

APRIL 2025—ISSUE 276

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD



PAQUITO D'RIVERA

70+ Years of Music

JD
PARRAN

EIVIND
OPSVIK

KAREN
MANTLER

CARMEN
MCRAE

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Letter from the Editor

Welcome to the first full month of Spring as we celebrate the silver anniversary of Jazz Appreciation Month's inception. But doesn't every month (every day!) give us plenty of reason to appreciate and celebrate this music and the countless musicians who continue to press this grand tradition into the future? Let's also not forget the countless others – presenters and venues, publicists and managers, record labels, educators, instrument makers, et al. – who keep jazz ever-relevant by allowing musicians to do what they do best: compose, improvise, teach, learn and give us hope, or at least transport our minds to another place for a space of time: mental health and respite from the crazy world we find ourselves in. No matter where you're from, or what you do or don't believe in, jazz is a "vaccine" we know we can all use more of.

Alto saxophonist-clarinetist Paquito D'Rivera (Cover), who left communist Cuba 45 years ago, celebrates seven decades of creating music over two special evenings at Jazz at Lincoln Center, with longtime comrade and Irakere co-founder, pianist Chucho Valdés. Veteran multi-instrumentalist and educator, JD Parran (Interview), also takes inspiration from his past experiences and friendships, with the likes of Howard Johnson and Hamiet Bluiett, which has laid the foundation for his Dance Clarinets ensemble that performs at Greenwich House Music School this month. As noted poet and activist Maya Angelou once said: "If you don't know where you've come from, you don't know where you're going," a philosophy that epitomizes the Charles Tolliver-Stanley Cowell cofounded Strata-East Records (Label Spotlight) through its new LP (and digital download) reissue campaign, proving the label as relevant today as it was over five decades ago. And if you're a jazz vocal fan, there is arguably no voice as timeless as Carmen McRae's (Lest We Forget), whose name deserves mention in the same breath among the other greats of the genre; the 105th anniversary marking her birth, is this month and there will be a tribute at Dizzy's Club. Norway-born bassist Eivind Opsvik (Artist Feature) moved to NYC over 25 years ago, and we as New Yorkers are all the richer for his activity as bandleader, sideman, collaborator and record producer. In late-April, he presents his longtime group, Overseas, at the new go-to spot on Manhattan's Lower East Side, Close Up.

For jazz appreciation month, this month and beyond, for the musicians and those behind the scenes and to you dear readers and listeners, we at *TNYCJR* thank you. Without your steadfast interest and support, where would any of us be? Keep your eyes open and your ears listening: music now more than ever....Onwards and outwards and see you out at the shows.

On The Cover: Paquito D'Rivera by © Enid Farber Fotos

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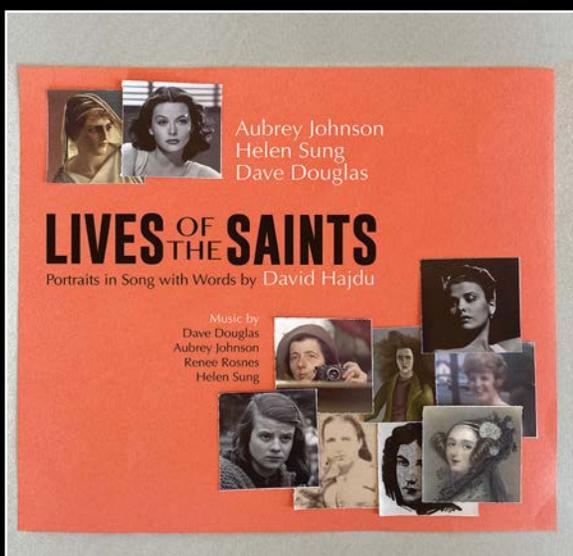
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DAVE DOUGLAS**
LIVES OF THE SAINTS
Portraits in Song with Words by
DAVID HAJDU
SSC 1774 / AVAILABLE 4/4/25

When writer-producer David Hajdu was growing up, he was drawn to a mystical book on his mother's shelf entitled *Lives of the Saints*. This was a collection of tales of Catholic saints and their heroic martyrdom. Later in life, Hajdu began to collect his own stories of ordinary individuals who, through their deeds, attained exalted status in his mind, essentially created his own canon of secular saints. For his new recording, which borrows the same title, *Lives of the Saints*, Hajdu enlists an assemblage of first-tier composers and performers to tell the stories of ten remarkable people from history, all of whom happen to be women.

Appearing at
Dizzy's Club
(Jazz at Lincoln Center)
Thursday, April 10
2 sets (7pm & 9pm)



www.sunnysiderecords.com

On Tuesday evenings the improvised music is free (in both the economic and esthetic senses) at Downtown Music Gallery. A recent three-set line-up (Mar. 11) began with **Musique Libre Femmes**—Cheryl Pyle, Mary Cherney (flutes), Jeong Lim Yang (bass), Yuko Togami (drums)—playing “Tweet Storm”, an improvised commentary on the president’s controversial social media posts, with twin piccolos frantically chirping like sparrows caught in a windstorm. Throughout the set, the flutists worked together with great empathy and cohesion, Yang bowing sustained tones as backdrop, occasionally moving more assertively to the fore, Togami’s roiling drums evoking stark contrasts of positive and negative sonic space. The initial crowd of a dozen listeners had swelled to twice its size by the second set, which featured Damir Kafka (soprano) and Boris Janje (bass), both visiting from Croatia, and Tracy List (drums). Janje typically established a motive or texture, joined by Kafka’s pinched falsetto whistles and overtones, List adding billowing mallet rolls on tom-toms and cymbals, together generating a hypnotic effect. The final group—Sylvain Leroux (Fula flute, alto), Hilliard Greene (bass) and Dan Kurfirst (drums)—was equally provocative. Leroux’ high-pitched lines, blown and sung on transverse flutes in a style verging from swing to skronk, juxtaposed Greene’s urgent low bellowing and deep crunchy rumbles, Kurfirst’s contributions fluctuating from insistence to acquiescence. — *Tom Greenland*



Musique Libre Femmes @Downtown Music Gallery

Guitarist **Frank Vignola** is a brave man. As host of Birdland Theater’s popular Wednesday *Guitar Night* series, he has no qualms about inviting some of jazz’ finest fretboard aces to share his stage. He recently featured frequent guest Pasquale Grasso (Mar. 5), whom he respectfully refers to as “The Beast” because of his precocious technique, along with his regular rhythm section of Gary Mazzaroppi (bass) and Alex Raderman (drums). Vignola and Grasso have developed a shared chemistry that was immediately apparent on the opening number, “My Funny Valentine”, during which they accompanied each other, traded 8-bar phrases and even soloed simultaneously, a beautiful blending of bell-like timbres. During their lengthy set covering standards by Cole Porter, Thelonious Monk and less familiar fare such as Bud Powell’s “Blue Pearl” and Irving Berlin’s “They Say It’s Wonderful” (*Annie Get Your Gun*), the two guitarists matched wits and skill. Grasso’s solos, intelligently developed and executed with delicate but stunning virtuosity—epitomized by his solo feature, a medley of “Don’t Blame Me” (McHugh, Fields) and “So Beats My Heart for You” (Ballard, Henderson, Waring)—set an extremely high bar. But Vignola never failed to rise to the occasion, playing swinging chord riffs, driving strum patterns and soulful phrases ornamented with punchy accents, tasteful slides and bluesy bends, matching Grasso’s excellence with his own musical moxie. Mazzaroppi proved a fine soloist as well, developing his ideas with such coherence that it often sounded as if he’d just written a new song. (TG)

Combining classical music and jazz is nothing new, so when string quartet **ETHEL** (Kip Jones and Corin Lee, violins; Ralph Farris, viola; Dorothy Lawson, cello) teamed up with bassist **Ron Carter** at Zankel Hall (Mar. 13), the fusion demonstrated how jazzy strings can be. Take away traditional melodic bowing and add sound effects such as pizzicato, bowed skronks and short phrasing, for instance, and jazz is born. The program, *Reflections on Monk and Bach*, featured *Monk Suite*, seven compositions by the piano wizard-composer (arrangements by Tom Darter) that Carter and the Kronos Quartet originated 40 years ago. This outing revealed Monk as a melodist at heart. Opener, “Well, You Needn’t”, a vibrant rendition of string and bass statements, ended whimsically on a long note, with Carter adding three quiet plonks as a button—stage set. Through “Rhythm-A-Ning”, “Crepuscle With Nellie”, “Off Minor”, “Epistrophe”, “Round Midnight” to suite closer “Misterioso”, mood and tempo changes, angular accents, pauses, trade-offs, personnel and instrument combinations, and various other creative ideas (how about a ticking clock?) appropriately revered Monk. And all in service to Carter, the rhythmic and melodic genius at the center of the music. Duke Ellington was also well-represented with Darter arrangements of a robust “It Don’t Mean a Thing (If It Ain’t Got That Swing)” and the haunting “Black and Tan Fantasy”. Additionally, there was Carter’s “Tail Feathers” and “Song for a Friend”. As for Bach, his prominence in the second part of the evening was solidly Third Stream. — *Marilyn Lester*



Ron Carter @Zankel Hall

The Wild Geese Gallery (along with Jazz Foundation of America) presented a two-set concert (Mar. 16) with pianist **Danny Mixon** and frequent collaborator, vocalist **Antoinette Montague**. Talk about making beautiful music. The pair has a special chemistry, with a joyful blues-saturated style. For each set, the pianist soloed for several tunes before the vocalist came on. Mixon has a percussive style (he started as a tap dancer as a youth!) and akin to Art Tatum, an orchestral rhythmic flexibility; while his left hand holds a mighty bass line, the right is off in a wonderland of play, with glissandi and slides his favorite devices. His bossanova chops on Jobim’s “Triste” were anything but sad; “Mercy, Mercy, Mercy” was drenched in soul and Ellington’s “Don’t Get Around Much Anymore” saw him play with the most improv of the sets, including a fun quote of “Mary Had a Little Lamb”. Montague is a full-out, high-energy performer who holds nothing back, has a choreography of movement for every tune and believes strongly in audience involvement, which the small, intimate space invited. Her rendition of “It Don’t Mean a Thing (If It Ain’t Got That Swing)” had the house rocking. A storyteller with a varied repertoire, she is always soulful and particularly masterful with blues. “I Loves You Porgy” called for tissues, while a tribute to Roberta Flack included a slow, sinuous R&B version of “Feel Like Makin’ Love”, Mixon, a sometime character, vocally comping with “shake your booty.” The entirety: maximum fun and entertainment. (ML)

Vocal improviser **Ellen Christi**, now at age 67, is an artist that helped shape the avant garde, which, during the incendiary times of the '70s loft scene, flourished in jazz and savaged new music. Christi possessed the divining rod that led ears to the newer New Thing, riding the wake of Jeanne Lee as well as musical partners Butch Morris, David S. Ware, Ray Anderson, Rashied Ali and Roy Campbell, among others. Presenting a single, tireless work at Nublu (Mar. 2), as part of Art for Art's OUT Music Fest, the storied vocalist shredded the now classic "Baldwin" (based on a William Parker poem) with Chaos/Flux, her singular ensemble, which included Patricia Nicholson-Parker (dance/movement, voice), Michael TA Thompson (drums, voice) and the inimitable Cooper-Moore brandishing electric axes of his own devise. Sitting at stage-right, Cooper-Moore devoured the lower harmonic end, sliding on and striking his diddly-bow with a pair of drumsticks as he locked into Thompson's beats, the pair illustrating the meaning of a tight rhythm section. The drummer, also celebrated for his use of spoken word, made excellent use of his vocal mic, adding swaths of tenor harmonies and improvised, whispered poetry, contrasting Christi's aerial vocalized strains. Calling on the full range of scat singing, Eastern lamentation and electric rock-blues, Chaos/Flux (with the recorded voice of James Baldwin) enflamed the dank clouds over Avenue C. Throughout, Christi's improvisational realization of Parker's poem proclaimed a most prescient need right now: "One poem kills a thousand lies."

— John Pietaro

Night three of pianist **Micah Thomas'** four-night residency of his various ensembles at The Stone at The New School (Mar. 7) united him with Mary Halvorson (guitar), Jessica Pavone (viola) and Lesley Mok (drums), for a thrilling set of wholly free, open sonic exploration. Despite never having played together as a quartet before (Thomas had only previously collaborated with Mok) the four held a sustained, wide-ranging musical exchange bristling with ideas and deep empathic listening over the course of an hour, stopping their play only once. Although this was Thomas' show, he knew to respect the power of his fellow musicians, never dominating or overpowering, offering up an egalitarian group dynamic that allowed each contribution to serve as its own revelation. A gifted improviser and instrumentalist, he displayed an expansive palette of sounds, including extended techniques of reaching into the piano's strings to manipulate and prepare them directly. Halvorson's stunning guitar work and breadth of musical ideas served as the group's fulcrum. She used her pedals to transform the sound of her signature hollow-body, allowing it at times to double the tone of Thomas' piano or adding pitch-bending delay effects. Pavone plucked, bowed, scraped and rapped her viola to produce a range of textures, veering between melodicism and atonal noise. It was moving to watch Mok's intuitive drumming, her fluidity and inventiveness, almost trance-like in its subtle intensity. The group swelled from farthest-out space coalescing in moments of chamber-like lyricism, before pushing back out towards pure sound art abstraction.

— Ariella Stok

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Ellen Christi @Nublu

SCOTT FRIEDLANDER



Micah Thomas @The Stone at The New School

Hailing from the outskirts of Milano, Italy, pianist-composer **Simona Premazzi** has uniquely touched the NYC jazz scene over a generation, with her buoyant, robust, wandering but fully determined style that sculpts the music from within as much as far beyond. At Café Ornithology (Mar. 11), with Pablo Menares (bass) and Jay Sawyer (drums), she casted a shimmer within the moody Bushwick, Brooklyn room. Opening with an original, "Premacity", she captured the hushed crowd through rubato flourishes of a modal theme. By the time she was at tempo, with rhythm section partners creating a Latin-esque backbone, the piece was a showcase of dynamics building into a classic montuno (repetitive) section, Sawyer releasing a thunderous drum solo, vanquishing bar lines over pulsations of bass and piano. Another original, "Back Seat", with its Monk compositional vibe, featured her two-fisted, inexhaustible solo statement against Menares' driving, hyper pedal points and Sawyer's sonic capture of electricity one moment and summer rain the next. Much of the concert spotlighted originals, but within the mix there was also a wry, swinging Harold Arlen standard, "Get Happy" (both Bud Powell and Bill Evans conjured), and Andrew Hill's "Pumpkin", opened by the bassist's free, dramatic solo and a show of flawless pianistics with thick handfuls of harmony. A melodic drum solo over the piece's complete form led to a triumphant "Buster Rides Again" (Powell), closing the magical set. (JP)

Tenor saxophonist **David Murray** has long expressed favor for the octet format since his key 1980 record, *Ming*, calling it "the perfect unit for jazz." On Mar. 3, his first of three Mondays last month at the Blue Note, the venue was stuffed with an enthusiastic crowd savoring the elusive opportunity of seeing him in this expanded guise. Murray, now at 70, an éminence grise, surrounded himself with a fire-powered yet reverential band of younger players, his rhythm section of Lafayette Gilchrist (keyboards), Luke Stewart (bass), who heroically drove the band, and Russell Carter (drums), along with Corey Wallace (trombone), Shareef Clayton (trumpet), Immanuel Wilkins (alto) and Murray's son Mingus Murray (guitar), shredding throughout the set. With his lyrical tenor playing and the refined eclecticism of arrangements, Murray led his band from the rigorous groove-oriented, show-opener "Necktar" and deepened into looping eddies anchored by Wilkins' circular breathing, through to the soppingly tender waltz of "Francesca", plus a vibrant Latin-inflected "Switchin' in the Kitchen". He paid tribute to former collaborators and role models with "Obe" (by conduction pioneer Butch Morris) and a sultry blues, "South to a Very Old Place" (referencing writer-critic Albert Murray). As the closer, over a funk-laced vamp, Murray intoned a fiery excerpt from "WISE, WHY's, Y's", a long-form poem by late activist Amiri Baraka, about challenging systemic wrongs. A bracing coda to a celebratory performance, this piece felt like the crucial answer to the urgent question of how do we make art in times such as these? (AS)

WHAT'S NEWS

The annual **Harlem Jazz Club Revival** (Apr. 11-20) will present over 200 musicians (including T.S. Monk, Reggie Workman, Patience Higgins and Kojo Roney) at over 80 events throughout Harlem at such venues as Minton's Playhouse, Patrick's Place, NAMA, The Cotton Club, Shrine, Silvana and Red Rooster. A second line parade kicks off the festival the first day, starting at the Harlem State Office Building on W. 125th St. and winding up at the Red Rooster. For schedule and more info visit harlemlatenightjazz.org/jazz-club-revival.

The American Academy of Arts and Letters last month announced the 17 recipients of its 2025 Awards in Music, which included pianist-composers **Aruán Ortiz** (Goddard Lieberman Fellowship Award) and **Sylvie Courvoisier** (Arts and Letters Award). Since 1942, Arts and Letters—an honor society of artists, architects, composers and writers who foster and sustain interest in the arts—has annually recognized and supported artists with a rotating voter committee of composers. This year's 300-member committee included David Sanford and Wadada Leo Smith. For more info visit artsandletters.org.

"Duke at 125" is the theme for this year's **Jazz at Lincoln Center (JALC) Gala** at Frederick P. Rose Hall (Apr. 30). The Gala concert will honor Duke Ellington's legacy and feature the Jazz at Lincoln Center Orchestra with Wynton Marsalis, plus guests Sean Jones (trumpet) and Sean Mason (piano). Veteran pianist-bandleader Toshiko Akiyoshi (who was inducted into JALC's Ertegun Hall of Fame in 2023) will receive the Artistic Achievement Award. For more info visit jazz.org/support-us/gala2025.

The Lower East Side's Wilmer Jennings Gallery at Kenkeleba presents "Sound of Light & The Blues and Mean Reds," a photographic exhibition (Apr. 26 - Jun. 28) featuring iconic figures from jazz, funk, hip-hop, soul and beyond, by photographer **Frank Stewart**, as well as his mentee and former student Petra Richterová. Featured photographs include Robert Glasper, Wynton Marsalis, Burnt Sugar, Keyon Harrold, Marcus Strickland, Chucho Valdés, Fishbone, Living Colour, George Clinton's Parliament-Funkadelic and much more. The Kenkeleba House is an alternative art space that includes Kenkeleba Gallery and Wilmer Jennings Gallery. Its mission is to present, preserve and encourage the development of art by African Americans and artists of the African Diaspora, as well as other artists historically overlooked by the mainstream (including Latino, Asian, Native American). For more info visit kenkeleba.org.

The second annual **Litchfield Jazz Camp (LJC) Talent Search** winners were announced last month. The judging panel consisted of Jazz Camp faculty members Zaccai Curtis (piano), Conway Campbell (bass), Ian Carroll (drums), Albert Rivera and Don Braden (saxophones), plus Vita Muir (LJC founder). Winners included alto saxophonist Dontae James (New Haven, CT), baritone saxophonist Xavier Smith (New Haven, CT), Xander Rosenblum (New York, NY) and Kenjiro Matsuki (Tenafly, NJ). Prizes ranged from \$350 to \$2K scholarships. The one-to-four week sessions of the 29th Litchfield Jazz Camp (Jun. 29 - Jul. 25) take place at Frederick Gunn School (Washington, CT), immediately followed by the 30th annual Litchfield Jazz Festival (Jul. 25-27). For more info visit litchfieldjazzcamp.com.

Award-winning indie filmmaker, Michael Jacobsohn's *Café in Exile* is a new documentary that pays homage to **Cornelia Street Café's** 41 years of existence in the heart of Greenwich Village, before shuttering its doors in January 2019. The film features interviews and/or performance footage by David Amram, Gerald Cleaver, Ellery Eskelin, Cooper-Moore, Arturo O'Farrill, Mario Pavone, Paul Shapiro and Sanda Weigl, as well as singer-songwriter Suzanne Vega, American Nobel Laureate Roald Hoffmann and the face, name and presence most visitors and regulars to the venue fondly remember: Café co-founder Robin Hirsch (aka "Minister of Culture" and "Wine Czar"). The film premieres at the New Plaza Cinema (35 W. 67th St.) on Apr. 5-6. For more info visit cafeinexile.com.

The first annual NiteLife Exchange "Barry Levitt Jazz Award" is being presented to vocalist **Marianne Solivan** at the 39th MAC (Manhattan Association of Cabarets) Awards (Apr. 10) at Symphony Space. Nominees for other awards include Nicole Zuraitis, Liz and Ann Hampton Callaway, Gabrielle Stravelli, Rick Bogart, Eric Comstock and Barbara Fasano. For more info visit macnyc.com.

To submit news email ldgreene@nycjazzrecord.com

LUCIANO ROSSETTI@PHOCUSAGENCY



JD PARRAN

MASTER OF ALL

BY JEFF CEBULSKI

An expert multi reedsman, JD Parran has established himself as a go-to musician for over 50 years, playing and recording with Anthony Braxton, Anthony Davis, Bill Dixon, Andrew Hill, Leroy Jenkins, James Jabbo Ware and many others. The musically curious St. Louis native expanded his skills far beyond the saxophone to include a broad swath of clarinets and other instruments such as a variety of flutes and exotic reeds like the South Indian nadaswaram. While in college, he became involved with the AACM-influenced, St. Louis-based Black Artists Group. After permanently moving to NYC, he became friends with fellow multi-instrumentalist Howard Johnson, which led to his appearance on several significant albums in the '70s, including with the Canadian-American popular rock group The Band as well as in Broadway cast recordings. He ultimately became a valued college-level instructor and leader of the Greenwich House Music School Dance Clarinets ensemble.

THE NEW YORK CITY JAZZ RECORD: How long have you been associated with Greenwich House Music School's (GHMS) Dance Clarinets ensemble?

PARRAN: About 12 years now. The orchestra includes 17 to 20. Basically, what the group does is big band jazz music, and we play that on all clarinets, plus rhythm section.

TNYCJR: When you created this project, was it to give your students a chance to play together or was there something else going on?

PARRAN: To the first part, yes. I was building a program, and my first ensembles were myself and three other clarinets. And then Michael Manning, a great clarinetist who was living in New York at the time, formed a group doing transcriptions of classical music. We started rehearsing at his very popular clarinet shop where he repaired musical instruments. Then we started to give concerts around the same time that I would have my GHMS concerts. I met a lot of clarinetists through Manning's group. But then (the late, celebrated musician) Howard Johnson came in as part of it, and Mike said, 'Oh boy, we want to come over,' because Howard would come over to play and he brought a few arrangements. He had done clarinet projects before, and his health precluded him doing the first concert with us, but it helped us get started. Last year's concert was dedicated to him. He was one of my best friends. And we play the music of his tuba group, Gravity, on our clarinets!

Before all that, I played and recorded with the Douglas Ewart Clarinet Ensemble over decades. Hamiet Bluiett's *Clarinet Family* (Black Saint, 1993) is a major recording credit of mine which introduced me to Don Byron. Last year I performed with the Don Byron Clarinet Project at the Eric Dolphy Festival held at The New School. [Parran also performed as a member of Peter Brötzmann's Clarinet Project, live in 1984, released as *Berlin Djungle* on FMP.]

TNYCJR: Are there any difficulties or challenges in transposing what big bands do with multi instruments to something dedicated to clarinets?

PARRAN: In either case, our librarian, Randolph Murphy, does the transcribing that's necessary. In the regular big band charts, the alto saxophone parts and also trombone parts are written in treble clef instead of concert bass clef, even though it's a B-flat instrument. It's written in bass clef concert. And the trombone players just learn how to play that. That's their form of reading. And the trumpet parts don't need any work. When we distribute the music and start to practice, we will find that some music on clarinets is too low or too high to make a sonorous ensemble. So, we change some of the octave transpositions as we go.

TNYCJR: So how many different types of clarinets are represented in your orchestra?

PARRAN: As many as four, usually. Most of the time it's clarinet, contrabass clarinet and bass clarinet. In some concerts, we have more variations like the alto clarinet or the double contrabass clarinet. On occasion, we've had a saxophone or a flute in a particular arrangement.

TNYCJR: You are capable of playing so many woodwind instruments, especially different types of clarinets. When did this affinity or desire to learn that instrument begin?

PARRAN: I started playing the tenor saxophone just before my 11th birthday. My father had one around the house. I didn't know it until we wound up in church playing a duet, me singing and him playing, and I said, 'Daddy, I want that!' That's how it happened. He put it together for me and showed me how to blow it and where to put my fingers. I got a teacher right away. There was a saxophone player in our church who played every Sunday, so I had a lot of support.

TNYCJR: Was it a natural move to the clarinet from there?

PARRAN: The great educator, saxophonist and clarinetist of St. Louis, O'Hara Spearman, was teaching me saxophone, and he said if you want to be a college major, you got to play clarinet, because (at the time) there were no saxophone majors in colleges. Of course, it gives you the opportunity to play in shows and places where you double on the clarinet. And by the time I was coming out of high school, I started to play flute as well.

TNYCJR: The breadth of your ability seems to have helped make you into a type of musician that

is always going to be in demand primarily because you're so capable of playing so many different kinds of woodwinds. You've kind of shielded yourself against being irrelevant, if that make any sense?

PARRAN: Well, there's two sides to a story like that. In my case, it's been great. What has it meant to my career? I was able to play with the St. Louis Municipal Opera. I joined a union at age 16 to play the saxophone on the rhythm and blues stage and learn. I never stop learning on the job. That was my first real experience while I was still in high school,

(CONTINUED ON PAGE 31)

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THURSDAY	APR 3, 2025	NYC	WITH TIM BERNE	nublu	151 AVE. C, NYC
FRIDAY	APR 4, 2025	BALTIMORE		AN DIE MUZIK	
SUNDAY	APR 6, 2025	PIONEER VALLEY		JAZZ SHARES	
MONDAY	APR 7, 2025	LA	WITH TIM LEBFVRE	HIGH LOW	
TUESDAY	APR 8, 2025	SF	WITH MYRA MELFORD & BEN GOLDBERG	THE BACK ROOM	
WEDNESDAY	APR 9, 2025	VANCOUVER		HERO'S WELCOME	

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EIVIND OPSVIK

POSSIBILITIES OF SOUND

BY MATTY BANNOND

Cupboards overflowed with percussive instruments, flutes, saxophones and guitars in Eivind Opsvik's childhood home in Oslo, Norway. A cool cousin had even abandoned an electric bass in the house. It was the perfect environment for an inquisitive youngster to experiment with the possibilities of sound. "Then my dad picked up a four-track tape recorder when I was 13 and I spent all my free time making music on it," Opsvik says. "In fact, that approach is pretty close to what I do today."

Those well-supplied and open-spirited early experiences gave Opsvik a strong intuition for music—even though he could barely read a note. After he chose to concentrate on the upright bass, his parents packed him off to university for a four-year course of classical training. He schlepped his apparatus out to jazz gigs and sessions most evenings. After graduation, he headed to New York City. "I visited New York on vacation in 1995 and went to jazz shows," he says. "We happened to arrive during the JVC Jazz Festival, and I saw Ray Charles at Lincoln Center and Elvin Jones in a tiny club. It was great. I wanted to come back, so I applied for the master's program at Manhattan School of Music."

In the 27 years following his arrival in the Big Apple, Opsvik has tapped into a vast network of innovators and improvisers across the city. He has appeared on albums by pianist Kris Davis, guitarist Mary Halvorson, trumpeter Nate Wooley and drummer Harris Eisenstadt. He also runs the record company Loyal Label and the Greenwood Underground studio, while mastering releases for saxophonist Jon Irabagon, drummer Lesley Mok and cellist Tomeka Reid. His longstanding group Overseas, which has put out five studio albums plus one live record since 2002, is his highest-profile project. "These people are my dream band," he says. "I know them really well, so I write with their sound in mind—but I like to challenge and surprise them too. I don't give a lot of instructions. It's pretty free. I just sometimes write notes on the chart to trigger an emotional reaction." The lineup and instrumentation for Overseas has shifted over the years, but since 2010 the group has stuck to its core unit: Tony Malaby (tenor, soprano), Brandon Seabrook (guitar), Jacob Sacks (piano) and Kenny Wollesen (drums). Together, they create a serene and understated world of sound with irresistible momentum. "Eivind gives us complete freedom to be ourselves while somehow simultaneously reining us in to focus on the compositions and sound of the band as a whole," Seabrook says. "There are often long breaks between gigs, but when we reconvene, it's instantly Overseas magic."

Two Miles a Day is another long-running project, where Opsvik and Sacks split writing duties. Their 2007 debut featured violist Mat Maneri and the late drummer Paul Motian, and the group's second album (*Two Miles a Day, So Depending On*) just hit the shelves last month (with Billy Mintz filling Motian's chair). It's a brooding but urgent record marked by pace changes

and mood swings. "Eivind has a sixth sense for how to combine different ideas to find something truly unique and transcendent," Sacks relates. "We've been playing together for 27 years and it's inspiring to collaborate on projects like *Two Miles a Day* and *Overseas*, as well as having him play in my various groups and playing together in other ensembles led by great artists such as Okkyung Lee and Dan Weiss."

"I'm not precious about my music," Opsvik says. "I have a lot of fun, but I feel it strongly. It's very intuitive. I love changing things up and sound is important to me. When I'm picking projects or putting a group of musicians together, sound is always my main concern. That's what makes or breaks the music." This summer Opsvik will release a trio record (*The Setting*) with keyboardist Elias Stemeseder and guitarist Will Graefe. "It's an electro-acoustic mix, drenched in analog synths," Opsvik reports. "You get the super-direct sound of synthesizers with the width and depth of bass, plus warmth from acoustic guitar. That combination came out really well in the recording. I'm very proud of it." His multi-instrumental roots (including a deep affinity for inventive electronics) also reveals itself in his solo work as well as a unique collaboration with photographer Michelle Arcila (*A Thousand Ancestors*), which explored the interplay between visual imagery and music. Solo projects are dotted among his array of group activities, session playing and sideman work. He released the solo album *Emotional Switches* (2021) and occasionally performs the rare one-man gig, such as most recently for Brooklyn's Prospect Series (Mar. 29).

Later this month at the up-and-coming New York go-to-spot, *Close Up*, the bassist is booked to make or break sounds with Overseas, presenting a combination of pieces and group improvisations from the band's two-decade-long association. Opsvik is leveraging this show as a chance to polish fresh material for the group's next release (with publication expected next year). "I always feel a sense of peace and serenity when I perform with Eivind," Malaby says. "He never overplays and has the most beautiful sound, especially when he plays arco. As an improviser, he has an amazing sense of space and form. He is one of my favorite bandleaders and has taught me the art of sharing the bandstand. I'm so grateful for the past 20 years as a member of Overseas."

Opsvik may be adept on many instruments and involved in numerous projects, but there is a thread of consistency running through his wide-ranging output. Like the cupboards in his childhood home, the bassist overflows with ideas. Classical training may have sharpened his sight-reading and bolstered his technique, but the Norway-born, NYC-based bassist remains an inquisitive child at heart. He continues to spend all his free time making music. And he still loves to experiment with the possibilities of sound.

For more info visit eivindopsvik.com. Opsvik's *Overseas* is at *Close Up* Apr. 28. See Calendar.

Recommended Listening:

- The Quintet (Carl Magnus Neumann, Bjørnar Andresen, Eivind Opsvik, Ketil Gutvik, Paal Nilssen-Love) – *Events 1998-1999* (PNL, 1998-99)
- Tone Collector (Tony Malaby, Eivind Opsvik, Jeff Davis) – *Tone Collector* (Jazzaway, 2004)
- Kris Davis – *The Slightest Shift* (Fresh Sound New Talent, 2005)
- Harris Eisenstadt Canada Day – *Canada Day* (Clean Feed, 2008)
- Eivind Opsvik – *Overseas IV* (Loyal Label, 2011)
- Dan Weiss Trio Plus 1 – *Utica Box* (Sunnyside, 2015)

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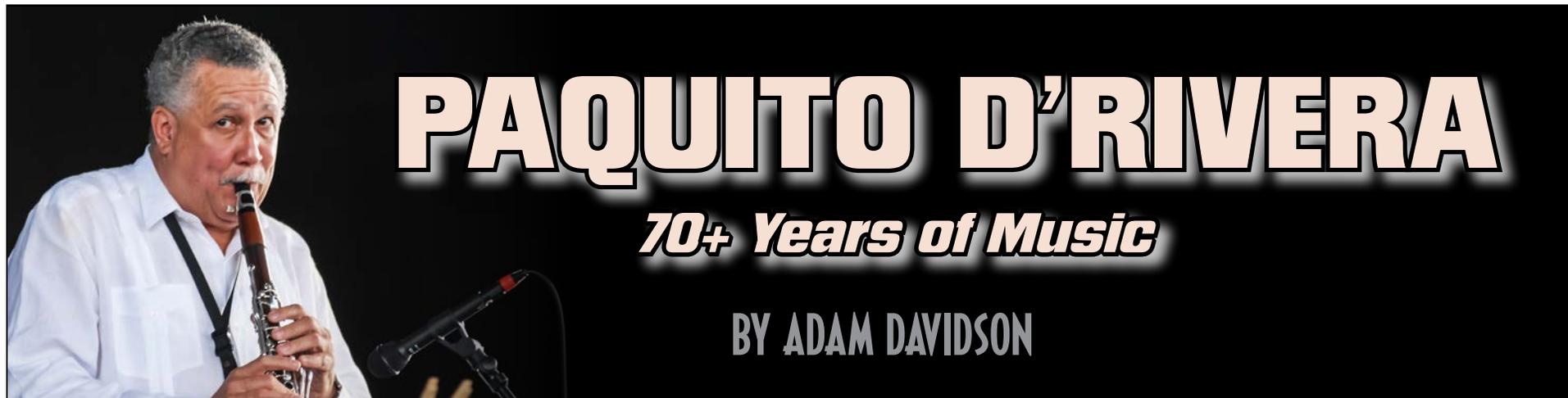
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PAQUITO D'RIVERA

70+ Years of Music

BY ADAM DAVIDSON

"I cannot put seventy years into an hour and a half, but I will try!" asserts soon-to-be 77-year-old Paquito D'Rivera on the phone from his home in New Jersey. That's quite the understatement. The legendary saxophonist-clarinetist has had a ground-breaking career that has seen him travel the world performing, winning a combined sixteen GRAMMY awards and becoming a leading figure in Latin jazz. After all these years, D'Rivera still has a packed schedule with performances across the country and still has the same excitement performing in front of an audience in a genre that never stands still and is constantly evolving. "(Jazz) is like riding a rollercoaster," he says. "You're never quite sure what is going to happen, especially in the jazz language. Every time you go onstage and play a tune, it's never going to be the same thing that you played before, even with the same composition. It's always a surprise!"

