hope 7:30 pm \$25
- Kayvon Gordon Close Up 8, 10 pm \$20
- Brianna Thomas + Sam Reider "The Undefinable Etta James" with Marvin Sewell, Conun Pappas, Ryan Berg, Curtis Nowosad, Fernando Saci Dizzy's Club 7 pm \$20-50
- Jason Marshall Quartet; Bill Dobrow Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Stan Zenkov, Hans Young Binter, Caroline Morton, Marc Edwards Ibeam Brooklyn 7:30 pm \$20
- Jay Leonhart/Tomoko Ohno Knickerbocker Bar & Grill 9 pm
- Rick Germanson/Gerald Cannon Duo Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Teri Roiger Trio with John Menegon, Steve Williams Pangea 7 pm \$25
- Takuya Nakamura Public Records 7 pm \$25
- Reo O, Sean Ali The Record Shop 7:30 pm
- Monty Alexander with Dominick Farinacci, Andrae Murchison, T.K. Blue, Wayne Escoffery, Randy Napoleon, Justin Poindexter, Joshua Thomas, Steve Nelson, Victor Provost, James Cammack, Luke Sellick, Hassan Shakur, Quentin Baxter, Jason Brown, Herlin Riley, Robert Thomas Jr., Courtney Pantan, Jr. Wedderburn, Karl Wright Rose Theater 7:30 pm \$42-177
- "Improv Nights: A Tribute to Derek Bailey" with Lesley Mok, Nava Dunkelmann, Wendy Eisenberg, Brandon Lopez, Ned Rothenberg, Marty Ehrlich, Patricia Brennan, Sylvie Courvoisier, gabby fluke-mogul, Leo Chang, Nate Wooley, Jim Staley Roulette 8 pm \$25
- John Colonna Quartet with Kenji Tokunaga, Coleman Bartels Shrine 9 pm
- Alex Harding with Lucian Ban, John Hebert, Allan Mednard Sistas' Place 8, 9:30 pm \$30
- Duduka Da Fonseca Quartet; Mike DiRubbo Quartet with Caili O'Dougherty, Ugonna Okegwo, Anwar Marshall Smalls 9, 10:30 pm \$35
- Eubanks Brothers Band: Robin, Kevin + Duane Eubanks with Rene Camacho, Marvin "Smitty" Smith Smoke 7, 9, 10:30 pm \$35
- Shara Lunon, Charmaine Lee, Ches Smith The Stone at the New School 8:30 pm \$20
- Peter Bernstein Quartet with Sullivan Fortner, Vicente Archer, Joe Farnsworth Village Vanguard 8, 10 pm \$40

## Sunday, January 26

- Eri Yamamoto Duo; Stew Cutler and Friends Arthur's Tavern 3:30, 10 pm
- Night Service with Jon Lampley Bar Lunático 9, 10:15 pm
- Anderson Brothers present "Big Band Royalty"; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$40
- Dave Stryker Organ Trio with Jared Gold, McClenty Hunter + Rob Dixon Birdland Theater 7, 9:30 pm \$30
- Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- Or Bareket Close Up 7:30, 9 pm \$20
- Brianna Thomas + Sam Reider "The Undefinable Etta James" with Marvin Sewell, Conun Pappas, Ryan Berg, Curtis Nowosad, Fernando Saci Dizzy's Club 7 pm \$20-50
- Jed Levy Quartet; Neal Miner Trio The Django 6:30, 8, 9:30, 11 pm \$25
- Barabás Lórin; Erika Matsuo with Juancho Herrera, Helio Alves, Sam Bevan, Ronen Itzik Drom 6:30, 7:30 pm \$25
- Shabnam Abedi/Joe Block Mezzrow 7:30, 9 pm \$35
- Kendra Shank Trio North Square Lounge 12:30, 2:15 pm
- Nate Lucas All Stars Red Rooster Harlem 12 pm
- Tyler Bassett Quartet Saint Peter's Church 5 pm
- Charu Suri Scarlet Lounge 7, 9 pm
- Hayes Greenfield Quartet; George Colligan Quartet Smalls 6, 7:30, 9, 10:30 pm \$35
- Harriet Tubman with Brandon Ross, Melvin Gibbs, JT Lewis + Graham Haynes; History Dog Trio with Shara Lunon, Lesley Mok, Chris Williams Sultan Room 7 pm \$25
- Peter Bernstein Quartet with Sullivan Fortner, Vicente Archer, Joe Farnsworth Village Vanguard 8, 10 pm \$40
- Valtinho Zinc Bar 7, 9 pm \$35

## Monday, January 27

- Grove Street Stompers Arthur's Tavern 7 pm
- Big Lazy with Neal Ochoa Bar Lunático 9, 10:15 pm
- Vince Giordano + the Nighthawks Birdland Theater 5:30, 8:30 pm \$20
- Mohini Dey Blue Note 8, 10:30 pm \$20
- Harry Allen Trio Cellar Dog 7, 8:30 pm \$5
- Jerome Gillespie Close Up 7:30, 9 pm \$20
- Jazz at Lincoln Center Youth Orchestra Dizzy's Club 7 pm \$20-45
- Lucy Wijnands Quartet; Joey Ranieri Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- April Varner Gin Mill 9 pm
- Monday Night Jam Jazz Museum in Harlem 6 pm

- Sheila Jordan Quartet Mezzrow 6, 7:30 pm \$35
- Bertha Hope National Arts Club 2 pm
- Annie Chen + Marius Duboule Scarlet Lounge 7, 9 pm
- Vivienne Aerts with Eduardo Belo, Rachel Therrien ShapeShifter Lab 7 pm \$23
- Villagers Brass Band Shrine 10 pm
- Mark Whitfield Trio Zinc Bar 7, 9 pm \$35

## Tuesday, January 28

- Ambler: Brad Shepik, Bob Lanzetti, Ben Monder, Diego Voglino Bar Bayeux 8 pm
- Lisa Fischer with Orrin Evans Trio Birdland 7, 9:30 pm \$40
- Vince Giordano + the Nighthawks Birdland Theater 5:30, 8:30 pm \$20
- James Francies X Joel Ross X Blaque Dynamite Blue Note 8, 10:30 pm \$20
- Nick Hempton Trio Cellar Dog 7, 8:30 pm \$5
- Chico Pinheiro/Romero Lubambo Duo Dizzy's Club 7 pm \$20-45
- Conrad Herwig Latin Side All-Stars The Django 7:30, 9:30 pm \$35
- Takuma Kanaiwa, Stan Zenkov, Keenan Ruffin, Jonathan Wilson Downtown Music Gallery 6:30 pm
- Silver Arrow Band; The Secret Trio with Ara Dinkjian, Ismail Lumanovski, Tamer Pinarbasi Drom 7:30, 9:30 pm \$25
- Vana Gierig with Marco Panascia, Marcello Pellitteri Klavierhaus 7, 8:30 pm \$25
- Phillip Golub's Partisan Ship Lowlands 8, 9:30 pm \$10
- Tom Guarna Quartet; Chris Flory Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ole Mathisen with Craig Taborn, François Moutin, Dan Weiss Miller Theatre 6 pm
- New York Jazz Academy Small Ensembles Showcase: NYJA Teen Jazz Ensemble directed by David Engelhard; NYJA Manhattan Big Band directed by Javier Arau; NYJA Small Ensembles with Peck Allmond, Daniel Bennett, Jeff Dingler, David Engelhard Silvana 7, 8, 9 pm
- Rob Edwards Big Band with Vanessa Perea Swing 46 9 pm \$20
- Vijay Iyer with Linda May Han Oh, Tyshawn Sorey Village Vanguard 8, 10 pm \$40
- Donald Edwards Trio Zinc Bar 7, 9 pm \$35
- William Parker, Jackson Krall, Mixashawn Rozie Zürcher Gallery 8 pm \$20


## Wednesday, January 29

- Shira Karmon, Alexander Vounelakos Austrian Cultural Forum 6:30 pm
- Micah Thomas Trio with Dean Torrey, Eric McPherson Bar Bayeux 8, 9:30 pm
- Frank London Brass Conspiracy with Josh Roseman, Marcus Rojas, Kenny Wollesen Bar Lunático 9, 10:15 pm
- Lisa Fischer with Orrin Evans Trio Birdland 7, 9:30 pm \$40
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Ted Rosenthal, Gary Mazzaroppi, Alex Raderman, James Chirillo, Vinny Raniolo Birdland Theater 5:30, 8:30 pm \$30

# DAFNIS PRIETO

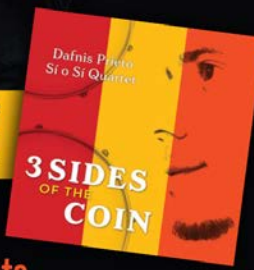
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- James Francies X Joel Ross X Blaque Dynamite Blue Note 8, 10:30 pm \$20
- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5
- Sami Stevens Close Up 7:30, 9 pm \$20
- Ray Gelato City Rhythm Orchestra The Cutting Room 7 pm \$25\*
- Chico Pinheiro/Romero Lubambo Duo Dizzy's Club 7 pm \$20-45
- Richie Vitale Quintet; Tad Shull Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Leah Rich Joe's Pub 9:30 pm \$30
- Welf Dorr, Jonathan Goldberger, Francesco Marocci, Kevin Shea  
The Keep 9 pm
- Antonio Ciacca Trio Mezzrow 7:30, 9 pm \$35
- Marya Zimmet Pangea 7 pm \$20
- The Cookers with Eddie Henderson, David Weiss, Donald Harrison,  
Azar Lawrence, George Cables, Cecil McBee, Billy Hart Smoke 7, 9 pm \$35
- Jorge Roeder The Stone at the New School 8:30 pm \$20
- Jonathan Moritz Trio with Mike Pride, Shayna Dulberger;  
Jonathan Parker's Nonet Threes Brewing 8, 9 pm
- Vijay Iyer with Linda May Han Oh, Tyshawn Sorey  
Village Vanguard 8, 10 pm \$40
- Cait Jones Zinc Bar 7:30, 9:30 pm \$35