This month D'Rivera will perform two evenings at Jazz at Lincoln Center's Rose Theater to celebrate his seventy years in music, taking the audience on a journey through his career, from his first performance at six years old in Havana, Cuba, to the band Irakere, to paying tribute to Benny Goodman, Duke Ellington and Brazilian jazz. He celebrates the occasion by inviting friends and collaborators to perform, including legendary Cuban pianist-bandleader, Chucho Valdés. The two ripped up the Latin jazz rulebook in 1973 when they formed the hugely influential group, Irakere, the GRAMMY-winning band that launched them and fellow members onto the international stage with their experimental and genre-defying take on Afro-Cuban jazz. They first met when D'Rivera was 12-years-old—and he still has a vivid memory of that fateful encounter in Cuba that would change both of their lives and careers for the better: "A friend of my father's took me to a jam session in Havana and when we arrived I saw this lanky, young, 19-year-old guy playing the piano and I thought, 'This is not possible!' I was so astonished, and I have been impressed ever since." The pair reunited two years later when they performed together at the now defunct Teatro Musical de La Habana, and they have been close friends and music collaborators to this day. D'Rivera remarks that he cannot explain why their musical and personal connection is so strong and has stood the test of time, but he joked that it must be "magic." He muses, "It's like a marriage that lasts forever and you cannot explain why... like a musical marriage. For me, it's very easy to play with him because I don't know what he is going to play but I know that when I play, he is going to match it!"

It may sound cliché, but D'Rivera seemed destined to pursue a career in jazz almost from the beginning. Born Francisco de Jesús Rivera Figueras in Havana in 1948, to parents Maura D'Rivera and classical saxophonist Tito Rivera, one of his first memories is of hearing his father playing the saxophone around the house "26 hours a day!" The senior Rivera was a hugely influential figure in his son's jazz career, exposing him to the music of Goodman and Ellington from an early age. The first LP that his father ever brought home for

his son was Goodman's *The Famous 1938 Carnegie Hall Jazz Concert* (Columbia). So impressed was he that he transcribed all of the solos from that recording, not only falling in love with Goodman himself, but of the whole orchestra, especially pianist Teddy Wilson, trumpeter Harry James, vibraphonist Lionel Hampton and drummer Gene Krupa. From that moment on, jazz became an obsession for the young D'Rivera as he dreamt of following in Goodman's footsteps by living and performing in New York. After his own father, Goodman is still D'Rivera's biggest inspiration in jazz—and it was a thrilling, full-circle moment when he had the opportunity to play Goodman's iconic clarinet from the Carnegie Hall archives. "I wanted to take the (clarinet) home with me! It felt like it was an instrument made especially for Benny Goodman, for someone very special." Another significant Carnegie Hall-related moment in D'Rivera's prolific career happened in 1991, three years after D'Rivera became a founding member of Dizzy Gillespie's United Nation Orchestra, when he received a Lifetime Achievement Award for his contributions to Latin music.

D'Rivera's father, who was also an importer of classical instruments into Cuba, fortunately saw early on how passionate his son was for jazz and so ordered a soprano saxophone as a gift for his young child. When he was given the instrument, his father asked if he would like to perform at a music festival in Cuba later in the year, to which Paquito agreed and learned to play saxophone. "He taught me how to play the instrument and presented me (to the crowd) nine months later. It was like giving birth. Ever since (that moment) I fell in love with being onstage. I feel at home on the stage," he elates. Obsessed from then on with the music, D'Rivera was labeled a child prodigy. But his journey to jazz stardom wasn't always such smooth sailing; first there was the Cuban Revolution and then (when he was ten years old) the installation of Fidel Castro. Now a communist country, jazz was frowned upon (although not banned) as "decadent Imperialist music." Under this pall, when Irakere was formed in 1973, D'Rivera relates "When we created Irakere, the point was to keep playing jazz music but hide it. It was an exercise in lying and expressing ourselves." He craved freedom as he became increasingly disillusioned with the country he was born and raised in, and was tired of performing in secrecy. On tour in Spain in 1980, D'Rivera defected to the U.S. and achieved a lifetime goal of living and performing in New York. "I have always dreamed of living in New York, but I will be a refugee all of my life... People ask me, 'Do you miss anything from Cuba?' Yes, I miss what (the communist regime) has destroyed. I miss my grandfather but if I go to his grave, what is inside the grave is not him anymore, it is something different. They have destroyed everything in that country except the talent of the musicians and artists. It is a very artistic country."

D'Rivera thinks it is a "joke" that Cuba now hosts the Havana International Jazz Festival after the genre was censored and discouraged for so many years. Some people might see Cuba's embrace of jazz as a

positive step forward, but D'Rivera is wary and calls it a "contradiction"—that the government is using jazz events to make money—and warns against any jazz artist thinking about performing in the country. "I will never understand why well-paid musicians from the U.S. and in other parts of the world will go there to perform for free," he strongly states. "I don't get it. Every single dollar that you make for Cuba is supporting the dictatorship. People say that they go there for the music, but they are contributing to the well-being of the dictatorship to make hotels and jails." After defecting, D'Rivera quickly immersed himself in the New York jazz scene and found himself at home within the large Latin jazz community in the city—described by many of the musicians as "like the Caribbean but with snow." For D'Rivera, despite the heights he has achieved over the years, he remains humble and grounded. The praise and kind words he receives from collaborators and other musicians in the Latin jazz community and beyond are a testament to his character and dedication to his craft, which he's been instrumental in elevating over the entirety of his career. Pianist Michel Camilo (who first played with D'Rivera over 40 years ago) described him as "a virtuoso artist and composer. Paquito is gifted with his own unique sound and stylings, which consistently reflect a deep knowledge and absolute command of the jazz tradition, classical music and Afro-Cuban jazz heritage."

After seventy years in music, D'Rivera has learned a thing or two about the industry and has words of wisdom for the next generation of jazz musicians. He believes that jazz artists can be particular about what music they consume but to truly see the full picture they need to take inspiration from every genre and style and widen their horizons: "It's very natural for humans to make divisions and I am against that. Duke Ellington said, 'There are only two kinds of music, good music and the other kind.' I encourage the young person to listen to all different types of music and you will immediately become a better musician." Like Ellington, he balks at categorization. "Many people say to me, 'You are a Latin jazz musician.' No, I am a musician," he says. "Of course, I am from Latin America, but I am a Latin American who loves music. I mix Latin jazz with classical and European music. Music is a marvelous activity!"

For more info visit paquitodrivera.com. D'Rivera's "Celebrating 70+ Years in Music" (featuring guests Chucho Valdés, Edmar Castañeda, Roberta Gambarini and others) is at Rose Theater Apr. 18-19. See Calendar.

Recommended Listening:

- Irakere—*Irakere* (Columbia, 1978)
- Paquito D'Rivera—*Paquito Blowin'* (Columbia, 1981)
- Dizzy Gillespie and the United Nation Orchestra—*Live at the Royal Festival Hall* (Enja, 1989)
- Paquito D'Rivera—*Portraits of Cuba* (Chesky, 1996)
- Paquito D'Rivera Quintet—*Funk Tango* (Sunnyside, 2006)
- Chucho Valdés & Paquito D'Rivera Reunion Sextet—*I Missed You Too!* (Sunnyside, 2022)

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KAREN MANTLER

A WELCOME HAUNT WITHIN
BY JOHN PIETARO

"I grew up on the road," Karen Mantler explains, "and people say this is pretty cool, but it was simply normal at the time. My mother was working and needed to take care of me, so she threw me into the music." And so began a "pretty cool" career ensconced in the hippest pool of new sounds and edge-of-jazz artistry. Mantler, pianist, singer and composer, who's the daughter of Carla Bley and Michael Mantler, could have been a historic figure alone on the basis of Bley's seminal jazz opera *Escalator Over the Hill*; Mantler, all of four-years-old, was one of the guest voices enlivening the poetry of Paul Haines, who'd earlier collaborated with Albert Ayler. (*Escalator* was first recorded over three years: 1968-71.) To this day, Mantler views the work as "part of my blood." In 1997, when Bley finally realized the work as a performance piece, Mantler served as prime mover, copyist and organizer of rehearsals. "We did a tour in the late '90s," she says. "Carla was conducting and I played most of the (keyboard) parts she'd played on the original album. I had many roles, filling in on whatever was needed." Excitedly, Mantler added that The New School may be producing the full opera this year, possibly with Arturo O' Farrill involved, who had recently commissioned a big band arrangement of Bley's final composed piece, the presciently titled "Blue Palestine" (for his new *Mundoagua: Celebrating Carla Bley* release), which includes guests Mantler and saxophonist Joe Lovano.

Well beyond the pen of Bley, Mantler has been highly active as a musician in her own right. Her connection to Brooklyn's Ghost Train Orchestra, particularly the band's 2023 album in partnership with the Kronos Quartet and a bevy of vocalists, *Songs and Symphoniques: The Music of Moondog*, includes Mantler on several cuts. "I was asked to sing," she explains, "but I never thought of myself as a singer, so I usually insist on playing harmonica too." Mantler began playing

harmonica as a child after receiving an archetypal Marine Band blues harmonica as a gift from her mother. "I was kicked out of high school band because I was subversive," she gleefully recalls, "and would sit in the stairwell by the band room every day playing this harmonica. But I realized that I couldn't hit all the notes, so Mom told me about the chromatic harmonica, like Stevie Wonder's. Since then, it's the only one I play."

Raised as a composer by a radical (Bley advised her daughter to listen to the rhythm and melody within the words to "hear" the composition as it materializes), Mantler attended the Berklee College of Music from 1985-87, during which time she secured friendships lasting decades. One such was poet-vocalist-multi instrumentalist Eric Mingus and another, bassist Jonathan Sanborn. They founded a band that included Steven Bernstein, also studying at Berklee at the same time. "As we three had famous parents, we jokingly claimed Steven was the son of Leonard." This ensemble would be seen on David Sanborn's *Night Music* television show and recorded several records for the XtraWATT label following Mantler's return to New York City. Celebrated producer Hal Willner was an early champion. "I met him when I was quite young," Mantler adds. "Hal was around Carla a lot in the early '80s, so I can remember him as being youthful and goofy, but then he ended up knowing everyone." Reminiscing on the relevance of Willner's album collections of the day, she notes his Monk tribute *That's the Way I Feel Now*, the Kurt Weill *Lost in the Stars* and the album of Disney music *Stay Awake*, among them. "Even years later," Mantler says, "Hal was doing concerts and putting together incredible bands with a lot of famous guests. Some were not that famous but were lucky enough to be included." In 2018 Willner organized a gig of Nino Rota's music to be performed at Lincoln Center Out of Doors, but it was rained out. Mantler had written an arrangement of *The Godfather* and Bley did one of 8 1/2, but this event wouldn't come to be until a 2023 concert at Roulette, following Willner's passing.

Another important Mantler colleague was British vocalist Robert Wyatt, who'd been a leader of the legendary Canterbury scene and drummer-singer with Soft Machine, Matching Mole, Centipede and others. Her keyboards and voice can be heard on Wyatt's noted 2003 album, *Cuckooland*. "I love Robert. I met him long ago and he was on my father's albums," she recalls. "I

saw him again in 2002 when I curated the Meltdown Festival in London and he invited me to the studio. My parents knew all of those Canterbury musicians." These included John Greaves and Peter Blegvad, the latter of whom Mantler recorded with, and toured with as recently as 2022. Her list of credits also range from work with her still-active trumpeter father; to singer-songwriter Robbie Dupree; Woodstock folksinger Artie Traum; to an album with stepfather, electric bassist Steve Swallow; and a stint with the Golden Palominos. She adds, "I recently did an album, released in February, with Mortelle Randonnee, a French band that champions Carla's music." A noted single from the album, "Ce maudit volcan" ("That Damn Volcano"), demonstrates the ferocity of composer Mantler, who also provides the husky, whispery vocal.

Yet it's within the confines of Mantler's own trio that she's primarily focused: Doug Wieselman (clarinet, guitar, bass) and Kato Hideki (bass) have flanked her on stage for the ten years following the 2014 release of *Business is Bad* (XtraWATT), which also featured "That Damned Volcano", albeit in a wholly different guise. The band's unclassifiable sound only begins with the genre-berating stylings of Bley. Regardless, Mantler remains a welcome haunt within the new music sphere, though, she says, "I never saw myself as a serious jazz artist. My early influences were Jack Bruce (featured on *Escalator*) and Cream, Pink Floyd (whose drummer Nick Mason collaborated with Bley) and Procol Harum. I've always leaned more to the rock and roll side." And at that, Mantler warns with a laugh.

For more info visit wattxtrawatt.com. Mantler is at Barbès Apr. 26. See Calendar.

Recommended Listening:

- Carla Bley Big Band – *Musique Mecanique* (WATT, 1978)
- Karen Mantler – *My Cat Arnold* (XtraWATT-ECM, 1988)
- Carla Bley – *The Very Big Carla Bley Band* (WATT, 1990)
- Motohiko Hino – *It's There* (Fun House-Enja, 1993)
- Carla Bley Big Band – *Goes to Church* (WATT-ECM, 1996)
- Karen Mantler – *Business is Bad* (XtraWATT-ECM, 2012)

LEST WE FORGET



CARMEN MCRAE

COMMITTED TO HER TRUTH
BY ORI DAGAN

The 105th anniversary marking the birth of the timeless genius Carmen McRae (Apr. 8, 1920–Nov. 10, 1994), who is among the most influential jazz vocalists of her generation, is being celebrated this Jazz Appreciation Month.

Born in Harlem to Jamaican immigrants, McRae studied classical piano in a home where Satchmo and Ellington's blue notes also perfumed the air. In her teens she befriended pianist-composer-bandleader, Irene Kitchings, who became her idol and primary musical inspiration (Kitchings was also married to famed jazz pianist Teddy Wilson in the '30s) and led her to Billie Holiday, whose impact was so seminal that McRae continued to pay tribute to Lady Day throughout the '80s. She frequently said that, musically speaking, "If

Billie Holiday had never existed, I probably wouldn't have, either." One of McRae's early career highlights included *Carmen McRae Sings Lover Man and Other Billie Holiday Classics* (Columbia, 1961), featuring cornetist Nat Adderley and tenor saxophonist Eddie "Lockjaw" Davis with arrangements by pianist Norman Simmons. This tribute represented a passing of the torch (even though Holiday had passed away a few years earlier in 1959), and is at once sentimental, playful, spectacularly swingin' and delivered with McRae's trademark crisp diction and blazing attitude. "I've always admired Carmen's uniqueness in that she was a master of sharing her personality and attitude about a song or just about life through her performance," says vocalist Gillian Margot, who fetes McRae at Dizzy's Club this month. "My concert is inspired by my mentor, pianist Norman Simmons (1929-2021), Carmen's musical director and accompanist from 1961-69." Margot plans to share anecdotes about McRae that Simmons shared with her.

McRae's metamorphosis from demure singer-pianist into one of the most iconic vocal artists of her time is a testament to dedication and perseverance, especially after a slow and uncertain start. Seated at the piano, in the '40s McRae sang with the Benny Carter Orchestra, then Count Basie and Mercer Ellington.

She first became a "stand-up" singer in the early '50s, performing at Minton's Playhouse and making her first recordings for Decca, Stardust and Bethlehem. It wasn't until 1954 that Milt Gabler signed her to Decca, yielding a dozen albums such as *Torchy!*, *By Special Request*, *After Glow*, *Carmen for Cool Ones* and *Boy Meets Girl*. She went on to record memorably with *The Real Ambassadors* (with Louis Armstrong, Dave Brubeck and Lambert Hendricks & Ross), as well as Dizzy Gillespie, George Shearing, Cal Tjader and other masters who adored her.

Bassist Scott Colley, who in 1986 (at age 19) toured with McRae for three years, thinks of her as "the greatest of all time." He fondly recalls McRae's sense of humor and how she brought her life experience to every lyric and what the amazing experience with her taught him the most about his role as a bassist: "I learned so much from listening to her phrasing, especially on ballads – patient, unique and so powerful. McRae would also play piano and sing a few tunes during a set. She could phrase a melody so freely with her voice while maintaining such a centered groove on the piano...Everything she played felt so good!" Another seminal album *The Great American Songbook* (Atlantic, 1971), recorded live at Donte's in

(CONTINUED ON PAGE 30)

STRATA-EAST

THE LEGACY CONTINUES

BY MARC MEDWIN

“That hyphen is as important as the whole name,” trumpeter-composer and label co-founder Charles Tolliver says, referring to the minuscule but significant symbol bifurcating the name Strata-East. The label is currently on a reissue campaign, overseen by him and his son Ched, in partnership with Mack Avenue Records, which begins this month. “Ted Plair and I,” Tolliver remembers of the man responsible for much of the label’s visual art and for its logo, “worked on that hyphen to get it just right.” Named both for the Detroit collective that inspired it and the New York City culture so crucial to its conception, Strata-East continues to embody the forces of tradition, community and independence that have guided its aesthetic path toward the legacy via a new series of master-tape-to-disc vinyl reissues. Now, long-time audiophiles and new listeners alike will have the opportunity to experience each package as a whole, beautifully reproduced and in the best possible sound. New liner notes recontextualize and celebrate each album as the micro-historical miracle it has proven to be.

Conversation with the Tollivers clarifies abundantly that Strata-East has been a going concern since its 1971 conception. “The label was started to last,” muses Charles. “As long as I was going to be alive, it was going to go on forever.” Ched agrees: “The sustainability of the label was really given wings by our fans; it’s taken on a life of its own because of the

connoisseurs, those who really love the music.” He is extremely excited to be curating the vinyl series, which is pressed at Record Technologies Inc. and mastered by Kevin Gray of Coherent Audio. “It’s indicative of what was started when my father and Stanley (Cowell) began this whole journey. They embodied true artistic freedom and a DIY independence, conveyed through the medium of the time, which was vinyl. So, for us there’s a sense of cultural grounding, going back to the label’s roots.” For those preferring digital, the Tollivers are quick to point out that high-resolution audio will be available for most catalog reissues, as it is now for *The Legacy Begins*, a superb new anthology (tracks chosen by Ched), spanning the label’s first decade, its most active period to date.

Strata-East’s music needs little introduction, having become as iconic as the genres birthing it, but its historical context is paramount. The musical and artistic freedom offered to Strata-East’s musicians at that time was unparalleled, and as Charles remembers, “We began with that idea as a mantra. If you deviate from that mantra, you fail.” The cultural roots referenced by Ched run deep and wide, and the music on the first four catalog reissues mirrors prevalent shades of Black consciousness in sociopolitical intersection. We hear the funky electric guitar-driven middle section to the title track of Charlie Rouse’s *Two Is One* (1974) in joyous tandem with the piece’s metric trans-genre complexities, an approach Syd Schwartz’ notes trace back to what he calls Monk’s holistic view of jazz. Annotating Pharoah Sanders’ *Izipho Zam (My Gifts)* (1969), which drops as a “Record Store Day” exclusive (Apr. 12), Harmony Holiday observes of the album’s timbral iconoclasm that those “responding to the upheaval of their era in

earnest, needed music that matched their energy without genuflecting to any one message—sounds and cries that would endure as such, and transcend their present crisis without dismissing it or denying its urgency.” The titular piece’s forceful ebbing and flowing toward sonically inclusive liberation confounds time and space while still embracing post-Coltrane modality, Sonny Sharrock’s razor-sharp guitar ultimately at the music’s center. But Holiday’s sentiment could just as easily be applied to a sweeping solo statement like Cowell’s *Musa—Ancestral Streams* (1973). Jazz writer Nate Chinen aptly titles his new notes “Solo But Not Solitary,” and astutely highlights the juxtaposition of the album’s formalist classical tendencies in “Emil Danenberg” (which ends the album’s A side) with the irresistible groove and sway of “Maimoun” (the first track of Side B), traditions imbuing but never enslaving Cowell’s inclusive vision and staggering pianism.

One sonically-charged moment can bring the label’s entire oeuvre into focus, as exemplified by Music Inc.’s *Live at Slugs*, both volumes now combined. As is so often observed, the quartet was incendiary on that May 1970 evening, but languid brilliance suffuses their balladry. Annotator Marcus J. Moore foregrounds temporal suspensions in bassist Cecil McBee’s exquisite “Felicite”, and to hear Tolliver’s vibrato illuminate a pitch with Cowell’s gently wise accompaniment, all in refurbished sonics, is nothing short of breathtaking. Charles observes now that a carefully placed ballad is paramount to a well-formed set. “This was a quartet assembled for burning purposes,” he laughs, describing drummer Jimmy Hopps’ fire, “but the audience also

(CONTINUED ON PAGE 30)



Capra Black
Billy Harper



Mutima
Cecil McBee



Live at Slugs' Volume I & II
Music Inc.



Izipho Zam (My Gifts)
Pharoah Sanders



Musa—Ancestral Streams
Stanley Cowell

VOXNEWS

PORTRAITS & DEDICATIONS

BY TESSA SOUTER

Nonagenarian, **Sheila Jordan**, surely wins the prize for the longest singing career of all time. Not only is she invariably on tour (case in point, she will be in Germany the end of the month), she has just, at 96, released her 23rd album, *Portrait Now* (Dot Time), a riff on the title of her 1962 Blue Note debut, *Portrait of Sheila*. What has always made Jordan special is her incredible authenticity and how every note is chosen absolutely in the moment to express the emotion and intent of the lyric. Jordan is at Jazz Museum in Harlem (Apr. 10). If you missed Chilean jazz singer **Claudia Acuña**’s recent debut at Carnegie Hall’s Zankel Hall, grab your chance to catch her in the intimate setting of Bar Lunático (Apr. 10). Speaking of Carnegie, don’t miss multiple GRAMMY-winner, 24-year-old **Samara Joy**’s debut at Stern Auditorium/Perelman Hall (Apr. 30). She’s even more incredible live than recorded.

Of this Jazz Appreciation Month’s absolute bevy of tribute concert activity on tap, April offers jazz

vocal fans an embarrassment of riches...**Kurt Elling** celebrates Weather Report at SOPAC (Apr. 3), as part of a tour paying tribute to the group’s musical impact and cultural legacy. **Stacey Kent** and **Danilo Caymmi** (son of Dorival and brother of Dori) present *A Tribute to Tom Jobim* at The Town Hall (Apr. 12). **Deanna Kirk** is at Pangea (Apr. 5) in tribute to Jacques Brel and Michel Legrand. **Gillian Margot** performs *For Love of Carmen*, a dedication to Carmen McRae, the day after her 105th birthday, at Dizzy’s Club (Apr. 9). Also at Dizzy’s (Apr. 10), vocalist **Aubrey Johnson** will celebrate the release of *Lives of the Saints: Portraits in Song With Words by David Hadju* (Sunnyside). **Tammy McCann** presents an Ellington/Strayhorn program of *Duke and Stray Together Again* at Clement’s Place (Apr. 10) in Newark, NJ, as well as at Dizzy’s Club (Apr. 11-13), with the addition of special guest, vibraphonist Joe Locke. Singer-poet **Tai Allen** at Joe’s Pub (Apr. 1) presents *Inspired by Gil Scott-Heron*, examining Scott-Heron’s work, along with other poet-singers (e.g. Oscar Brown Jr., Bob Dylan and Mos Def). Composer and pianist Wayne Horvitz presents Collective Music Ensemble and Electric Circus, incorporating his friend and mentor Butch Morris’ conduction technique and featuring singer **Shara Lunon**, at Roulette (Apr. 16).

Other April highlights...Pianist David Haney’s *New York Stories* at Joe’s Pub (Apr. 20), featuring **Judi Silvano**. **N’Kenge** at The Django (Apr. 4) with the Jason Marshall Quartet. **Michelle Lordi** leading

a faculty septet at Princeton University Jazz Festival (Apr. 12). The all-women Latin jazz band, **Cocomama** at the new Bronx Music Hall (Apr. 17), part of the Nuevas Voces Series. Brazilian pianist-vocalist **Eliane Elias** at Birdland (Apr. 1-5), followed by **Emily Braden** (Apr. 13), **Nicole Henry** (Apr. 14) and Canadian **David Marino** (Apr. 28), who will be singing the French Songbook under Billy Stritch’s musical direction. **Hilary Kole** downstairs at the Birdland Theater (Apr. 8), followed by **Allan Harris** (Apr. 18-20), performing *The Poetry of Jazz*.

Singer-songwriter **Becca Stevens** (Apr. 10) is definitely going to be a “must-hear” at Public Records’ Sound Room, which is outfitted with a custom quadrophonic sound system that fuses vintage hi-fi speakers with commercial-grade subwoofers. At Dizzy’s Club (Apr. 24), vocalists **Hannah Gill** and **Charles Turner** explore the pastoral side of the Great American Songbook. **Roberta Gambarini** will be the special guest of Paquito D’Rivera at JALC’s Rose Theater (Apr. 18-19). Saxophonist Emilio Modeste and vocalist-composer **Natasha Agrama** present their new project *INSTANT ALTER* at Roulette (Apr. 2). Ever-adventurous vocalist-composer **Fay Victor** will be at The Stone at The New School (Apr. 30 - May 3). Chicagoan pianist-vocalist **Alexis Lombre**, whose sound is slightly reminiscent of Erykah Badu, has a string of NYC gigs in April: Blank Forms (Apr. 3), BRIC (Apr. 4), Close Up (Apr. 8), Drom (Apr. 11) and Roulette (Apr. 18).

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FESTIVAL REPORT

SAVOY JAZZFEST

BY WIF STENGER



MINNA HATTINEN

Lizz Wright/UMO Helsinki Jazz Orchestra @Savoy JAZZFest

Built as a movie theatre in 1937, Helsinki's cozy Savoy Theatre brought internationally renowned performers like the American-born, French singer-dancer-actress Josephine Baker (1906-75) to the Finnish capital in the 1940s. As this year's annual Savoy JAZZFest (Mar. 5-8) recently revealed, it still showcases plenty of high-profile performers, including many New Yorkers. The event's NYC ties are strong, thanks to its artistic director, Finland-born, NYC-based bassist **Kaisa Mäensivu**, who met her partner, ex-Lady Gaga drummer Joe Peri, at the Manhattan School of Music a decade ago and who have since split their time between both cities. In the middle of a European tour promoting a new album with her band Kaisa's Machine, the couple performed two gigs at this year's festival.

Mäensivu admitted that this year's edition turned out to be "guitar-heavy" by accident. **Peter Bernstein's** quintet included Oslo-born, fellow guitarist Lage Lund, as well as Manuel Dunkel (tenor), Alexi Tuomarila (keyboards), Mäensivu (bass) and Peri (drums). Neither Bernstein nor Lund have a particularly heavy sound per se, but Bernstein's archtop guitar soared over the quintet, quicksilver pure and fluid, echoing his mentor, Jim Hall. The bassist and drummer were unobtrusive, keeping the fire crackling steadily under it all. The band unveiled robust new compositions by Dunkel, along with the leader's jaunty "Perpetual Pendulum" (the title track from his 2021 *Smoke Sessions* recording). Tuomarila, whose keyboard work can be fiery with his own groups, noticeably came off as a bit staid in comparison with other pianists of the evening.

Italy's **Francesca Tandoi** has a propulsive, high-energy keyboard attack, offering inventive improvisations over familiar bop chords. Backed by her decade-old trio, Tandoi seemed to be having fun as she played the title track from her new album *Bop Web* (Nuccia) at a gleeful, breakneck pace, powered by Dutch drummer, Sander Smeets. She paired that with a tribute to piano great Bobby Timmons called "Ninaom" (try it backwards), reaching over to strum the piano strings for an old-timey banjo feel as bassist Matheus Nicolaiewsky thumped out a strong lead line. The leader then turned on her mic to sing a loungey Julie London-esque "Close to You", backed just by Smeets' brushwork. Then the band nodded to the bassist's Brazilian roots with a Djavan ballad "Oceano" and an urgent version of Antônio Carlos Jobim's "Água de Beber", with calm pools between gushing sets of rapids and the drummer's sudden downshift into a boom bap rhythm. The bossa funk mood continued with an encore medley of Michael Jackson's "Thriller" and "Blame It on the Boogie", ending with just Smeets

(CONTINUED ON PAGE 30)



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FRIDAY, APRIL 18

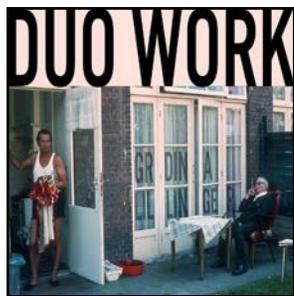
Julius Hemphill: Blues & Ballads
Marty Ehrlich, saxophones; Jonathan
Finlayson, trumpet; Jerome Harris,
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Greenwich House Music School's Dance Clarinets ensemble, their work, and bi-annual performances are presented in memory of James Jabbo Ware. This program is supported, in part, by public funds from NYU, the New York State Council on the Arts, the offices of Governor Kathleen Hochul, and the New York State Legislature. Soup & Sound is a program of Continuum Culture & Arts, Inc. A non-profit 501(c)(3) organization. This program is supported, in part, by public funds from the NYC Department of Cultural Affairs in partnership with the City Council.



Duo Work
Gordon Grdina/Christian Lillinger (Attaboygirl)
by Ken Waxman

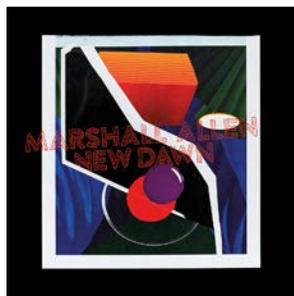
Twelve tracks of rugged and raw pressure, *Duo Work* could be the closest to a rock record from a duo who singly have been involved in multiple and diverse projects in jazz-oriented music.

Canadian Gordon Grdina, who here plays guitar and midi-guitar, is also an oudist involved in improv sessions with the likes of clarinetist François Houle. German drummer-percussionist Christian Lillinger's experience stretches from acoustic dates with vibraphonist Christopher Dell to intense electronica with keyboardist Elias Stemeseder. With the MIDI's digital interface and numerous idiophone implements involved on this album, the two almost always create textures that come from multiple string, keyboard and percussion instruments, making it sound as if there are more than two musicians. Sliding organ-like vibrations and a continuous droning undertone from the sound modules also allow Grdina to sometimes dial twist into guitar hero pyrotechnics or turn twangs and flanges into blurred fingering build-up. Meanwhile, the percussionist's constant dynamic changes move up and down the scale from restrained shuffles and palm hand claps to extended drum pummels and pounding resonations.

"Encounters" is the most distinctive and extended variant of this strategy. Stretching synthesized buzzes and wavering mechanized tones from the midi-guitar as an ostinato, Grdina is then free to fragment string stabs into multiphonic splatters played prestissimo. Lillinger's concentrated ruffs and pops similarly provide a repetitive beat while also breaking up the time sense with paradiddles and pitter-patter pops.

Encompassing enough narrative displacement into melody snippets and linear advancement, *Duo Work* never falls into the thudding repetition of some jazz-rock records. And since the group's mettle is directed more towards modification than metal, it avoids turns towards monotony and self-indulgence. But as singular as they are, the sounds on this session will also never be confused with standard mainstream jazz fare.

For more info visit gordongrdinamusic.com. Grdina and Lillinger are at Nublu Apr. 3 (with guest Tim Berne). See Calendar.



New Dawn
Marshall Allen (Mexican Summer)
by Andrew Schinder

Since 1958, alto saxophonist Marshall Allen has been a mainstay of intergalactic avant garde jazz giant Sun Ra's Arkestra, climbing its ranks until finally, in 1995, after Ra's and his immediate successor John Gilmore's deaths, Allen became, and continues, as the group's

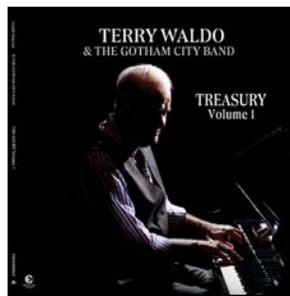
leader, collaborating with both jazz and non-jazz artists.

Now 100 years young (May is his 101st birthday!), Allen has finally released what is being considered his "debut" album as leader, *New Dawn*, which highlights aspects of his musical repertoire that may not get necessarily emphasized with the Arkestra. Though it's mostly, surprisingly, straight-ahead, staying mostly on Earth, it is a delightful exploration of Allen's versatility and his history as one of the 20th (and 21st) century's most important jazz figures. Though relatively brief (40 minutes), that short period of time still allows the leader plenty of room to reflect on his decades of artistry while providing glimpses of a bright future ahead.

After a brief prologue, "African Dream" kicks things off, marinating in a slow, mellow, Tropicália-influenced rhythm. Allen's saxophone offers a soothing vibe, with a slight electronic undercurrent hinting at interstellar voyages gone by. He is also a notable pioneer of the electric wind instrument (EWI), which appears throughout, lest the emphasis on traditional jazz themes get too bogged down by Earth's gravitational pull. On the title track, soul and hip-hop legend Neneh Cherry (whose stepfather was trumpeter Don Cherry) provides the album's only vocal, a gorgeous, leisurely rumination on the session's themes of reflection and renewal. A serene string section and Arkestra veteran Bruce Edwards' emotional guitar playing accompany her vocalized contemplations. The exploration of where Allen has been continues with "Are You Ready", a full-on New Orleans-style swing jam and celebration of his big-band heritage. Even at such an advanced age, Allen is just as interested in where the music lives, as heard in the whipsawing of "Sonny's Dance", the one true space-age free jazz freak-out of the seven tracks. Here he trades horn blasts with saxophonist Noel Scott, a longtime Arkestra colleague and collaborator. The saxophone muscle here and on the remainder of the music is simply mind-blowing.

Let's hope the interstellar forces that power Allen and the rest of the Arkestra provide us with another century's worth of explorations of this planet, as well as others.

For more info visit mexicansummer.com. The album release concert is at Roulette Apr. 5. See Calendar.



Treasury Volume 1
Terry Waldo & The Gotham City Band (Turtle Bay)
by Ken Dryden

Terry Waldo, who's had a long career, is known for his encyclopedic knowledge of countless ragtime and traditional jazz works. A protégé of ragtime great Eubie Blake, Waldo has played with his mentor, along with bassists Milt Hinton and Pops Foster, and trombonists George Brunies and Turk Murphy, plus many others.

The Gotham City Band dates back to the mid '80s, one of several groups that the pianist leads. Most of the selections on *Treasury Volume 1* date from 2022, with variations in personnel and/or instrumentation, occasionally adding vocals. The fun begins with a rollicking take of "Blame It on the Blues", featuring Waldo's ragtime wizardry and Ricky Alexander's Sidney Bechet-infused soprano saxophone. Tatiana Eva-Marie's flirtatious vocal on "I Get the Blues When It Rains" has just a touch of vibrato, while trombonist Jim Fryer and muted cornetist Mike Davis add to the

fun. Jelly Roll Morton's "Wolverine Blues" has long been a favorite of traditional jazz fans and the leader's invigorating arrangement gives plenty of space to soloists and the ensemble. Likewise, W.C. Handy's "Yellow Dog Blues" has also been a reliable staple of early 20th century jazz.

Waldo's focus is on the interplay of the ensemble, though muted cornet parts and clarinets (Alexander, Evan Arntzen, Dennis Lichtman) are prominent. "Bill Bailey, Won't You Please Come Home?" is another oft-played number, especially for Dixieland bands, and this Waldo arrangement showcases a campy vocal by banjo player Jerron Paxton. Jay Rattman's potent bass saxophone is briefly featured to excellent effect here. Paxton also hams it up singing "The Frog Song", featuring some loose, New Orleans-style improvising by the horns and reeds. Of course, just about any band working in traditional jazz can play "Tiger Rag" with blindfolds in place, and this engaging interpretation does not disappoint. Waldo leads a quintet through a spirited rendition of what has become Scott Joplin's signature song, "Maple Leaf Rag", with surface noise nicely added to give the impression that one is listening to a vintage 78 rpm record. One earlier track included on the album is from 2008, featuring the then promising young jazz vocalist Veronica Swift, whose sincere, authentic interpretation belies her tender age (she was still in her early teens), as she swings and scats up a storm (Swift since went on to heights in jazz, before switching gears to contemporary/pop rock material).

With *Treasury Volume 1* and more, Terry Waldo has done a great job keeping oldies from the past fresh in the 21st century.

For more info visit turtlebayrecords.com. Waldo is at Arthur's Tavern Thursdays. See Calendar.

RECOMMENDED NEW RELEASES

- Nils Agnas – *Köper sig ur en kris (Moserobie)*
- Sophie Agnel – *Songs (Relative Pitch)*
- Rashied Ali/Leroy Jenkins – *Swift Are The Winds of Life (Expanded Edition) (Survival)*
- Anouar Brahem – *After The Last Sky (ECM)*
- Jakob Bro – *New Morning (Loveland)*
- The Empress – *Square One (Cellar Music)*
- Anders Filipsen Trio – *Aldebar Night of Mangos (ILK Music)*
- Frank Kimbrough – *The Call (Sunnyside)*
- Joe Fiedler Trio 2.0 – *Dragon Suite (Multiphonics Music)*
- Nnenna Freelon – *Beneath The Skin (Origin)*
- Jenny Hill – *Floating (s/r)*
- William Hooker – *A Time Within: Live at the New York Jazz Museum (Valley of Search)*
- it's me? (Jürg Zimmermann/Matthias Tschopp) – *Modular Music Machines (Unit)*
- Charles Mingus – *In Argentina: The Buenos Aires Concerts (Resonance)*
- Silvano Monasterios Venezuelan Nonet – *The River (s/r)*
- Art Pepper – *Geneva 1980 (Omnivore)*
- Noah Preminger – *Ballads (Chill Tone)*
- Avreeayl Ra, Edward Wilkerson, Jeb Bishop, Erez Dessel – *Of The Essence (Amalgam)*
- John Surman – *Flashpoints and Undercurrents (Cuneiform)*
- Tom Teasley/Dave Ballou – *Lunch Break (s/r)*



Louis Armstrong's America Volume 1 and 2
Allen Lowe & The Constant Sorrow Orchestra
 (ESP-Disk')
 by Jim Motavalli

Connecticut-based Allen Lowe is prolific, both as a highly opinionated writer (now on Substack) and as a saxophonist. Despite daunting health issues, he's entered a particularly creative period, as he begins his eighth decade. *Louis Armstrong's America*, in two volumes, but united on this package of four CDs, is a sprawling work—all Lowe's compositions take in not just the world Armstrong knew, but the technicolor sweep of jazz history.

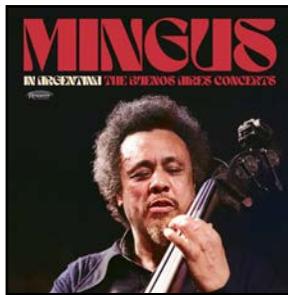
Lowe says that Armstrong may have been "the first true post-modernist," and that gives him free rein across a wide spectrum. "Mr. Jenkins' Lonely Orphan Band" references an actual orphanage orchestra that played ragtime on the streets of Charleston, SC. It evokes not only New Orleans street parades, but in Frank Lacy's trumpet also evokes Albert Ayler's martial melodies. Lowe assembled an especially strong band for this romp through musical history, and why not? This music is catnip for historically-minded jazz musicians (and, from personal experience at least, that means most of them). Lowe's tenor and piano are complemented by a big, big band of fellow travelers, recording a highly ambitious program that's like an aural (but much wider focused) complement to Ken Burns' *Jazz* documentary. It's hard not to agree with Lowe's opinion, expressed copiously, that if he were not a virtual outcast in the circles where awards and recognition are doled out, his work would be widely rewarded with gigs and grants.

None of that would matter if his music wasn't worth the trouble, but it definitely is. The two double-disc volumes offer a brilliant and always surprising synthesis of styles. It's a loving tribute to the vast cornucopia of American music, much of it still obscure. In all, there are 69 compositions, which neatly dovetails with the Magnetic Fields' seminal 1999 *69 Love Songs*. The listener might be tempted to keep some jazz reference books handy. Speckled Red, of "Speckled Red's Revenge", for instance (and name-checked here), was the brother of famed blues pianist Piano Red (aka "Dr. Feelgood"). "Calling All Freaks" is a sly reference to Luis Russell's "The Call of the Freaks" (1929) and additionally has some of Sun Ra's mastodon stomp. "The Last Bebop Tune" surely isn't, but it's a fair representative of the breed at least until Ray Suhy's shredding guitar solo. "Utah Smith Visits MOMA" starts out as an electric blues in the vein of Elmore James or Buddy Guy. Utah Smith led his church's gospel group with a Gibson electric guitar—a male Rosetta Tharpe, if you will. Suhy then steers it into Jimi Hendrix freakout territory before a wailing saxophone actually calms things down. "When Dave Schildkraut Goes Marching In" references Lowe's nominee for the undeservedly neglected alto player Hall of Fame, a modernist who also played Dixieland on occasion. "Love is a Memory" features velvety vocalist Huntley McSwain (a discovery) and it sounds like a standard left off an Etta Jones album; she also shines on "I'm a Woman Again".

It's impossible to do full justice to this protean full-screen, double-volume masterpiece in a short review. Suffice to say, Allen Lowe & The Constant Sorrow Orchestra's *Louis Armstrong's America Volume 1 and 2* is like a *Time-Life* anthology from one man's head. And though his writing may sometimes get bitter,

Lowe's music as heard throughout this ambitious project certainly does not.

For more info visit espdisk.com. Lowe is at Smalls Apr. 9. See Calendar.



In Argentina: The Buenos Aires Concerts
Charles Mingus (Resonance)
 by George Kanzler

It was always an adventure attending a Charles Mingus performance. Trumpeter Jack Walrath gets to the heart of why in his extensive notes for this rare, unearthed gem, *In Argentina: The Buenos Aires Concerts*; one night on the job, Mingus told him, "Boy, you really played some great stuff." Elated, Walrath played "kind of the same thing" the next night. "Why'd you play that again?" said Mingus, and that's the way it was, Walrath explains—always the need for something different.

This album (available as a limited edition 3-LP "Record Store Day" special this month, also available as a double-CD set) was recorded live at two concerts in Buenos Aires in early June 1977. It is something not only different but something rare: the last working band (a quintet) Mingus toured with before ALS led to his death 18 months later. The program was thus never captured in a studio for a commercial recording (and at that time, Mingus' released recordings were by much larger ensembles). The quintet was anchored by the bassist and his longest-serving band member, drummer Dannie Richmond, plus Walrath, tenor saxophonist Ricky Ford and pianist Robert (Bob) Neloms.

Most impressive here is the 22+ minute version of "Cumbia and Jazz Fusion", an epically wide-ranging and adventurous rendition replete with multiple tempo changes, weaving tandem solos from the horns, accelerations and decelerations, and even some vocal choruses of "Shortnin' Bread" from the bandleader. "Three or Four Shades of Blue" is also kaleidoscopic in range and includes Neloms segueing from rubato to swing by quoting "Cheek to Cheek". Walrath shifts from Harmon mute to open horn during tandem solos with Ford, and Mingus makes a walking bass solo convincingly sing. Other indelible highlights include the tenor saxophonist's tour-de-force extended cadenza on (the incompletely recorded) "Sue's Changes", with a virtuosic turn reminiscent of Sonny Rollins, as well as in-the-pocket blues soloing on the surprisingly straight-ahead "Noddin' Ya Head Blues". But the "something different" prize of this recording is the 13+ minute version of Sy Johnson's "For Harry Carney". Anchored by a bass-piano ostinato and theme from Walrath's Harmon-muted trumpet, along with Ford's tenor, the tune proceeds through a series of instrumental solos, all backed by Richmond's unique mallets on toms and other drum heads, always building. He eases back the volume during Mingus' bass solo, but never the hypnotic momentum.

As we commemorate the 103rd year marking Mingus' birth this month, *In Argentina: The Buenos Aires Concerts* offers a rare glimpse into the sounds and dynamics of the last band he would ever tour with. A gem indeed.

For more info visit resonancerecords.org. *Mingus Dynasty* is at Zinc Bar Apr. 18 and *Mingus Big Band* is at Birdland Apr. 29-30. See Calendar.

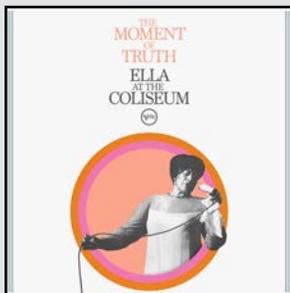
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UNEARTHED GEM



The Moment of Truth: Ella at The Coliseum
Ella Fitzgerald (Verve)
by Marilyn Lester

During the summer of 1967, Ella Fitzgerald (born 108 years ago this month on Apr. 25) was mid-tour with the Duke Ellington Orchestra. This appearance, recorded at L.A.'s Coliseum, was never released until now, when the 4-track tapes from Verve Records founder Norman Granz' private collection were remastered and presented as *The Moment of Truth: Ella at The Coliseum*. The nine tracks are eclectic, and well-represent all aspects of the singer's greatness. But those expecting the Ellington presence, won't find it; at the piano is Fitzgerald's music director, Jimmy Jones, with Bob Cranshaw (bass) and now iconic DEO members Paul Gonsalves (tenor), Jimmy Hamilton (clarinet, tenor), Johnny Hodges and Russell Procope (altos), Harry Carney (baritone), Cat Anderson and Cootie Williams (trumpets) and Sam Woodyard (drums).

The album's title track opener presents Fitzgerald swinging full bore. The tune is a footnote in the diva's

band book but demonstrates how Fitzgerald could elevate even a second-rate number with her energy, exquisite phrasing, authenticity and ability to be in the moment at any given time. As *The Moment of Truth* progresses, a window into Fitzgerald's love of her audiences is opened. She is humble but also quick with an ad lib, wickedly witty, engaging and always charming. During one of the few standards on the release, "Bye Bye Blackbird", an audience member offers her a drink; she's quick to respond with "I don't dare drink, somebody might think that I'm Dean Martin's sister!" Fitzgerald was also known for her spontaneity in creating lyrics or inserting comments on the spot. On Cole Porter's "Let's Do It", she adds her own cast of characters to the tune's multiple choruses, referencing pop culture celebrities of the day: The Beatles, Sonny and Cher, Richard (Burton) and Elizabeth (Taylor) and James Bond 007. Her depth on "You've Changed" is striking as she mines the lyric's sadness via keen vocal modulation and phrasing. She ends with a stunner, an extended, high, keening spotlight on the word "changed." As for scat, Fitzgerald was non pareil. On the only Ellington material to be found on the release, "In a Mellow Tone", she scats the second chorus with her famous improvisations, pulling out all the stops and soaring into the stratosphere.

The closer could only be "Mack the Knife", one of her biggest hits. Who else could transform Kurt Weill's slinky, sinister song into a jazz barn-burner without losing a moment of its darkness.

For more info visit ververecords.com



NOW!
Marek Pospieszalski Octet (featuring Zoh Amba)
(Instant Classic)
by Ken Waxman

While Tennessee-born tenor saxophonist Zoh Amba may be the most familiar name on this choice release, the expanding skills of Marek Pospieszalski and his Polish octet is the main attraction. Pospieszalski, who plays soprano and tenor saxophones, clarinet and flute here, and who composed all six tracks of *NOW!*, has for more than a decade collaborated with international players and led different ensembles. The octet, which in the past has recorded themes from contemporary Polish composers and the leader's own compositions, is his favored configuration.

It's a tribute to Amba that her unbridled playing fits snugly within the band filled out by Tomasz Dąbrowski (trumpet), Piotr Chęcki (tenor, baritone), Grzegorz Tarwid (piano), Tomasz Sroczyński (viola), Szymon Mikam (guitar), Max Mucha (bass) and Qba Janicki (drums). Still, it's Tarwid's dynamic and repetitive keyboard vamp that's especially prominent during the 14+ minutes of pure energy that's the introductory title track. Driven by piano pressure and equally powerful drum raps, the tune snakes through several sections that alternate triple-tonguing, tone-shredding altissimo

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saxophone solos with stacked squeezed and slurping reed antiphony as well as brassy tongue flutters and spicatto viola slices.

Tarwid's forceful textures, mixed with guitar stings and electronic oscillations, may hold together other tracks such as "Community", but it's his rounded cadences surrounded by electronic crackles and hisses and horn riffs on "Bios" that demonstrates his quieter side. These adroit turns toward the refined are precise without being plodding, and confirm the octet's alternate skills, which buttress occasional fluttering trumpet grace notes, clarion clarinet trills, arco string buzzes and understated drum rattles into moderato showpieces. Positioned polyphony that briefly bring out individual musician's contributions, plus group passages that bow to European notated music history, are also part of NOW!'s imprimatur.

Those attracted by Amba's name, expecting to hear ecstatic free jazz, won't be disappointed in parts. However, they'll also discover aggregate sounds cunningly affiliated by a disciplined ensemble and capable composer.

For more info visit instant-classic.com. Amba is at The Stone at The New School Apr. 2-5 and Le Poisson Rouge Apr. 28. See Calendar.



Portrait
Samara Joy (Verve)
by Tom Greenland

Since winning the 2019 Sarah Vaughan International Jazz Vocal Competition, the arc of vocalist Samara Joy's artistic trajectory has been spectacular. *Portrait*, her third full-length studio release, reflects her growing confidence as a bandleader and lyricist. Like her first two albums, it features Great American Songbook standards such as "You Stepped Out of a Dream", "Autumn Nocturne", "Day by Day" and lesser-known tunes such as trombonist Donovan Austin's "A Fool in Love (Is Called a Clown)". Joy also added more adventurous fare including Charles Mingus' "Reincarnation of a Lovebird" and Barry Harris' "Now and Then", both of which she wrote lyrics for, as well as Sun Ra and Jae Mayo's "Dreams Come True", to which she appended "Peace of Mind", co-written with bandmate Kendrick McCallister.

The album also shows Joy's increased willingness to work collaboratively with her touring septet, which includes McCallister (tenor), David Mason (alto, flute), Jason Charos (trumpet), Austin (trombone), Connor Rohrer (piano), Felix Moseholm (bass) and Evan Sherman (drums). After three years on the road, the last spent working up material for *Portrait*, she and they have developed a flexible yet cohesive musical esthetic that draws on their individual strengths, with everyone except Rohrer and Moseholm contributing written arrangements to the project. The four-horn section pumps like a big band, each chair holding a skillful soloist. To recapture the immediacy of a live concert, the album was recorded like a classic Verve blowing session: everyone playing together in the same room at the same time in (Rudy) Van Gelder Studios, with no more than a few takes for each track.

Joy, front and center of this worthy outfit, continues to develop as a vocalist. In her high, head register, her strongest suit as a singer, she can render lyrics with the supple melismatic finesse and precise tuning of Ella Fitzgerald, her harmonically adroit ears finding choice

color notes, her scatted lines and ornamental cadenzas a wonder; or she can become a fifth horn in the section, singing lead trumpet parts on the tutti sections of "You Stepped Out of a Dream", "Reincarnation of a Lovebird" and "Day by Day". Other times she's deep in her warm chest register à la Sarah Vaughan, lending an old-soul quality to her readings of songs such as "Autumn Nocturne" and "Peace of Mind/Dreams Come True". Her mid-range, often belted, is more strident, adding a conversational quality to her otherwise hornlike timbre.

For more info visit vervarecords.com. Joy is at Carnegie Hall Apr. 30. See Calendar.



Hopium
Dayna Stephens (Contagious Music)
by Terrell K. Holmes

Saxophone titan Dayna Stephens adds another gem to his oeuvre with his new album, *Hopium*. With Aaron Parks (piano), Ben Street (bass) and Greg Hutchinson (drums), Stephens has created an album of imaginative, challenging originals that are excellent in construction and execution, with the leader's inimitable playing and composing at its heart.

Album opener "Drive North to Find the Oranges Out West" starts right off with his signature silkiness on tenor, initially brooding within the wide spaces, searching, probing and measured. Even Stephens' high notes are somewhat even-tempered. Parks provides oblique and elegant phrasing that enhances the song's searching theme, while Hutchinson and Street engage in lively discourse, driven by the drummer's apparent impatience. The bassist's percolating intro sets the pace for the quick-tempered "Jump Start". The band works off the saxophonist's spiraling alto riffs, testing the rhythm's tensile boundaries. On the beautiful ballad "Trust", the players pick up on each other's thoughts to build seamless and cohesive harmonies. The title track, besides being a mischievous portmanteau, is a clever mashup of a tango and a military march, intense and emotional all the way up to its unresolved ending. Stephens' bluesy tenor raises the curtain on "Occasionally Cynical", but it's the persistent six-note figure and its variations that propel this song like a spaceship getting a gravity assist from a large planet. The pianist plays an internal dialogue like two people at odds with each other, while the bassist and leader sound amused at the disagreement. Parks' composition "Hard-Boiled Wonderland" is in the classic hard bop vein, and the quartet improvises vigorously over the sparkling rhythm. Guitarist Charles Altura joins the group for the closer, "As Truth Rises Above Power", adding another layer of color and harmony, and playing complex chords with fluidity and grace.

But throughout, Stephens is the unquestionable star. His composing and leadership are exemplary, and he plays his saxophones passionately without being haphazard or ostentatious, hitting flute-like high notes or getting down to the deep blues effortlessly. His playing is not about ego but about his truth. The entire quartet shares this versatility and commitment, which is what makes *Hopium* such an excellent album.

For more info visit daynastephens.net. Stephens is at Smalls Apr. 11 (with Ben Wolfe) and The Jazz Loft Apr. 19 (with Darrell Smith's Del Segno Trio). See Calendar and 100 Miles Out.

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Solo Standards (s/r)
Mirror Image (Adhyaropa)
Tal Yahalom
 by Tom Greenland

Tal Yahalom, scion of an illustrious line of New York-based Israeli guitarists such as Roni Ben-Hur, Amos Hoffman, Gilad Hekselman, Yotam Silberstein and Rotem Sivan, has lived here a decade, slowly, surely raising his profile through creative collaborations with local artists. Sure to raise it even higher are two impressive releases for solo guitar and quintet.

Solo Standards was brainstormed and workshopped during the pandemic, when time otherwise spent gigging and hustling was employed to develop various techniques. Each album track covers an American songbook or jazz classic, focusing on a specific approach. "My Romance", the album opener, is a spartan, melody reading entirely executed with natural and artificial harmonics, like a carillon of noon bells chiming in the belfry of a corner church. "But Not for Me" gets its driving swing feel from Yahalom's unusual hybrid picking technique, which uses changing combinations of stroking pick and plucking fingers to play bass lines, backbeat chords, low- or high-pitched melodies and improvisations. A similarly flexible technique is heard on "Cherokee", where cracks in the bass line melody and low solo runs are plastered together with finger-plucks. On "Star Eyes" and "My Ideal" he juxtaposes

phrases in the upper and lower registers of the instrument to create the illusion of two separate voices in conversation; both tracks also emphasize sharp, muted, percussive attacks, something like a New Wave/punk guitarist. Thelonious Monk's "We See" is arranged with chord clusters and connective bass lines, leaving room for a brilliant extended single-note flight delivered in a slapping, snappy style. "Skylark" and "My Ideal" are played finger style on nylon acoustic, the former a lushly harmonized jazz chord melody, the latter reminiscent of the classical guitar compositions of Francisco Tárrega or Heitor Villa-Lobos. The variability and flexibility of Yahalom's different approaches make this album an impressive and well-paced outing.

Mirror Image expands Yahalom's solo concepts to a quintet comprised of Ledah Finck (violin), Irene Han (cello), David Leon (alto, flute) and Rogerio Boccato (percussion). Even with more instruments the music remains light and transparent: bass parts are executed on guitar or cello, while Boccato eschews heavy beats for light touches on hand-held Brazilian instruments. Finger-plucked parts on *Solo Standards* are now delegated to pizzicato violin and cello. Leon's soft but passionate alto playing, suffused with pinched notes, hoarse cries and subtle vibrato, is an apropos lead melodist and foil for Yahalom's biting guitar. "Prelude", written in a classical chorale texture, sets up "Hymn for Tomorrow", a fast 5/4 romp with a spacy, postmodern theme segueing to a pounding modal drone. "KIM" layers sharp, rapid, pixelated strikes in an uneven but sinuous rhythmic pattern, a platform for hip, shredding guitar and alto saxophone solos. The leader is at his finest on "Chorinho for Tati", where he improvises with dazzling flexibility. Leon is similarly strong on "Sleepless" and "The Boat Drifts". "Tri-Tonal", "Sleepless", "Sophianic Mess" and "Dusk on Landwehr Canal" are all moody, immersive pieces that reflect Yahalom's admiration of Maurice Ravel, pieces that invite listeners to pause and ponder.

For more info visit adhyaroparecords.com. The *Mirror Image* album release concert is at *The Jazz Gallery* Apr. 10. See *Calendar*.



Sanctuary
Jason Yeager/Jason Anick (Sunnyside)
 by Scott Yanow

Violinist Jason Anick and pianist Jason Yeager have known each other since they were both teenagers growing up in the Boston area. They are both currently members of the faculty at Berklee College of Music and have played together through the years, including their first recorded collaboration on 2012's *Tipping Point* and previously co-led 2017's *United*.

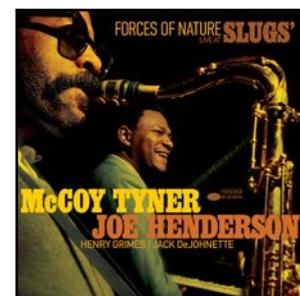
For *Sanctuary*, the duo wanted to comment musically on the unsettling world events that are now taking place, while providing a sanctuary for listeners. Since this is an instrumental set, their comments on the world situation are reflected in the song titles and the moods explored in their music. The two are joined by Billy Buss (trumpet), Greg Loughman (bass) and Mike Connors (drums) with guest appearances by Naseem Alatrash (cello) on two numbers, Edmar Colón (tenor) and Jason Palmer (trumpet), on one song apiece. Their set consists of six songs co-written by the co-leaders, one number from each of them, plus Wayne Shorter's "Lost" and Chopin's "Raindrop" ("Prelude Op. 28 No. 15 in Db

Major"). Anick, Yeager and Buss take expressive solos on nearly every piece and their playing is thoughtful and versatile, covering a variety of emotions.

The modern hard bop tune "Futures Past" and the friendly melody of "Nearness of Now" begin the program in an attractive and inviting fashion before the music becomes more ominous. The introspective and at times mournful Chopin piece is a contrast to the dissonance and darkness of "Persecution", which nevertheless swings hard. Other selections include the ballad "Ephermory", as well as some hot solos on "Lost", including Colón's, and Yeager's fast boogie bass lines during the intense "AI Apocalypse", which imagines robots getting out of control. There's also a relatively gentle piano-violin duet on "Colorado" (co-written by Anick and guitarist Max O'Rourke), the orchestral and often-touching "Farewell" and the passionate album closing title track.

Sanctuary works well as a general political statement while containing many worthy originals and a number of memorable solos.

For more info visit sunnysiderecords.com. This project is at *Weill Recital Hall* Apr. 23 (part of the *Abbey Whiteside Concert Series*). See *Calendar*.

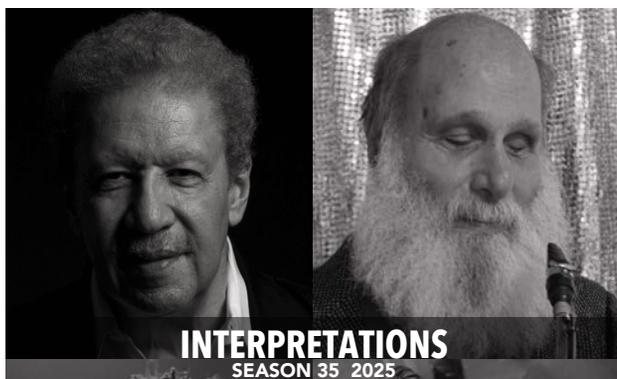


Forces of Nature (Live at Slugs')
McCoy Tyner/Joe Henderson (Blue Note)
 by Brian Charette

This double-LP, 180g vinyl gem (also available as a double-CD and digital download) captures an amazing supergroup from 1966, recorded live at the funky, since defunct East Village jazz club (E. 3rd Street between Avenues B and C), Slugs' Saloon, where, incidentally and infamously for the club half a dozen years later, Lee Morgan and ultimately the venue met their untimely end in 1972.

Pianist McCoy Tyner and tenor saxophonist Joe Henderson (the latter who was born 88 years ago this month) had worked for years on each other's studio albums, but the difference here is that *Forces of Nature* showcases them in a live setting. The set was mixed from the original tape reel recorded at the concert and includes rare photos by Francis Wolff, Raymond Ross and Robert Polillo (liner notes by respected critic Nate Chinen). Also included are interviews and soundbites from modern jazz artists speaking about the music of Tyner and Henderson, as well as the amazing time period of the album, plus tidbits of folklore about the club.

The side-long 26+ minute opener is the immediately recognizable Henderson melody of "In 'N Out" (the title track to his Blue Note album from two years prior, a quintet that included Tyner). The tenor saxophonist shreds on top of Tyner's strong quartal chords and the ever-chugging rhythm section of bassist Henry Grimes and drummer Jack DeJohnette, the latter who explodes behind the soloists with perfect musical answers. The pianist side steps his chord comping to match Henderson's harmonic tenor, each player dealing with the brisk tempo with ease. Tyner enters energetically with tight shapes that drift in and out (pun intended) of the key. His strong left hand always supports the rhythm and harmony of his right. On one chorus, he builds on a pedal point for the whole form, which builds in intensity and erupts into modern harmony and descending blues runs with hip metric modulations from DeJohnette.



INTERPRETATIONS
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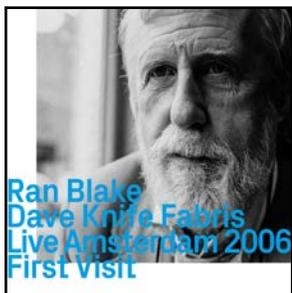
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 Concert begins at 8:00pm

Taken at an even brisker tempo is the 28+ minute group-composed "Taking Off" (another side-long performance). In the opening melody, Tyner interjects counterpoint, which he maintains for Henderson's wild solo. Talk about steady: Grimes and DeJohnette never budge an inch no matter how many bombs are dropped, and with Tyner the rhythm section is always propelling the quartet to new heights without losing control. The saxophonist plays a long stretch (sans piano) as he investigates scales from far-away lands. After an intense musical exchange, Grimes and DeJohnette get right back to business, and you can hear the drummer keeping the band honest on the time, too. They sometimes dip in tempo just a tad, but he shows them right where it is and should be. The thunderous bass playing of Grimes can be heard as the pianist climbs and morphs into an odd rhythm, which DeJohnette hops right on and smashes on beat one. The masterful drummer also gets a wild extended solo. Tyner's composition "The Believer" (which accompanies the Henderson classic, "Isotope", for Side D) is a swinging waltz with unusual turnaround and interspersed hits in the melody. Henderson blows first, echoing the melody, then adding overblown harmonics and humorous musical surprises. DeJohnette is swinging hard with Grimes holding it down as usual. Laser-like right hand lines spill out from the pianist on his solo.

Forces of Nature is a great showcase of all these artists in their prime in a live environment—a lovely recording that's the perfect missing link to and companion for Henderson and Tyner's studio albums together.

For more info visit bluenote.com



Live in Amsterdam 2006, First Visit
Ran Blake/Dave Knife Fabris (ezz-thetics/Hat Hut)
by Ken Waxman

Often described as cold, difficult and idiosyncratic, the music of pianist Ran Blake (who turns 89 this month) revels in the third adjective but doesn't warrant the others. That's confirmed on this album of never-before-heard material, recorded 19 years ago this month for Hat Hut Records' ezz-thetics imprint (Hat Hut currently is celebrating its half-centenary).

First chairman of the New England Conservatory's Third Stream department in 1973, the pianist instructed the way he improvises, illustrated here in *Live in Amsterdam 2006, First Visit* (which also features guitarist Dave "Knife" Fabris). Mixing free jazz, gospel, movie themes and notated music, the numbers are pared to the bone, allowing him to perform 17 selections in less than 57 minutes, with most in the two-minute range. Blake can swing when he wants to; for instance, he ends Abbey Lincoln's "Throw It Away" with a bluesy cadenza after stretching the melody at a pseudo-tango tempo. "Drop Me Off in Harlem/Night and Day", which combines the Duke Ellington and Cole Porter songs on the disc's longest track, starts off with quiet precise key plinks, then pivots to almost pure honky-tonk rhythms before adding flowery coloration to Porter's familiar melody.

Creating his own versions of tunes as different as those from big-band arranger Pete Rugolo and film composer Bernard Herrmann, Blake reduces most theme statements by mixing precise intonation and rhythmic undertones. "Paris" (the pianist's one original on this release) is a contrafact of "I Love Paris" that vibrates the soundboard away from the melody towards harsh

key cracks. Additional scope is given to the final eight tunes when Blake is joined by Fabris, a former student who has played everything from trad jazz to funk and whose nickname came from the pianist. With resonating thumb plucks, vibrating frails and reverberating twangs, Fabris adds connective comping and colorful sound tinctures to taunt piano forays on cinema themes. Together they nearly attain a funky groove playing Horace Silver's "Soulville", with antiphonic riffs between key clunks and string stings. Louder and high-pitched guitar frails meet contrapuntal piano repetition on Ornette Coleman's "Sadness/Space Church", giving those melodies even more unique twists.

First Visit is a fine introduction to Blake's oeuvre for the novice and confirmation of his skill for the initiated.

For more info visit werners-ezzthetics.bandcamp.com



Flow
Jihee Heo (OA2)
by Terrell K. Holmes

From the moment she entered the jazz world in the aughts, South Korean pianist Jihee Heo (pronounced "jee-hee") has earned a reputation as one of the most fiercely swinging and talented players on the scene. Her new album, *Flow*, with Alex Claffy (bass) and Joe Farnsworth (drums) confirms that reputation.

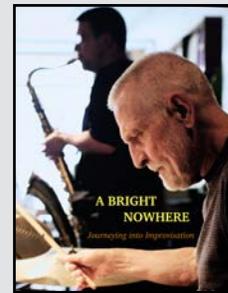
From the top, the trio captures the energy and rhythm of this sometimes maddening city on the muscular swinger "New Yorker Step". Heo sparkles on the keys, delivering jolting clusters of crisp notes with dexterity and confidence. Farnsworth scampers on brushes and Claffy delivers a supple pizzicato. The pianist shows an impressive command of the blues as she struts on tunes such as "I Can See Only One Step Ahead" and "Extreme Noise Blocker". On the elegant waltz "Opening the New Door", Heo displays a lovely touch, exploring repeated figures as she builds challenging variations on them.

Another excellent plucked solo by Claffy, with Farnsworth's lush cymbals, completes the vivid palette on the soft breezes of "Aquellos Ojos Verdes". The redoubtable alto saxophone master Vincent Herring enhances any group he plays with, and he complements the trio perfectly on a pair of tunes: the bossa nova "The Hidden Giant" and the vigorous "The Late Bloomer". He adds depth and color to the ensemble with concise, dynamic solos that burst with harmonic invention.

The trio's shimmering version of Duke Ellington's timeless ballad "In a Sentimental Mood" is the album's highlight. After a ruminative opening, enhanced by Farnsworth's whispering brushstrokes and Claffy's modulated bass heartbeat, Heo doesn't merely interpret this evergreen, she deconstructs it and explores its nuances, taking it into unusual harmonic territory. The pianist transcends the usual prescribed paths, striving not to always pause at the melodic yellow lights. Because of her creativity and talent, one will encounter this classic song as if hearing it for the first time. And that's one of the skills that makes Heo a now first-call pianist: no matter what song she plays, or where her excursions begin or end, she always takes you to interesting and unexpected places, and this ability is what makes *Flow* a triumph.

For more info visit originarts.com. Heo is at Mezzrow Apr. 9. See Calendar.

ON SCREEN



A Bright Nowhere – Journeying into Improvisation
Stewart Morgan Hajdukiewicz
(HajduKino Productions)

by Paul Gaita

One does not have to be familiar with soon-to-be 83-year-old U.K. percussionist Eddie Prévost to appreciate Stewart Morgan Hajdukiewicz' documentary *A Bright Nowhere – Journeying into Improvisation*. The standard punchline for such a sentence is, "...but it helps." Yet, to know Prévost's long career as a founding member of the storied free improvisation group AMM, as the central force behind the London Improvisation Workshop and Matchless Recordings, and as a composer and recording artist, does provide context. Moreover, one also does not need to be familiar with improvisational jazz to enjoy this stately and affectionate documentary, which focuses on a series of four concerts given at London's Cafe OTO to celebrate what was Prévost's 80th birthday in 2022. Hajdukiewicz wisely lets the music do much of the talking, and what it has to say is haunting, complex and quite frequently beautiful.

For those who are familiar with Prévost's career, the highlight of *A Bright Nowhere* may be a last-ever performance by AMM, in which the percussionist reteams with Keith Rowe, whose Parkinson's diagnosis prevents him from wielding a guitar; he instead employs a barrage of densely structured tapes and loops over the drone of Prévost's bowed cymbals before concluding with a home recording by pianist John Tilbury, who was absent from the performance due to illness. For improvisational aficionados, the footage here is historic and elegiac, but the other performances are remarkable in their own right. Each of the four concerts were loosely anchored around ideas: Prévost engages with a thunderous brace of saxophonists, including Alan Wilkinson and Susan Lynch; links with Ute Kanngiesser (cello) and Marjolaine Charbin (piano) for a sonorous exploration into melancholy drone; and teams with no less than 15 musicians, including Iris Ederer and Emmanuelle Waeckerlé (vocals), Tom Mills (theremin) and Ross Lambert and James O'Sullivan (guitars), for a ferocious celebration of the Workshop's adventurous explorations.

Interviews with Prévost, Tilbury and many of the aforementioned performers avoid the laudatory tone taken by commemorative documentaries; instead, they mull over their personal experiences in improvisational music. The general public's hesitancy over non-traditional music is addressed (Kanngiesser advises to think of it as a painting to observe and connect with rather than music to decipher), but the most memorable comment comes from Prévost himself, who voices what must be every improvisational artist's concern: can I find the inspiration this music needs? As evidenced by this documentary, Prévost can allay those fears.