### Thursday, January 30

- Richard Cortez; Terry Waldo Gotham City Band Arthur's Tavern 10 pm
- Kofi Hunter & The Grown Man Band Bar Lunático 9, 10:15 pm
- Marked For Death with Walter Fancourt, Joseph Yount, Seth Barden, Eric Burns  
Barbès 8 pm \$15
- Lisa Fischer with Orrin Evans Trio Birdland 7, 9:30 pm \$40
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall,  
Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn  
Birdland Theater 5:30, 8:30 pm \$30
- Richard Clements Quintet; Jinjoo Yoo Quartet Cellar Dog 7, 8:30 pm \$5
- Solomon Gottfried Close Up 7:30, 9 pm \$20
- Mali Obomsawin Sextet with Zack O'Farrill, Adam O'Farrill, Noah Campbell,  
Magdalena Abrego, Allison Burik David Rubenstein Atrium 7:30 pm
- Julieta Eugenio Trio; Mar Vilaseca Dizzy's Club 7, 9pm \$20-45
- Loston Harris Trio; Lee Taylor The Django 7:30, 9, 10:30 pm, 12 am \$25
- Glenn Crytzer Festival Café 7:30 pm
- Miriam Elhajli + Victor Campbell Joe's Pub 9:30 pm \$24
- Carlo Costa, BlankFor.ms, Kenny Warren, Ludovica Burtone  
The Owl Music Parlor 8 pm \$15
- Lynette Washington Red Rooster Harlem 6:30 pm
- Ellen Fullman + Theresa Wong Roulette 8 pm \$25
- Elle Gonzales Silvana 8 pm
- The Cookers with Eddie Henderson, David Weiss, Donald Harrison,  
Azar Lawrence, George Cables, Cecil McBee, Billy Hart Smoke 7, 9 pm \$35
- Jorge Roeder, Sofia Rei The Stone at the New School 8:30 pm \$20
- Jerron Paxton + Dennis Lichtman  
Symphony Space Leonard Nimoy Thalia 7:30 pm \$20
- Vijay Iyer with Linda May Han Oh, Tyshawn Sorey  
Village Vanguard 8, 10 pm \$40
- Axel Tosca + Xiomara Zinc Bar 9:30 pm \$35

### Friday, January 31

- Eric Person Trio Albert's Bar 3 pm
- Bill Saxton Harlem Allstars Bill's Place 7 pm \$36
- Birdland Big Band; Lisa Fischer with Orrin Evans Trio  
Birdland 5:30, 8:30, 10:30 pm \$40
- Elan Mehler Sextet with Ben Monder, Loren Stillman, Tony Scherr,  
Scott Robinson, George Garzone, Matt Wilson, Francisco Mela  
Birdland Theater 7, 9:30 pm \$25
- Wayne Tucker Quintet; Kyoko Oyobe Quartet Cellar Dog 7, 8:30 pm \$5
- Elliot Skinner Close Up 8, 10 pm \$20
- Eric Reed + Generation X, Y, Z with Dezron Douglas, Charles Goold,  
Jon Beshay, Julieta Eugenio Dizzy's Club 7 pm \$25-50
- Oz Noy Quartet; Nick Hempton Band; Ben Wolfe Trio with Jerry Weldon,  
Aaron Kimmel The Django 7:30, 9, 10:30 pm, 12 am \$25
- Onur Ataman Quartet with Anthony Pinciotti, Peter Brainin, Benjamin Young  
Drom 7 pm \$30
- Ethan WL, Sandy Ewen Freddy's Backroom 8 pm
- Ralph Alessi The Jazz Gallery 7:30, 9:30 pm
- Arnie Sainz Duo Knickerbocker Bar & Grill 9 pm
- Memphis Project with Bill Mobley, Lance Bryant, Scott Reeves, Roberta Piket,  
Aidan O'Donnell, Eric Reeves Ornithology Jazz Club 7:30, 9:30 pm
- Asa Horvitz; Carmen Quill; Ariadne Randall; Wayne Horvitz + Robin Holcomb  
Public Records 7 pm \$25
- Ellen Fullman + Theresa Wong Roulette 8 pm \$25
- Peter Louis Octet with Michael Webster, Oscar Feldman, Matt McDonald  
Shrine 8 pm
- Tasman + Noizepunk: Gene Pritsker, Tasos Papastamou, Marshall Coid,  
Tim Mukherjee; Sound Liberation: Amira B., Tasos Papastamou, Gene Pritsker,  
Franz Hackl, Amanda Ruzza, Lee Jeffries Silvana 7 pm
- E.J. Strickland Quartet Smalls 6, 7:30 pm \$35
- The Cookers with Eddie Henderson, David Weiss, Donald Harrison,  
Azar Lawrence, George Cables, Cecil McBee, Billy Hart  
Smoke 7, 9, 10:30 pm \$35
- Jorge Roeder, Nels Cline The Stone at the New School 8:30 pm \$20
- Janice Friedman Swing 46 5:30 pm \$15
- Vijay Iyer with Linda May Han Oh, Tyshawn Sorey  
Village Vanguard 8, 10 pm \$40
- Bamono with the Antoine Drye Quintet Zinc Bar 7, 8:30 pm \$35

# 100 MILES OUT

## CONNECTICUT

**Bill's Seafood (Westbrook, CT)** [billsseafood.com](http://billsseafood.com)  
1/3, 1/10, 1/17, 1/24, 1/31 (7 pm) Bill's Allstar Jazz Band

**Owl Shop Cigars (New Haven, CT)** [owlshopcigars.com](http://owlshopcigars.com)  
1/8, 1/15, 1/22, 1/29 (9 pm) Kevin Saint James Band

**Palace Theater Poli Club (Waterbury, CT)**  
[palacetheaterct.org/shows/jazz](http://palacetheaterct.org/shows/jazz)  
1/10 (7, 9 pm) Peter McEachern Quintet  
1/31 (7, 9 pm) Sarah Jane Cion

**Side Door (Old Lyme, CT)** [thesidedoorjazz.com](http://thesidedoorjazz.com)  
1/10 (8 pm) Tierney Sutton/Tamir Hendelman  
1/16, 1/17, 1/18, 1/19 (8 pm) Bill Charlap Trio with Peter Washington, Kenny Washington

## NEW JERSEY

**Bethany Baptist Church (Newark, NJ)** [njpac.org](http://njpac.org)  
1/4 (6 pm) Adegoke Steve Colson/Iqua Colson

**Brother's Smokehouse (Ramsey, NJ)** [brotherssmokehousenj.com](http://brotherssmokehousenj.com)  
1/3 (7, 8:30 pm) Tommy Campbell  
1/10 (7, 8:30 pm) Greg Murphy  
1/17 (7, 8:30 pm) Santi Debriano  
1/24 (7, 8:30 pm) Brandon McCune  
1/31 (7, 8:30 pm) T.K. Blue

**Clement's Place (Newark, NJ)**  
[njpac.org/event/jazz-jams-at-clements-place](http://njpac.org/event/jazz-jams-at-clements-place)  
1/22 (6 pm) Steve Wilson, Jonny King, Dezron Douglas, Allan Mednard

**Collingswood Senior Community Center (Collingswood, NJ)**  
[jazzbridge.org](http://jazzbridge.org)  
1/9 (7:30 pm) Sumi Toonoka

**Mayo Performing Arts Center (Morristown, NJ)** [mayoarts.org](http://mayoarts.org)  
1/19 (7 pm) "Cool School & Hard Bop":  
Jazz at Lincoln Center Orchestra with Wynton Marsalis

**Metuchen Public Library (Metuchen, NJ)** [metuchenlibrary.org](http://metuchenlibrary.org)  
1/2 (2 pm) Will Friedwald "An Afternoon with Ella & Duke"

**Shanghai Jazz (Madison, NJ)** [shanghaijazz.com](http://shanghaijazz.com)  
1/7 (5:30, 6:30 pm) Rich Court; Jerry Vezza with Bob Hanlon, Hal Slapin, John Vourtsis  
1/9 (7 pm) Deep Groove Trio with Leonieke Scheuble, Leo Jordan, John Vourtsis  
1/12 (6 pm) Ben Cassara Trio  
1/14 (5:30, 6:30 pm) Rich Court; Ben Collins-Siegel with Hal Slapin, John Vourtsis

1/21 (5:30, 6:30 pm) George Naha with Hal Slapin, John Vourtsis  
1/22 (7 pm) Olli Soikkeli Trio with Paul Sikivie, Joe Peri  
1/28 (5:30, 6:30 pm) Leonieke with Hal Slapin, John Vourtsis

**Tavern on George (New Brunswick, NJ)** [nbjp.org](http://nbjp.org)  
1/2 (7, 8:45 pm) Maria Marmarou Quartet  
1/7 (7, 8:30 pm) Frankie Midnight Quartet  
1/9 (7, 8:45 pm) Scott Strunk Trio  
1/14 (7, 8:30 pm) Christian Orlowski Quartet  
1/16 (7, 8:45 pm) Tim Brey Quartet  
1/21 (7, 8:30 pm) Kristen Field Quartet  
1/23 (7, 8:30 pm) Freddie Hendrix Quartet  
1/28 (7, 8:30 pm) Ariana Sowa Quartet  
1/30 (7, 8:30 pm) Tyler Bullock Trio

## NEW YORK

**18th Ward Brewing (New Rochelle, NY)** [18thwardbrewing.com](http://18thwardbrewing.com)  
1/11 (7 pm) Dave "Knife" Fabris

**Alvin & Friends (New Rochelle, NY)**  
[alvinandfriendsrestaurant.com](http://alvinandfriendsrestaurant.com)  
1/11, 1/25 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Michael Sarin

**Assisted Living (Newburgh, NY)**  
[instagram.com/untouchablenewburgh](http://instagram.com/untouchablenewburgh)  
1/17 (9 pm) JD Parran/Andrew Drury

**Avalon Lounge (Catskill, NY)** [theavalonlounge.com](http://theavalonlounge.com)  
1/12, 1/19, 1/26, 1/26 (6 pm) Quarteta: Bobby Previte with Keith Pray, John Esposito, Otto Gardner  
1/5 (7:30 pm) Upstate Composers Orchestra with Michael Kammerers, Adriana Tampasis, Keith Pray, Matt Bauder, Dylan Canterbury, Joe Fiedler, Jonathan Talbott, Zach Layton, Justin Geyer, David Lizmi, Jim Pugliese

1/30 (8 pm) GHOST (Asa Horvitz, Carmen Quill, Ariadne Randall, Wayne Horvitz)

**Beanrunner Café (Peekskill, NY)** [beanrunnercafe.com](http://beanrunnercafe.com)  
1/3 (7 pm) Tony Leon and his Grupo Son Latino  
1/4 (6 pm) Premik Russell Tubbs  
1/11 (6 pm) Joe Natale Organ Quartet with Jeff Barone, Sam Wagner, Alex Smith  
1/17 (7 pm) Julius Dilligard, Jr. with Ray Blue  
1/18 (6 pm) David Sneider Quartet  
1/25 (6 pm) Colin Heshmat Trio

**Blue Door Art Center (Yonkers, NY)** [bluedoorartcenter.org](http://bluedoorartcenter.org)  
1/26 (2 pm) Po' Jazz with Golda Solomon

**The Falcon (Marlboro, NY)** [liveatthefalcon.com](http://liveatthefalcon.com)  
1/25 (7 pm) Junco Partners "Mardi Gras Show" with Andy Hess, Eric Kalb, Eric Finland, Jamie McLean

**Jazz at the Lodge (Ossining, NY)** [jazzatthelodge.com](http://jazzatthelodge.com)  
1/9, 1/23 (7, 8:30 pm) Paul Connors Organ Groove with Chris Morrison, Jon Doty

1/16 (7, 8:30 pm) Alex Smith/Jesse Lewis Organ Trio  
1/25 (7:30, 8:45 pm) Sundad with John Eurell, Sr., John Eurell, Jr., Kendal Buchanan, Elijah Duncan  
1/30 (7, 8:30 pm) Doug Munro Trio with John Hahn, Matt Norris

**Jazz Forum Arts (Tarrytown, NY)** [jazzforumarts.org](http://jazzforumarts.org)  
1/3, 1/4 (7, 9:30 pm) Christian Sands Quartet  
1/5 (4, 6, 8 pm) Abelita Mateus Trio; Jam Session  
1/10, 1/11 (7, 9:30 pm) Camille Bertault Quintet  
1/12 (4, 6 pm) Gerson Galante Sambop Jazz  
1/17, 1/18 (7, 9:30 pm) Ekep Nkwelle  
1/19 (4, 6 pm) Steve Sandberg Brazilian Quartet  
1/24, 1/25 (7, 9:30 pm) Catherine Russell/Sean Mason  
1/26 (4, 6 pm) Chiara Izzi Quartet  
1/31 (7, 9:30 pm) Phillip Harper Quintet

**Jazz on Main (Mt. Kisco, NY)** [jazzonmain.com](http://jazzonmain.com)  
1/4 (7 pm) Marissa Mulder/Jon Weber  
1/9 (7 pm) Mike Start Soul Jazz Trio  
1/10 (7 pm) Audrey Silver Trio  
1/11 (7, 9 pm) Chris Vitarello Power Trio  
1/12 (12 pm) Adam Lieber + Friends  
1/17 (7 pm) Straight-Ahead Jazz Trio  
1/18 (7 pm) Alexis Cole Trio  
1/19, 1/26 (12 pm) Ron Drotos  
1/24 (8 pm) Gustavo Casenave solo  
1/25 (7, 9 pm) Margot Sergent  
1/31 (7 pm) Conigliaro Consort

**Kupferberg Center for the Arts (Flushing, NY)**  
[kupferbergcenter.org](http://kupferbergcenter.org)  
1/19 (4 pm) Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner

**Maureen's Jazz Cellar (Nyack, NY)** [maureensjazzcellar.com](http://maureensjazzcellar.com)  
1/17 (8 pm) Victor Jones and The Orchestrio with Roberta Piket, Alex Blake  
1/18 (8, 10 pm) Martin Pizzarelli/Hyuna Park Trio with Charlie Descarfino; David Budman  
1/24 (8 pm) Mark Scanga Group with Larry Eagle, Emedin Rivera, Leo Traversa  
1/25 (8, 10 pm) Michael Rabinowitz Quartet with Andy McKee, Scott Robinson, Matt King; David Budman  
1/31 (8 pm) Scary Burton with Dave Dreiwitz, Jonathan Goldberger, Jeff Davis, Kevin Kendrick

**Mohonk Mountain House (Mohonk, NY): Jazz on the Mountain**  
[mohonk.com/events/jazz-on-the-mountain](http://mohonk.com/events/jazz-on-the-mountain)  
1/10 (9 pm) Scott Robinson with Bruce Harris, Pete Malinverni, Ugonna Okegwo, Aaron Seeber  
1/11 (10:30 am, 9 pm) New Jazz Ambassadors; Horns Aplenty with Lucy Wijnands  
1/12 (10:30 am, 3 pm, 9 pm) Jazz and Gospel with Sage Myers/Pete Malinverni; Michael Bourne Parlor Games; Helen Sung Quartet  
1/13 (10:30 am) Nicole Zuraitis with Dan Pugach, Ugonna Okegwo, Pete Malinverni

**The Muse (Rosendale, NY)** [themuserosendale.org](http://themuserosendale.org)  
1/11 (7 pm) Roy Nathanson, Bill Ware, John Menegon, David Cale, Teri Roiger

**Otto's Full Service (Piermont, NY)** [ottosfullservice.com](http://ottosfullservice.com)  
1/2, 1/9, 1/16, 1/23, 1/30 (6 pm) Kevin Lovejoy + guests

**Uncle Cheef (Brewster, NY)** [unclecheef.com](http://unclecheef.com)  
1/10, 1/17, 1/24, 1/31 (6:30 pm) Junco Partners "Mardi Gras Residency" with Jamie McLean, Andy Hess, Eric Kalb, Eric Finland

**Uncle Cheef (Brewster, NY)** [unclecheef.com](http://unclecheef.com)  
1/11, 1/25 (7:30 pm) Ian Hendrickson-Smith  
1/12 (4:30 pm) Alex Krautz "Brazilian Jazz Sundays"  
1/18 (7:30 pm) Doug Munro & LaPompe Attack  
1/19 (4:30 pm) Ben Rosenblum "Brazilian Jazz Sundays"  
1/30 (7:30 pm) Kristina Koller

**UpFront Arts Exhibition Space (Port Jervis, NY)**  
[facebook.com/UpFrontExhibitionSpace](http://facebook.com/UpFrontExhibitionSpace)  
1/25 (7 pm) Mike Pride Tributary Trio

## PENNSYLVANIA

**Cheltenham Center for the Arts (Cheltenham, PA)** [jazzbridge.org](http://jazzbridge.org)  
1/8 (7:30 pm) Nimrod Speaks

**Chris' Jazz Café (Philadelphia, PA)** [chrisjazzcafe.com](http://chrisjazzcafe.com)  
1/2 (7:30, 9 pm) Michael Kaplan Superband  
"The Philly SuperBone BigBand" with Drew Sedlacsik, Nick Lombardelli, Bill Saurman, Hailey Brinnel, Nathan Hansen, Tim Zettlemyer, Sean McCusker, Anthony Aldissi, Nicholas Krolak, Ben Cohen; Jake Kaplan "Philly Jazz Voice Series"  
1/2, 1/9, 1/16, 1/23, 1/30 (10:30 pm) Jake Kaplan "Philly Jazz Voice Series"  
1/3 (7:30, 9:30 pm) David Gibson Quartet  
1/4 (7:30, 9:30 pm) Tyler Henderson Quartet with Caleb Tobocman, Hank Allen-Barfield, Jacob Chung  
1/7 (7:30, 9 pm) Keith Chasin Quartet "Quincy Jones Tribute" with Andrew Carson, Shane Aaserud, Kevin Blanke  
1/8 (7:30, 9 pm) Nate Tota Quartet  
1/9 (7:30, 9 pm) Gusten Rudolph Band  
1/10 (7:30, 9:30 pm) Benny Benack III Septet with Kieran Brown, Evan Kappleman, John Dimase, Chris Oatts, Tim Brey, Dave Brody, Wayne Smith, Jr.  
1/14 (7:30, 9 pm) John McNamara Trio with Matt Khan, Connor Sondergeld

1/15 (7:30, 9 pm) Kiera Sankey Band  
1/16 (7:30, 9 pm) Joe Baione Vibraphone Express  
1/17, 1/18 (7:30, 9 pm) Joe Farnsworth Quintet with Jeremy Pelt, Georgia Heers  
1/21 (7:30, 9 pm) Chris Oatts Pretty Big Band with Dylan Band, Josh Lee, Jon Shaw, Joe Anderson, Nick Lombardelli, Tim Brey, Sam Harris, Donovan Pope  
1/22 (7:30, 9 pm) Tristan Voiccu Big Band  
1/23 (7:30, 9 pm) Reed Bondenstein Stormchaser Big Band  
1/24, 1/25 (7:30, 9 pm) George Colligan Quintet with Nicole Glover, Anthony Hervey