For more info visit matchlessrecordings.com or vimeo.com/ondemand/abrightnowherefilm

BOXED SET



The Heraclitean Two-Step, etc.
Evan Parker (False Walls)
by Stuart Broomer

This year marks the 50th anniversary of Evan Parker's first recording of solo saxophone music, *Saxophone Solos* (Incus). More than just a rare solo wind recording of free improvisations, it was also an essential building block. *The Heraclitean Two-Step, etc.* (released late last year in honor of Parker's 80th birthday) represents the most recent flowering.

Along with four CDs of solo improvisations, the slip-cased set includes a 120-page book that collects the memories and insights of Parker (who turns 81 this month), as well as several of those who have been especially close to his music. Among them are Parker's extended conversations with Martin Davidson (of Emanem Records) and Hans Falb (founder of the Konfrontationen Festival), as well as Chicago writer John Corbett's memories of meeting and recording Parker. Parker's own contributions include a lecture, "Practise/ Practice/ Praxis" and a far-ranging, 20-page conclusion, "Time Shifts", that's characteristically generous and erudite, of thoughts on his process that chart immediate experience while incorporating quotations from Marcus Aurelius, Booker Little, Plato, Arthur Koestler, Jorge Luis Borges and Laurence Sterne, among many. There's also a graphic segment that includes photos, brass rubbings and Parker's collages from the COVID-19 lockdown—colored geometrical forms over the visible times of a blank date planner, works that might represent the architectural and conceptual forms of his improvisations.

While such giants as Coleman Hawkins, Sonny Rollins, Eric Dolphy and Anthony Braxton recorded saxophone solos, Parker expanded the practice, essentially reinventing the instrument by combining circular breathing, false fingerings and room resonance to create strings of sound like an organ or synthesizer. It's hardly a stunt. Amassing technical possibilities and pressing them further, Parker has achieved a music rich in complexity with expanding depths. The highest compliment I've heard it paid came at the conclusion of a solo at a 2003 memorial tribute to the poet Paul Haines at the Guelph Jazz Festival: a listener of Buddhist orientation exclaimed to me, "It's illumination in sound!" While any gathering of Parker's music is significant, this set celebrates his satisfaction with solo recordings from two special sites. In 1994 he performed a solo piece in the Unitarian Chapel in Warwick (England) that he long valued for its special acoustic properties. Part of a concert of mixed ensembles, he thought it too short to release. In 2023, he revisited the chapel to further explore its sounds, gathering material to add to the 23-minute piece now called "Avon", for the nearby river, recording a series of short pieces named for other rivers, local or epic: Niger, Orwell (source of Eric Blair's pen name), Nile, Yangtze, Mississippi, Selenga. Though Parker chooses this as his titular Heraclitean moment, feeling that he *couldn't* step into the same river twice, these recordings possess their

own distinctive qualities.

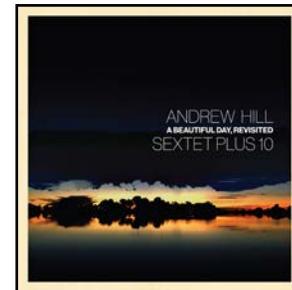
The other three CDs were recorded (between 2018-24) at Felipe Gomes' Arco Barco studio in Ramsgate Harbour, Kent. Introduced to the studio by Matthew Wright, his partner in the project Trance Map, Parker developed a special relationship with both the space and Gomes, including microphone placements that pick up the sounds of each hand's fingerings. In Gomes' contribution here, "Reflections and Resonances", he recalls his first experience recording Parker: "I heard... a layer of sound that didn't belong, a ghostly feedback that seemed to hover above his performance. Heart pounding, I rose from the chair, ready to stop the performance and explore the technical glitch. But as I reached the door, another tone emerged, harmonizing with the first. It was then I realized: this was no accident. Evan was playing the room as much as his saxophone, conjuring tones that danced with the acoustics of the space. He was orchestrating a symphony of reflections and refractions." The first of the Arco Barco discs (Disc 2), "The Path Is Made by Walking", is a half-hour piece, so singular that it gets a disc to itself. First titled "The Honest Journey", the pauses between segments are literally recorded pauses, rather than digital space. Individual segments vary in length, but each is a model of clarity, usually distinct in sound, functioning at once as segment in a continuum, but also as crystalline miniature, sometimes suggesting flute music.

Disc 3 consists of numerous shorter pieces, several of them vigorous, insistently rhythmic and repetitious. The initial "Traffic (for Steve Winwood)" has a kind of living loop that suggests "Boogie Woogie Bugle Boy of Company B" (at least for this listener) while "Straight v Strait (for Steve Lacy)" achieves stunning levels of complex interactivity between horn and walls. Like a series of distinct rooms, each piece here establishes its own repertoire of sounds (bright, muffled or other, or alternating closely) and phrases (short, long, open, closed) within the patterns of cyclical repetition. Within this grouping, "The Ostend Ferry" (aka "The Solo (for Paul Rutherford)") can suggest a "Parlement of foules", while "Blériot's Handshake (for Anthony Corteel)" is stunningly beautiful. The episodic "Straight and Narrow" has epic pitch bends worthy of Bismillah Khan's shehnai. "Time Shifts", the extended centerpiece of Disc 4, returns to the practice of "The Honest Journey", pauses not digital but "live," reflective moments in the sustained journey, here matched to a softer, warmer tone that will sometimes reduce its volume to an embrace of air rather than a push. With a shift in speed will come a shift in envelope, notes suddenly pressed to another pause, this time followed by whispers and swirls against a drone not quite heard, moving toward a more declamatory, yet still circulating, certainty.

Exploring multiple techniques, Parker has combined the expressive flexibility of a wind instrument with some of the keyboard complexity of Olivier Messiaen or Terry Riley. His explorations have been as influential as John Cage's prepared piano and are implicit in the work of major figures such as saxophonist John Butcher, trumpeters Axel Dörner and Peter Evans and the brilliant French quintet Hubbub, where two circular-breathing saxophones and bowed guitar, piano strings and cymbals compound complex, hypnotic drones.

The Heraclitean Two-Step, etc. is a joyous invitation to celebrate Parker's unique achievement.

For more info visit falsewalls.co.uk



A Beautiful Day, Revisited
Andrew Hill Sextet Plus Ten (Palmetto)
by Fred Bouchard

Andrew Hill (who passed away 18 years ago this month) forged his indelibly powerful career trajectory in 1960s small band dates with bassist Richard Davis on Blue Note: *Black Fire*, *Smoke Stack*, *Point of Departure*, *Pax*, *Compulsion!!!!*. In Europe (1970-74) he earned accolades and made fine albums (for Soul Note and SteepleChase), then went to the West Coast in 1976 with a productive tenure teaching at Portland State University. Hill was avant-Monk: a brilliantly original pianist, iconoclastic and inspiring leader, and sturdy composer, if no orchestrator—a modest check uncovered no dates exceeding octets, nor previous big band charts. His music was even counter-Monk: lucid, but dark; ominous yet visionary, not joyful; eclectic, not parochial; dense and thorny, not dancing. *Dusk* was Hill's millennial comeback with a sextet on Matt Balitsaris' Palmetto label; it won 2001 Album of the Year in a rare concordance of *DownBeat* and *JazzTimes*.

Yet *Dusk*, curiously contemplative and rhapsodic, does not prepare us for the sinuous power and drive unleashed in these January 2002 live at Birdland sessions found on *A Beautiful Day, Revisited*, recently reissued with extended edits and remastered as a double-LP with the addition of a bonus track. To the fore again is Hill's *Dusk* sextet: multi-reed wizards Marty Ehrlich (alto, bass clarinet) and Greg Tardy (tenor, clarinet, bass clarinet, flute), along with Ron Horton (trumpet), Scott Colley (bass) and Nasheet Waits (drums, replacing Billy Drummond), now bundled on seasoned reed and brass sections. Horton serves as music director, conductor and nominal arranger for *le tout ensemble*, richly, and often intuitively, augmented by reedmen Aaron Stewart, John Savage, JD Parran, plus Dave Ballou, Laurie Frink and Bruce Staelens (trumpets), José Davila (tuba) and Charlie Gordon, Joe Fiedler and Mike Fahn (trombones).

Horton sets a high bar with his opening fervid, antiphonal "Divine Revelation"; thereafter Hill's sketches, vamps and chorales take over. The trumpeter-music director explains the leader's roll-the-dice-and-angels-take-all creative process: Hill's inchoate horn section kernels were to be cued in, but he mischievously pulled the charts as the lights went down. He just wanted everyone to go all-in with gut and heart. Amazingly fluid, protean sets unfurled nightly, here distilled into 84 minutes. Heart-stopping a cappella breakouts—cascading winds, sketched and/or improvised—eerily echo Ornette Coleman's *Free Jazz*. Hear wild duos: Stewart/Tardy tenor duels; cobra-dance flutes and Ehrlich's bass clarinet soul-tour ("Faded Beauty"); a ruminative Horton/Davila face-off ("Bellezza"); and rumbustious Parran amok ("J Di"). Do parse the striking evolution of the title piece in evolved epic versions: I won't spoil your fun!

Hill, then 70, called out closing nods to each player over a rollicking full-bore vamp in "11/8", and wrapped it in a smile: "Hope you heard something you enjoyed; if so, tell the world about us." Studio magic let Balitsaris refix the mix to focus mics, unclutter tracks, then rightly decide it was all worth retelling... Amen.

For more info visit palmetto-records.com



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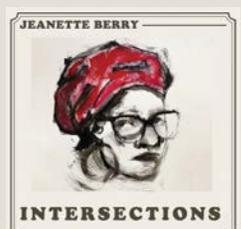
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After Bach II
Brad Mehldau (Nonesuch)
Solid Jackson
MTB (Criss Cross)
 by Tom Greenland

“In my improvised solos,” writes Brad Mehldau in the liner notes to *After Bach II*, “I want to make melodic phrases that carry harmonic implication, and create harmony that moves in a melodic fashion”—a succinct appraisal of what the Baroque era composer can teach today’s jazz musician. On two recent releases, solo piano and quintet, Mehldau reveals how deep study of Bach has made him a more effective storyteller.

After Bach II (companion to 2018’s *After Bach*) renders, remodels and reinvents works from Bach’s *The Well-Tempered Clavier*, *The Goldberg Variations* and a partita. Mehldau the interpreter is heard on relatively faithful readings of four preludes (Nos. 6, 7, 9, 20), a fugue (No. 20) and the allemande movement of “Partita No. 4 in D Major”, his touch lighter, more relaxed than classical concertizers. Mehldau the improviser is heard in short, spontaneous compositions introducing, connecting or summarizing the compositions that inspired them: “Prelude to Prelude”, preceding a prelude; “Between Bach”, connecting a prelude to its fugue; “Postlude”, reflecting on the previous prelude. A loose interpretation of *The Goldberg Variations* theme leads to six improvised variations, three in thorny

5- and 7-beat meters. Finally, Mehldau the composer is heard on the epic-length “After Bach: Toccata”, a harmonic hailstorm with fast, galloping triplet figures, blue-note melodies and tiered chords. At one point the texture is so thick the piece sounds like a piano duet. Some of the recording’s most transcendent moments occur during the improvised cavatina, an organic hybrid of Bach and bop; the softly ecstatic “Aria-like” (theme to *The Goldberg Variations*) and “Variation IV-Breakbeat”, where Mehldau’s storytelling is both funky and ethereal.

Solid Jackson, by MTB (riffing on OTB, an ’80s young-lions supergroup), reunites a similarly talented unit whose band debut was *Consenting Adults* (Criss Cross, 1994). Three decades later, it’s interesting to hear how Mehldau, Mark Turner (tenor), Peter Bernstein (guitar), Larry Grenadier (bass) and Bill Stewart (replacing original drummer Leon Parker) have both matured and remained true to their essence. Now middle-aged lions, they’ve all proven themselves, so an atmosphere of collective respect, open ears and a deep familiarity pervades the project. Everyone contributes repertoire: two originals by Mehldau, two by Bernstein, one by Turner and three uncommon but choice covers. Accompaniment is spare and solos run short. Turner, well capable of scorching statements, is relatively relaxed throughout, simmering on Wayne Shorter’s “Angola”, dialing up the heat on his own hard-bopping “1946” and Bernstein’s “Ditty for Dewey”. The guitarist’s gorgeous tone, heard to fine effect on the pianist’s ballad “Maury’s Grey Wig”, adds an essential color. Grenadier’s solos over the title track (by Mehldau) and Hank Mobley’s “Soft Impression” are equally tuneful and dramatic. Stewart, elsewhere supportive, comes to the fore at the end of “1946”. Mehldau excels everywhere, especially his thematic development on Bernstein’s “The Things That Fall Away” and his soulfully cerebral soloing on “Soft Impression” and (inspired perhaps by Turner’s preceding solo) “Ditty for Dewey”. Bach would’ve been proud to claim him as a student.

For more info visit nonesuch.com and crisscrossjazz.com. Mehldau plays solo at 92NY Apr. 23. See Calendar.

not letting up for a moment during its epic 54-minute length. The melodic fervor is truly on another level over the six improvisations that comprise this release. The absence of drums isn’t noticed in the least; Formanek’s monster work on contrabass fills that void with deft aplomb. “Beam Me Up”, the album opener, will leave one in awe. In an instant, the two are in lockstep, Berne unleashing a flurry of boppish salvos on baritone, while Formanek matches him note-for-note before going off on a tremendous solo turn that showcases his herculean strength. The set only gets better from there. The following “Ho’ Time” and “Quicksand” slow the bouncy vibe down a tad but it’s no less bracing. Both are slow-burning, bluesy numbers with Berne rattling off smoky phrases that approach film-noir soundtrack or *Chinatown* territory as Formanek holds down the fort with walking bass lines that sizzle.

It’s the wild and warm conversational aspect of *Parlour Games* that makes this record so unique; these two players speak in a musical call-and-response language only they are seemingly privy to, as evidenced by standouts “Not What You Think” and “Bass Voodoo” in which Berne’s seemingly effortless passages on alto, along with Formanek’s gentle-meets-physical plucking and bowing, alter the senses. In listening to this powerful document 34 years after the fact, this much is clear: this duo were at the top of their game, world-class improvisers who dialed into and created a zone of telepathic-level depth and superb musicianship.

For more info visit relativepitchrecords.com. Berne is at Nublu Apr. 3 and The Jazz Gallery Apr. 12. See Calendar.

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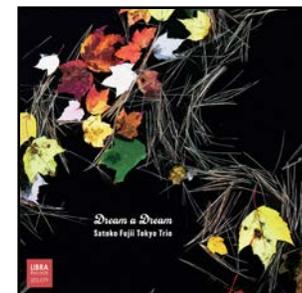
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Parlour Games
Tim Berne/Michael Formanek (Relative Pitch)
 by Brad Cohan

By the time this duo set was recorded live in 1991 at The Parlour in Providence, RI, Tim Berne and Michael Formanek were already proven scene-linchpins in the avant garde jazz movement. The alto and baritone saxophonist and the bassist, respectively, were both in their mid-30s and had growing catalogs on their own merits (Berne had already even served up two recordings on the major Columbia label at this juncture) with a wealth of touchstones to come that would alter the landscape—hugely influential albums that still reverberate to this day. *Parlour Games* can be pointed to as the catalyst that sparked the vital trajectory of Berne and Formanek’s then-early, blossoming creative partnership. A second duo set would arrive seven years later (the terrific *Ornery People* via the Little Brother label) but *Parlour Games* stands as an undeniable game-changer in ’90s-era American improvised music.

From the program’s onset, the duo’s dynamic is palpable, the rhythmic intensity and keen-eyed focus



Dream A Dream
Satoko Fujii Tokyo Trio (Libra)
 by Bill Meyer

The discography of pianist, accordionist, composer and improviser Satoko Fujii contains multitudes—a moving target numbering 144 entries as of last month—a number that will undoubtedly and exponentially grow. The total to date documents the evolution of the many band associations of Fujii, some formed around a combination of personalities and others designed to investigate a particular musical concern, from solo to orchestra.

The Tokyo Trio, founded in 2019, is her third engagement with this venerable piano trio. The first fact one must acknowledge about it, is its practicality. Aside from Fujii’s enduring musical relationship with trumpeter Natsuki Tamura, many of her ongoing associations are with players on other continents. While three of the four players in her two previous piano trios were American, she, Takashi Sugawa (bass) and Ittetsu Takemura (drums) all live on the same island, Honshu. Musically and geographically, however, they get around: while the group’s first two albums were recorded in concert in Tokyo, *Dream A Dream* was recorded in a Paris studio.

The trio showcases both the breadth of Fujii’s musical conception and the three players’ attunement to each other. The album’s five pieces include bristling improvisations, boldly romantic statements and abstractly dramatic explorations of extended technique, often switching between modes within a single piece. The 19-minute title track, for instance, begins with contrasting left-hand tumbles and inside-piano sweeps

that evoke thunder and lightning. Then a passage of reticently-seething bowed bass and clattering percussion ushers in an imploring, cohesive keyboard melody, which yields in turn to a sparse pizzicato solo dimly illuminated by drum skin resonance. Each episode is patiently explored and each transition feels natural, but the music ends quite a distance from where it began. Within each passage, the players complete the emotional and sonic message being projected, and at each turn, they negotiate the transitions so fluently that you might not notice them until after they've happened. The Tokyo Trio is a working ensemble, fluent in its own language.

For more info visit librarecords.com. The album release concert is at Ibeam Brooklyn Apr. 2. See Calendar.



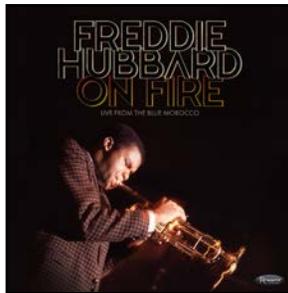
Joe Fonda & Bass of Operation
Joe Fonda (Fundacja Słuchaj)
by Elliott Simon

Joe Fonda & Bass of Operation is nestled at the intersection of jazz improvisation and classical chamber music. Led by bassist Joe Fonda, his quartet features Michael Rabinowitz (bassoon), Jeff Lederer (clarinet, bass clarinet, flute) and Harvey Sorgen (drums). The album offers seven original compositions by the bandleader, each highlighting the group's synchronicity and the individual players' improvisational chops. Rabinowitz, a trailblazer in the world of jazz bassoon, is a standout performer and central voice in this project, demonstrating extraordinary agility and a rich, expressive timbre that raises an important question: why isn't the bassoon more commonly featured in jazz?

The opener, "Déjà Vu for DC" sets the tone with a steady, grounding bass groove, supported by intricate doubling between clarinet and bassoon. This vibrant texture gradually evolves into an improvisational dialogue, allowing each instrument to express its unique voice while maintaining a cohesive group feel. The dynamic shifts perfectly mirror the ensemble's ability to balance structure with creative freedom, yielding a sense of both order and spontaneity.

"Soon to Know" begins with intriguing time signature changes, followed by a cyclical bass line that creates a hypnotic pulse, anchoring the listener. As the piece progresses, a dramatic shift occurs halfway through, with all elements becoming freer as well as scattered. The second half of the track showcases Fonda's expressive bowed bass technique, which adds depth to the evolving soundscape, transforming the composition into an immersive, emotional journey. "Magic" opens with a simple motif that is as upbeat as it is catchy, offering a striking contrast to the glacially slow and deliberate conclusion, featuring haunting bass clarinet and bassoon. The change in tempo and mood draws the listener deeper into the track's contrasting expressive landscapes. The album culminates with "Mosaic", an 11-minute journey offering an extended platform for the quartet's improvisational prowess. The track becomes an expansive exploration of the group's technical ability and creativity, a fitting finale to an album that seamlessly fuses the worlds of jazz and classical chamber music.

For more info visit fsrecords.net. Fonda is at Mezzrow Apr. 3 (with Álvaro Torres and Barry Altschul), Saint Peter's Church Apr. 13 (as leader) and The Guggenheim Museum Apr. 27 (with Brenda Bufalino). See Calendar.



On Fire (Live From the Blue Morocco)
Freddie Hubbard (Resonance)
by Sophia Valera Heinecke

Instigator and icon, trumpeter Freddie Hubbard's 87th birthday would be this month (he passed away in 2008 at age 70). Heard at peak prowess on this previously unissued 1967 performance, the trumpeter and his band are captured in inconceivable one-take perfection by recording engineer Bernard Drayton at the since defunct Bronx venue, the Blue Morocco (this month Resonance Records is also releasing an album recorded by another trumpeter, Kenny Dorham, from the same locale).

In recording Hubbard's first recurring working band: Bennie Maupin (tenor), Kenny Barron (piano), Herbie Lewis (bass) and Freddie Waits (drums), this incandescent evening captured the depth and breadth of the bandleader's original compositions and his innovative style of trumpeting—a state of saxophonic flow with phrasing influenced by the likes of John Coltrane and Sonny Rollins.

The 3-LP "Record Store Day" special (also available as a double-CD), *On Fire (Live From the Blue Morocco)* begins with "Crisis", possibly the shortest 18 minutes you'll ever experience. Time is altered, flowing between distinct sections, so much so that listeners could lose themselves in these mesmerizing riffs. The epic energy provides unity, harmony and breakaway in Hubbard's sixteenth note sprints and elegant overlap, all of which evokes a smart arrangement of the players, each performing to move towards a collective goal. On the 13+ minute "True Colors/Breaking Point", Barron holds the low end and bounds up and down the keys. At points it seems two drummers are heard, yet it is only ever the multi-rhythmic Waits. His ten-minute lead-out solo seems impossible, fading into almost silence before lifting the band up again. The pianist cements what makes this album special in a statement included with the liners: "It's not just that we could play all kinds of music. In one piece, we would go from straight-ahead to avant garde and switch on a dime... you could tell where (Freddie) wanted to go, and we would just go there with him."

Without losing intensity, world-bending shifts in tone bring us to "Up Jumped Spring", something fluttering, floating down to listeners with Barron's long trails of single-note lines. Though the melodies and playing of "Crisis" as well as "Summertime" are memorable, "Breaking Point", one of Hubbard's most venerated compositions (and the title track to his Blue Note album three years prior), provides a solid and recurring anchor (it closes out each CD, as well as Sides D and F on the LP edition). Its theme is a jubilant relief that allows Maupin's audacious riffs to crest on top of sonic waves. This second rendition is delivered at breakneck speed. It may close out the set but sustains its vivacity.

On Fire (Live From the Blue Morocco) is both an integral document and a conduit for the energy of doing, of existing in the highest spectrum of feeling, expertise and collaboration by five masters, two of whom are fortunately still with us (Maupin and Barron).

For more info visit resonancerecords.org. "The Music of Freddie Hubbard" (with Louis Hayes) is at Jazz Forum Apr. 4-5. See 100 Miles Out.

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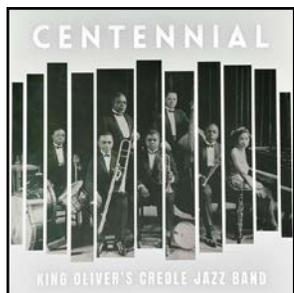
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Photo by Gilberto Tadday

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Centennial

King Oliver's Creole Jazz Band (Archeophone)
by Scott Yanow

In 1923, King Oliver's Creole Jazz Band recorded 37 performances. While the first jazz recordings had been made six years earlier by the Original Dixieland Jazz Band, and in the interim such significant groups as the Louisiana Five, the Original Memphis Five and the New Orleans Rhythm Kings (ironically influenced by Oliver although they made their first recordings a year earlier than his) had been documented, Oliver's group was on a different level.

The Creole Jazz Band was usually comprised of Oliver (1881-1938) and his greatest admirer Louis Armstrong (cornets), plus Honore Dutrey (trombone), Johnny Dodds (arguably the top 1920s clarinetist), Lil Hardin (piano and Armstrong's future wife), Bud Scott or Bill Johnson (banjo) and "Baby" Dodds (drums), all of whom made their recording debut with the band. Their music emphasized stirring ensembles with occasional brief solos and exciting two-bar breaks. The latter often found Oliver (whose 87-year death anniversary is this month) and Armstrong (with just a few seconds' notice) spontaneously creating perfectly harmonized phrases to the amazement of the audience. The band was a

sensation in Chicago during 1922-23 and was the most important jazz group on recordings up to that time.

Due to the primitive acoustic recording quality of the era, it has often been difficult for listeners from later generations to fully appreciate the Creole Jazz Band's innovations. However, recording techniques have greatly improved with each reissue through the years and Archeophone's new *Centennial* release has the clearest sound yet, with Richard Martin deserving applause for the restoration and remastering. One can fully hear not only the horns but the rhythm section with Hardin's usually under-recorded piano regaining its rightful place in the ensemble. Quite the impressive and imaginative compilation, this 4-CD (plus 2-LP) set begins with the 37 Creole Jazz Band recordings, reissued not in the order of their recording dates but instead in the order in which they were originally released. Among the highlights are such numbers as two versions apiece of "Dippermouth Blues" and "Snake Rag", "Canal Street Blues", "Froggie Moore", "Chimes Blues" (featuring Armstrong's first recorded solo), "Zulu's Ball" (from the only copy ever found), "Chattanooga Stomp" and "Buddy's Habit".

The interplay between the horns is a consistent joy and it is recommended to play these recordings at a fairly loud volume so one can hear everything that is going on, including Johnny Dodds' counter-melodies and Armstrong's harmonies as a second cornetist behind Oliver's lead. The 37 selections are reissued in the set twice (most of the first two CDs). The second CD also contains three "bonus" selections that were originally issued as the B sides of the Oliver 78s. These are fine performances by Art Landry's Syncopatin' Six, Clarence Williams and Young's Creole Jazz Band.

In addition to the improved recording quality, *Centennial* has other special features including the contents of the other two CDs. Disc 3 is titled *Louis' Record Collection*. Nearly all of its 26 selections were either in Armstrong's library or were performances that he praised in print. Dating from 1891-1921, included is quite a wide span of early recordings that made an early impression on Armstrong. The music includes the operatic singing of Enrico Caruso, a Sousa march, early period vocals, a bit of ragtime ("Maple Leaf Rag" played by the U.S. Marine Band), Al Jolson, military bands, a medley of bugle calls, some comedy, the virtuosic cornet playing of Herbert L. Clarke ("Carnival of Venice"), Bert Williams, a number apiece by W.C. Handy and the Original Dixieland Jazz Band, and early versions of such future standards as "Oh Didn't He Ramble", "High Society" and "Ballin' The Jack". A unique addition is a cylinder that Armstrong did not own and probably never heard but is included for its historic value. The earliest existing recording made in New Orleans, singer Louis Vassier's comedy song "Thompson's Old Grey Mule" is from 1891, four years before Buddy Bolden formed his first band. This is the first time (after over 130 years) that it has been reissued.

The fourth disc, which is called *Joe's Jazz Kingdom*, has 26 selections from 1920-23 that give one a strong sampling of what else was going on in the jazz world during that early period, at least on records. Among the many bands represented are Art Hickman's Orchestra, Paul Whiteman ("Wang Wang Blues"), an instrumental version of "Royal Garden Blues" by Mamie Smith's Jazz Hounds, Isham Jones, Johnny Dunn, the Original Memphis Five, The Georgians, the New Orleans Rhythm Kings and Jelly Roll Morton. This collection represents the mainstream jazz of the time, right before King Oliver's Creole Jazz Band moved the music much further ahead. As if this was not enough, *Centennial* also includes a poster of the Creole Jazz Band and an 80-page book largely written by Louis Armstrong biographer Ricky Riccardi who explores the relationship between Oliver and Armstrong and supplies detailed notes on each of the 92 selections that are in this reissue. As usual Riccardi's writing is lively and very informative.

Centennial is quite a magnificent reissue and does full justice to the music and legacy of King Oliver's Creole Jazz Band.

For more info visit archeophone.com. "Centennial Sounds" (with Centennial boxed set producers Richard Martin and Meagan Hennessey) is at Louis Armstrong Center Apr. 26. See Calendar.



Odyssey
Nubya Garcia (Concord)
by Andrew Schinder

Tenor saxophonist and composer Nubya Garcia's ascension to the throne as queen of the modern London jazz scene is complete, having spent the past few years recording and touring with such modern British jazz luminaries as Shabaka Hutchings, Joe Armon-Jones, Tom Skinner and Theon Cross. Last September, she released what is her sophomore album, *Odyssey*, a great leap forward from her excellent debut *Source* (2020). While *Source* had its origins in London's club scene, the new *Odyssey* has its roots in a chamber music milieu. The album is a lavish affair and in it, Garcia weaves together orchestral and post-bop arrangements, melding them together with modern Latin, R&B and dub rhythms. As the daughter of Caribbean immigrants, she proudly displays her ancestral origins but also layers them in a dreamy symphonic landscape of classical overtones—so there's a lot going on here.

Album opener is the aptly-titled "Dawn", featuring virtuoso esperanza spalding providing vocals. Britain's Chineke! Orchestra, whose mission is to feature historically underrepresented Black and ethnically diverse classical musicians from the U.K. and Europe, provides the string arrangements on the album; on the opening track the Orchestra promptly sets the mood by accompanying spalding's dreamy, soulful crooning. Garcia's old friend Armon-Jones contributes keyboards, and lets his presence be known immediately, providing a powerful segue before the leader finally kicks in with her saxophone prowess. On "Set it Free", British percussion mainstay Sam Barrell Jones delivers a hip-hop inspired backing beat to Garcia's hooky, groovy melodies. Singer Richie Seivwright, who rose to prominence with the U.K. jazz-Afrobeat collective Kokoroko, delivers lush, crescendo-laden R&B vocals. The hooks and grooves continue on "The Seer", a straight-up banger. The mixture of Jones' percussion, Armon-Jones' piano licks and Garcia's jamming contributions positively explode, bringing the album's midpoint to a fist-pumping climax.

Soul jazz icon Georgia Anne Muldrow takes the vocal reins on "We Walk in Gold", accompanying Jones' hand drums and Armon-Jones' light, delicate piano playing before the track builds up to a dazzling crescendo highlighting the dual power of her stunning voice and Garcia's muscular saxophone playing. The album concludes with the laid-back dub beat and Garcia-provided reggae-inspired, spoken-word vocals of "Triumphance", before ending with a choral upsurge that culminates the music with a powerful surge.

Odyssey's complexity is one that rewards contemplation and concentration.

For more info visit concord.com. Garcia is at Music Hall of Williamsburg Apr. 5. See Calendar.

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Berlin Concert
Schizophrenic Blues (Live in Berlin)
Noah Howard (FMP-Cien Fuegos)
by Pierre Crépon

Raised in New Orleans and having served an apprenticeship on the West Coast, alto saxophonist Noah Howard (1943-2010), who would have turned 82 this month, made his first recording in New York in 1966 in the midst of the free jazz explosion famously documented by ESP-Disk'.

This pair of Cien Fuegos (via Trost) long overdue reissues, which were both originally released on FMP, catches him one decade later. Howard had become a Paris resident, a veteran of a bygone era, and he was now a musician *working* on the European circuit. *Berlin Concert* and *Schizophrenic Blues (Live in Berlin)* are related in several respects. Both include free jazz drumming legend, expatriate Oliver Johnson (whose credits include Alan Silva, Anthony Braxton, Rolf Kühn and a long tenure with Steve Lacy) and each

album was taped at West Berlin's Quartier Latin club (respectively in 1975 and 1977). The two recordings would first appear in the line that FMP reserved for projects outside of its core European free-music aesthetic and both are also essentially explorations of the quartet format that was central to Howard (percussionist Lamont Hampton contributes a fifth voice to *Berlin Concert* without altering the balance). With all those similarities, Howard still manages to very successfully unify segmented and far-from-obvious programs for each release.

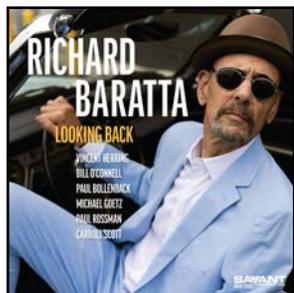
"I realize the music I play now is different from the one I played in the States in the '60s," Howard told *Coda* magazine in 1975. "An artist is supposed to evolve. I wouldn't want to be there and probably in some years I wouldn't want to be here. I simply have reached another plateau." After the quartet he co-led with tenor saxophonist Frank Wright (until 1971)—a band that was often seen as exemplary of free jazz' extremes—one thing that reaching this new plateau entailed was repertoire diversification. Next to free pieces, Howard made more room for lyricism, for gospel and blues influences. The sound of the 1975 band heard on *Berlin Concert* is significantly affected by pianist Takashi Kako, who came to freer jazz after a relatively recent relocation from Japan to France and who studied under Olivier Messiaen. Kako adds surface on which the shadow of the classic Coltrane

Quartet is cast. The reference is made explicit by a seriously intent reading and interpretation of Coltrane's "Olé". The New Orleans-themed "Marie Laveau" is another highlight: special attention should be paid to bassist Kent Carter's uncanny arco textures, at times reminiscent of throat singing.

On *Schizophrenic Blues*, trumpeter Itaru Oki, one of Japan's most original musicians, joins Howard, providing a sort of loose free counterpoint to Howard's assured, Jackie McLean-inspired tone, and also applying an important lesson of the previous generation: silence matters. Completing the quartet is bassist Jean-Jacques Avenel (who would soon work prolifically alongside drummer Johnson in many Lacy projects). The first side of the album ranges from the title track to a Stevie Wonder pop number ("Birds of Beauty"), followed by an Albert Ayler-inspired "Fire March". Following a "Solo Sax" introductory feature, the album's second side concludes with a moving rendition of what is often referred to as the Black National Anthem, "Lift Every Voice and Sing" (1900).

There are other albums that document this phase of Howard's career, but these two original FMP titles are quite likely the best in terms of sound, production and performances. And they are a welcomed return to circulation, each a limited edition vinyl reissue.

For more info visit trost.at



Looking Back
Richard Baratta (Savant)
by Ken Dryden

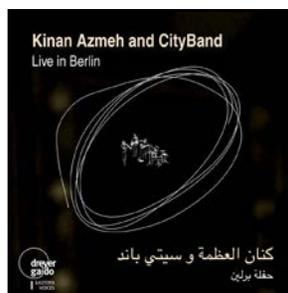
Over the years, jazz artists have recorded pop and rock songs of the '60s and '70s with mixed results—all too often they fail to take enough chances to expand on the original songs, or they pick unpromising tunes that don't seem to work in a jazz setting. But baby boomers who were in their teens or early twenties when these songs first hit the charts will be delighted by drummer Richard Baratta's *Looking Back*, which features pianist Bill O'Connell's settings of ten hits. Assembling a top-notch band that includes Vincent Herring (alto), Paul Bollenback (guitar), O'Connell (piano), Michael Goetz (bass) and Paul Rossman (percussion), Baratta brings new life to these old favorites through O'Connell's inventive and refreshing arrangements.