1/28 (7:30, 9 pm) Jason Blythe Quartet with Scott Edmunds, Dan McCain, Ben Cohen  
1/29 (7:30, 9 pm) Mike Raymond Ensemble  
1/30 (7:30, 9 pm) Olivia Perrin Band  
1/31 (7:30, 9 pm) Christian McGhee Quaret with Olivia Chindamo, Santosh Sharma, Sam Towse, Rafael Enciso

**City Winery (Philadelphia, PA)** [citywinery.com/philadelphia](http://citywinery.com/philadelphia)  
1/15, 1/16, 1/17 (6, 9:30 pm) Robert Gasper

**Settlement Music School, Germantown Branch (Philadelphia, PA)**  
[jazzbridge.org](http://jazzbridge.org)  
1/21 (7 pm) Terry Klinefelter

**Settlement Music School, Mary Louise Curtis Branch (Philadelphia, PA)** [prismquartet.com/concerts](http://prismquartet.com/concerts)  
1/21 (7 pm) PRISM Quartet with Miguel Zenón

**Solar Myth (Philadelphia, PA)** [arsnovaworkshop.org](http://arsnovaworkshop.org)  
1/10 (8 pm) Darius Jones Trio with Chris Lightcap, Gerald Cleaver  
1/30 (8 pm) Dromedaries: Keir Neuringer, Shayna Dulberger, Julius Masri; Alexoteric: Alex Smith

**South Jazz Kitchen (Philadelphia, PA)**  
[southjazzkitchen.com/jazz-club](http://southjazzkitchen.com/jazz-club)  
1/4, 1/5 (1/4: 7, 9:30 pm; 1/5: 6, 8:30 pm) Warren Oree and Arpeggio Jazz Ensemble

1/9 (7, 9 pm) Raul Midón  
1/16 (7, 9:30 pm) Art Sherrod  
1/17, 1/18 (7, 9:30 pm) Tim Hutson/Will Brock Band

# CLUB DIRECTORY

- **440Gallery** 440 Sixth Ave., Brooklyn (718-499-3844) Subway: F, G to Seventh Ave. [440gallery.com](http://440gallery.com)
- **92NY** Lexington Ave. at 92nd St. (212-415-5500) Subway: 6 to 96th St. [92ny.org](http://92ny.org)
- **Adelaide's Salon** 176 8th Ave., Queens (212-337-9577) Subway: F to Jamaica-179 St; E to Jamaica Ctr [adelaide-salon.com](http://adelaide-salon.com)
- **Albert's Bar** 140 East 41st St. Subway: 4, 5, 6 to Grand Central [albertsbar.com](http://albertsbar.com)
- **Alphaville** 140 Wilson Ave., Brooklyn (347-508-5006) Subway: M to Central Ave. [alphavillebrooklyn.com](http://alphavillebrooklyn.com)
- **Appel Room at Frederick P. Rose Hall, The 10 Columbus Cir** (212-721-6500) Subway: [jazz.org](http://jazz.org)
- **Arthur's Tavern** 57 Grove St. (212-675-6879) Subway: 1 to Christopher St. [arthurstavernnyc.com](http://arthurstavernnyc.com)
- **Astoria World Manor** 25-22 Astoria Blvd., Queens (718-278-7766) Subway: Q to 96 St.; N to Astoria-Ditmars Blvd. [awm.nyc](http://awm.nyc)
- **Austrian Cultural Forum** 11 E. 52nd St. at Madison Ave. (212-319-5300) Subway: 6 to 51st St. [acfn.org](http://acfn.org)
- **Baby's All Right** 146 Broadway, Brooklyn (718-599-5800) Subway: J, M, Z to Marcy Ave. [babysallright.com](http://babysallright.com)
- **Backstage Tavern** 346 West 46th St. (212-245-2030) Subway: A, C, E to 42 St-Port Authority [backstagetavern.com](http://backstagetavern.com)
- **Bar Bayeux** 1066 Nostrand Ave., Brooklyn (347-533-7845) Subway: 2, 5 to Sterling Str. [barbayeux.com](http://barbayeux.com)
- **Bar Lunático** 486 Halsey Str., Brooklyn (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)
- **Baryshnikov Arts Center** 450 W. 37th St., 4th floor (646-731-3200) Subway: A, C, E, F, V to 42nd St. -Port Authority
- **Bill's Place** 148 W. 133rd Str. btwn. Lenox and 7th Ave. (212-281-0777) Subway: 2, 3 to 125th Str. [billsplaceharlem.com](http://billsplaceharlem.com)
- **Birdland/Birdland Theater** 315 W. 44th Str. bt. 8th/9th Ave. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str. [birdlandjazz.com](http://birdlandjazz.com)
- **Bitter End** 147 Bleecker St. bt. Thompson and LaGuardia (212-673-7030) Subway: A, B, C, D, E, F, V to W. 4th St. [bitterend.com](http://bitterend.com)
- **Blue Note** 131 W. 3rd Str. at 6th Ave. (212-475-8592) Subway: A, B, C, D, E, F to W. 4th Str. [bluenotejazz.com](http://bluenotejazz.com)
- **Bowery Poetry Club** 308 Bowery bt. 1st and Bleecker St. (212-614-0505) Subway: F to Second Ave. ; 6 to Bleecker St. [bowerypoetry.com](http://bowerypoetry.com)
- **Brooklyn Bowl** 61 Wythe Ave., Brooklyn (718-963-3369) Subway: L to Bedford Ave. [brooklynbowl.com](http://brooklynbowl.com)
- **Brooklyn Made** 428 Troutman St, Brooklyn Subway: L to Troutman St. [brooklynmadepresents.com](http://brooklynmadepresents.com)
- **Brooklyn Music School** 126 Felix St., Brooklyn (718-290-2760) Subway: G to Fulton St. [brooklynmusicsschool.org](http://brooklynmusicsschool.org)
- **Cathedral of St. John the Divine, The** 1047 Amsterdam Ave. (212-316-7490) Subway: 1 to 110th St. [stjohndivine.org](http://stjohndivine.org)
- **Cellar Dog** 75 Christopher St. at 7th Ave. (212-675-6056) Subway: 1 to Christopher St. /Sheridan Sq. [cellardog.net](http://cellardog.net)
- **Chelsea Table + Stage** 152 W 26th St. (212-434-0499) Subway: C, E to 23rd St.; R, W to 28th St. [chelseatableandstage.com](http://chelseatableandstage.com)
- **Christ and St. Stephen's Church** 120 W. 69th St. (212-787-2755) Subway: 1, 2, 3 to 72nd St. [csschurch.org](http://csschurch.org)
- **Church of St. Paul and St. Andrew** 263 W 86th St. (212-362-3179) Subway: 1 to 86th St. [stpaulandstandrew.org](http://stpaulandstandrew.org)
- **Church of the Advent Hope** 111 E 87th St. Subway: 4, 5, 6 to 86th St. [carnegiehillconcerts.org](http://carnegiehillconcerts.org)
- **Church of the Incarnation** 209 Madison Ave. (212-689-6350) Subway: 4, 6 to 33rd Street [churchoftheincarnation.org](http://churchoftheincarnation.org)
- **City Vineyard** 233 West St. (646-677-8350) Subway: A, C, E, F to Canal St. [cityvineyardnyc.com](http://cityvineyardnyc.com)
- **City Winery** 25 11th Ave. (at 15th St.) (646-751-6033) Subway: A, C, E, L to 14th St. [citywinery.com](http://citywinery.com)
- **Close Up** 154 Orchard St. (646-410-2307) Subway: F, J, M, Z to Delancey St.; F to 2nd Ave. [closeupnyc.com](http://closeupnyc.com)
- **Dada Bar** 60-47 Myrtle Ave., Queens Subway: M to Forest Ave. [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., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jazz.org](http://jazz.org)
- **Downtown Music Gallery** 13 Monroe St. (212-473-0043) Subway: F to East Broadway [downtownmusicgallery.com](http://downtownmusicgallery.com)
- **Drom** 85 Ave. A (212-777-1157) Subway: F to Second Ave. [dromnyc.com](http://dromnyc.com)
- **Festival Café** 1155 2nd Ave. (646-398-9686) Subway: 5, 6 to 59th St.
- **Flushing Town Hall** 137-35 Northern Blvd., Flushing (718-463-7700) Subway: 7 to Main Str. [flushingtowhall.org](http://flushingtowhall.org)
- **Flute** 205 W.54th St.bt. 7th and Broadway (212-265-5169) Subway: B, D, E to 7th Ave.
- **Foodance** 468 West 47th St., Hell's Kitchen (646-422-7755) Subway: A, C to 168 St
- **Freddy's Backroom** 627 5th Ave., Brooklyn (718-768-0131) Subway: R to Prospect Ave. [freddysbar.com](http://freddysbar.com)
- **Green Room 42 at The Yotel** 570 Tenth Ave. (646-449-7700) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St. /Times Sq. [yotel.com](http://yotel.com)
- **Greenwich House Music School** 46 Barrow St. (212-242-4770) Subway: 1 to Christopher St. [greenwichhouse.org](http://greenwichhouse.org)
- **Guggenheim Museum** 1071 Fifth Ave. at 89th St. (212-423-3500) Subway: 4, 5, 6 to 86th St. [guggenheim.org](http://guggenheim.org)
- **Harlem Stage Gatehouse** 150 Convent Ave. at W. 135th St. (212-650-7100) Subway: 1 to 137th St. [harlemstage.org](http://harlemstage.org)
- **Hostos Center** 450 Grand Concourse, Bronx (718-518-6700) Subway: 2, 4, 5 to 149th St. [hostos.cuny.edu](http://hostos.cuny.edu)
- **Hybrid Visions** 427 Manhattan Ave., Brooklyn Subway: G to Court Square; L to Lorimer St. [kenbutler.squarespace.com](http://kenbutler.squarespace.com)
- **Ibeam Brooklyn** 168 7th Str. btwn. Second and Third Ave. Subway: F to 4th Ave. [ibeambrooklyn.com](http://ibeambrooklyn.com)
- **InterContinental New York Barclay's Club** 111 E. 48th St. (212-755-5900) Subway: 6 to 51st St. [intercontinentalnybarclays.com](http://intercontinentalnybarclays.com)
- **Iridium** 1650 Broadway at 51st Str. (212-582-2121) Subway: 1,2 to 50th Str. [theiridium.com](http://theiridium.com)
- **Jackie Robinson Recreation Center** 85 Bradhurst Ave. (212-234-9607) Subway: A, B, C, D to 145th St. [nycgovparks.org](http://nycgovparks.org)
- **Jalopy** 315 Columbia St., Brooklyn (718-395-3214) Subway: F to Smith St. [jalopy.biz](http://jalopy.biz)
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Ave., Queens (718-658-7400) Subway: E to Jamaica Center [jcal.org](http://jcal.org)
- **Jamaica Performing Arts Center** 153-10 Jamaica Ave., Queens (718-618-6170) Subway: E to Jamaica Center [jamaica-performingartscenter.org](http://jamaica-performingartscenter.org)
- **Jazz at Lincoln Center** Broadway at 60th St. (212-258-9800) Subway: A, B, C, D to 59th St./Columbus Circle; N, Q, R, W to 57th St./7th Ave. [jazz.org](http://jazz.org)
- **Jazz Museum in Harlem** 58 W. 129th St. bt. Madison and Lenox Ave. (212-348-8300) Subway: 6 to 125th St. [jazzmuseuminharlem.org](http://jazzmuseuminharlem.org)
- **Joe Solomon Studio** 53 East 34th St., Room 201 (212-741-2839) Subway: 4, 6 to 34th St. [facebook.com/joesolomonjazz](http://facebook.com/joesolomonjazz)
- **Joe's Pub** 425 Lafayette Str. (212-539-8770) Subway: N, R to 8th Str. -NYU; 6 to Astor Pl. [joespub.com](http://joespub.com)
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th St. (212-769-7406) Subway: 1 to 66th St. [juilliard.edu](http://juilliard.edu)
- **Klavierhaus** 549 W. 52nd Str., 7th Floor (212-245-4535) Subway: C, E to 50th Str. [klavierhaus.com](http://klavierhaus.com)
- **Knickerbocker Bar & Grill** 33 University Pl. at 9th Str. (212-228-8490) Subway: N, R to 8th Str. -NYU [knickerbockerbarandgrill.com](http://knickerbockerbarandgrill.com)
- **Kostabi World** 225 W. 22nd St. Subway: C, E to 23rd St.
- **Kupferberg Center for the Arts Colden Auditorium** 65-30 Kissena Blvd., Flushing (718-793-8080) Subway: E to 71 - Continental Avs - Forest Hills [kupferbergcenter.org](http://kupferbergcenter.org)
- **Le Poisson Rouge** 158 Bleecker Str. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Str. [lepoissonrouge.com](http://lepoissonrouge.com)
- **LeFrak Concert Hall** 65-30 Kissena Blvd, Flushing (718-793-8080) Subway: 7 to Main St. , The n bus [kupferbergcenter.org](http://kupferbergcenter.org)
- **Loove Labs** 58 N. Sixth St., Brooklyn (718-388-3244) Subway: L to Bedford Ave. [theloove.com](http://theloove.com)
- **Loove Labs Annex** 238 North 12th Street (718-388-3244) Subway: G to Metropolitan Ave; L to Bedford Ave
- **Louis Armstrong House Museum** 34-56 107th St., Queens (718-478-8274) Subway: 7 to 11th St. [louisarmstronghouse.org](http://louisarmstronghouse.org)
- **Lowlands** 543 Third Ave., Brooklyn (347-463-9458) Subway: R to Prospect Ave. [lowlandsbar.com](http://lowlandsbar.com)
- **Merkin Concert Hall** 129 W. 67th St. bt. Broadway and Amsterdam (212-501-3330) Subway: 1 to 66th St. -Lincoln Center [kaufmanmusiccenter.org](http://kaufmanmusiccenter.org)
- **Mezzrow** 163 W. 10th Str. (646-476-4346) Subway: 1 to Christopher Str. [smallslive.com](http://smallslive.com)
- **Midnight Blue** 106 E. 19th St. Subway: N, Q, R, W to 14th Street [midnightblue.nyc](http://midnightblue.nyc)
- **Miller Theatre** 2960 Broadway and 116th St. (212-854-7799) Subway: 1 to 116th St. -Columbia University [millertheatre.com](http://millertheatre.com)
- **Minton's** 206 W. 118th St. bt. St. Nicholas Ave. and Adam Clayton Powell Jr. Blvd (212-243-2222) Subway: B, C to 116th St. [mintonsnyc.com](http://mintonsnyc.com)
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West (212-831-6800) Subway: 2, 3 to 125 St.
- **Museum of Arts and Design** 2 Columbus Circle (212-299-7777) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [madmuseum.org](http://madmuseum.org)
- **Music Hall of Williamsburg** 66 North 6th St. (718-486-5400) Subway: L to Bedford Ave. [musicallofwilliamsburg.com](http://musicallofwilliamsburg.com)
- **National Arts Club** 15 Gramercy Park South (212-475-3424) Subway: 6 to 23rd St. [nationalartsclub.org](http://nationalartsclub.org)
- **National Sawdust** 80 N. 6th St. (646-779-8455) Subway: L to Bedford Ave. [nationalsawdust.org](http://nationalsawdust.org)
- **North Square Lounge** 103 Waverly Pl. at McDougal Str. (212-254-1200) Subway: A, B, C, E, F, V to West 4th Str. [northsquareny.com](http://northsquareny.com)
- **Nublu** 62 Ave. C bt. 4th and 5th St. (212-979-9925) Subway: F, V to Second Ave. [nublu.net](http://nublu.net)
- **Ornithology Jazz Club** 6 Suydam St., Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. [ornithologyjazzclub.com](http://ornithologyjazzclub.com)
- **Owl Music Parlor** 497 Rogers Ave. (718-774-0042) Subway: 2 to to Sterling St. [theowl.nyc](http://theowl.nyc)
- **Pangea** 178 Second Ave. (212-995-0900) Subway: L to First Ave. [pangeanyc.com](http://pangeanyc.com)
- **Patrick's Place** 2835 Frederick Boulevard (212-491-7800) Subway: B, D to 155th Str. [patrickspplaceharlem.com](http://patrickspplaceharlem.com)

- **Performance Space New York** 150 First Ave. Subway: F to Second Ave.
- **Pioneer Works** 159 Pioneer St., Brooklyn (718-596-3001) Subway: Bus: B61 [pioneerworks.org](http://pioneerworks.org)
- **Public Records** 233 Butler St., Brooklyn (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. [publicrecords.nyc](http://publicrecords.nyc)
- **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 floor (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. at 54th St. (212-935-2200) Subway: 6 to 51st St. [saintpeters.org](http://saintpeters.org)
- **Scarlet Lounge** 468 Amsterdam Ave. Subway: 1, 2 to 79th St.; 1,2 to 86th St. [scarletlounge.nyc.com](http://scarletlounge.nyc.com)
- **SEEDS** 617 Vanderbilt Ave., Brooklyn Subway: 2, 3, 4 to Grand Army Plaza [seedsbrooklyn.org](http://seedsbrooklyn.org)
- **ShapeShifter Lab** 837 Union Str., Brooklyn (646-820-9452) Subway: D, N, R, W to Union Str.; B, Q to 7th Ave. [shapeshifterplus.org](http://shapeshifterplus.org)
- **Shrine** 2271 Adam Clayton Powell Blvd. btwn. 133rd & 134th Str. (212-690-7807) Subway: B, 2, 3 to 135th Str. [shrinenyc.com](http://shrinenyc.com)
- **Silvana** 300 W. 116th Str. (646-692-4935) Subway: B, C, to 116th Str. [silvana-nyc.com](http://silvana-nyc.com)
- **Sistas' Place** 456 Nostrand Ave. at Jefferson Ave., Brooklyn (718-398-1766) Subway: A to Nostrand Ave. [sistasplace.org](http://sistasplace.org)
- **Sisters** 900 Fulton Str. (347-763-2537) Subway: C to Clinton-Washington Ave. [sistersbklyn.com](http://sistersbklyn.com)
- **Small's** 183 W 10th Str. at Seventh Ave. (212-252-5091) Subway: 1 to Christopher Str. [smallslive.com](http://smallslive.com)
- **Smoke** 2751 Broadway btwn. 105th and 106th Str. (212-864-6662) Subway: 1 to 103rd Str. [smokejazz.com](http://smokejazz.com)
- **Soapbox Gallery** 636 Dean St., Brooklyn Subway: 2, 3 to Bergen St. [soapboxgallery.org](http://soapboxgallery.org)
- **Somewhere Nowhere** 112 W 25th St (212-404-7969) Subway: 1 to 23rd St.; 1 to 28th St.; R, W to 28th St. [somerewherenowherenyc.com](http://somerewherenowherenyc.com)
- **Sony Hall** 235 W. 46th Str. (212-997-5123) Subway: N, R, W to 49th Str. [sonyhall.com](http://sonyhall.com)
- **St. Ann's Church** 157 Montague Street, Brooklyn, NY 11201-3587 (718-875-6960) Subway: R to Court Str.; 2, 3, 4, 5 to Borough Hall; A, C, F to Jay St./Borough Hall; A or C to High Str. [stannholyltrinity.org](http://stannholyltrinity.org)
- **St. John's in the Village** 218 W. 11th St. (212-243-6192) Subway: 1 to Christopher Str. [stjvny.org](http://stjvny.org)
- **St. Marks Church** 2nd Ave. and 10th St. (212-674-6377) Subway: 6 to Astor Pl.
- **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)
- **Sultan Room** 234 Starr St. (612-964-1420) Subway: L to Jefferson St. [thesultanroom.com](http://thesultanroom.com)
- **Superior Ingredients** 74 Wythe Ave., Brooklyn Subway: G to Nassau Ave.; L to Bedford Ave. [si-bk.com](http://si-bk.com)
- **Swing 46** 349 W. 46th St. (646-322-4051) Subway: A, C, E to 42nd St. [swing46.nyc](http://swing46.nyc)
- **Symphony Space Leonard Nimoy Thalia** 2537 Broadway at 95th St. (212-864-5400) Subway: 1, 2, 3 to 96th St. [symphonyspace.org](http://symphonyspace.org)
- **Symphony Space Peter Jay Sharpe Theatre** 2537 Broadway at 95th St. (212-864-5400) Subway: 1, 2, 3 to 96th St. [symphonyspace.org](http://symphonyspace.org)
- **The Appel Room** Broadway at 60th St., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jazz.org](http://jazz.org)
- **The Club Room** 310 West Broadway Subway: 1, 2 to Canal St.; N, Q, R, W to Canal St. [clubroomnyc.com](http://clubroomnyc.com)
- **The Cutting Room** 44 E. 32nd St. (212-691-1900) Subway: 6 to 33rd St. [thecuttingroomnyc.com](http://thecuttingroomnyc.com)
- **The Delancey** 168 Delancey St. (212-254-9920) Subway: F to Delancey St. [thedelancey.com](http://thedelancey.com)
- **The Django** 2 Sixth Ave. (212-519-6600) Subway: A, C, E to Canal Str.; 1 to Franklin Str. [thedjangonyc.com](http://thedjangonyc.com)
- **The Gin Mill** 442 Amsterdam Ave (212-580-9080) Subway: 1 to 79th St. [theginmillnyc.com](http://theginmillnyc.com)
- **The Ivy Room** 420 Park Ave S (332-345-9232) Subway: 6 to 28th St.
- **The Jazz Gallery** 1158 Broadway, 5th fl (212-242-1063) Subway: N, Q, R, W to 28th Str.; F, M to 23rd Str. [jazzgallery.org](http://jazzgallery.org)
- **The Keep** 205 Cypress Ave., Queens (718-381-0400) Subway: L to Jefferson Str. [thekeepny.com](http://thekeepny.com)
- **The Owl Music Parlor** 497 Rogers Ave., Brooklyn (718-774-0042) Subway: 2 to Sterling Str. [theowl.nyc](http://theowl.nyc)
- **The Record Shop** 360 Van Brunt Str., Brooklyn (347-668-8285) Subway: Bus: B61 to Van Brunt Str./King Str. [360recordshop.com](http://360recordshop.com)
- **The Stone at The New School** 55 West 13th Str. (212-229-5600) Subway: F, V to 14th Str. [thestonenyc.com](http://thestonenyc.com)
- **Tio Pepe** 168 West 4th Street Greenwich Village (212-242-6480) Subway: A, C, F to 168 St. [tiopepenyc.com](http://tiopepenyc.com)
- **Tishman Auditorium** 65 5th Ave. (212-229-5488) Subway: 4, 5, 6, L, N, Q, R to Union Sq. [newschool.edu](http://newschool.edu)
- **Town Hall** 123 W. 43rd St. (212-997-1003) Subway: 7, B, D, F, M to 42nd St. -Bryant Park [thetownhall.org](http://thetownhall.org)
- **Tradesman** 222 Bushwick Ave, Brooklyn (718-386-5300) Subway: L to Montorise Ave [tradesmanbar.com](http://tradesmanbar.com)
- **Troost** 1011 Manhattan Ave., Brooklyn (347-889-6761) Subway: G to Greenpoint Ave. [troostny.com](http://troostny.com)
- **TV Eye** 1647 Weirfield St. Ridgewood, Queens (929-295-0556) Subway: L to Halsey St. [tveyenyc.com](http://tveyenyc.com)
- **Two E Lounge** 2 E. 61st St. (212-940-8113) Subway: N, R, W to Fifth Ave. [thepierreny.com](http://thepierreny.com)
- **Umbra Café** 785 Hart St., Brooklyn Subway: M to Central Ave., Knickerbocker Ave.; L to DeKalb Ave. [umbrabrooklyn.com](http://umbrabrooklyn.com)
- **Union Pool** 484 Union Ave. at Meeker, Brooklyn (718-609-0484) Subway: L to Lorimer St [union-pool.com](http://union-pool.com)
- **United Palace of Cultural Arts** 4140 Broadway (212-568-6700) Subway: A to 175th St. [theunitedpalace.com](http://theunitedpalace.com)
- **Village Vanguard** 178 Seventh Ave. South at 11th Str. (212-255-4037) Subway: 1, 2, 3 to 14th Str. [villagevanguard.com](http://villagevanguard.com)
- **Weill Recital Hall at Carnegie Hall** 154 W. 57th St. at Seventh Ave. (212-247-7800) Subway: N, R to 57th St. [carnegiehall.org](http://carnegiehall.org)
- **Westbeth Artists Complex** 55 Bethune St. (212-691-1500) Subway: 1, 2, 3 to 14th St.
- **York College CUNY**, 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center [york.cuny.edu](http://york.cuny.edu)
- **Zankel Hall** 881 Seventh Ave. at 57th St. (212-247-7800) Subway: N, Q, R, W to 57th St. [carnegiehall.org](http://carnegiehall.org)
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THE NEW YORK CITY JAZZ RECORD