The playful, breezy Latin setting of James Brown's "I Got You (I Feel Good)" is a masterpiece, showcasing Bollenback and O'Connell, though it is Herring's lyrical alto that stands out. Jimi Hendrix' "Purple Haze" is transformed by removing its signature vamp and focusing on its melody, as Bollenback's laid-back guitar provides a terrific contrast against the original. The dreamy rendition of The Beatles' "Lucy in the Sky With Diamonds" enhances its hidden lyricism, then a sudden switch to an Afro-Cuban mood brings out an entirely different perspective. Led Zeppelin's "Whole Lotta Love" (based on Willie Dixon's "You Need Love") seems like it simply wouldn't work in a jazz setting, but the Latin vibe with electric piano, and Bollenback's far more subdued guitar this time, keeps the number percolating without ever losing steam.

O'Connell's lush solo introduction to another Beatles selection, "Hey Jude", sets the table for a rich treatment, although the addition of vocals to its overly long Afro-Cuban refrain is superfluous. The brisk scoring of Otis Redding's "Respect" (rearranged and made famous by Aretha Franklin) is fueled by Goetz' infectious bass undercurrent, with great and effective solos all around. Transforming The Rolling Stones' music into viable jazz vehicles has been a bit more challenging than the numerous lyrical ballads penned by Lennon/McCartney, but the bluesy interpretation of "You Can't Always Get What You Want" would get any club audience on its feet.

Throughout the album, it is Richard Baratta's creative percussion lines that provide the glue that holds each selection together in finding the right groove and inspiring his musicians to bring life to this very successful date.

For more info visit jazzdepot.com. Baratta is at *The Side Door* Apr. 13 and *The Django* Apr. 18. See *100 Miles Out and Calendar*.



Live in Berlin
Kinan Azmeh and CityBand (Dreyer Gaido)
by Jim Motavalli

Syria-born, Brooklyn-based clarinetist Kinan Azmeh was classically educated but took time out to play saxophone in rock bands. A prolific composer and scorer, he is also a multi-faceted global stage collaborator. *Live in Berlin* (recorded in 2021 at Berlin's Pierre Boulez Concert Hall) features Azmeh's CityBand, which was formed in 2007 in New York—with Kyle Sanna (guitar), Josh Meyers

(bass) and John Hadfield (drums)—and performed its NYC release concert recently at Joe's Pub (Mar. 1).

Much of the album's music was written after 2011 and the start of the Syrian uprising—it is deeply emotional, with strong Middle Eastern influences. Like many of Azmeh's compositions, "The Translator" starts out mildly and builds gradually to an emotional peak, with Sanna's strumming a key support, and Hadfield knowing just when, and when not, to play. "Daraa" (birthplace of the revolution), circling around a folk melody, is full of keening sadness, yet the drummer's percussion stands out for its delicate uplift. "Jisreen" is almost program music, speaking of cities reduced to rubble, and opener "The Queen Commanded", led by the world's loneliest clarinet, is similarly melancholic. "Dance" is a highlight of the record, as it was at last month's Joe's Pub concert. It begins with a moving, circular figure by Azmeh, gathers steam as the band joins in, and soon attains an attractive *joie de vivre* before catching its breath halfway in with Meyers' restless bass and Sanna's never-clichéd guitar playing to the fore. The leader may have started quizzically, but he got his questions answered and soon was soaring. As he said on stage, this is one number that has nothing to do with Bashar al-Assad and his brutal regime—the theme is about free human beings expressing themselves. "It moves me fundamentally to be sharing this music in the new incredible landscape that Syria is going through," Azmeh said at the concert.

Syrian weddings are celebrated with dancing and music from a percussive and devotional "arada" band. Azmeh's "Wedding" puts Sanna and Hadfield up front before his own thrilling, full-tilt entrance. The dancing gets frenzied in parallel with Azmeh's clarinet playing, until the music stops abruptly halfway. Then, on moment's notice, everything is suddenly back on maximum throttle, revealing how these long-serving band members are so attuned to one other.

Azmeh has certainly heard significant Western clarinetists, but he has taken those influences and created a very distinct, personal approach, given his unique background and roots. His music is a fusion worth celebrating.

For more info visit dreyer-gaido.de



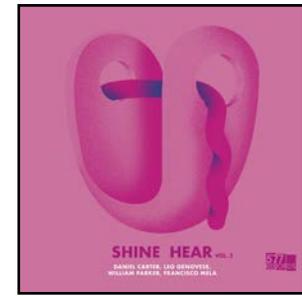
Mundaogua (Celebrating Carla Bley)
Arturo O'Farrill/The Afro Latin Jazz Orchestra
(ZOHO)
 by George Kanzler

Consisting of three multi-part extended pieces for jazz orchestra, *Mundaogua (Celebrating Carla Bley)* bookends two Arturo O'Farrill works around Carla Bley's *Blue Palestine*, her last completed work before she died in October 2023—commissioned by O'Farrill for his Afro Latin Jazz Orchestra. But the entire recording is a tribute to Bley, as the leader explains in his liner notes: Bley “discovered” a teenage O'Farrill playing piano in a band in upstate New York and recruited him for her Jazz Composers Orchestra. He notes, “Carla is the biggest influence on my work as a composer; she said the three most important ingredients a composer can have are curiosity, integrity and accuracy.” O'Farrill also continues in the progressive, liberal tradition of protest music exemplified by Bley's work for Charlie Haden's Liberation Music Orchestra, saying “There are those who think musicians should just swing and play pretty music...I am not one of those. I have too much respect for human beings and for their intelligence”.

The three-movement title piece tells the story of “how a species is slowly, irrevocably killing its host, so that corporate entities benefiting a handful of reprobate individuals can engorge themselves while millions die”. The second movement, “Glacial”, ingeniously depicts musically the “divisive repetition” of the 24-hour news cycle through contrasting individual instrument parts; and the third movement, “The Politics of Water”, includes a cacophonous, mocking rendition of the “Star Spangled Banner”. The Bley work, *Blue Palestine*, its four parts mostly cast in 7/8 meter, incorporates elements of both Middle Eastern/Arabic music and Afro-Latin jazz, each section incrementally built from solo voices that accrue rhythmic and orchestral momentum through the careful additions of growing ensemble density. Bley's daughter, Karen Mantler, contributes harmonica and organ to “Part 3”, the harmonica and Patricia Brennan's vibraphone together creating unique tonal colors. Themes from the first three parts are reprised on “Part 4” as Adam O'Farrill's trumpet solo soars over the orchestra's full Afro-Latin rhythms.

Arturo O'Farrill's final work, *Dia de los Muertes*, swirls through evocations of the “Day of the Dead” holiday, with an Afro-Latin rhythm inflected opening section, “Flowery Death”, unfurling a half dozen soloists. “La Bruja”, the second section, is a Latin waltz featuring the open and muted trumpet of Rachel Therrien, and the work ends with “Mambo Cadaverous”, described by the composer as “pure cartoon, skeleton imagery.”

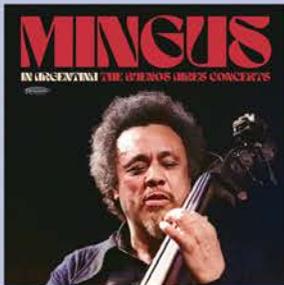
For more info visit zohomusic.com. O'Farrill's Afro Latin Jazz Orchestra is at Birdland Sundays and Zankel Hall Apr. 11. See Calendar.



Shine Hear, Vol. 2
Daniel Carter, Leo Genovese, William Parker,
Francisco Mela (577 Records)
 by John Sharpe

The second volume from a July 2021 session, *Shine Hear*, presents three further off-the-wall excursions from the all-star quartet of veteran Daniel Carter (saxophones, trumpet, flute), Argentinean Leo Genovese (piano), William Parker (bass, shakuhachi) and Cuban Francisco Mela (drums, vocal). The connections within the group go way back, across the board: Carter and Parker cut their teeth at the tail end of the '70s loft scene, while Genovese appeared on Mela's debut album in 2006. Additionally, each member of the band has become something of a fixture on the 577 Records imprint over recent years, in all manner of combinations.

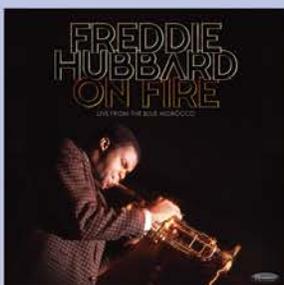
As a result, a relaxed and trusting atmosphere prevails throughout *Shine Hear, Vol. 2*, engendering a series of wonderful environments, particularly for Carter's arsenal of reeds and brass. Overall, there is a ruminative quality that largely stems from his reflective approach, notwithstanding the activity going on around him. It's a testament to his gravitas, when you consider that Genovese is an often restless presence, abetted by Mela's chattering percussion,



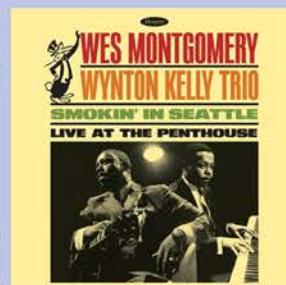
CHARLES MINGUS
IN ARGENTINA: THE BUENOS AIRES CONCERTS
 A never-before-released pair of recordings of legendary bassist **Charles Mingus** captured live in Buenos Aires in June 1977 featuring **Ricky Ford, Jack Walrath, Bob Neloms** and **Dannie Richmond**. Transferred from the original tapes recorded by Carlos Melero, the limited-edition 180-g 3-LP set is mastered for vinyl by **Matthew Lutthans** at The Mastering Lab and pressed at 33 1/3 RPM at Le Vinylist. Includes liner notes by author / jazz historian **Brian Priestley**.
[3-LP AVAILABLE APRIL 12 & 2-CD/DIGITAL AVAILABLE APRIL 18]



KENNY DORHAM
BLUE BOSSA IN THE BRONX: LIVE FROM THE BLUE MOROCCO
 Never-before-released recording of trumpet icon **Kenny Dorham** live at the Blue Morocco jazz club in The Bronx, NY in 1967 feat. **Sonny Red, Cedar Walton, Paul Chambers** and **Denis Charles**. Transferred from the original tapes recorded by **Bernard Drayton**, the limited-edition 180-gram 2-LP set includes liner notes by jazz scholar **Bob Blumenthal**; plus interviews with **Eddie Henderson, Jeremy Pelt, Steven Bernstein, Reggie Workman, Dan Morgenstern** and others.
[2-LP AVAILABLE APRIL 12 & CD/DIGITAL AVAILABLE APRIL 18]



FREDDIE HUBBARD
ON FIRE: LIVE FROM THE BLUE MOROCCO
 Never-before-released recording of trumpet icon **Freddie Hubbard** captured live at the Blue Morocco jazz club in The Bronx, NY on April 10, 1967 feat. **Bennie Maupin, Kenny Barron, Herbie Lewis** and **Fredie Waits**. Transferred from the original tapes recorded by **Bernard Drayton**. Limited-edition 180g 3-LP set mastered for vinyl by Bernie Grundman with liner notes by noted producer **John Koenig**; interviews with **Eddie Henderson, Jeremy Pelt, Steven Bernstein** and others.
[3-LP AVAILABLE APRIL 12 & 2-CD/DIGITAL AVAILABLE APRIL 18]



LP AVAILABLE APRIL 12 & CD/DIGITAL ON APRIL 18

WES MONTGOMERY/WYNTON KELLY TRIO
SMOKIN' IN SEATTLE: LIVE AT THE PENTHOUSE
Smokin' in Seattle, with jazz guitar icon **Wes Montgomery** and the **Wynton Kelly Trio**, is getting a second pressing with new front and back album cover artwork. Captured live at the Penthouse in Seattle, WA on April 14 and 21, 1966 and features bassist **Ron McClure** and the legendary drummer **Jimmy Cobb**. The deluxe 180-gram LP is freshly remastered from the original tapes by **Matthew Lutthans** at The Mastering Lab, and comes with an elaborate insert.



AVAILABLE MAY 30TH ON LP, CD & DIGITAL DOWNLOAD

THE CHARLIE ROUSE BAND
CINNAMON FLOWER: THE EXPANDED EDITION
 A Brazilian-inspired reissue of the legendary saxophonist **Charlie Rouse's** 1977 album, originally released on Douglas Records. Nearly 50 years later, Resonance is proud to present this deluxe edition of **Cinnamon Flower**, which contains nearly 30 minutes of previously-unissued versions of songs from the original release captured by Resonance founder and engineer, **George Klabin**, at Sound Ideas studio in New York City. Limited-edition 180g 2LP with liner notes by author **James Gavin**.

setting up a sometimes turbulent undercurrent that seems to proceed at a much faster rate than Carter's discursive narratives. Parker both anchors and mediates, ensuring a solid grounding, even when in robust counterpoint.

On the opening "Sentimental Moments", Carter launches wafts of blues-tinged trumpet, before switching to tenor, where he continues in a similar vein, at the barest simmer, gradually ascending to a controlled falsetto squeal. "Vida Mia" offers more timbral variety, with a strikingly resonant introduction from Mela, complete with vocal imprecations, before a ballad feel with Carter's serene alto and Parker's breathy shakuhachi. It isn't until the final "Oh Yea T' Be Blessed" that a settled rhythm emerges. It's the format which inspires Genovese to his finest outing on the album, flowing phrases in each hand, one seeming to answer the other, while Carter has a lovely fluttering passage on flute, and later a lyrical Miles Davis-inflected trumpet. As always with Mela, his polyrhythmic beats come with a hearty side portion of vocalization, which fall partway between singing, chanting and shouting (consequently, appreciation of the whole package may depend on your appetite for his unique mode of expression).

For more info visit 577records.com. Carter is at Nublu Apr. 2 (with Luisa Muhr) and Ibeam Brooklyn Apr. 18 (with David Haney). Genovese is at Smalls Apr. 10 and Bar Lunático Apr. 16. Parker is at The Stone at New School Apr. 16-19. See Calendar.



Soul Jazz
Something Else! (featuring Vincent Herring)
(Smoke Sessions)
by Scott Yanow

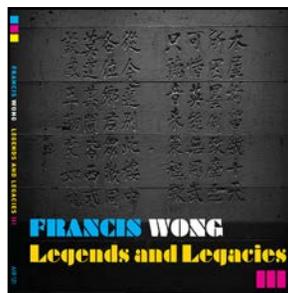
Alto saxophonist Vincent Herring organized the group Something Else! with the goal of playing some of the soul jazz classics that he heard while growing up. He enlisted quite an all-star group filled with musicians who had played together through the years in many settings and who shared a similar listening experience in their youth. The septet consists of Herring, Jeremy Pelt (trumpet), Wayne Escoffery (tenor), Paul Bollenback (guitar), David Kikoski (piano), Essiet Essiet (bass) and Otis Brown III (drums). Together on *Soul Jazz* they perform music that is on the soulful and bluesy side of hard bop, most of it dating from the '60s. The three horn players and pianist Kikoski get to solo on nearly every song, making the most of each note during their concise statements. Never merely jamming over the chord changes, they put plenty of feeling into their spots, and the rhythm section (including Bollenback who also has a few solos along the way) keeps the music grooving.

The program begins with an uptempo and driving version of Horace Silver's "Filthy McNasty", which serves as a perfect introduction to the group. It is followed by a medium-slow rendition of Stanley Turrentine's minor-toned "Too Blue", the infectious Eddie Harris "Mean Greens" (a bit reminiscent of Harris' "Freedom Jazz Dance") and the always catchy Pee Wee Ellis tune "The Chicken". The set's second half consists of: "Driftin'" (one of Herbie Hancock's best soul jazz originals); Donald Byrd's classic, if rarely played, restrained blues, "Slow Drag"; Roy Hargrove's funky "Strasbourg/St. Denis" and John Coltrane's

"Naima". The latter tune may seem a bit out of place but it is memorable for its faster than usual tempo, as well as for the upbeat, rockish Bollenback guitar solo, along with Essiet's danceable bass lines.

With its emphasis on strong melodies, catchy rhythms and joyful moods, *Soul Jazz* is a particularly accessible album with its affectionate look back at a vintage style.

For more info visit smokesessionsrecords.com. This project is at Smoke Apr. 30 - May 4. See Calendar.



Legends and Legacies III
Francis Wong (Asian Improv)
by Kurt Gottschalk

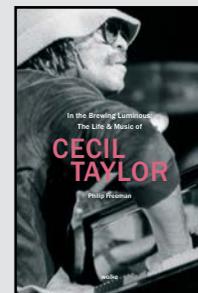
The 1990s Asian influx into the Afro-centric Association for the Advancement of Creative Musicians (AACM) seemed unlikely at the time, but bassist Tatsu Aoki and saxophonist Francis Wong (who both turn 68 this year, the latter this month) proved to be assets as instrumentalists as well as through their Asian Improv Records label. Thirty years on, the connections continue. Last month, Chicago's Experimental Sound Studio announced a new archive and year of events documenting the collaborations between Aoki and AACM member Fred Anderson; and Wong has released the third volume in his *Legends and Legacies* series. Continuing the composer's dedication to touchstones of Asian American history, the album features a tentet with a triple-reed front line including Mwata Bowden and Ed Wilkerson, two powerful players keeping the AACM home fire burning.

Legends and Legacies III opens in a series of wonderfully loose fanfares counted off by tuba player William Roper. This intro lasts just over a minute before a brief pause and the hammered strings of Yangqin Zhao's yangqin set up the slow dance of the second section. "Shanghai Stories" continues the episodic structure, a setting for an untold story of Wong's parents meeting and falling in love during the Chinese Civil War (1927-49). Aoki's bass introduces "Within These Walls", influenced by Lenora Lee, whose improvised dance in the studio guided the musicians. Her own inspiration was the detention of her parents at the Angel Island Immigration Station in San Francisco Bay under the Chinese Exclusion Act. "Miyoshi Sketches" is another episodic piece, leaning more heavily into Asian instruments. In addition to the yangqin, the ensemble includes another Chinese string instrument, the shamisen (played by Aoki) and a small percussion section of taiko and tsuzumi (along with Western trap drums). It's the most integrated ensemble piece of the album, with the reeds playing variations on a slow melody over plucked string repetitions.

The album concludes with a short take on an upbeat traditional tune, arranged for Asian strings and full percussion contingent. Drawing lines to the AACM might seem a bit of overreach, but the march rhythm, yelled vocals and strained clarinet solo in "Within These Walls" recall the Art Ensemble of Chicago's military settings (cf. "Get in Line") and the long drum intro to "Miyoshi Sketches" evokes the extended percussion solos of the AACM's Famoudou Don Moye. It's not derivative, it's not unlicensed lifting, it's just something in the Chicago air.

For more info visit asianimprov.org

IN PRINT



*In the Brewing Luminous:
The Life & Music of Cecil Taylor*
Philip Freeman (Wolke)
by Ken Waxman

One of improvised music's most creative figures, pianist-composer Cecil Taylor (1928-2018) was involved in controversy from his first mid '50s recording until his death (this month marks his seven-year deathaversary). Someone whose style was unique, with echoes of notated music plus expected syncopation and blues, Taylor's music became more unmeasured and abstract as his career progressed, with performances mixed with poetry and dance. He still has as many admirers as there may be detractors, though. Philip Freeman is one of the former, setting himself the herculean task of producing Taylor's first-ever biography. The effort couldn't have been easy, however, despite masses of information available: more than most musicians, Taylor had many interests beyond music. He also frequently partied all night in clubs whose main attraction was champagne, cocaine and an audience for his tales. A mercurial leader, scores were obtuse and frequently jettisoned for free improv at the last minute. A master of obfuscation, his interviews, while voluble, were usually elliptical with detours into private references. Freeman spent two days hanging out with Taylor and bolstered his interview with published material.

The book becomes more valuable in its second half as Taylor, now famous, plays internationally, works with many old and multiple new associates, has unrewarding academic stints and finally is the recipient of awards and monetary grants. "He had completed the journey from insurgent to institution," Freeman writes. Earlier chapters drag somewhat, since most of the information on Taylor's rise from razzing to respect had already been frequently published. Whether the book is for the knowledgeable jazz fan, or the innocent novice, can be questioned. Freeman needlessly supplies a detailed biography of every musician mentioned, but he also provides a valuable service by meticulously reviewing all of Taylor's extant recordings. This effort gives the reader an idea of how his music evolved and how the players dealt with it. Freeman's in-person interviews with Taylor encompassed twelve hours. He also had conversations or email exchanges with other associates, and attributes some quoted material to particular publications. Despite a seven-page bibliography, most anecdotes, though, aren't sourced, nor are there indications as to whether the material is contemporary or after the fact.

The author should be applauded for the work he put into the book and the wealth of information he amassed. But insight beyond fact recitation is sorely missing. Until another major study of Taylor is written though, this will be the book to read about someone whose music is as important to jazz as Duke Ellington's.

For more info visit wolke-verlag.de



The Vibe
Nanami Haruta (Origin)
by Thomas Conrad

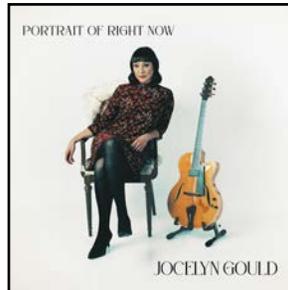
Hot new trombonists don't hit town nearly as often as bad-asses on trumpet or saxophone. That's why Nanami Haruta is news. *The Vibe*, her debut as a leader, reveals that she has it all: crisp articulation, pure intonation, fresh ideas and quick-on-quick reflexes. She also sounds enthusiastic and supremely confident (her level of chops instills poise).

These days serious jazz talent can come from anywhere on the planet. Haruta is from Sapporo, Japan. She traveled to the U.S. in 2023 and entered the jazz program at Michigan State University, studying under Michael Dease who, 20 years ago, was the hot new trombonist in town himself. For *The Vibe*, Haruta surrounds herself with high-level players a generation older: Dease (trombone, baritone on two tracks), Xavier Davis (piano), Rodney Whitaker (bass), Ulysses Owens Jr. (drums), plus guest Chris Minami (guitar on one track). The two-trombone front line inevitably invites comparisons to the paradigm of J. J. Johnson and Kai Winding. Haruta and Dease are comparably joined at the hip when they choose to be, but their interactions often sound bolder and freer

than Johnson and Winding.

"Girlie's World" (Renee Rosnes), "Easy Money" (Gregg Hill) and "Woodpecker" (Haruta) are the kind of fast, tricky, snappy tunes that this band eats alive. Haruta and Dease excel at tight unison announcements, intense calls and clever responses, intricate counterpoint and the sudden changing of roles between killing soloist and provocative accompanist. But *The Vibe* contains more vibes than one. The strength of this album is in ballads. On her own "Heartstrings", Haruta draws out the yearning melody with the timing of a true storyteller. Dease's "How It Goes" and Whitaker's "Jamerson's Lullaby" are immersions in two distinct, alluring trombone sounds: his tone is rich but with an edge, while hers is warmer, with more breath in it. The album ends with a lovely rapt moment, a duet between Haruta and Minami, on Alex North's "Unchained Melody". "I've loved this song since I was a child," Haruta says. Her version will make many listeners remember that they love it too. Haruta lingers over that timeless tune, marking it out carefully, yet fervently, allowing it time to sink in.

For more info visit originarts.com. The album release concert is at *Silvana* Apr. 22. See Calendar.



Portrait of Right Now
Jocelyn Gould (s/r)
by Anna Steegmann

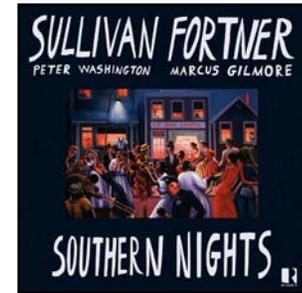
Jocelyn Gould, the Canadian jazz guitarist, composer and 2021 Juno Award winner for "Best Jazz Album of the Year," once again proves her mastery of jazz styles in her fourth album, *Portrait of Right Now*. She composed eight of the ten tracks (and sings on four of them). The themes expressed in the album are of personal and artistic evolution, regret for having failed at love and the challenges of a touring musician. Gould's band showcases the exceptional talents of Will Bonness (piano), Jared Beckstead-Craan (bass) and Curtis Nowosad (drums). The quartet's remarkable synergy is key to the album's success and the bandmates are also each given room to shine in solos on most tracks. A virtuoso on her Benedetto 16-B guitar, she draws inspiration from Wes Montgomery, Grant Green, Joe Pass and Kenny Burrell. Gould confidently weaves these influences into her distinct style, which is warm, inviting and characterized by intricate melodies, swinging bop and notable improvisational skill.

The title track, representing the musical reflection of her journey as a jazz musician, is playful, upbeat and swinging. Gould's tone is gorgeous. The languid, slow-paced, full version of the often truncated "Bewitched, Bothered and Bewildered" (Richard Rodgers, Lorenz Hart) is a clear standout, thanks to Gould's exquisite vocals and measured phrasing. The tender and ethereal "You're in There Somewhere" features her wordless vocals, augmenting the guitar melody over a captivating groove. "Can I Tell You a Secret?" unfolds in an intimate, inviting manner, featuring interactive rhythmic sections and swinging solos by Gould and Bonness. The song fades out beautifully. She pays homage to her guitar hero Montgomery in her interpretation of his composition "Jingles", which showcases her exceptional talent, seamlessly blending quirky charm with a fast-paced

energy. The melancholy "I Haven't Managed to Forget You", a song about being unable to get a former lover off one's mind, will pull at your heartstrings. Gould's masterful guitar playing and lyrics convincingly convey regret and longing.

Watch her popular YouTube series, "The Jocelyn Gould Show" and you'll see her perform, answer questions from her fans and chat with bandmates. Or catch her live. You too will be drawn into her orbit.

For more info visit jocelyngould.com. Gould is at *Birdland* Apr. 11-13. See Calendar.



Southern Nights
Sullivan Fortner (Artwork)
by Ken Dryden

Sullivan Fortner is one of the most accomplished jazz pianists of his generation, blending strong improvising skills with great technique and an expansive grasp of numerous styles. The New Orleans native has several albums to his credit, in addition to recordings with bassist Rufus Reid and vocalist Kurt Elling. This trio date, *Southern Nights*, with Peter Washington (bass) and Marcus Gilmore (drums), provides ample evidence of the pianist's chops and vast repertoire, mixing standards, works by jazz greats and his own inventive originals. The group is also an interactive band that sounds like it has played together often, not just a record date by a leader and sidemen.

Starting with Allen Toussaint's "Southern Nights", Fortner captures the New Orleans flavor of the late composer's song with a strong rhythmic pulse and solid groove that would get any party started effortlessly. His abstract solo introduction to Cole Porter's "I Love You" takes the standard into unfamiliar territory, progressing into a lively bop arrangement with the entrance of his fiery rhythm section. The leader's "9 Bar Tune" has a Thelonious Monk-infused playfulness, though the trio engages in free-spirited interplay in a much looser setting. The vibe cools down a bit with the ballad "Tres Palabras" by master Cuban songwriter-composer Osvaldo Farrés, a sauntering, low-key arrangement with Washington's tasty bass solo as its centerpiece. Veteran pianist-jazz educator Donald Brown penned "Waltz for Monk", and Fortner brings out its nuances in a rollicking rendition that builds upon its singable theme. Bill Lee's somber ballad "Again, Never" is not widely known (it was featured on Branford Marsalis' *Mo' Better Blues*) and this interpretation puts the spotlight on one of today's busiest bassists, yet an underrated soloist. Fortner's moving, spacious playing conveys the song's feeling of loneliness. Likewise, Consuela Lee (Bill's sister) penned the overlooked gem "Discovery". The pianist gives this upbeat work a Latin vibe. Clifford Brown's "Daahoud" has long been a jazz standard and this version opens with Gilmore's tantalizing drum solo before his bandmates join him, playing around the edges of its theme, taking their time getting to it.

The only issue with *Southern Nights* is the brevity of it, at just over 49 minutes, a consequence that has Sullivan Fortner and his trio leaving his listeners wanting more.

For more info visit artwork.ochre.store. Fortner is at *Village Vanguard* Apr. 1-6. See Calendar.



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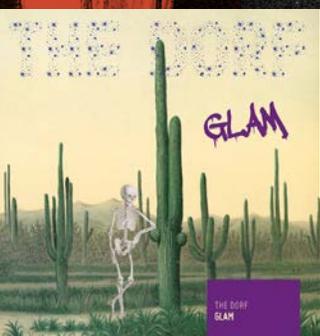


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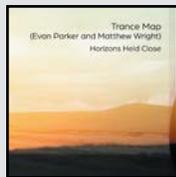
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GLOBE UNITY



the call of a crumbling world
Inclusion Principle (Discus Music)
Horizons Held Close
Trance Map (Relative Pitch)
eight duos
Burkhard Beins (NI VU NI CONNU)
 by Daniel A. Brown

If there is a strain of exploratory and fearless jazz that merges the music of both Karlheinz Stockhausen and Sonny Stitt, it is electroacoustic music. Either working in real time with live playing or through post-performance processing and alteration, electroacoustic alters, modifies, manipulates (even mutates) otherwise acoustic instruments into new sound-forms. Three recent releases by Inclusion Principle, Trance Map and Burkhard Beins reveal the otherworldly power of duos working in the electroacoustic genre.

Inclusion Principle is the brainchild of U.K.-based players Martin Archer and Hervé Perez. Their four-piece suite, *the call of a crumbling world*, was created

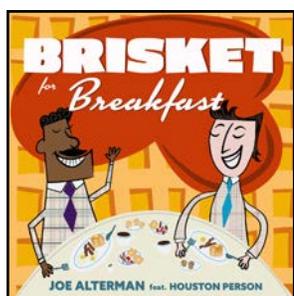
from a single, improvised live session between Archer (organ, electronics, bass recorder, flute, tenor) and Perez (laptop [field recordings, processing, electronics], beats, shakuhachi, alto, scores for all winds). “Wheels of the Universe” is a galaxy of rising and falling tones and shards of distorted sound, punctuated by a five-note motif of eerie woodwinds. “Geometry Jungle” fuses stuttering beats, banshee blasts of noise and a surprising modern-jazz theme. The entire EP is akin to an alien music language, where the vocabulary is somehow twisted into an agreeable communication. The final track is an uninterrupted, source version of the entire recording, a worthwhile experience as well.

Also from the U.K., the aptly named Trance Map is the improvised summit duo of Evan Parker (soprano) and Matthew Wright (turntable, live processing, sound design). Their first release since their 2011 eponymous debut, *Horizons Held Close* features two 24-minute tracks. “Ulaanbadrakh” builds through increasing intensity, Wright volleying layers of crackling noise and strobing low-end sounds and finding the ever-impressive Parker at his most animistic, as he issues gull-like cries and a series of prodding, serpentine horn lines. On “Bayankhongor”, Wright comes to the forefront, with jackhammer-like gurgling tones moving in tandem with the saxophonist, whose playing is now expanded through a sea of digital delay and echo.

This album is worthy of both the duration and one’s attentive listening to this collaboration.

Spread over the course of three LPs, *eight duos* is a heady collection featuring German composer-percussionist Burkhard Beins collaborating with like-minded players who dig deep into freeform-spatial music with shared musical bravado. On “Expansion”, Beins (amplified cymbal, bass drum) and Andrea Neumann (inside piano, mixing board) create a monolith of textural music, sustained tones, electronic gurgling, and Beins gleefully bowing and rattling a cymbal to its breaking point. The duo of Beins and Tony Elieh (both playing bass guitar and electronics) forges the weird blast of the 21-minute “Transformation”, where the traces of a major 7th chord are tapped out in a bass, while a veritable ocean of electronic frequencies attempts to either drown or keep the melody afloat—all dissolving into 15 minutes of digital impressionism. The album also contains similarly impressive collaborations between Beins and Michael Renkel (strings, percussion), Quentin Tolimieri (piano), Andrea Ermke (mini discs, samples), Anaïs Tuerlinckx (piano), Axel Dörner (trumpet) and Marta Zapparoli (antennas, receivers, tape machines).

For more info visit discus-music.org, relativepitchrecords.com and ni-vu-ni-connu.net



Brisket for Breakfast (feat. Houston Person)
Joe Alterman (s/r)
 by Marilyn Lester

Pianist Joe Alterman was raised in Atlanta, where his Southern growing-up playlist was heavy on bluegrass and the blues. Unsurprisingly, when he did turn his attention to jazz, his influences were blues-rooted greats, with tenor saxophonist Houston Person at the top of the list. Following Alterman’s *Big Mo & Little Joe*, documenting his collaboration with the late pianist Les McCann, *Brisket for Breakfast*, a seven-track live recording (over two Georgia concerts), features Person, along with Kevin Smith (bass) and Justin Chesarek (drums).

Opener, “The Second Time Around”, a gentle swinger, begins with Person’s smooth-as-silk tone on melody with bass comping before being joined by bass and drums. At little over eight minutes, the track mostly belongs to Person, who references melody but mostly test drives a variety of sounds and improvisations that can only be described as clever fun. Alterman gives himself a generous solo about halfway in, playing straight-ahead. That template is applied to the second cut, “That’s All”, a gentle, bluesy ballad. The mood shifts with “Only Trust Your Heart”, taken bossa nova style with Person emboldened to make strong skronky statements as Alterman underscores and eventually solos with energetic and percussive playing. Throughout, Smith keeps steady time while Chesarek uses mostly sticks to keep the beat. Person ends the tune with a single, wry skronk.

The country-based “Since I Fell for You” is given full blues-soul treatment. Person’s opening on melody is as full of emotion as any vocal rendition, each note

marking a tear in an exposition on loss and regret. With a sometimes wailing vocabulary of sound, the tune is a high point on the album. Alterman plays the higher end of the keyboard, underscoring the keening nature of sorrow as the saxophonist sparingly inserts a single note comment on these piano statements. The tune ends with literal wails from Person, a crying distraught tenor letting it all hang out. The album closer, the old-timey country tune from 1939, “You Are My Sunshine” begins with Alterman in a jazz-infused semi-boogie-woogie mode, which morphs and elevates into a swinger, with all hands on deck giving the tune joyous upbeat heft.

Alterman and Person bonded over shared musical philosophies, and a love of Southern home cooking. Their undeniable chemistry on *Brisket for Breakfast* will provide a great meal to anyone looking for a diet of engaging, happy-making music.

For more info visit joaltermanmusic.com. The album release concert is at Birdland Apr. 20. See Calendar.



Six Hands Open As One
Izumi Kimura, Barry Guy, Gerry Hemingway
(Fundacja Słuchaj)
 by Stuart Broomer

Japanese pianist-composer Izumi Kimura has previously recorded four albums for Fundacja Słuchaj, along the way developing strong bonds with two brilliant veterans, bassist Barry Guy and percussionist Gerry Hemingway. In 2019, they appeared on her debut, *Illuminated Silence*. Her following quartet date, *Kind of Light* and *Kind of Shadow* (two albums from the same recording session) included Guy as well, and her

following outing, *Kairos*, was a duo with Hemingway. Here the original trio returns, developing music that presents the mysterious, the beautiful and the violent in close quarters. Hemingway and Guy each contribute an extended suite, while Kimura brings two brief compositions to the session.