# CONCERT OF THE YEAR 2024

November 7th, Lincoln Center, David Rubenstein Atrium, NYC

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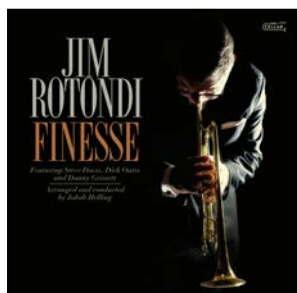
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JOHN GOLDSMITH  
**BENNY GOLSON**  
KEITH LANNY GOODING  
THOMAS GRAMUGLIA  
DIVA GRAY  
CAROL GREEN  
MARIO "MACHITO JR." GRILLO  
MARVIN "DOC" HALLADAY  
**ROY HAYNES**

**ALBERT "TOOTIE" HEATH**  
JOSÉ CHENOLL HERNÁNDEZ  
**BILL HOLMAN**  
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RENE TOLEDO  
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CATERINA VALENTE  
RASHID VALLY  
WILLEM VAN MANEN  
MAARTEN VAN NORDEN  
GIULIO VANNINI  
JOE VIERA  
VINZ VONLANTHEN  
**PATTY WATERS**  
GERRY WEIL  
ANDERS WIDMARK  
STEPHAN WITTEWIER  
JAN PTASZYN WRÓBLEWSKI  
KIANE ZAWADI



*Finesse*  
**Jim Rotondi (Cellar Music)**  
by Scott Yanow

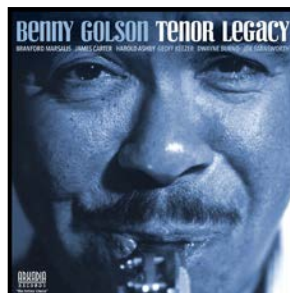
Jim Rotondi (who passed away Jul. 8, 2024 at age 61) was a brilliant trumpeter who led more than a dozen albums, appeared on over 80 as a sideman, and was a member of the group One For All. Starting in 1996 (not counting an earlier recorded appearance from 1985), Rotondi was a consistently rewarding soloist on recordings and live performances. He never declined, as he demonstrated on what might have been his last recording on May 10, 2023: *Over Here* (Criss Cross). *Finesse* was recorded in Austria (where Rotondi was based for much of his later years) almost two years earlier (Sep. 19-20, 2021).

While the trumpeter was occasionally heard with big bands in his career (including the Toshiko Akiyoshi Jazz Orchestra or Toshiko Akiyoshi/Lew Tabackin Big Band), *Finesse* was his only project as a leader with a large ensemble. He is joined by the 16-piece Notes and Tones Jazz Orchestra (co-led by drummer Mario Gonzi and trumpeter Daniel Nosig) and, on six of the 13 selections, 14 strings and five other instrumentalists. The musicianship of the European players is top-notch. While there are occasional solos from others, including Danny Grissett (piano), the co-leaders, and one guest appearance apiece by Dick Oatts (soprano) and Steve Davis (trombone), Rotondi is otherwise in the spotlight throughout.

He also contributed all but two of the pieces, while Jakob Helling (who composed the two brief interludes) wrote the excellent ensemble arrangements, sometimes making one think of Thad Jones. The music ranges from medium-tempo swingers to warm ballads with Rotondi heard throughout at the peak of his powers. The trumpeter soars over the ensembles, plays beautifully on the ballad "Interlude", and never runs out of creative hard bop-oriented statements. His tone occasionally hints at Freddie Hubbard, but his ideas are very much his own.

*Finesse* reminds one of what a major loss it has been since Jim Rotondi left the scene.

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



*Tenor Legacy*  
**Benny Golson (Arkadia)**  
by Thomas Staudter

Benny Golson (1929-2024), renowned as one of jazz music's preeminent composers, rarely received concomitant praise for his tenor saxophone playing, particularly in relation to titans such as John Coltrane and Sonny Rollins, as well as Johnny Griffin, Harold Land and Jimmy Heath. Golson's first fame was with Art Blakey and the Jazz Messengers, then the Jazztet, before he went West for a decade-plus writing for film and TV. When he recorded *Tenor Legacy* (in 1996 in NYC for Key'stone), just days after turning 67, he'd

been further burnishing his reputation in the jazz world for nearly 15 years, with a steady stream of new releases, several of which ended up on Arkadia (including a 1998 CD reissue of this album). A year before Golson's passing last September at age 95, *Tenor Legacy* and several other backlist titles were given the audiophile 180-gr "premium virgin vinyl" treatment as part of Arkadia's revitalization.

*Tenor Legacy*, a welcome reminder of this jazz giant's formidable gifts, features ten tracks with three other tenor players: Harold Ashby, Branford Marsalis and James Carter, each of whom offer opportunities to compare and contrast their improvisational artistry; while Geoff Keezer (piano), Dwayne Burno (bass) and Joe Farnsworth (drums), all in their 20s at the time of the recording, comprised the rhythm section. Golson is paired with a different tenor player on six tracks, excepting the album opener, "Lester Leaps In", where all blow in succession. Marsalis only appears on a truly gorgeous rendition of "Body and Soul", his fluid, inventive solos matched in emotion and flashes of intensity by Golson (their performance received a Grammy nomination). Carter, with his sharper tone, and Dolphy-esque proclivities, is featured on "My Favorite Things" and Golson's timeless "Whisper Not" in an arrangement that lets both stretch and showcase their personalities and resources. Always a bebopper at heart, the leader adorns his statements with flourishes that reveal his early fascination with Charlie Parker. The same can be said of Ashby: the album's striking revelations include generous instances of his swinging, bluesy playing and Keezer's luminescent pianism (his solo on "St. Thomas" is astonishing).

Omitted on the LP (along with two other tracks that are on the CD release) is Golson's original ballad "In Memory Of" (which was written for Don Byas, another early saxophone influence) on which Golson inhabits the solo spotlight in peerless fashion.

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

**JOSÉ CHENOLL HERNÁNDEZ** (1924 – Nov. 15, 2024) The Spanish trombonist and pedagogue, known professionally as José Chenoll, and who taught at the music conservatory in Madrid, died at age 99. He was a soloist for the National Orchestra of Spain, composed a trombone concerto, wrote the 44-page *El trombon: su historia, su técnica* (1990) and received an Insignia de Oro award from the Madrid Superior Conservatory of Music. Chenoll was a member of Jazztet de Madrid, Pepe Nieto and His Orchestra, Juan Carlos Calderon and His Jazz Orchestra, and had credits with Rafael Ferro, Donna Hightower and others.

**MITCHELL FELDMAN** (? – Dec. 11, 2024) The jazz industry professional, who had been publicizing, promoting and marketing jazz music since 1979, died at around age 70. Feldman owned and ran MFA Jazz Radio Promotion, and was also a radio host, concert promoter, director of the Atlanta Jazz Festival, record producer and liner notes author. Additionally, he was a consultant to record labels (such as BluJazz), organizations and institutions, as well as jazz festivals and special events.

**ARTT FRANK** (Mar. 9, 1933 – Nov. 27, 2024) The drummer, who specialized in bebop, hard bop and cool jazz styles, died at age 91. Born in Maine, he arrived in NYC in 1948 and played with Charlie Parker, Dexter Gordon, Bud Powell and Sonny Stitt. He's best known for touring with Chet Baker, about whom he published *Chet Baker: The Missing Years* (2013). He recorded a tribute to Baker with Dave Liebman in the early '90s and was later inducted into the Oklahoma Jazz Hall of Fame (2010).

**KELLY FRIESEN** (Oct. 15, 1967 – Dec. 5, 2024) The Canadian-born bassist-vocalist, whose music ranged from straight-ahead jazz to '20s Dixieland to classical, pop and R&B, died at age 57. He trained in classical studies at the Royal Conservatory of Music in Toronto for bass, piano, voice and theory, and moved to NYC in 1993. As a sideman and leader he worked with Woody Allen's New Orleans Jazz Band, the Juilliard Orchestra, and Sister Sledge (*We Are Family*), plus had credits with Herb Ellis, Bucky Pizzarelli, Etta Jones, Dick Hyman, Jerome Richardson, Frank Wess, Joe Wilder, Bria Skonberg and Emily Asher, among others. Friesen also had a pair of self-released albums.

**DIVA GRAY** (Sep. 14, 1952 – Nov. 16, 2024) The vocalist (née Deborah), who worked in pop, disco and funk genres, died at age 72. She was best-known for backing vocals with Chic for Luther Vandross and also as a member of Bette Midler's Harlettes. As a solo performer, she recorded *Hotel Paradise* (Columbia) and worked with David Spinozza, Ray Barretto, Herbie Mann, Spyro Gyra, George Benson, David Sanborn, Nancy Wilson, Marcus Miller and Eliane Elias.

**MARVIN "DOC" HOLLADAY** (Jan. 30, 1929 – Nov. 25, 2024) The ethnomusicologist and musician died in Ecuador, where he had retired to, at age 95. Holladay played the baritone saxophone and gigged as a freelance jazz musician around the NYC jazz scene, working with the likes of Ella Fitzgerald, Dinah Washington, Billy Eckstine, Quincy Jones, Dizzy Gillespie and others. He toured worldwide with the orchestras of Duke Ellington, Gillespie and JC Heard. In a career change, Holladay obtained a Ph.D. in Ethnomusicology at Wesleyan University, then went on to Michigan's Oakland University where from 1972-88, he developed the music program and was the first director of jazz and world music studies. Other credits include Stan Kenton, Woody Herman, Nat King Cole, Jimmy Smith, Oscar Peterson and the Thad Jones/Mel Lewis Orchestra.

**FRANK KIRCHNER** (Nov. 1, 1961 – Dec. 1, 2024) The Düsseldorf, Germany-born musician, who studied clarinet and saxophone with Leo Höller and classical music and jazz at the Cologne University of Music with

Karel Krautgartner and Heiner Wiberny, died at age 63. He was a member of Herbert Grönemeyer & Band since 1986 as well as X-Port and Mainpoint. Since the early '90s he released albums under his own name with the group jazzattack. Kirchner recorded duo recordings with Ulli Leenen, Hans-Jörg Böckeler and others and worked as a sideman on recordings by the Toten Hosen, Bianca Ciccu, Gloria Gaynor and Zoomachine. Kirchner also had his own or co-led albums on DROPS and Ariola Express and sideman credits with Bianca Ciccu, Thomas Kessler and Christoph Spendel.

**CHRIS MAY** (1946 – Nov. 20, 2024) The English author, who started as a tenor saxophonist and was a member of the Italian electric-jazz band Madre Superiore, died at age 78. In the late '80s, he ran the London office of Celluloid Records, and later was director of marketing at London Contemporary Dance Theatre and executive director of Rambert Dance Company. May also began writing about music in the late '70s. He was editor of *Black Music & Jazz Review* and in the 2010s of *Jocks & Nerds*. May was a longtime contributor to allaboutjazz.com, writing about 300 articles and 1,000 album reviews, as well as a book author, including *African All-Stars: The Pop Music of a Continent*. May was an AfroBeat expert and Fela Kuti scholar, commissioned to create the content for an interactive, state-of-the-art Fela Kuti website. In 2017, Seun Kuti appointed him guardian of Afrobeat.

**EDWARD JOSEPH "JOE" MOSBROOK** (Apr. 9, 1933 – Nov. 12, 2024) The Cleveland-based journalist and jazz historian died at age 91. He hosted "Cleveland Jazz History" for 33 years on WCPN and lately hosted jazz on Ideastream Public Media. He authored two books on the city's jazz heritage and served tenures on the boards of the Northeast Ohio Jazz Society and Cleveland Jazz Orchestra. Mosbrook received the Central Great Lakes Chapter of the National Academy of Television Arts & Sciences' Silver Circle Award in 1996.

**HOZUMI NAKADAIRA** (Aug. 3, 1936 – Dec. 1, 2024) The Japanese photographer, who had a dual passion for photography and jazz, which came together when he saw Art Blakey perform in Tokyo in 1961, died at age 88. Nakadaira founded Tokyo's DIG club in 1961 (which became DUG in 1967), the site of live recordings by Albert Mangelsdorff, Mal Waldron, Carmen McRae and Barry Harris, among others. His images were included on albums for Union, Philips, CBS/Sony, Three Blind Mice, Trio and other labels; he also wrote liner notes for Japanese reissues of American sessions. For more than 50 years, Nakadaira visited countless jazz clubs and festivals around the world, camera in hand.

**ULRICH OLSHAUSEN** (Aug. 17, 1933 – Nov. 30, 2024) The German author, who originally studied bassoon and then trained as a sound technician and studied musicology, died at age 91. He was an organizer of the German Jazz Festival in Frankfurt and a jazz critic for *Frankfurter Allgemeine Zeitung*, as well as producer of radio programs for Hessischen. He was a member of the jury of the German Record Critics' Prize and was on the advisory board of the Goetheinstitut.

**HERB ROBERTSON** (Feb. 21, 1951 – Dec. 10, 2024) Born in Plainfield, NJ, the avant garde jazz trumpeter, flugelhornist and composer, died at age 73 in Whiting, NJ. He began to play trumpet at age ten and was introduced to jazz by his junior high school music teacher, which spurred a passion for collecting jazz albums. He attended the Berklee College of Music, later becoming a sideman and longtime collaborator of altoist Tim Berne and a member of bassist Mark Helias' groups. Robertson had his own or co-led albums since the '80s on Cadence/CIMP, JMT, Winter & Winter, Clean Feed, Ruby Flower, Splasc(h), Out in Space Music, Out Of Your Head, CornerStoreJazz and more. His credits included Ray Anderson, Anthony Braxton, Marc Ducret,

Joe Fonda, Satoko Fujii, Lou Grassi, Barry Guy, Phil Haynes, Gerry Hemingway, Bill Horvitz, Ramón López, Joe Lovano, Paul Lytton, Michael Moore, the New York Composers Orchestra, David Sanborn, Stefan Schultze, Paul Smoker, Michael Jefry Stevens, Walter Thompson, Assif Tsahar and a host of others.