The drummer’s “The Unexpected” is a four-part suite inspired by the Russian invasion of Ukraine, its unpredictable, disjunct textures invoking freshly haunted terrain: the opening “Day into Night” is eerily menacing, its sustained, whistling tones contrasting with Kimura’s staccato dissonant clusters; “Sanctuary” is refined Asian pastoral, a processional drum pattern backgrounding the pianist’s luminous theme statement; “Corridors” is all thrashing drums and a rhythmic beating of the piano and the concluding “Spirit” evolves from Guy’s combination of whistle-like bowing and light pizzicato, gradually leading to a balladic concluding theme. The bassist’s “Gnomon” is another extended, segmented work, moving from limpid beauty to a percussive ascending keyboard pattern, then a reflective passage in which the composer reaches a stratospheric bowed tremolo, followed by flying keyboard clusters and drums, before another pattern for piano and bass appears, only to slide back into piano and drums; the ascending pattern returns from Guy and a final segue reimagines reverie. Those two extended works are divided by Kimura’s “Cloud Echoes”, a rhapsodic piece that builds from Hemingway’s delicate cymbal play to a piano solo that’s simultaneously hard-edged and meditative, effectively fed by Guy’s elastic pitch bends. The pianist’s concluding “Underdrift” (dedicated to Palestinian poet Refaat Alareer, who was killed in Gaza) begins with slow, dissonant piano chords, to which elements of light are gradually added. The accompaniment is essentially abstract, with Guy and Hemingway concentrating on mechanical clicks. As it develops, Kimura becomes increasingly active, contrasting consonance and dissonance, the latter ultimately hovering delicately.

These are powerful works by three engaged musicians creating an enduring benediction.

For more info visit fsrecords.net. Gerry Hemingway is at Roulette Apr. 10 (with Anthony Davis). See Calendar.

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

needs to simmer down. John Coltrane was a master of this." Yet, even the burn is nuanced. Tolliver's "Our Second Father" begins in minor blues territory but swings at 0:17 into its own suspended instant, leaving the scale, exhorting in another center, Cowell arpeggiating and Tolliver micro-trilling while the bassist and drummer abandon time but never the tune's root energy.

Reflecting on that composition, Charles muses on the symbiosis of long-fostered tradition and individual freedom, from Louis Armstrong's early 20th century innovation to his own contribution, the individual contributor bringing self to all aspects of the label over whose rich legacy the Tollivers continue stewardship. That single moment of musical shift, a viscerality sampled and held of which Charles is justly proud, parallels the space Strata-East creates for each album as statement. "We didn't make decisions in some board meeting about our responsibilities; we were responsible to no one. Each album came together as a package, without an art department to develop it."

The vision endures and like that hyphen, itself integral to what Charles calls the label's eclecticism, the Tollivers shepherd this new creative phase with intuition and enthusiasm akin to a musical moment morphing into the next, an ever-blooming vision for both cognoscenti and novitiates as yet unaware of their need for it. As Moore's notes conclude, "Is that resilient enough for you?"

For more info visit mackavenue.com/collections/strata-east. Strata-East artists performing this month include a Gil Scott-Heron tribute at Joe's Pub Apr. 1, Dick Griffin at Sistas' Place Apr. 5 and Reggie Workman at NAMA Apr. 15 and Minton's Playhouse Apr. 17. See Calendar.

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(JAZZFEST CONTINUED FROM PAGE 12)

on tambourine and leaving the 750-seat audience "stompin' at the Savoy!"

There was more crowd-pleasing funk, soul and swing the next night as Lizz Wright sang an all-Gershwin program backed by the UMO Helsinki Jazz Orchestra. In her modest un-diva way, Wright explained that an evening of all standards was an interesting challenge for her, though she's performed a similar set of Jim McNeely's Gershwin arrangements with a German big band. Here's hoping she records an album of these warhorses, because they sounded wonderful in her rich, warm contralto, supported by a restrained horn section and her simpatico pianist of 27 years, Kenny Banks, Sr. The big band's reeds offered satin-pillowy support for "I've Got a Crush On You", then revved up for the mother of all chord changes, "I Got Rhythm", with a cheeky "Salt Peanuts" interjection and a foot-stompin' Banks solo. That charged into "Slap That Bass" from the Fred Astaire film *Shall We Dance*. First, though, Wright pointedly recited two lines of the lyrics from the dark days of 1937: "Dictators would be better off / If they zoom-zoomed now and then," adding "I'll leave that up to you to interpret." Two weeks earlier, Wright expressed her anguish about performing at the Kennedy Center the night of the presidential coup at that beloved arts institution. Her brief comment at the Savoy was the only reference to a fraught question on the minds of many Europeans at the moment: how to reconcile their love for American culture—epitomized by someone like Wright singing Gershwin—with their horror at the country's latest turns.

There were no overt politics on the festival's final night, although the performers were nearly all Americans, or at least New Yorkers, including the personnel in Kaisa's Machine, which included guest Mark Turner (tenor), along with Max Light (guitar), Eden Ladin (piano), Maënsivu (bass) and Peri (drums). The quintet played tunes from the just-released *Moving Parts* (Greenleaf Music), with Turner in effect standing in for the band's vibraphonist, Sasha Berliner (who was touring elsewhere). With the piano trio maintaining a relatively low-key role, Turner's cool, dry sound and presence counter-balanced Light's often-busy, flashy guitar pyrotechnics. Their instruments paralleled and entwined almost indistinguishably on the new album's closing track, "Best Kept Secrets", while the saxophonist's cerebral ECM-style playing replaced Melissa Aldana's angular saxophone on the recorded version of "Origin Story". Another guest soloist appeared for the new song "Satama (Harbor)": singer Maja Mannila, a young veteran of pianist Iiro Rantala's band as well as various R&B, soul and fusion projects. She knocked the tune out of the park with a soaring scat exploration. Ladin offered a limpid solo piano overture to "Shadow Mind", while the leader modestly shone on several supple, buttery bass spotlights.

Maënsivu introduced the festival's last headliner, guitarist Bill Frisell (who played the same venue last year with trumpeter Ambrose Akinmusire). His trio set, made up of one uninterrupted instrumental jam, started tentatively with the leader seemingly suggesting various ideas to see which ones his bandmates—Thomas Morgan (bass) and Rudy Royston (drums)—would pick up on. Through much of the set, the bassist was his main sparring partner (as on their 2017 ECM duo album, *Small Town*). Morgan mostly provided subtle reinforcement, but did earn the only mid-set applause with a slow, thoughtful solo. There were overlong interludes of dozy noodling, countryish twang and trademark Frisell haze toward the start of the show. Gradually though, he began to lead the band into more energetic, skronky experimentation, bringing to mind his '80s Visiones gigs in trio with saxophonist Joe Lovano and drummer Paul Motian. Then in a spellbinding moment, he set up a tinkling loop and launched into a majestic reimagination of the Miles Davis 1969 classic, "In a

Silent Way" (composed by keyboardist Joe Zawinul), with a foreboding undercurrent matching the mood of many in the hall this dark spring.

Next year, Savoy JAZZfest will have a new artistic director, with Berlin-based guitarist Kalle Kalima taking over after Maënsivu's successful three-year stint that has been bolstered by her NYC connections. So next spring may bring a more intentional guitar focus, and likely a more European one.

For more info visit savoyteatteri.fi

(LEST WE FORGET CONTINUED FROM PAGE 10)

Los Angeles, captures the singer's humor in some hilarious song introductions (including pianist Jimmy Rowles' jazz-meets-Country Western original, "The Ballad of Thelonious Monk"). *The Carmen McRae-Betty Carter Duets* (American Music Hall, 1987) represents an endearing portrait of a beautiful friendship, both singers shining in this spontaneous meeting where the audience was perfectly rowdy. And *Carmen Sings Monk* (RCA Novus, 1988) was a highly influential vocal album of Monk masterpieces (over half the album utilizing Jon Hendricks' lyrics). She never had a million-seller but notably, she never sold out to commercialism either. Song choices were the most important to her. Her behind-the-beat phrasing often went hand-in-hand with an ironic interpretation of lyrics.

In her life, McRae struggled with racial discrimination, sexism and homophobia, not to mention the many perils of showbiz. But she was resolute and dedicated to her craft, remembered by drummer Joey Baron (who first played with the vocalist in the mid '70s) as one never to waste words, or notes. "Carmen modelled excellence and integrity every time she unapologetically graced the stage," he says. "As a musician, nobody digs as deep. I remember her out there listening and encouraging artists she deemed worthy. She was a tough but absolutely fair bandleader." Her blessing and her curse was being so completely committed to her truth.

Perhaps McRae can be summarized to an extent by bassist John Clayton, who credits her with being the first singer who forced him to listen to the meaning of a song, noting her interpretation of a lyric as nuanced and powerful. "I saw the other side of Ms. McRae, too. I remember playing in a club with her and some loud-mouth heckler shouted out, 'Hey, sing Tie a Yellow Ribbon!' Carmen, without missing a beat told him (and the whole room), 'Honey, I only sing songs about love.' SNAP! Another time, during a live club recording she sang three bars, stopped the band and asked the audience, 'Who the hell do you think you are?' We're making a live recording here and you have the NERVE to come in here and TALK?! If you want to talk, get outta here—pause—'OK boys, 1, 2, 1-2-3-4'..."

For more info visit carmenmcrae.com. A Carmen McRae tribute "For the Love of Carmen" (featuring Gillian Margot) is at Dizzy's Club Apr. 9. "The Real Ambassadors" (featuring Chris Pattishall, Chris Brubeck, Shenel Johns, Vuyo Sotashe, Nicole Zuraitis, Camille Thurman, Endea Owens, Alphonso Horne, et al.) is at Appel Room Apr. 4-5 (presented by Louis Armstrong House Museum). See Calendar.

Recommended Listening:

- Carmen McRae—*By Special Request* (Decca, 1956)
- Carmen McRae—*Sings Lover Man and Other Billie Holiday Classics* (Philips/Columbia, 1961)
- Carmen McRae—"Live" and *Wailing (Woman Talk)* (Mainstream, 1965)
- Carmen McRae—*The Great American Songbook* (Atlantic, 1971)
- Carmen McRae—*At Ratso's, Vol. 1-3* (Hitchcock Media, 1976)
- Carmen McRae—*Carmen Sings Monk* (RCA Novus, 1988)

(INTERVIEW CONTINUED FROM PAGE 6)

at Sumner High School. It was a big music school. Famous musicians like Lester Bowie, Grace Bumbry, Oliver Lake and others went to Sumner High, and I transferred there from another high school for that very reason. Playing more than one instrument helped me out a lot to shape my career. When I came to New York, I made the band for the cast album version of Lena Horne's *Lady and Her Music*. We were on Broadway for 14 months. I also got to play on the cast album of *Ain't Misbehavin'*. I didn't become a regular Broadway musician and continue that throughout my whole career, but it certainly added a tremendous amount to learning.

TNYCJR: When did you move to New York City?

PARRAN: The first time was in the late '60s. In the early '70s, I moved back to St. Louis, and then I taught at Southern Illinois University, where I met some of my great students who are around today, like Kelvyn Bell (guitar) and Bruce Purse (trumpet). I had studied with saxophonist George Coleman on my first stint in New York. So, I had a lot to give to the students that were interested in playing jazz. I was also the faculty representative for the gospel choir there. And, during that period, I had a great group called Third Circuit 'N Spirit with co-leader, trumpeter Floyd LaFlore. But then it was time to come back to New York when I had my son. I figured, I've got a child, and if I don't come back to New York, I'll never get back. I came back in '77 when my son was one-year old.

TNYCJR: I'm old enough to be interested in some of your early work when you played with people that I listened to when I was younger. You were a part of The Band's *Rock of Ages* documented concert in 1971.

PARRAN: Howard Johnson hired me for that. Interesting story that happened when Allen Toussaint came from New Orleans. His luggage got stolen and the record almost got canceled because Robbie (Robertson, guitarist) and The Band wanted horn back-up New Orleans style for the music they were going to do. But Allen said he had somebody that'll copy the music. And so, James "Jabbo" Ware, from St. Louis, copied the music for Toussaint. He doesn't get credit for doing that, you know, on any records or anything. But that's the time that *Rock of Ages* was almost canceled. There were great players with Johnson, saxophonist Joe Farrell, trumpeter Snooky Young and a very young Earl McIntyre, part of Howard Johnson's Gravity from, I'm guessing, when he was in high school. I think that was all of us. I was playing the alto saxophone.

TNYCJR: And how did you get connected with John Lennon? You're on his *Double Fantasy* album.

PARRAN: (Again) through Howard. I played on this Paul Simon tour, and when we were rehearsing at The Hit Factory, John and Yoko were doing horn tracks for *Fantasy*, so they called us into the studio to do horn lines for that. Things happened like that in New York. Yoko and John were behind the glass. I didn't meet them; I saw them, they saw me. You know, commercial music can be that way. Howard was arranging for all kinds of rhythm and blues and pop artists. He used to take me to the studios just to watch what he was doing.

TNYCJR: When it comes to jazz you've been associated with some pretty progressive players, people who are considered to be left-of-center, avant garde.

PARRAN: It's one of the things I've been doing since I was a member of the Black Artists Group (BAG)

with Julius Hemphill, Oliver Lake, "Jabbo" Ware, in the late '60s and early '70s. It's a way the jazz is being expressed. What people call avant garde is a very difficult label to pin on anything. It's music. Think about it, in the '20s, '30s, later on, a lot of the greatest of jazz is like Charles Mingus, Max Roach, Duke Ellington. They didn't necessarily like the term "jazz" at least during part of their careers. Even the word can be troublesome. You know, it's MUSIC.

TNYCJR: It seems like BAG was the same thing that was happening in Chicago with the AACM.

PARRAN: You are right and they influenced us tremendously. Lester Bowie, from St. Louis, was a main member of it. Oliver Lake went up there and saw what they were doing, and then we started BAG. One of the great things about the AACM is they gave you the opportunity to create your own opportunities to play, not only writing their own music and owning the rights to it. It went right along with the movement at the time to do for yourself as Black artists. And they spearheaded part of a movement they had begun in New York, now called the Loft Jazz movement during the '70s into the '80s.

TNYCJR: Of all the instruments that you play, do you have a particular or positive feeling about one of them?

PARRAN: You know, so many people have asked me that question, but I can't answer it in the terms of one instrument. I pick instruments according to what I'm doing. And so, in a recent duo project with percussionist Andrew Drury, *UNinauguration 2*, I chose the bass saxophone and the alto clarinet. I have no favorite instrument.

TNYCJR: But you have ownership of broad talent, and that's terrific!

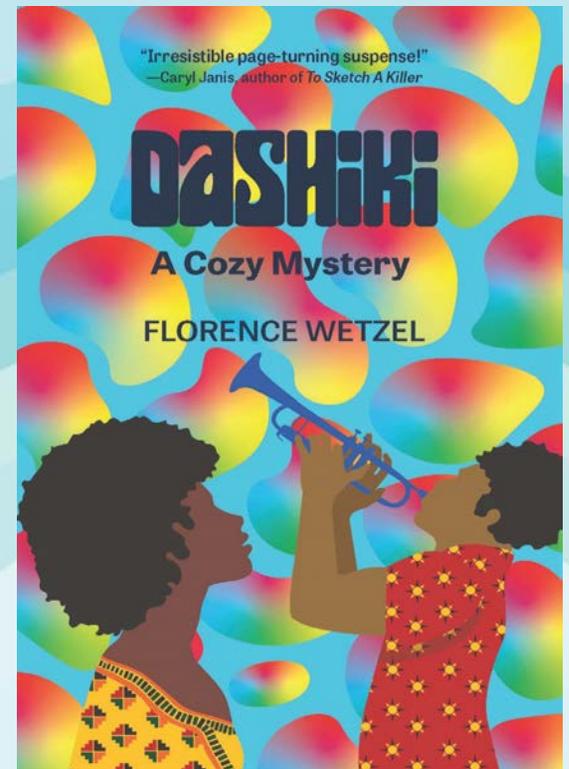
PARRAN: I'll tell you one more story. It's about Anthony Davis' *X: The Life and Times of Malcolm X* at the Metropolitan Opera. One day I went over to Davis' apartment. We were living in the same building and I played the E-flat contrabass clarinet for him. I had a job from then on. That was another instrument that Howard Johnson had made me aware of. It's a bigger bass clarinet. I saw other people try to major in one instrument and be known for one because what you're known for in the business is everything. I've just had a wonderful time with the different instruments I play, and I wouldn't trade it for some of the greats that I love who play one instrument.

For more info visit facebook.com/jdparran.jd. Parran's *Dance Clarinets jazz orchestra* is at Greenwich House Music School Apr. 15 (part of "Black Composers Upsouth," the three-night mini-festival co-presented by Continuum Culture & Arts' *Soup & Sound*). Parran is also at Soapbox Gallery Apr. 13 (with EJ Antonio). See *Calendar*.

Recommended Listening:

- Human Arts Ensemble (feat. Charles Bobo Shaw) – *Whisper of Dharma* (Universal Justice - Arista/Freedom, 1972)
- Leroy Jenkins – *Mixed Quintet* (Black Saint, 1979)
- Anthony Davis – *Variations in Dream Time* (India Navigation, 1982)
- New Winds (Ned Rothenberg, JD Parran, Robert Dick) – *Digging It Harder From Afar* (Les Disques VICTO, 1989-94)
- JD Parran – *JD Parran & Spirit Stage* (Y'All of New York, 1995)
- JD Parran – *Window Spirits (Solo)* (Mutable Music, 2009)

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— Kurt Gottschalk, *The Bird Cage*

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

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Tuesday, April 1

- **Xiomara Laugart** Arthur's Tavern 7 pm
- ★ **Diego Voglino Trio with Adam Kolker, Joris Teepe** Bar Bayeux 8, 9:30 pm
- **Kazemde George Trio with Elé Howell, Jayla Chee** Bar Lunático 9, 10:30 pm \$10
- **Tamar Korn: Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist** Birdland 7, 9 pm \$20
- **Eliane Elias** Birdland 7, 9:30 pm \$35-45
- ★ **Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$20-40
- **Julie Benko/Jason Yeager** Café Carlyle 8:45 pm \$50-95
- **William Paterson University Orchestra + Bill Charlap: William Paterson Vocal Jazz Workshop** Dizzy's Club 7, 9 pm \$20-45
- ★ **Jason Marsalis** The Django 7:30, 9:30 pm \$35
- **patrick brennan with Kevin Nathaniel Hylton, Ka'a Davis, Shu Odumura, Claire de Brunner, Paul Austerlitz; Evan Palmer, Sam Childs, John Dalton; Maria Kovacevic** Downtown Music Gallery 6:30, 7:30, 8:30 pm
- **Tai Allen "Inspired by Gil Scott-Heron"** Joe's Pub 7 pm \$25-30
- **Martha Kato** Klavierhaus 8:30 pm \$35
- **Michael Kanan Trio with Greg Ruggiero, Neal Miner** Mezzrow 9, 10:30 pm \$35
- ★ **Monika Herzig's Sheroes with Jamie Baum, Jennifer Vincent, Rosa Avila** Pangea 7 pm \$20
- **Herb Alpert and the Tijuana Brass "Herb Alpert 90th Birthday Celebration"** Rose Theater 8 pm \$50
- **John Lee** Roxy Lounge at Roxy Hotel 8, 9 pm
- **Luca Savarino Quartet; Fist** Shrine 7, 9 pm
- **Audrey Silver; Will Peters Seymour; Jerry Bell** Silvana 7, 9, 11 pm
- **Jay Rodriguez Sierra Quintet with Diego Hernandez, Jordyn Davis, Jacqueline Acevedo, Kabelo Mokhatta; Joseph Lepore Quartet** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Sullivan Fortner Trio with Tyrone Allen, Kayvon Gordon** Village Vanguard 8, 10 pm \$40

Wednesday, April 2

- ★ **Dan Weiss Trio** Bar Lunático 9, 10:30 pm \$10
- **Andy Statman Trio with Jim Whitney, Larry Eagle** Barbès 8 pm \$20
- **Eliane Elias** Birdland 7, 9:30 pm \$35-45
- ★ **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola + Mike Stern** Birdland Theater 5:30, 8:30 pm \$30-40
- **Julie Benko/Jason Yeager** Café Carlyle 8:45 pm \$50-95
- **Immigrantet** Close Up 7:30, 9 pm
- **Cenk Esen/Kyu Hyun Kim** Dada Bar 9 pm
- **"Jazz, Afro-Caribbean Music and the Sounds of San Juan Hill" with Andre Perlman + Loren Schoenberg** David Rubenstein Atrium 7 pm
- **Duduka da Fonseca, Maucha Adnet, Helio Alves with Billy Drewes, Vinicius Gomes, Gili Lopes** Dizzy's Club 7, 9 pm \$25-45
- **Oz Noy Trio; Latona Brothers** The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Satoko Fujii Tokyo Trio with Natto Maki, Oden Ibeam** Brooklyn 8 pm \$20
- ★ **Essentially Ellington Finalists, Jazzmobile SJW and Danny Mixon, Alvin Atkinson, Bruce Edwards, Patience Higgins, Gene Ghee, James Zollar, Michael Rorby, Ryo Sasaki** Interchurch Center 7 pm
- ★ **Kaisa's Machine with Kaisa Mäensivu, Simon Moullier, Max Light, Eden Ladin, Joe Peri** The Jazz Gallery 7:30, 9:30 pm \$25-30
- **Soyoung Park Trio; Stefan Vasnier Trio** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **First Apparitions with Marshall Trammell, Warren Ng; Kevin Ramsay/Gustavo Aguilar; Stevie Manning/Mark Edwards; Luisa Muhr with Daniel Carter, Kenneth Jimenez, Abe Mamet, Sana Nagano, Alfred Vogel** Nublu 7:30 pm \$25
- **Ben Cassara with Nicki Adams, Dean Johnson, Tim Horner + Harry Allen** Pangea 7 pm \$25
- **Emilio Modeste with Natasha Agrama, Ryoma Takenaga, Miguel Russell + Black Buttafly, Kassa Overall** Roulette 8 pm \$25
- **Bill Dobrow** Roxy Lounge at Roxy Hotel 8, 9 pm
- **Zeju Zheng Quartet; Press Play; Laura Orzechoski Quartet** Shrine 7, 8, 9 pm
- **Ava Yaghmaie** Silvana 9 pm
- ★ **Rob Garcia Sizzle Ensemble with David Smith, Noah Preminger, Gary Versace, Kim Cass** Smalls 7:30, 9 pm \$35
- ★ **Walter Smith III Quartet with James Francies, Harish Raghavan, Kendrick Scott** Smoke 7, 9 pm \$35-55
- **Russ Nolan Quartet** Sour Mouse 8 pm
- **Lee Rinaldo/Zoh Amba** The Stone at the New School 8:30 pm
- ★ **Sullivan Fortner Trio with Tyrone Allen, Kayvon Gordon** Village Vanguard 8, 10 pm \$40
- **Carnegie Hall Big Band + Michael Feinstein** Zankel Hall 7:30 pm \$83-100
- ★ **Terry Waldo's Gotham City Ragtime Band** Zinc Bar 7:30, 9:30 pm \$35

Thursday, April 3

- ★ **Tomohiro Mori; Terry Waldo's Gotham City Band** Arthur's Tavern 5, 10 pm

- ★ **Monika Herzig's Sheroes with Jamie Baum, Jennifer Vincent, Rosa Avila** Austrian Cultural Forum 6:30 pm
- **Eliane Elias** Birdland 7, 9:30 pm \$35-45
- **High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn** Birdland Theater 5:30, 8:30 pm \$30-40
- ★ **Black Earth SWAY with Nicole Mitchell, Alexis Lombre, Coco Elysses, JoVia Armstrong** Blank Forms 7:30 pm
- **Julie Benko/Jason Yeager** Café Carlyle 8:45 pm \$50-95
- **Lucian Ban/Mat Maneri** Close Up 7:30, 9 pm
- **Hamir Atwal, Jeremy Viner, Chris Van Hoorst** Dada Bar 9 pm
- **Duduka da Fonseca, Maucha Adnet, Helio Alves with Billy Drewes, Vinicius Gomes, Gili Lopes; Alex Krautz Quartet with Jerome Sabbagh, Marcio Philomena, Joe Martin** Dizzy's Club 7, 9, 11 pm \$15-45
- **Emily Braden; Marius Van den Brink Quintet** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **Ricky Alexander, Rob Reich, Rob Adkins** Festival Café 7:30 pm
- **Glenn Crytzer Quartet** Festival Café 7:30 pm
- ★ **Altin Sencalar, Willie Morris, Behn Gillece, Boris Kozlov, Gary Kerkezou** Fiction Bar/Café 9, 10:30 pm
- **Roy Hargrove Big Band** The Jazz Gallery 7:30, 9:30 pm \$40
- ★ **Dabin Ryu Trio; Álvaro Torres Trio with Barry Altschul, Joe Fonda** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ **Sally Gates; Gordon Grdina/Christian Lillinger + Tim Berne** Nublu 151 7:30 pm \$20
- ★ **Joel Harrison, Adam Levy, Brad Shepik, Anthony Pirog, Gregg Belisle** Chi Public Records 7 pm \$20
- **Greg Kelley/Nick Neuburg; Cecilia Lopez with Drew Wesely, Eli Wallace, Kevin Murray** The Record Shop 7:30 pm \$10-20
- ★ **Dave Rempis Ballister with Fred Lonberg-Holm, PNL, Luke Stewart** Roulette 8 pm \$25
- **Jon Regen Quartet** Roxy Lounge at Roxy Hotel 8 pm
- **Joe Barna and Sketches of Influence with Greg Glassman, Stacy Dillard, Fima Chupakhin, James Robbins; Curtis Nowosad Quintet** Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Walter Smith III Quartet with James Francies, Harish Raghavan, Kendrick Scott** Smoke 7, 9 pm \$35-55
- ★ **Zoh Amba Bhakti with Micah Thomas, Tyshawn Sorey** The Stone at the New School 8:30 pm \$20
- ★ **Sullivan Fortner Trio with Tyrone Allen, Kayvon Gordon** Village Vanguard 8, 10 pm \$40
- **"A Celebration of Meredith Monk" with Juilliard School Zankel Hall** 7:30 pm \$45-55

Friday, April 4

- **Eric Person Organ Trio** Albert's Bar 3 pm
- **Frédéric Yonnet** Apollo Theater & Music Café 10 pm \$40
- **Chris Pattishall "The Real Ambassadors: Armstrong and Brubeck" with Chris Brubeck, Alphonso Horne, Shenel Johns, Vuyo Sotashe, C. Anthony Bryant, Nicole Zuraitis, Camille Thurman, Endea Owens, Jake Goldblas + Daniel J. Watts** The Appel Room 9 pm \$72-112
- **Yuichi Hirakawa Jazz Group** Arthur's Tavern 5 pm
- ★ **Oscar Noriega Crooked Quartet** Barbès 5:30 pm \$20
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm \$36
- **Birdland Big Band; Eliane Elias** Birdland 5:30, 8:30, 10:30 pm \$30-40
- **Donny McCaslin Quintet with Gregoire Maret, Scott Colley, Ben Monder, Johnathan Blake** Birdland Theater 7, 9:30 pm \$25-35
- ★ **Black Earth SWAY with Nicole Mitchell, Alexis Lombre, Coco Elysses, JoVia Armstrong** BRIC House Artist Studio 7 pm \$15-20
- **Julie Benko/Jason Yeager** Café Carlyle 8:45 pm \$50-95
- **Gabriel Guerrero Trio with David Ambrosio, Ronen Itzik** Café Ornithology 7:30 pm
- **Eliza Salem, Emmanuel Michael, Jayla Chee** Close Up 8, 10 pm
- **Duduka da Fonseca, Maucha Adnet, Helio Alves with Billy Drewes, Vinicius Gomes, Gili Lopes; Alex Kautz Quartet with Jerome Sabbagh, Marcio Philomena, Joe Martin** Dizzy's Club 7, 9, 11 pm \$15-45
- **N'Kenge; Jason Marshall Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **Kuni Mikani** Knickerbocker Bar & Grill 9 pm
- ★ **Eden Ladin Trio; Jonny King Trio with Dezron Douglas, Billy Drummond** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Tom Quintet; Charley Gordon Sextet with Peter Brainin, Ted Kooshian, Paul Livant, Chip Jackson, Scott Neumann** Silvana 7, 8 pm
- ★ **Walter Smith III Quartet with James Francies, Harish Raghavan, Kendrick Scott** Smoke 7, 9, 10:30 pm \$35-55
- ★ **Zoh Amba Sun Ensemble with Lex Korten, Miguel Marcel Russell** The Stone at the New School 8:30 pm \$20
- ★ **Sullivan Fortner Trio with Tyrone Allen, Kayvon Gordon** Village Vanguard 8, 10 pm \$40
- **Pete Rodriguez Latin Jazz Sextet with Jon Beshay, Esteban Castro, Raul Reyes, Anwar Marshall, Robert Quintero** Zinc Bar 7, 8:30 pm \$40

Saturday, April 5

- ★ **Endea Owens and the Cookout** Apollo Theater & Music Café 10 pm \$40
- **Juilliard Jazz Orchestra** Alice Tully Hall at Lincoln Center 7:30 pm \$15-30
- ★ **Chris Pattishall "The Real Ambassadors: Armstrong and Brubeck" with Chris Brubeck, Alphonso Horne, Shenel Johns, Vuyo Sotashe, C. Anthony Bryant, Nicole Zuraitis, Camille Thurman, Endea Owens, Jake Goldblas + Daniel J. Watts** The Appel Room 4:30, 7 pm \$72-112
- **Yuichi Hirakawa Jazz Group** Arthur's Tavern 5 pm
- ★ **John Hébert/Adam Kolker** Bar Bayeux 6 pm
- **Pakula Surprise with Eric Pakula, Nick Cudahy, Blake Lindberg; Anthony Coleman; Banda de Los Muertos with Oscar Noriega, Jacob Garchik, Chris Speed, Ben Holmes, Justin Mullens, Curtis Hasselberg, Brian Drye, Rachel Drehmann, Jeff Davis** Barbès 3, 6, 10 pm \$15-20
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm \$36
- **Hilary Kole Quartet; Eliane Elias** Birdland 5:30, 8:30, 10:30 pm \$35-45
- **Donny McCaslin Quintet with Gregoire Maret, Scott Colley, Ben Monder, Johnathan Blake** Birdland Theater 7, 9:30 pm \$25-35
- **Julie Benko/Jason Yeager** Café Carlyle 8:45 pm \$50-95
- **Alfredo Colón** Close Up 8, 10 pm
- **Duduka da Fonseca, Maucha Adnet, Helio Alves with Billy Drewes, Vinicius Gomes, Gili Lopes; Alex Kautz Quartet with Jerome Sabbagh, Marcio Philomena, Joe Martin** Dizzy's Club 9, 11 pm \$15-45
- **AC Lincoln Quintet; Joe Magnarelli Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ **John Zorn Hermetic Cartography** Drawing Center 7:30 pm
- ★ **Steve Carrington Trio with Billy Edwards, Minchan Kim** Eve's Lounge 8 pm
- ★ **Carol Sudhalter with Houston Person, Bertha Hope, Jay Leonhart, Steve Little, Keisha St. Joan** Flushing Town Hall 7:30 pm \$20-25
- **Marion Meadows** Iridium 8:30 pm \$40-45
- **Miho Sasaki** Knickerbocker Bar & Grill 9 pm
- **Willie Martinez and the New York City Salsa All Stars** Kuperberg Center 8 pm \$25
- ★ **Immanuel Wilkins** Louis Armstrong House Museum 3 pm \$25
- ★ **Johnny King Trio with Dezron Douglas, Billy Drummond** Mezzrow 9, 10:30 pm \$35
- ★ **Nubya Garcia** Music Hall of Williamsburg 8 pm \$30
- **Deanna Kirk "Sings Jacques Brel and Michel Legrand" with John Di Martino, Lisa Faith Phillips** Pangea 7 pm \$25
- **Alex Owen Trio** Paulie Gee's Greenpoint 10 pm
- **Hot Club of Flatbush + Haleh Liza Gafari** The Players Club 7 pm \$150
- ★ **Ted Nash "Who is Gerry Mulligan?" with Future of Jazz Orchestra + DeWitt Fleming Jr.** Rose Theater 3 pm \$22-37
- ★ **Marshall Allen and the New Dawn with Cecil Brooks, Knoel Scott, RaDu Ben Judah, George Gray** Roulette 8 pm \$45-55
- **Wayne Tucker Quartet** Roxy Lounge at Roxy Hotel 8, 9 pm
- **Helen Garey Quartet** Silvana 7 pm
- **Dick Griffin Quartet** Sistas' Place 8, 9:30 pm \$30
- ★ **Walter Smith III Quartet with James Francies, Harish Raghavan, Kendrick Scott** Smoke 7, 9, 10:30 pm \$35-55
- ★ **Zoh Amba "Reflections on Emahoy" with Eliana Glass, David Moore + guest** The Stone at the New School 8:30 pm \$20
- **Deb Bowman** Triad Theater 7 pm \$35
- ★ **Sullivan Fortner Trio with Tyrone Allen, Kayvon Gordon** Village Vanguard 8, 10 pm \$40

Sunday, April 6

- **Eri Yamamoto Duo; Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff** Arthur's Tavern 3:30, 7 pm
- **Reed Basket with Andy Biskin, Peter Hess, Mike McGinnis, Sam Sadigursky; Stéphane Wrembel; Daisy Castro, Max O'Rourke, Brad Brose, James Robbins** Barbès 6, 8, 10 pm \$20
- **Anais Reno Quartet; Afro Latin Jazz Orchestra** Birdland 5:30, 8:30, 10:30 pm \$25-40
- **Donny McCaslin Quintet with Gregoire Maret, Scott Colley, Ben Monder, Johnathan Blake** Birdland Theater 7, 9:30 pm \$25-35
- ★ **Tony Malaby, Brandon Lopez, Nasheet Waits** Close Up 7:30, 9 pm
- **Ted Rosenthal/Debbie Boone "Rodgers and Hart" with Charles Turner, Nikki-Renée Daniels, Summer Camargo, Martin Wind, Tim Horner + Deborah Grace Winer** Dizzy's Club 5, 7:30 pm \$25-55
- ★ **Pete Malinverni Quartet; Michael Kanan Trio** The Django 6:30, 8, 9:30, 11 pm \$35
- **Ellina Grappel with Jazz Delight Orchestra** Drom 6:30 pm \$35-50
- **Jon-Erik Kelloso EarRegulars** The Ear Inn 8 pm
- **Welf Dorr, Tony Fajt, Dmitry Ishenko, Yuko Togami** The Keep 9 pm
- ★ **Gene Bertocini with Clay Jenkins, Josh Marcum, Melissa Stylianou; Richard Cortez Trio** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Elsa Nilsson** Neighborhood Church of Greenwich Village 8 pm
- **Kate Baker Trio** North Square Lounge 12:30, 2:15 pm
- **Helio Alves Trio; Jon Regen** Roxy Lounge at Roxy Hotel 12, 1, 6, 7 pm
- **Emi Makabe Trio with Matt Mitchell, Kim Cass** Saint Peter's Church 5 pm



EJ Antonio & Friends:
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Richmond Terrace and Faber St.,
Staten Island, 2PM
4/26- Kahlil Kwame Bell & Friends

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JFA Monday Night Jam
4/28 - National Jazz Museum in Harlem
58 West 129th Street, 6PM

National Jazz Museum in Harlem
58 West 129th Street, 2PM
4/10 - Sheila Jordan feat. Roni Ben-Hur & Harvie S
4/24 - Ray Blue Quintet and livestreaming on JFA Facebook and YouTube

International Jazz Day Celebration
w/ Uptown Vinyl Supreme & YoMA
Bread&Butta
728 E. 136th St, suite 6V
Bronx, 6PM
4/30 - John Benitez and Evolution

NATIONAL ENDOWMENT FOR THE ARTS
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- Bryan Reeder Scarlet Lounge 6, 8 pm
- ★Ras Burnett, Lee Odom, Andrew Drury, Luke Stewart, Jeong Lim Yang; Caroline Morton, Lee Odom, Ayumi Ishito, Chris Forbes, Payton Macdonald, Jeong Lim Yang Scholes Street Studio 7, 8 pm \$15-20
- Shrine Big Band Shrine 8, 9 pm
- Henry Berber, Nicholas Ramos Silvana 8, 9 pm
- Richie Vitale Quintet with Frank Basile, Steve Ash, Clovis Nicolas, Gary Kerkezou; Dan Aran Trio with Glenn Zaleski, Matt Clohesy Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Walter Smith III Quartet with James Francies, Harish Raghavan, Kendrick Scott Smoke 7, 9 pm \$35-55
- ★Jane Ira Bloom Trio with Mark Helias, Matt Wilson Soapbox Gallery 4 pm \$25
- CompCord Ensemble with Michiyo Suzuki, David Taylor, Markus Kaitila, Troy Rinker Jr., Damien Bassman + Gene Pritsker St. Marks Church 5 pm
- The Jive Aces Swing 46 8:30 pm \$35-125
- ★Sullivan Fortner Trio with Tyrone Allen, Kayvon Gordon Village Vanguard 8, 10 pm \$40

Monday, April 7

- Grove Street Stompers; Richard Cortez Arthur's Tavern 7, 10 pm
- Matt Cusson Birdland 7 pm \$30
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★Hiromi Blue Note 8, 10:30 pm \$45
- Sabeth Pérez, Glenn Zaleski, Joe Martin, Johnathan Blake Close Up 7:30, 9 pm
- ★Ted Nash Big Band Dizzy's Club 7, 9pm \$20-50
- Kali Rodríguez-Peña and Mélange with Roman Filiú, Camila Cortina, Raul Reyes, Zack O'Farrill; Lucy Wijnands Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Pasquale Grasso Trio Mezzrow 9, 10:30 pm \$35
- Carol Morgan Milano's Bar 3 pm
- Jon Regen Roxy Lounge at Roxy Hotel 6, 7 pm
- Charlie Roman/Bryan Reeder Scarlet Lounge 7, 9 pm
- Mango Jam Shrine 7 pm
- ★Vanguard Jazz Orchestra Village Vanguard, 8, 10 pm

Tuesday, April 8

- Edsel Gómez Latin Jazz Trio Arthur's Tavern 7 pm
- Amblur with Brad Shepik, Bob Lanzetti, Ben Monder, Diego Voglino Bar Bayeux 8, 9:30 pm
- Joey Alexander Birdland 7, 9:30 pm \$35-45
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★Alexis Lombre, Russell Hall, Brian Richburg Close Up 7:30, 9 pm \$15-20
- ★Roger Humphries with Jeremy Pelt, Patrick Bartley, Russell Hall Dizzy's Club 7, 9pm \$20-45
- ★Jason Marsalis The Django 7:30, 9:30 pm \$35
- Silvan Joray Trio Double Bar 9 pm
- ★Willy Rodríguez/Hery Paz; Guillermo Gregorio, Ivan Barenboim, Brandon Lopez; Chuck Bettis/Ipek Eginli Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Tim Armacost, Jim Ridl, Jay Anderson Klavierhaus 7 pm \$30
- Abigail Riccards Quartet Mezzrow 6, 7:30 pm \$35
- ★David Leon solo Roulette 8 pm \$25
- Ben Stivers Quartet Roxy Lounge at Roxy Hotel 8, 9 pm
- Nikara Warren Quartet; Diallo House of Septet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Wolf Robert Stratmann Project Natural Sound with Freja Høj, Sujae Jung, Paul Sakai The Stone at the New School 8:30 pm
- ★Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40

Wednesday, April 9

- Joey Alexander Birdland 7, 9:30 pm \$35-45
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola + Mike Stern Birdland Theater 5:30, 8:30 pm \$30-40
- Chris McCarthy Close Up 7:30, 9 pm
- The Shape of Space with Ben McClintock Dada Bar 9 pm
- ★Gillian Margot "For Love of Carmen McRae" with Shedrick Mitchell, Gerald Cannon, Ryan Sands Dizzy's Club 7, 9pm \$20-40
- Future of Jazz Orchestra with Sam Harris Dizzy's Club 7, 9pm \$20-45
- Cameron Campbell Trio The Django 10:30 pm, 12 am \$35
- ★Charenee Wade "Miss Roberta with Love" Interchurch Center 7 pm
- ★Val Jeanty Issue Project Room 8 pm
- ★Beyond Flute Group Jefferson Market Library 6 pm
- ★3D Jazz Trio with Sherrie Maricle, Jackie Warren, Amy Shook; Jihee Heo Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Slow Water with Stephan Crump, Kenny Warren, Jacob Garchik, Carrie Frey, Erica Dicker, Patricia Brennan Roulette 8 pm \$25
- Bill Dobrow Roxy Lounge at Roxy Hotel 8, 9 pm
- Benjamin Simmons; Evan Furrow Shrine 8, 10 pm
- ★Allen Lowe and the Constant Sorrow Orchestra with Elijah Shiffer, Ray Suhy, Lewis Porter, Colson Jimenez, Ethan Kogan; Katie Cosco/Laura Dreyer Project Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★George Cables Quartet with Craig Handy, Alexander Claffy, Jerome Jennings Smoke 7, 9 pm \$35-55
- Russ Nolan Quartet Sour Mouse 8 pm
- Annie Gosfield with Billy Martin, Roger Kleier The Stone at the New School 8:30 pm \$20
- ★Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40

Thursday, April 10

- Tomohiro Mori; Danny Lipsitz and his Brass Tacks; Terry Waldo's Gotham City Band Arthur's Tavern 5, 7 10 pm
- ★Claudia Acuña Bar Lunático 9, 10:30 pm \$10
- Miss Maybell, Charlie Judkins, Brian Nalepka Barbès 8 pm \$20
- Joey Alexander Birdland 7, 9:30 pm \$35-45
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$30-40
- Mariel Bildsten Quartet Cellar Dog 11:30 pm \$5
- Ethan Silverman with Benjamin Young, Jacob Patrone Close Up 7:30, 9 pm
- Aaron Irwin and The Big Show with Jeremy Udden, Olli Hirvonen, Matt Pavolka, Bill Campbell Dada Bar 9 pm
- "Unforgettable: The Music of Nat King Cole" with Luke Frazier and American Pops Orchestra David Rubenstein Atrium 7:30 pm
- Sequoia "Redwood" Snyder Dizzy's Club 11 pm \$15
- Aubrey Johnson, Helen Sung, Dave Douglas, Chet Doxas, Marika Hughes, Simón Willson, Eliza Salem Dizzy's Club 7, 9pm \$20-45

- Chris Norton; Mark Whitfield The Django 7:30, 9, 10:30 pm, 12 am \$35
- Mike Davis, Dandy Wellington, Rob Adkins Festival Café 7:30 pm
- Glenn Crytzer Quartet Festival Café 7:30 pm
- ★Michela Marino Lerman Greenwich House Music School 8 pm
- Dabin Ryu Jamaica Performing Arts Center 8 pm \$5-10
- ★Tal Yahalom Quintet with David Leon, Ledah Finck, Christopher Hoffman, Rogerio Boccato The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★Sheila Jordan, Roni Ben-Hur, Harvie S Jazz Museum in Harlem 2 pm
- ★Gary Bartz Le Poisson Rouge 8 pm \$30-35
- Job Patton Trio; Greg Ruggiero Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Becca Stevens Public Records 7 pm \$30
- Carol Liebowitz, Nick Lyons + Stephanie Griffin, Mary Cherney, Claire de Brunner, Will Glass Recirculation 7 pm
- ★Earl Howard, Anthony Davis, Kyle Mott, Gerry Hemingway Roulette 8 pm \$15-20
- Jon Regen Quartet Roxy Lounge at Roxy Hotel 8 pm
- ★Leo Genovese Quartet with George Garzone, Sean Conly, Ian Froman; Jovan Alexandre Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★George Cables Quartet with Craig Handy, Alexander Claffy, Jerome Jennings Smoke 7, 9 pm \$35-55
- Annie Gosfield with Brian Chase, Roger Kleier The Stone at the New School 8:30 pm \$20
- ★Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40

Friday, April 11

- ★Eric Person Organ Trio Albert's Bar 3 pm
- John Zorn's Contes de Fées with Stefan Jackiw Alice Tully Hall at Lincoln Center 7:30 pm \$17.50
- ★Jason Moran "Ellington in Focus" Apollo Theater & Music Café 8 pm \$33-95
- LeHCats with Norbert Stachel, Karen Stachel Arthur's Tavern 7 pm
- Bessie and the Rainbowkids with Russell Hall Bar Lunático 9, 10:30 pm \$10
- ★Oscar Noriega Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5:30 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- Birdland Big Band; Joey Alexander Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★Jocelyn Gould Quartet Birdland Theater 7, 9:30 pm \$25-35
- ★Stanley Clarke City Winery 6 pm
- Morgan Price Trio with Ethan Kogan, Nick Jozwiack Dada Bar 9 pm
- Sequoia "Redwood" Snyder Dizzy's Club 11 pm \$15
- Tammy McCann "Duke and Stray Together Again" with Joe Locke, Arcoiris Sandoval, John Sutton, Corey Rawls Dizzy's Club 7, 9pm \$25-55
- Jason Tiemann Quartet; Jonny King Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Alexis Lombre, Endea Owens, Terri Lyne Carrington Drom 7:30 pm \$15-20
- Raul Midón Iridium 8:30 pm \$30-40
- Jill McCarron/Will Lyle Knickerbocker Bar & Grill 9 pm
- David Berkman Trio; Bryn Roberts Trio with Leighton Harrell, Jacob Wutzke Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Harlem Jazz Club Revival presents "Late Night Jams Revival" with Kevin Oliver, Jr. Minton's Playhouse 11 pm
- ★Harlem Jazz Club Revival presents Jazz Jam with Patience Higgins Patrick's Place 8 pm
- ★Akiko Tsuruga Quartet with Joe Magnarelli, Pete VanNostrand Roxy Lounge at Roxy Hotel 8, 9 pm
- Press Play with Lara Starr Rigores, George Gonzales; Bill Warfield and the Hell's Kitchen Orchestra Silvana 7, 8 pm
- ★Ben Wolfe Quartet with Dayna Stephens, Tyler Bullock, Aaron Kimmel Smalls 9, 10:30 pm \$35
- ★George Cables Quartet with Craig Handy, Alexander Claffy, Jerome Jennings Smoke 7, 9, 10:30 pm \$35-55
- ★Chris Botti St. George Theater 8 pm
- Pauline Kim/Conrad Harris "String Noise plays Gosfield" The Stone at the New School 8:30 pm \$20
- ★Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40
- ★Arturo O'Farrill and the Afro Latin Jazz Orchestra + Daymé Arocena, Telmary, Emeline Michel Zankel Hall 7:30 pm \$65-75

Saturday, April 12

- Axel Tosca Arthur's Tavern 10 pm
- ★Sam Sadigursky/Nathan Koci; Anthony Coleman Barbès 3, 6 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- ★Pasquale Grasso Trio; Joey Alexander Birdland 5:30, 8:30, 10:30 pm \$25-45
- ★Jocelyn Gould Quartet Birdland Theater 7, 9:30 pm \$25-35
- ★Rachel Therrien Blue Note 1:30 pm \$20-25
- Solomon Gottfried with Jacob Sacks, Connor Parks Close Up 8, 10 pm
- Sequoia "Redwood" Snyder Dizzy's Club 11 pm \$15
- Tammy McCann "Duke and Stray Together Again" with Joe Locke, Arcoiris Sandoval, John Sutton, Corey Rawls Dizzy's Club 7, 9pm \$25-65
- Dwayne "Cook" Broadnax Quartet; Mariel Bildsten Septet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Stephen Gauci, Shinya Lin, Shogo Yamagishi, Kevin Shea Ibeam Brooklyn 8 pm \$20
- ★Tim Berne Warped Ensemble with Matt Mitchell, Sean Conly, Tim Angulo The Jazz Gallery 7:30, 9:30 pm \$35-45
- ★Catherine Russell "Celebrating Lil Hardin" Louis Armstrong House Museum 3 pm \$25
- ★David Berkman Trio Mezzrow 6, 7:30 pm \$35
- ★Harlem Jazz Club Revival presents Keith "The Captain" Gamble; "Late Night Jams Revival" with Kevin Oliver, Jr. Minton's Playhouse 7, 11 pm
- Hector Martignon Quartet Roxy Lounge at Roxy Hotel 8, 9 pm
- Brian Resnick Quintet with Shareef Clayton, Griffin Ross, Yayoi Ikawa, Dylan Kaminkow; Peter Louis Octet Shrine 7, 8 pm
- ★Robert Rutledge/George Gray Quintet with Alex Blake Sistas' Place 8, 9:30 pm \$30
- ★Ben Wolfe Quartet with Chris Lewis, Tyler Bullock, Aaron Kimmel Smalls 9, 10:30 pm \$35
- ★George Cables Quartet with Craig Handy, Alexander Claffy, Jerome Jennings Smoke 7, 9, 10:30 pm \$35-55
- Victor Wooten and the Wooten Brothers with Joseph Wooten, Reggie Wooten, Roy Wooten Sony Hall 8 pm \$39-45
- ★Will Holshouser solo; Will Holshouser Trio with Ron Horton, Dave Phillips South Oxford Space 4, 5 pm \$20
- "Dither plays Gosfield" with Taylor Levine, Joshua Lopes, James Moore, Brendon Randall-Myers The Stone at the New School 8:30 pm \$20
- ★Stacey Kent/Danilo Caymmi "A Tribute to Tom Jobim" Town Hall 7 pm \$63-117
- ★Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40

Sunday, April 13

- ★Briggan Krauss solo 440Gallery 4:40 pm \$15



UPCOMING SHOWS

APR 05



MARION MEADOWS

APR 11



RAUL MIDON

APR 26



SANTI DEBRIANO

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APR 1

WILLIAM PATERSON UNIVERSITY ORCHESTRA, QUINTET, AND VOCAL WORKSHOP

APR 2-5

DUDUKA DA FONSECA, MAUCHA ADNET & HELIO ALVES: SAMBA JAZZ & BOSSA NOVA

APR 6

SONGBOOK SUNDAYS: RODGERS AND HART

APR 7

TED NASH BIG BAND

APR 8

HOMETOWN HEROES: CELEBRATING ROGER HUMPHRIES (PITTSBURGH)

APR 9

GILLIAN MARGOT: FOR LOVE OF CARMEN

APR 10

LIVES OF THE SAINTS CD RELEASE

APR 11-13

DUKE AND STRAY TOGETHER AGAIN WITH TAMMY MCCANN

APR 14

MSM JAZZ ORCHESTRA: 40 YEARS OF JAZZ ARTS LEGACY

APR 15

THE UNIVERSITY OF MIAMI FROST SCHOOL OF MUSIC FEAT. ETIENNE CHARLES, FROST SEPTET & UM ALUMNI BIG BAND

APR 16-17

BENNY GREEN: SOLO PIANO

APR 18-20

RYAN KISOR QUINTET

APR 21

PURCHASE JAZZ ORCHESTRA

APR 22

WAYNE ESCOFFERY & THE YALE JAZZ ENSEMBLE

APR 23

TRIAD: DOMINICK FARINACCI, CHRISTIAN TAMBURR & MICHAEL WARD-BERGEMAN

APR 24

HEARTLAND SONGBOOK: BUCOLIC GEMS FROM THE AMERICAN SONGBOOK

APR 25

RIISING YOUNG STARS: THE TYLER HENDERSON TRIO WITH SPECIAL GUESTS

APR 26

SOUTH AFRICAN FREEDOM DAY CELEBRATION: MCCOY MRUBATA

APR 27

5PM SOUTH AFRICAN FREEDOM DAY CELEBRATION: KABELO MOKHATLA QUINTET
7:30PM SOUTH AFRICAN FREEDOM DAY CELEBRATION: AARON RIMBUI TRIO

APR 28

TEMPLE UNIVERSITY JAZZ BAND FEAT. NICHOLAS PAYTON

APR 29

FUTURE OF JAZZ ORCHESTRA

APR 30

DIZZY'S CLOSED

JAZZ.ORG/DIZZYS

7PM & 9PM

SUNDAYS 5PM & 7:30PM

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BROADWAY AT 60TH ST.

•Harlem Jazz Club Revival presents Seleno Clark Legacy Band American Legion 6 pm
•Eri Yamamoto Duo: Creole Cookin' Jazz Band; Charlie Apicella and Iron City Arthur's Tavern 3:30, 7, 10 pm

•Ben Monder; Stéphane Wrembel; Olli Soikkeli, Eduardo Belo, Brad Brose Barbès 6, 8, 10 pm \$20

•Emily Braden; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40

•Jocelyn Gould Quartet Birdland Theater 7, 9:30 pm \$25-35

•Abdias Armenteros Close Up 7:30, 9 pm

•Tammy McCann "Duke and Stray Together Again" with Joe Locke, Arcoiris Sandoval, John Sutton, Corey Rawls Dizzy's Club 5, 7:30 pm \$25-45

•Neal Miner Quartet; Sarah Jane Cion Trio The Django 6:30, 8, 9:30, 11 pm \$35

•Jon-Erik Kellso EarRegulars The Ear Inn 8 pm

•Avram Fefer/Carl Hancock Rux with the Afro-Semitic Transcendental Repertory Orchestra Joe's Pub 8:30 pm \$30

•Welf Dorr, Luke Glavanovits, Carlo De Biaggio, Jarred Chase The Keep 9 pm

•April Varner Quartet with Tyler Henderson, Russell Hall, Zach Adleman Mezzrow 6, 7:30 pm \$35

•Maucha Adnet Trio North Square Lounge 12:30, 2:15 pm

•Jeb Patton Ormithology Jazz Club 6:30 pm

•Harlem Jazz Club Revival presents Boncellia Lewis Patrick's Place 12 pm

•Harlem Jazz Club Revival presents Nate Lucas Allstars Red Rooster 12 pm

•Claire Rousay/mari rubio Roulette 8 pm \$25

•William Hill III Trio: Jon Regen Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm

•Joe Fonda Trio with Rob Garcia, Alvaro Torres Saint Peter's Church 5 pm

•Albert Fokin Scarlet Lounge 6, 8 pm

•Christian Vega Shrine 8, 9 pm

•Nick Green Quintet with Andrew Wagner, Thomas Linger, Mike Karn, Fukushi Tainaka; Jed Levy Quartet with Art Hirahara, Peter Slavov, Alvester Garnett Smalls 6, 7:30, 9, 10:30 pm \$35

•George Cables Quartet with Craig Handy, Alexander Clafly, Jerome Jennings Smoke 7, 9 pm \$35-55

•EJ Antonio with JD Parran, Michael Wimberly, Michael TA Thompson, Christopher Dean Sullivan Soapbox Gallery 4:40 pm

•Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40

Monday, April 14

•Grove Street Stompers Arthur's Tavern 7 pm

•Nicole Henry Birdland 7 pm \$40

•Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40

•David Murray Quartet Blue Note 8, 10:30 pm \$30-45

•Tim Watson Close Up 7:30, 9 pm

•MSM Jazz Orchestra Dizzy's Club 7, 9pm \$20-45

•Boyce Griffith Quartet The Django 10:30 pm, 12 am \$35

•Nels Cline Consentrik Quartet with Chris Lightcap, Tom Rainey, Ingrid Laubrock Le Poisson Rouge 7:30 pm \$25-35

•Carol Morgan Milano's Bar 3 pm

•Ryan Ebaugh/Mike Meanstreet; Ipek Eginli with James McKain, Kevin Murray; Bookers (Rovinsky/Duval/Larocca) + Kaelen Ghandhi The Record Shop 7:30 pm \$10

•Jon Regen Roxy Lounge at Roxy Hotel 6, 7 pm

•Jesse Featherstone Scarlet Lounge 7, 9 pm

•Villagers Brass Band Shrine 10, 11 pm

•Vanguard Jazz Orchestra Village Vanguard 8, 10 pm

Tuesday, April 15

•Karen Stachel/Norbert Stachel with Giovanni Hidalgo Arthur's Tavern 7 pm

•Tamar Korn; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 7, 9 pm \$20

•Chad LB Quartet Birdland 7, 9:30 pm \$35-45

•Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40

•University of Miami Frost School of Music with Etienne Charles, Frost Septet, UM Alumni Big Band Dizzy's Club 7, 9pm \$20-45

•Jason Marsalis The Django 7:30, 9:30 pm \$35

•Stan Zenkov, Patrick Holmes, Dave Miller; Trevor Baujus, Nick Gianni, Dmitry Ishenko, Mike Golub Downtown Music Gallery 6:30, 7:30 pm

•JD Parran and the Dance Clarinets Jazz Orchestra + Oliver Lake Greenwich House Music School 7:30 pm \$20

•Juilliard Jelly Roll Morton Ensemble with Kate Kortum, Preston Rupert, Sion Song, Nick Caldwell, Luciano Soriano, Edwin Corne, Tyler Bullock II, John Murray, Janae Yates; Juilliard Dizzy Gillespie Ensemble with Ava Preston, Nathaniel Williford, Sophia Kickhofel, Luke Ramee, Lazlo Torok, Caelan Cardello, Logan Zaud, Jesse Parker Juilliard School Paul Hall 7:30 pm \$15-30

•Miles Okazaki/Bill Frisell Miller Theatre 6 pm

•Harlem Jazz Club Revival presents Reggie Workman Octet NAMA 9 pm

•Michael Foster with Sandy Ewen, Eli Wallace, Lisa Cameron; Nathan Nakadegawa-Lee, with Matias, Kevin Murray The Record Shop 7:30 pm \$10-20

•Wayne Horvitz Conduction Workshop Roulette 7 pm \$25

•Gerald Clayton Quintet with Marquis Hill, Joel Ross, Harish Raghavan, Kendrick Scott Village Vanguard 8, 10 pm \$40

Wednesday, April 16

•Sasha Berliner Bar Bayeux 8, 9:30 pm

•Leo Genovese Caudillos with Peter Evans, Dan Blake, Bill Campbell Bar Lunático 9, 10:30 pm \$10

•Chad LB Quartet Birdland 7, 9:30 pm \$35-45

•David Ostwald's Louis Armstrong Eternity Band; Frank Vignola + Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$30-40

•Alexandra Ridout Close Up 7:30, 9 pm

•Travel Trio with Rob Duguay, Alex Adamn, Tommy Rye Dada Bar 9 pm

•Benny Green solo Dizzy's Club 7, 9pm \$25-45

•Neal Caine Funk Unit; William Hill III Groovet The Django 7:30, 9, 10:30 pm, 12 am \$35

•Hemphill Stringtet with Curtis Stewart, Sam Bardfeld, Stephanie Griffin, Tomeka Reid Greenwich House Music School 7:30 pm \$25

•Evan Palazzo Trio Joe's Pub 7 pm \$25

•Asen Doykin Trio with Massimo Biolcati, Jimmy Macbride; Nadav Nazarathy Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35

•Amy London Trio Pangea 7 pm \$25

•Wayne Horvitz Collective Music Ensemble and Electric Circus with Shara Lunon, Mazz Swift, Riley Mulherkar, Ivan Arteaga, Ingrid Laubrock, Sara Schoenbeck, Terry Greene II, Michael Coleman, Wendy Eisenberg, Brandon Ross, Tony Scherr, Jerome Harris, Mauro Refrusco, Kenny Wollesen Roulette 8 pm \$25

•Bill Dobrow Roxy Lounge at Roxy Hotel 8, 9 pm

•Gil Schwartz Shrine 7 pm

•Darryl Yokley's Sound Reformation with Zaccai Curtis, Luques Curtis, Wayne Smith Jr., Little Johnny Rivero Smalls 7:30, 9 pm \$35

•One for All "Jim Rotondi Celebration" with Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth + Jon Faddis Smoke 7, 9 pm \$35-55

•Russ Nolan Quartet Sour Mouse 8 pm

•William Parker/Bruce Barth "Dedication to Tab Smith" The Stone at the New School 8:30 pm \$20

•Gerald Clayton Quintet with Marquis Hill, Joel Ross, Harish Raghavan, Kendrick Scott Village Vanguard 8, 10 pm \$40

Thursday, April 17

•Tomohiro Mori; Terry Waldo's Gotham City Band Arthur's Tavern 5, 10 pm

•Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez; Tsons of Tsunami with Simon Hanes, Kevin Newton, Selendis Sebastian

•Alexander Johnson, Anna Abondolo, Jon Starks, Billy Martin Barbès 8, 10 pm \$20

•Chad LB Quartet Birdland 7, 9:30 pm \$35-45

•High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn

Birdland Theater 5:30, 8:30 pm \$30-40

•CocoMama Bronx Music Hall 7 pm \$15

•sinonó with Isabel Crespo Pardo, Lester St. Louis, Henry Fraser Close Up 7:30, 9 pm

•Julian Smith, Hamir Atwal, Mitch Marcus Dada Bar 9 pm

•Norman Edwards Excitement Band Dizzy's Club 11 pm \$15

•Benny Green solo Dizzy's Club 7, 9pm \$25-50

•Michael Rabinowitz Quartet; T.K. Blue Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35

•Steve Carrington Trio with Billy Edwards, Minchan Kim Eve's Lounge 8 pm

•Mike Davis, Ricky Alexander Festival Café 7:30 pm

•Glenn Crytzer Quartet Festival Café 7:30 pm

•Reverso with Ryan Keberle, Frank West, Vince Curt The Jazz Gallery 7:30, 9:30 pm \$25-35

•Russell Hall Trio Mezzrow 9, 10:30 pm \$35

•Harlem Jazz Club Revival presents Lynette Washington Red Rooster 6:30 pm

•Nicole Mitchell Quartet with Orrin Evans, Rashaan Carter, Chad Taylor Roulette 8 pm \$25

•Jon Regen Quartet Roxy Lounge at Roxy Hotel 8 pm

•Paul Austerlitz Band Shrine 9 pm

•Steven Blane Silvana 8 pm

•Ben Rosenblum Quartet; David Gibson Quartet with Cameron Campbell, Joseph Lepore, Jay Sawyer Smalls 7:30, 9, 10:30 pm, 12 am \$35

•One for All "Jim Rotondi Celebration" with Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth + Jon Faddis Smoke 7, 9 pm \$35-55

•William Parker with Matthew Shipp, Rob Brown The Stone at the New School 8:30 pm \$20

•Gerald Clayton Quintet with Marquis Hill, Joel Ross, Harish Raghavan, Kendrick Scott Village Vanguard 8, 10 pm \$40

Friday, April 18

•Eric Person Organ Trio Albert's Bar 3 pm

•Svetlana and the New York Collective Arthur's Tavern 7 pm

•Kolumbo Bar Lunático 9, 10:30 pm \$10

•Oscar Noriega Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5:30 pm \$20

•Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36

•Birdland Big Band; Chad LB Quartet Birdland 5:30, 8:30, 10:30 pm \$30-40

•Allan Harris Birdland Theater 7, 9:30 pm \$25-35

•Carol Morgan Quartet Celler Dog 11:30 pm \$5

•Patricia Brennan, Kim Cass, Noel Brennan Close Up 8, 10 pm

•Harlem Jazz Club Revival presents "Lindy Hop Revival" with Omar Edwards, Cotton Club Swing Band Cotton Club 8 pm

•Norman Edwards Excitement Band Dizzy's Club 11 pm \$15

•Ryan Kisor Quintet with Peter Bernstein, Dan Nimmer, John Webber, Willie Jones III Dizzy's Club 7, 9pm \$25-55

•Richard Baratta Quintet with Bill O'Connell, Craig Handy, Luques Curtis, Paul Rossman; Nick Hempton Band The Django 7:30, 9, 10:30 pm, 12 am \$35

•Marty Ehrlich, Jonathan Finlayson, Jerome Harris, Amina Claudine Myers, Pheeroan akLaff Greenwich House Music School 7:30 pm \$25

•David Haney, Daniel Carter, Adam Lane, Jimmy Bennington Ibeam Brooklyn 8 pm \$20

•Hyuna Park Knickerbocker Bar & Grill 9 pm

•Bill Goodwin Trio with Jon Ballantyne, Evan Gregor Mezzrow 6, 7:30 pm \$35

•Mike DiRubbo Quartet Midnight Blue 7 pm \$10

•Harlem Jazz Club Revival presents "Late Night Jams Revival" Minton's Playhouse 11 pm

•Harlem Jazz Club Revival presents "The Masters Jam of the Century" NAMA 8 pm

•Harlem Jazz Club Revival presents Jazz Jam with Patience Higgins Patrick's Place 8 pm

•Hank Johnson/Yovanne Pierre Pelham Fritz Recreation Center 6 pm

•Paquito D'Rivera Quintet + Chucho Valdés, Edmar Castañeda, Roberta Gambarini, Yotam Silberstein, Héctor del Curto, Roberto Vizcaino, Victor Provost, Young People's Chorus of New York City Rose Theater 7:30 pm \$57-177

•Alexis Lombre/Georgia Anne Muldrow Roulette 8 pm \$20-30

•Chino Pons Roxy Lounge at Roxy Hotel 8, 9 pm

•Audrey Silver Shrine 7 pm

•Mark Morganelli Quartet with George Cables, Essiet Essiet, Sylvia Cuenca Smalls 6, 7:30 pm \$35

•One for All "Jim Rotondi Celebration" with Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth + Jon Faddis Smoke 7, 9, 10:30 pm \$35-55

•William Hooker with William Parker, Amirtha Kidambi The Stone at the New School 8:30 pm \$20

•Gerald Clayton Quintet with Marquis Hill, Joel Ross, Harish Raghavan, Kendrick Scott Village Vanguard 8, 10 pm \$40

•Rose Thorne: Kenny Wollesen, Elizabeth Pupo Walker, Sasha Dobson, Sami Stevens, Michael Coleman, Vicente Archer, Jesse Harris, Tony Scherr, Doug Wieselman, Dida Pelled, Will Shore, Yusuke Yamamoto Williamsburg Art and Historical Center 8 pm \$20

•Mingus Dynasty with Jeremy Pelt, David Lee Jones, Joe Fiedler, David Kikoski, Pablo Menares, Adam Cruz Zinc Bar 7, 8:30 pm \$35

Saturday, April 19

•Reginald Chapman's ChapHouse Bar Lunático 9, 10:30 pm \$10

•Pakula Surprise with Eric Pakula, Nick Cudahy, Blake Lindberg; Anthony Coleman Barbès 3, 6 pm \$20

•Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36

•Pasquale Grasso Trio; Chad LB Quartet Birdland 5:30, 8:30, 10:30 pm \$25-45

- Allan Harris Birdland Theater 7, 9:30 pm \$25-35
- Timothy Angulo Close Up 8, 10 pm
- Norman Edwards Excitement Band Dizzy's Club 11 pm \$15
- Ryan Kisor Quintet with Peter Bernstein, Dan Nimmer, John Webber, Willie Jones III Dizzy's Club 7, 9pm \$25-60
- Ed Cherry Quartet; Bill Dobrow Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Sylvie Courvoisier Amalthea with Patricia Brennan, Thomas Morgan, Dan Weiss The Jazz Gallery 7:30, 9:30 pm \$35-45
- Tommaso Perazzo Knickerbocker Bar & Grill 9 pm
- Eddie Palmieri with La Perfecta and his Salsa Dura Band + Herman Oliveras, Eddy Zervigon, Nelson González, Alfredo De La Fe, Luisito Quintero Lehman Center 8 pm \$60-150
- Bill Goodwin Trio; Addison Frei Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Akiko Tsuruga Trio with Bernd Reiter Midnight Blue 7, 9 pm \$10
- Harlem Jazz Club Revival presents "Late Night Jams Revival" with Kevin Oliver, Jr. Minton's Playhouse 11 pm
- Paquito D'Rivera Quintet + Chucho Valdés, Edmar Castañeda, Roberta Gambarini, Yotam Silberstein, Héctor del Curto, Roberto Vizcaino, Victor Provost, Young People's Chorus of New York City Rose Theater 7:30 pm \$42-177
- Alex Harding/Anthony Nelson Rays of Sun with Farid Barron, Tyler Mitchell, Reggie Nicholson Sistas' Place 8, 9:30 pm \$30
- Mark Morganelli Quartet with George Cables, Essiet Essiet, Sylvia Cuenca Smalls 6, 7:30 pm \$35
- One for All "Jim Rotondi Celebration" with Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth + Jon Faddis Smoke 7, 9, 10:30 pm \$35-55
- William Parker with Vidushi Sangeeta Bandyopadhyay The Stone at the New School 8:30 pm \$20
- Gerald Clayton Quintet with Marquis Hill, Joel Ross, Harish Raghavan, Kendrick Scott Village Vanguard 8, 10 pm \$40

Sunday, April 20

- Eri Yamamoto Duo; Creole Cookin' Jazz Band; Danny Lipsitz and His Brass Tacks Arthur's Tavern 3:30, 7, 10 pm
- Stéphane Wrembel Barbès 8 pm \$20
- Afro Latin Jazz Orchestra; Joe Alterman Trio with Kevin Smith, Justin Chesarek + Houston Person Birdland 5:30, 8:30, 10:30 pm \$25-40
- Allan Harris Birdland Theater 7, 9:30 pm \$25-35
- Ryan Kisor Quintet with Peter Bernstein, Dan Nimmer, John Webber, Willie Jones III Dizzy's Club 5, 7:30 pm \$25-60
- Benny Benack III Quintet; Ray Gallon Trio The Django 6:30, 8, 9:30, 11 pm \$35
- Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Annette Aguilár Hostos Center 0
- David Haney "New York Stories" with Joe Lovano, Judi Silvano, Jimmy Bennington, Adam Lane, Cheryl Pyle Joe's Pub 6 pm \$30
- Welf Dorr, Robert Boston, Dmitry Ishenko, Kevin Shea The Keep 9 pm
- Kieran Brown Quartet with Tyler Henderson, Caleb Tobocman, Aaron Seeber Mezzrow 6, 7:30 pm \$35
- Ben Cassara with Marius Van Der Brink, Eddy Khaimovich North Square Lounge 12:30, 2:15 pm
- Harlem Jazz Club Revival presents Nate Lucas Allstars Red Rooster 12 pm
- Helio Alves Trio; Jon Regen Roxy Lounge at Roxy Hotel 12, 1, 6, 7 pm
- Ras Burnett Trio with Amanda Monaco, Hill Greene Saint Peter's Church 5 pm
- Charu Suri Scarlet Lounge 6, 8 pm
- Sasha Gobson Quartet; Nick Hempton Quartet with Kyle Koehler, Charlie Sigler, Fukushi Tainaka Smalls 6, 7:30, 9, 10:30 pm \$35
- One for All "Jim Rotondi Celebration" with Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth + Jon Faddis Smoke 7, 9 pm \$35-55
- Gerald Clayton Quintet with Marquis Hill, Joel Ross, Harish Raghavan, Kendrick Scott Village Vanguard 8, 10 pm \$40