**GÜNTER SAALMANN** (Jun. 29, 1936 – Nov. 30, 2024) The trombonist and author, who was born in the former East German city of Chemnitz, died in Waldbröl, Germany at age 88. As a freelance musician he had collaborative albums with Joe Sachse since the '80s on Litera, Deutsche Grammophon, Carbon Edition and Phonector.

**MARTIAL SOLAL** (Aug. 23, 1927 – Dec. 12, 2024) Born Martial Saul Cohen-Solal in Algiers, the pianist died at age 97 in Versailles, France. Introduced to the piano at age seven, Solal emigrated to France in 1950 and became a pre-eminent figure in European jazz, recording dozens of original albums over an eight-decade career and working with scores of top-tier artists. He wrote music for solo piano, big bands and symphonies, including four concertos for piano and orchestra, as well as film scores; his work for Jean-Luc Godard's *Breathless* (1960) effectively launched his career. On arriving in Paris, Solal's first gigs were in the house bands at Club St. Germain and the Blue Note. His first recording session (1953) was Django Reinhardt's last. In 2019, Solal gave his final public performance in Paris, announcing to the audience: "When energy is no longer available, it is better to stop." His trips to the U.S. were few, the first in 1963 for the Newport Jazz Festival, and then in 2001 and 2007, both at the Village Vanguard—hence he was not as well-known stateside as he should have been. His technical virtuosity was as extraordinary as his improvisations. Critics compared him to Art Tatum, with hints of Duke Ellington and Thelonious Monk, but he established his own path, with rapid reharmonizations, clean melodic lines and lush chordal statements. Solal's collaborations included Astor Piazzolla, Don Byas, Claude Bolling, Sidney Bechet and a long partnership with Lee Konitz, among others. He had credits with Hans Koller, Wes Montgomery, Art Farmer/Phil Woods, Stéphane Grappelli and others, and labels that included Contemporary, Swing, Columbia, RCA Victor, Milestone, CBS, Musica, MPS, Owl, Soul Note, Storyville, Blue Note, Sony Music, Sunnyside and more.

**RASHID VALLY** (1939 – Dec. 7, 2024) The South African producer, who also owned the record shop Kohinoor in Johannesburg, died at age 85. His most notable collaboration was with Dollar Brand/Abdullah Ibrahim, which began in the early '70s after hearing him play with the Jazz Epistles. Vally produced two albums of Ibrahim's in 1971, and then *Mannenberg* and *Underground in Africa* in 1974. He also founded labels such as As-Shams/The Sun and Souttown, releasing albums by Gideon "Mgibe" Nxumalo, Basil Coetzee, Tete Mbambisa, Sathima Bea Benjamin, Hal Singer, Richard "Groove" Holmes, Hotep Idris Galeta, Pops Mohamed and many others.

**ANDERS WIDMARK** (Nov. 25, 1963 – Nov. 26, 2024) A recipient of two Swedish Grammy Awards, the pianist, singer, improviser and composer, who was born in Uppsala, died at age 61. Widmark's piano and composing abilities were evident at age seven. As he developed his professional skills, he ultimately had a repertoire in soul, blues, jazz and pop. He was also known for mixing jazz with hip-hop, acid rock, modern dance music and other genres, which the newspaper *Uppsala Nya Tidning* identified as "totally unique" in any musician's desire to broaden and expand into new musical territories. Widmark had his own or co-led albums on Elin Music, Cupol, BLM Grammofon, Amigo, EMI Svenska, Kaza, Polar, Fairground, Sonet, EmArcy, Blue and Ladybird. His credits included the Stockholm Jazz Orchestra, Claes Janson, Egil "Bop" Johansen, Thomas Arnesen, Nils Landgren, Georg Riedel and Jan Löfgren, among others.

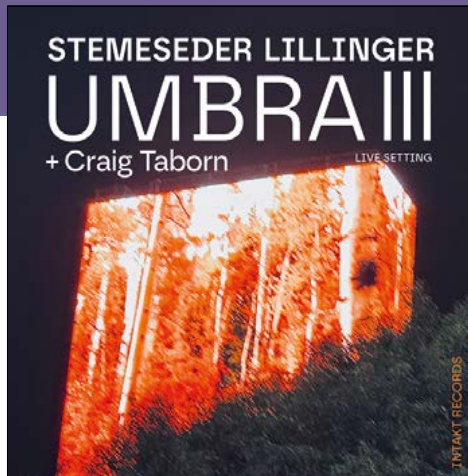
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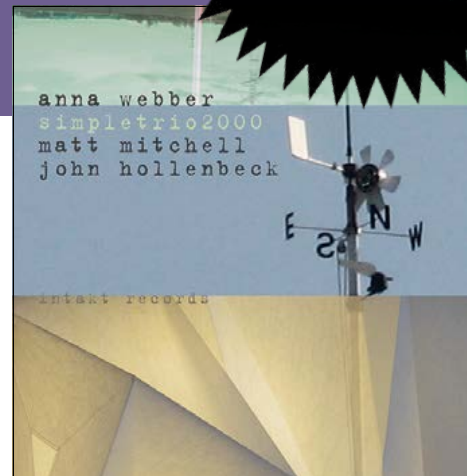
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**JOACHIM KÜHN**  
**ÉCHAPPÉE**  
Joachim Kühn: Piano



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**STEMESEDER LILLINGER + CRAIG TABORN**  
**UMBRA III**  
Elias Stemeseder: Composition, Spinet, Synth, Effects  
Christian Lillinger: Composition, Drums, Samp, Synth  
Craig Taborn: Piano



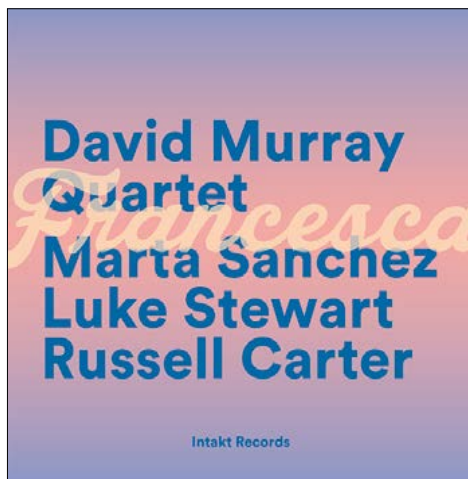
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**ANNA WEBBER**  
with **MATT MITCHELL** and **JOHN HOLLENBECK**  
**SIMPLETRIO2000**  
Anna Webber: Tenor Saxophone, Flute, Bass Flute  
Matt Mitchell: Piano · John Hollenbeck: Drums



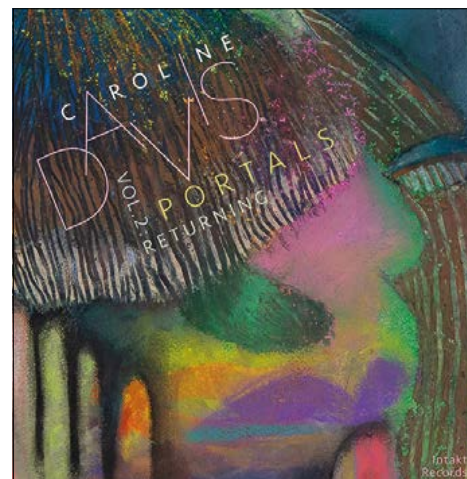
Intakt CD 429

**SYLVIE COURVOISIER**  
**TO BE OTHER-WISE**  
Sylvie Courvoisier: Piano



Intakt CD 421

**DAVID MURRAY QUARTET**  
**FRANCESCA**  
David Murray: Tenor Saxophone and Bass Clarinet  
Marta Sanchez: Piano  
Luke Stewart: Acoustic Bass



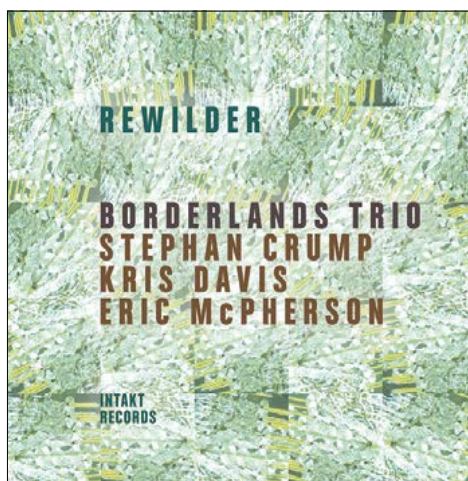
Intakt CD 424

**CAROLINE DAVIS**  
**PORTALS VOL. 2: RETURNING**  
Caroline Davis: Alto Saxophone · Marquis Hill: Trumpet  
Julian Shore: Piano · Chris Tordini: Acoustic Bass  
Allan Mednard: Drums + GUESTS



Intakt CD 433

**CLEMENS KURATLE YDIVIDE**  
**THE DEFAULT**  
Dee Byrne: Alto Saxophone · Elliot Galvin: Piano  
Chris Guilfoyle: Guitar · Lukas Traxel: Bass  
Clemens Kuratle: Composition, Drums · Elliot Galvin: Piano  
Chris Guilfoyle: Guitar



Intakt CD 416

**BORDERLANDS TRIO**  
**STEPHAN CRUMP – KRIS DAVIS – ERIC MCPHERSON**  
**REWILDER**  
Stephan Crump: Acoustic Bass · Kris Davis: Piano  
Eric McPherson: Drums



Intakt CD 425

**INGRID LAUBROCK – TOM RAINEY**  
**BRINK**  
Ingrid Laubrock: Soprano and Tenor Saxophones  
Tom Rainey: Drums