Monday, April 21

- Grove Street Stompers; Edsel Gómez Trio Arthur's Tavern 7, 10 pm
- Rob Duguay's Songevity Trio Bar Lunático 9, 10:30 pm \$10
- Max Johnson Quartet with Caleb Curtis, Santiago Leibson, Jeff Davis Barbès 7 pm \$20
- Joanne Halev Birdland 7 pm \$40
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Jeb Patton Cellar Dog 7 pm \$5
- Matt Knoegel, Jon Elbaz, Dezron Douglas, Eric McPherson Close Up 7:30, 9 pm
- Purchase Jazz Orchestra Dizzy's Club 7, 9pm \$20-45
- Caleb Tobocman Trio with Tyler Henderson, Pete Van Nostrand; Hans Luchs Quartet with Daniel Berkey, Simón Willson, Adam Arruda The Django 7:30, 9, 10:30 pm, 12 am \$35
- Iridium 8:30 pm \$40-45
- Jeff Lorber Milano's Bar 3 pm
- Carol Morgan Roxy Lounge at Roxy Hotel 6, 7 pm
- Jon Regen Scarlet Lounge 7, 9 pm
- Charlie Roman/Brian Reeder Roxy Lounge at Roxy Hotel 8, 9 pm
- Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio Smalls 7:30, 9 pm \$35
- Vanguard Jazz Orchestra Village Vanguard, 8, 10 pm

Tuesday, April 22

- Ethan Iverson, Ugonna Okegwo, Diego Voglino Bar Bayeux 8, 9:30 pm
- Arthur Kell Speculation Quartet Bar Lunático 9, 10:30 pm \$10
- Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 9 pm \$20
- Emmet Cohen Trio with Philip Norris, Joe Farnsworth Birdland 7, 9:30 pm \$40-50
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 7:30 pm \$20-40
- Wayne Escoffery and the Yale Jazz Ensemble for Comrades in Jazz Dizzy's Club 7, 9pm \$20-45
- The Django 7:30, 9:30 pm \$35
- Jason Marsalis The Django 7:30, 9:30 pm \$35
- Russ Lossing Trio; James Austin Jr. Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Oskar Stenmark Trio Roxy Lounge at Roxy Hotel 8, 9 pm
- Nanami Haruta; Luca Savarino Trio Silvana 8, 10 pm
- Ambrose Akinmusire Quartet with Sam Harris, Harish Raghavan, Justin Brown Village Vanguard 8, 10 pm \$40

Wednesday, April 23

- Brad Mehldau solo 92NY 7:30 pm \$50-97
- Allison Phillips, Mike McGinnis, Sean Moran, Jeonglim Yang, Adriel Vincent-Brown Barbès 7 pm \$20
- Emmet Cohen Trio with Philip Norris, Joe Farnsworth Birdland 7, 9:30 pm \$40-50
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola + Mike Stern Birdland Theater 5:30, 8:30 pm \$30-40
- Luke Marantz Close Up 7:30, 9 pm

- TRIAD with Dominick Farinacci, Christian Tamburr, Michael Ward-Bergeman Dizzy's Club 7, 9pm \$20-50
- Tim Ries; Conrad Korsch Electrico The Django 7:30, 9, 10:30 pm, 12 am \$35
- Deanna Kirk Quartet with Tom DiCarlo, Yaniv Taubenhause, Vito Leszczak; Caleb Tobocman Trio with Steve Ash, Pete Van Nostrand Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Nu Jazz with Alfredo Colon, Tomoki Sanders Narcotix; Doug Wieselman, Mara Rosenbloom, Michael Vatcher; LaFrae Sci solo; Ka Baird/Chris Williams Nublu 151 7 pm \$20
- Bill Dobrow Roxy Lounge at Roxy Hotel 8, 9 pm
- Noah Garabedian Quartet with Neta Raanan, Carmen Staaf, Jimmy Macbride; Luke Sellick Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Cyrus Chestnut Trio with Dezron Douglas, Willie Jones III Smoke 7, 9 pm \$35-55
- Russ Nolan Quartet Sour Mouse 8 pm
- Jad Atoui solo The Stone at the New School 8:30 pm \$20
- Ambrose Akinmusire Quartet with Sam Harris, Harish Raghavan, Justin Brown Village Vanguard 8, 10 pm \$40
- Jason Yeager/Jason Anick Weill Recital Hall at Carnegie Hall 8 pm \$45

Thursday, April 24

- Tomohiro Mori; Terry Waldo's Gotham City Band Arthur's Tavern 5, 10 pm
- Ingrid Laubrock, Adam Kolker, Jeremy Stratton, Tom Rainey Bar Bayeux 8, 9:30 pm
- Emmet Cohen Trio with Philip Norris, Joe Farnsworth Birdland 7, 9:30 pm \$40-50
- High Society New Orleans Jazz Band Birdland Theater 5:30, 8:30 pm \$30-40
- Alex Laurenzi Close Up 7:30, 9 pm
- Hanna Gill, Charles Turner, James Zollar, Conal Fowkes, Hilliard Greene, Will Clark; iThemba Elitsha with Lumanyano Mzi, Simon Manana, Jean Struass, Amuary Cabral, Isaac Romagosa, Arman Wali, Ciara Moser + Naledi Masilo, Sphe Vundla Dizzy's Club 7, 9pm \$15-45
- Todd Herbert Quartet; Lee Taylor The Django 7:30, 9, 10:30 pm, 12 am \$35
- Mike Davis, Garrett Manley, Tal Ronen Festival Café 7:30 pm
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Jeanette Berry Groove NYC 7 pm
- Emilio Solla and La Inestable de Brooklyn with Charles Pillow, Tim Armacost, John Bailey, Mike Fahie, Sara Caswell, Rodolfo Zanetti, Edward Perez, Rogiero Boccato The Jazz Gallery 7:30, 9:30 pm \$25-35
- Ray Blue Quintet Jazz Museum in Harlem 2 pm
- Neil Podgurski Trio; Arcoiris Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Henry Fraser; Miriam Elhajji Roulette 8 pm \$25
- Jon Regen Quartet Roxy Lounge at Roxy Hotel 8 pm
- Eric Person Quintet; Henry Hey Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Cyrus Chestnut Trio with Dezron Douglas, Willie Jones III Smoke 7, 9 pm \$35-55
- Jad Atoui solo The Stone at the New School 8:30 pm \$20
- John David Simon Swing 46 5:30 pm \$10
- Ambrose Akinmusire Quartet with Sam Harris, Harish Raghavan, Justin Brown Village Vanguard 8, 10 pm \$40

Friday, April 25

- Eric Person Organ Trio Albert's Bar 3 pm
- Oscar Noriega Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5:30 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- Birdland Big Band; Emmet Cohen Trio with Philip Norris, Joe Farnsworth Birdland 8:30, 10:30 pm \$30-40
- Billy Stritch Trio with Michael O'Brien, Eric Halvorson Birdland Theater 7, 9:30 pm \$25-35
- Asher Kutz; Sheryl Bailey Trio; Ben Monder Dada Bar 8, 9, 10 pm
- iThemba Elitsha with Lumanyano Mzi, Simon Manana, Jean Struass, Amuary Cabral, Isaac Romagosa, Arman Wali, Ciara Moser + Naledi Masilo, Sphe Vundla Dizzy's Club 11 pm \$15
- Ron Jackson Quartet; JC Hopkins Biggish Band The Django 7:30, 9, 10:30 pm, 12 am \$35
- JJ Sansaverino + Vivian Sessoms Iridium 8 pm \$30
- Caracas Trio with Gabriel Chakarji, Juan Diego Villalobos, Daniel Prim + Michael Rodriguez, Yosvany Terry The Jazz Gallery 7:30, 9:30 pm \$35-45
- Manuel Valera/Hamish Smith Knickerbocker Bar & Grill 9 pm
- Curtis Stewart Merkin Concert Hall 7:30 pm \$30
- Lucy Yeghiazaryan Trio; Ehud Asherie Trio with David Wong, Kenny Washington Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Jeff Pearring with Jon Elbaz, Evan Palmer, Vijay Anderson pinkFROG Café 6:30 pm
- "Contemporary Jazz Masterpieces": Jazz at Lincoln Center Orchestra with Wynton Marsalis, Steven Feifke Rose Theater 7:30 pm \$42-177
- Heard Immunity Horns Shrine 8, 9 pm
- Ivan Rosenbaum Quartet Silvana 7 pm
- Chelsea Baratz Quartet; Mike DiRubbo Quartet with Caili O'Doherty Smalls 6, 7:30, 9 pm \$35
- Cyrus Chestnut Trio with Dezron Douglas, Willie Jones III Smoke 7, 9, 10:30 pm \$35-55
- Chuck Bettis/Jad Atoui The Stone at the New School 8:30 pm \$20
- Ambrose Akinmusire Quartet with Sam Harris, Harish Raghavan, Justin Brown Village Vanguard 8, 10 pm \$40

Saturday, April 26

- Anthony Coleman; Karen Mantler Trio with Kato Hideki, Doug Wieselman Barbès 6, 8 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- Pasquale Grasso Trio; Emmet Cohen Trio with Philip Norris, Joe Farnsworth Birdland 5:30, 8:30, 10:30 pm \$25-50
- Billy Stritch Trio with Michael O'Brien, Eric Halvorson Birdland Theater 7, 9:30 pm \$25-35
- Adam Cruz, David Virelles, Marvin Sewell, Rashaan Carter, Mauricio Hererra Close Up 8, 10 pm
- Brent Carter Organ Trio; Mark Whitfield Dada Bar 8, 10 pm
- McCoy Mrubata "South African Freedom Day Celebration"; iThemba Elitsha with Lumanyano Mzi, Simon Manana, Jean Struass, Amuary Cabral, Isaac Romagosa, Arman Wali, Ciara Moser + Naledi Masilo, Sphe Vundla Dizzy's Club 7, 9, 11 pm \$25-65
- Tyler Blanton Quartet; Richard Cortez Band The Django 7:30, 9, 10:30 pm, 12 am \$35
- Ras Burnett, Dave Ross, Tor Snyder; Stephen Gauci Downtown Music Gallery 6:30, 7:30 pm
- Kahlil Kwame Bell Faber Park 2 pm
- Santi Debriano Arkestra Bembe with Michael Cruise, Tommy Morimoto, Ray Scro, Andrea Brachfeld, Adrian Alvarado, Mamiko Watanabe, Robby Ameen Iridium 8:30 pm \$35-45
- Janice Friedman Knickerbocker Bar & Grill 9 pm

- Miguel Zenón/Luis Perdomo Kupferberg Center 8 pm \$30-40
- "King Oliver: Centennial Sounds" with Richard Martin, Meagan Hennessey Louis Armstrong Center 2 pm
- Lucy Yeghiazaryan Trio; Ehud Asherie Trio with David Wong, Kenny Washington Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Kris Monson Ormithology Jazz Club 8 pm
- Stephan Crump/David Leon; Eli Wallace/Alex Cunningham; Jeremiah Cymerman, Kirin McElwain, Charlie Looker, Alex Koi Prospect Series 8 pm
- Nate Wooley with Aaron Rubinstein, Kevin Murray The Record Shop 7:30 pm \$10
- "Contemporary Jazz Masterpieces": Jazz at Lincoln Center Orchestra with Wynton Marsalis, Steven Feifke Rose Theater 7:30 pm \$42-177
- Camila Cortina Quartet Roxy Lounge at Roxy Hotel 8, 9 pm
- Ahmed Abdullah's Diaspora Sistas' Place 8, 9:30 pm \$30
- Chet Doxas Quartet; Mike DiRubbo Quartet with Caili O'Doherty Smalls 6, 7:30, 9 pm \$35
- Cyrus Chestnut Trio with Dezron Douglas, Willie Jones III Smoke 7, 9, 10:30 pm \$35-55
- Laura Berger, Julia Den Boer, Russell Greenberg, Sae Hashimoto, Jad Atoui The Stone at the New School 8:30 pm \$20

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4.28.2025

New York Jazz Stories

Joe Lovano **David Haney** **Adam Lane** **Judi Silvano** **Jimmy Bennington** **Cheryl Pyle**

6 pm April 20, 2025
Joe's Pub at the Public
425 Lafayette Street, New York, NY
Tickets
<https://publictheater.org/productions/joes-pub/2025/d/david-haney/>

JOE'S PUB **PUBLIC**

- Chien Chien Lu/Richie Goods; Nate Wood Four; Michael Feinberg Quartet + Karriem Riggins; Xiomara Laiugart/Axel Tosca; Caroline Davis Portals
Trans Pecos 6:45, 7:30, 8:15, 9:15, 10 pm
- ★ Ambrose Akinmusire Quartet with Sam Harris, Harish Raghavan, Justin Brown
Village Vanguard 8, 10 pm \$40

Sunday, April 27

- Eri Yamamoto Duo; Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff; Danny Lipsitz and His Brass Tacks
Arthur's Tavern 3:30, 7 pm
- Yardbird Big Band with David DeJesus; Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$30-40
- Billy Stritch Trio with Michael O'Brien, Eric Halvorson
Birdland Theater 7, 9:30 pm \$25-35
Close Up 7:30, 9 pm
- Robbie Lee
- Alex Wintz; Nir Felder; Adam Rodgers Dada Bar 7, 8, 9 pm
- ★ "South African Freedom Day Celebration": Kabelo Mokhatla Quintet with Simon Nyivana, Adam Lamoureux, Conway Campbell Jr.; Aaron Rimbui, Noah Garabedian, Lumanyano Mzi
Dizzy's Club 5, 7:30 pm \$20-50
- Jed Levy Quartet; Scott Healy Trio
The Django 6:30, 8, 9:30, 11 pm \$35

- ★ Jon-Erik Kelloso EarRegulars
The Ear Inn 8 pm
- Uptown Rhythm Dance Festival with Brenda Bufalino, Alice Baum, Tammy Sakuri, Dylan Szuch, Ben Rosenblum, Joe Fonda
The Guggenheim 3, 7 pm
- Welf Dorr, Luke Glavanovits, Carlo De Biaggio, Yuko Togami The Keep 9 pm
- Tyler Bassett with Eric Stern, Harvie S North Square Lounge 12:30, 2:15 pm
- Matthew Avedon Trio; Jon Regen
Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- Matape with Noa Fort, Chad Taylor
Saint Peter's Church 5 pm
- Jesse Featherstone
Scarlet Lounge 6, 8 pm
- John Sneider Quintet
Smalls 9, 10:30 pm \$35
- ★ Cyrus Chestnut Trio with Dezron Douglas, Willie Jones III
Smoke 7, 9 pm \$35-55
- ★ Ambrose Akinmusire Quartet with Sam Harris, Harish Raghavan, Justin Brown
Village Vanguard 8, 10 pm \$40

Monday, April 28

- Grove Street Stompers; Richard Cortez Arthur's Tavern 7, 10 pm
- David Marino
Birdland 7 pm \$35-35
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★ Dizzy Gillespie All-Stars
Blue Note 8, 10:30 pm \$30-45
- ★ Eivind Opsvik's Overseas with Brandon Seabrook, Tony Malaby, Jacob Sacks, Kenny Wollesen
Close Up 7:30, 9 pm
- Temple University Jazz Band + Nicholas Payton
Dizzy's Club 7, 9pm \$20-50
- Naama Quartet; April Varner Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Andrea Longato
The Gin Mill 9, 10 pm
- ★ Zoh Amba Sun Ensemble
Le Poisson Rouge 7 pm \$25
- Kevin Sun Quartet with Christian Li, Walter Stinson, Kayvon Gordon
Lowlands 8, 9:30 pm \$15
- Jon Regen
Roxy Lounge at Roxy Hotel 6, 7 pm
- Annie Chen
Scarlet Lounge 7, 9 pm
- Villagers Brass Band
Shrine 10, 11 pm
- Sungwon Kim
Silvana 10 pm
- ★ Vanguard Jazz Orchestra
Village Vanguard, 8, 10 pm

Tuesday, April 29

- ★ Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist
Barbès 9 pm \$20
- ★ Mingus Big Band with Tatum Greenblatt, Jeremy Pelt, David Adewumi, Mark Gross, Sarah Hanahan, Wayne Escoffery, Jason Marshall, Conrad Herwig, Mariel Bildsten, Dave Taylor, David Kikoski, Boris Kozlov, Donald Edwards
Birdland 7, 9:30 pm \$35-45
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★ Ron Carter 88th Birthday Celebration with Renee Rosnes, Jimmy Greene, Payton Crossley
Blue Note 8, 10:30 pm \$45-55
- ★ Jason Marsalis
The Django 7:30, 9:30 pm \$35

- ★ Doug Wieselmann, Mara Rosenbloom, Michael Vatcher Ibeam Brooklyn 8 pm
- Conal Fowkes Trio with Brian Nalepka, Kevin Dorn; Ray Gallon Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Vito Dieterle Quartet
Roxy Lounge at Roxy Hotel 8, 9 pm
- Tony Leone Quintet with Mike DiRubbo, Joe Magnarelli, Michael Weiss, Mike Karn
Smalls 7:30, 9 pm \$35
- ★ Johnathan Blake with Chris Potter, Mark Turner, Ben Street
Village Vanguard 8, 10 pm \$40

Wednesday, April 30

- ★ Wycliffe Gordon All Stars
Aaron Davis Hall 7 pm
- ★ Otis Brown III
Bar Bayeux 8 pm
- ★ Joel Harrison's Guitar Choir with Anthony Pirog, Steve Cardenas, Marvin Sewell
Barbès 8 pm
- ★ Mingus Big Band with Tatum Greenblatt, David Adewumi, Mark Gross, Sarah Hanahan, Craig Handy, Jason Marshall, Conrad Herwig, Joe Fiedler, Earl McIntyre, Helen Sung, Boris Kozlov, Donald Edwards
Birdland 7, 9:30 pm \$35-45
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola + Pasquale Grasso
Birdland Theater 5:30, 8:30 pm \$30-40
- ★ Ron Carter 88th Birthday Celebration with Renee Rosnes, Jimmy Greene, Payton Crossley
Blue Note 8, 10:30 pm \$45-55
- John Benitez and Evolution + Buddy YoMa BreadButta 6 pm
- Nicola Caminiti
Close Up 7:30, 9 pm
- Emmanuel Hovhannisyian, Vardan Ovsepian, Karen Kocharyan, Noah Garabedian
The Cutting Room 7 pm \$40
- Michael Feinberg
Dada Bar 8 pm
- Glenn Crytzer Quartet
Festival Café 7:30 pm
- Philip Golub Quintet with Alec Goldfarb, Daniel Hass, Sam Minaie, Vicente Atria
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Dave Meder/Gilad Hekselman; Leo Larratt Quartet
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Julie Mack Quartet
Pangea 7 pm \$25
- ★ "Duke at 125": Jazz at Lincoln Center Orchestra with Wynton Marsalis + Baqir Abbas, Patrick Bartley, Sean Mason, Philip Norris, Jeff Hamilton, Kate Kortum
Rose Theater 7 pm \$162-312
- ★ Squanderers with Wendy Eisenberg, David Grubbs, Kramer; Lea Bertucci, Henny Fraser, Cleek Schrey, Ben Vida Roulette 8 pm \$25
- Bill Dobrow
Roxy Lounge at Roxy Hotel 8, 9 pm
- Jerome Sabbagh Quartet with Ben Monder, Joe Martin, Jochen Rueckert; William Hill Quartet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Something Else! with Vincent Herring, Jeremy Pelt, Wayne Escoffery, Adam Rodgers, David Kikoski, Essiet Essiet, Lewis Nash
Smoke 7, 9, 10:30 pm \$35
- Russ Nolan Quartet
Sour Mouse 8 pm
- ★ Samara Joy
Stern Auditorium at Carnegie Hall 8 pm
- ★ Fay Victor with Liany Mateo, Lesley Mok
The Stone at the New School 8:30 pm \$20
- ★ Johnathan Blake with Chris Potter, Mark Turner, Ben Street
Village Vanguard 8, 10 pm \$40

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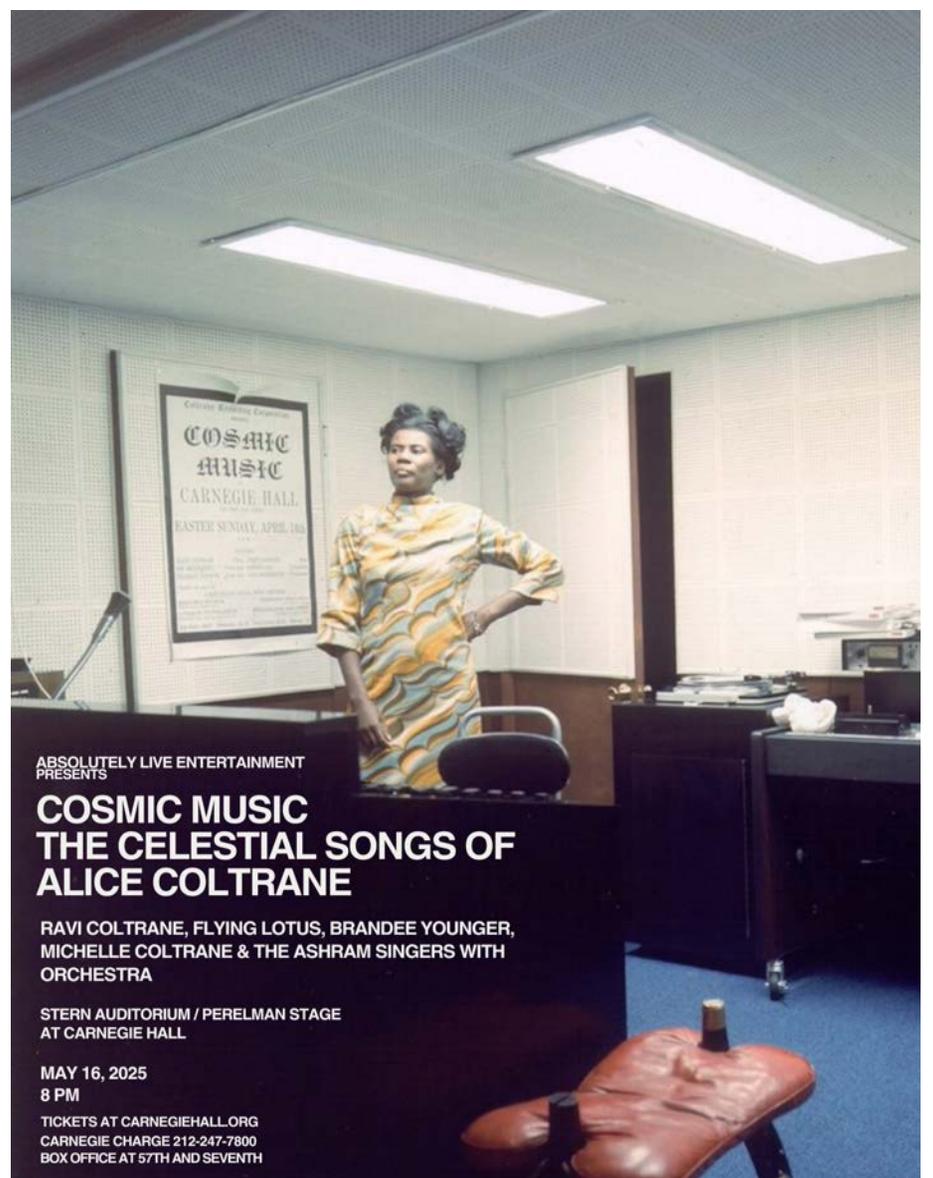
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CONNECTICUT

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

4/4, 4/11, 4/18, 4/25 (6:30 pm) Bill's Allstar Jazz Band
4/16 (6:30 pm) Corinthian Jazz Band

Buttonwood Tree Performing Arts Center (Middletown, CT) [buttonwood.org](#)

4/11 (7 pm) Geoffrey Dean Trio
4/25 (7 pm) Alex Owen/Matt DeChamplain
4/26 (7 pm) Eric Stern Trio

Center Church & Ancient Burial Ground (Hartford, CT) [ancientburyingground.com](#)

4/6 (4 pm) Nat Reeves Quartet with Steve Davis, Rick Germanson, Billy Williams
Firehouse 12 (New Haven, CT) [firehouse12.com](#)
4/4 (8:30, 10 pm) Joe Morris Counter Spectacle with Rob Brown, Anna Webber, Matt Rousseau
4/11 (8:30, 10 pm) Tomeka Reid "A Tribute to Ellington" with Taylor Ho Bynum, Anna Webber, Matthew Miller, Paul Barrels, Silvia Bolognesi, Mikel Patrick Avery

Half Full Brewery (Stamford, CT) [halffullbrewery.com](#)

4/18, 4/25 (8:30, 10 pm) Laurent Estoppel/Daniel Levin
4/30 (6 pm) Alex Owen Trio

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

4/5, 4/12, 4/19, 4/26 (9 pm) Kevin Saint James Band
Palace Theater Poli Club (Waterbury, CT) [palacetheaterct.org/shows/jazz](#)

Salisbury School (Salisbury, CT) [salisburyschool.org](#)

4/11 (7 pm) Peter McEachern Quintet with Noah Preminger

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

4/4 (8 pm) Etienne Charles
4/5 (8 pm) Gianni Gardner & Ascent
4/11-12 (8 pm) Jason Marsalis Vibes Quartet
4/13 (8, 9 pm) Richard Baratta Latin Jazz Sextet with Bill O'Connell, Craig Handy, Paul Bollenback, Michael Goetz, Paul Rossman

La Zingara (Bethel, CT) [lazingara.com](#)

4/18 (8 pm) Julieta Eugenio Trio
4/19 (8 pm) Jeff Fuller & Friends
4/25 (8 pm) Kirk Edwards Quartet
4/26 (8 pm) Manuel Valera New Cuban Express
VFW Post 399 (Westport, CT) [vfw399ct.org](#)
4/3 (7:30 pm) Alex Norris/Greg Wall Quintet with Greg Murphy, Joris Teepe, Steve Johns
La Zingara (Bethel, CT) [lazingara.com](#)
4/2 (7 pm) Premik Russell Tubbs, Steve Sandberg, Michael O'Brien, Todd Isler
4/9 (7 pm) Steve Shapiro Vibes Quintet
4/16 (7 pm) Tim DeHuff, Rob Aries, Dave Anderson, Tyger MacNeal
4/23 (7 pm) Ali Ryerson Quartet with Lou Pappas, Tom Melito, Larry Ham
La Zingara (Bethel, CT) [lazingara.com](#)
4/30 (7 pm) Jerry Vivino Quintet

NEW JERSEY

Bell Theater at Bell Works (Holmdel, NJ) [belltheater.org](#)

4/24 (7 pm) Yellowjackets with Russell Ferrante, William Kennedy, Bob Mintzer
4/26 (8 pm) Art Topilow "A Tribute to Danny Bacher"

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

4/5 (6 pm) Rhoda Scott

Brothers Smokehouse BBQ (Ramsey, NJ) [brotherssmokehousenj.com](#)

4/4 (7, 8:30 pm) Rodney Jones
4/11 (7, 8:30 pm) Calvin Hill
4/18 (7, 8:30 pm) T.K. Blue
4/25 (7, 8:30 pm) TC III
Clement's Place (Newark, NJ) [facebook.com/clementsplacejazz](#)
4/2 (7:30 pm) Domo Branch Experience
4/3 (7:30 pm) Pete Rodriguez Latin Jazz Sextet with Jon Beshay, Esteban Castro, Raul Reyes, Anwar Marshall, Robert Quintero

4/4 (7 pm) Eddie Allen's Salongo with Bruce Williams, Romero Rodrigo, Oscar Perez,

Leo Traversa, Diego Lopez, Renato Thoms

4/9 (7:30 pm) Greg Burus

4/10 (7:30 pm) Tammy McCann

4/11 (7:30 pm) Leo Johnson

4/23 (7:30 pm) AC Lincoln

4/24 (7:30 pm) Carrie Jackson

4/25 (7:30 pm) Steve Kroon Quintet

4/27 (3 pm) Sofija Knezevic Group

Collingwood Community Center [jazzbridge.org](#)

4/3 (7:30 pm) Daniel Spearman

The Crossroads at Garwood (Garwood, NJ) [xxroads.com](#)

4/27 (4 pm) One More Once Big Band with Steve Davis

Englewood Public Library (Englewood, NJ) [englewoodlibrary.org](#)

4/5 (7 pm) Rio Clemente

4/19 (7 pm) Rosemary Loar/Frank Ponzio

Metuchen Public Library (Metuchen, NJ) [friendsofmetuchenarts.org](#)

4/30 (7 pm) T.K. Blue with Matt Smythe, George Coleman, Jr

Paramus Public Library (Paramus, NJ) [paramuslibrary.org](#)

4/9 (2 pm) Richard Baratta Gotham City Latin Jazz Sextet

Pascal & Sabine (Ashbury Park, NJ) [pascalandsabine.com](#)

4/20 (12 pm) Tom Monda, Cody McCorry, Audra Mariel

Proving Ground (Highlands, NJ) [the provingground.com](#)

4/6 (5 pm) Tom Monda/Audra Mariel

Richardson Auditorium in Alexander Hall (Princeton, NJ) [richardson.princeton.edu](#)

4/12 (1, 2-15, 3:30, 4-45, 8 pm) Princeton University Jazz Festival: Roxy Coss; Warren Wolf;

Matt Stevens; Princeton University Faculty Septet with Rudresh Mahanthappa, Ted Chubb;

Michelle Lordi, Miles Okazaki, Sumi Tonooka, Matthew Parrish, Dom Palombi;

Creative Large Ensemble with Etienne Charles

River Pointe Inn (Rumson, NJ) [riverpointeinn.com](#)

4/11, 4/18, 4/25 (12 pm) Anthony Fuscaldo/Audra Mariel

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

4/1 (5:30, 6:30 pm) Rich Court: Ben Collins-Siegel, Hal Slapin, John Vourtsis

4/2 (7 pm) Dan Levinson Trio with Mark Shane, Kevin Dorn

4/6 (7 pm) Giacomo Gates Trio with Tomoko Ohno, Tim Givens

4/8 (5:30, 6:30 pm) Rich Court: Ted Brancato, Hal Slapin, John Vourtsis

4/13 (6 pm) Audra Mariel, Tom Monda, Cody McCorry, Joe Brown Jr.

4/15 (5:30, 6:30 pm) Rich Court: Jerry Vezza, Hal Slapin, John Vourtsis + Bob Hanlon

4/22 (5:30, 6:30 pm) Rich Court: John Korba, Hal Slapin, John Vourtsis

4/23 (7 pm) Danny Tobias Trio with Steve Ash, Earl Sauls

4/24 (7 pm) Olli Soikkeli Trio with Paul Sikivie, Joe Peñ

4/29 (6:30 pm) Corinthian Jazz Band

Shea Center for the Performing Arts at William Paterson University (Wayne, NJ) [wpunj.edu/wppresents](#)

4/6 (3 pm) Camille Thurman

4/13 (3 pm) Chico Alvarez with the WP Latin Jazz Ensemble

4/27 (3 pm) Bill Charlap/Christian McBride

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

4/3 (7 pm) Kurt Elling "Celebrates Weather Report"

4/11 (7:30 pm) Jane Monheit

4/13 (7 pm) Dave Stryker, Will Gorman, Steve Johns

4/18 (7:30 pm) Endea Owens and the Cookout

The Statuary (Jersey City, NJ) [facebook.com/thestatuaryofjc](#)

4/4 (7 pm) Rudresh Mahanthappa Hero Trio with Francois Moutin, Timothy Angulo

Taplin Auditorium at Princeton University (Princeton, NJ) [princeton.edu](#)

4/15 (8 pm) Phillip Golub

Tavern on George (New Brunswick, NJ) [nbjip.org](#)

4/1 (7, 8:30 pm) Sid Suppiah Quartet

4/3 (7, 8:45 pm) Charlie Apicella Quartet

4/8 (7, 8:30 pm) Logan Bogdan Quintet

4/10 (7, 8:45 pm) 3D Jazz Trio with Jackie Warren, Amy Shook, Sherrie Maricle

4/15 (7, 8:30 pm) Don Solomon Quartet

4/17 (7, 8:45 pm) Lee Hogans Quartet

4/22 (7, 8:30 pm) Nate Tota Quartet

4/24 (7, 8:45 pm) Ian Eisenzweig Quartet

4/29 (7, 8:30 pm) Violet Mujica Quartet

Tenafly Public Library (Tenafly, NJ) [tenaflylibrary.org](#)

4/6 (2 pm) Richard Baratta Quintet

Triumph Brewing (Red Bank, NJ) [triumphbrewing.com](#)

4/27 (1 pm) Alex Owen Trio

NEW YORK

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

4/4 (7 pm) Victor LaGamma Quartet with Matt Garrison, Dylan LaGamma, Jon Doty

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

4/5 (6 pm) George Grydkovets Trio with Sam Yahel

4/12 (6 pm) Art Lillard's One Time Band

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

4/27 (2 pm) Po'Jazz Ensemble with Christopher Dean Sullivan, Jason Kao Hwang, David Lowe, Ayanna Lowe + Golda Solomon

The Caboose (Hudson, NY) [givecmh.org/events](#)

4/26 (6 pm) Sami Stevens/Kazemde George

Croton Free Library (Croton-on-Hudson, NY) [crotonfreelibrary.org](#)

4/6 (2 pm) Antonio Ciaccia/John Earl Powell

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

4/6 (7:30 pm) Richie Goods/Chien Chien Lu

4/11 (7:30 pm) Nels Cline Consentrik Quartet with Ingrid Laubrock, Chris Lightcap, Tom Rainey

4/13 (7:30 pm) Becca Stevens

Farm to Table Bistro (Fishkill, NY) [ftbistro.com](#)

4/12 (7 pm) Richard Baratta Quartet

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

4/13 (6 pm) Bobby Sanabria

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

4/3 (7, 8:45 pm) Jesse Lewis, Paul Connors, Jon Doty

4/10 (7, 8:30 pm) Alex Smith/Jesse Lewis Organ Trio with Hamir Atwal

4/17 (7, 8:30 pm) Chris Morrison, Paul Connors, Jon Doty

4/24 (7, 8:30 pm) MFA Organ Trio with Neil Alexander, Luke Franco, Bob Meyer

Jazz Forum (Tarrytown, NY) [jazzforumarts.org](#)

4/4, 4/5 (7, 9:30 pm) Louis Hayes "Salute to Freddie Hubbard" with Vincent Herring, Jeremy Pelt,

Rick Germanson

4/6 (4, 6 pm) John Hart Trio + Jake Hart; David Janeway Trio

4/11 (7, 9:30 pm) Steve Davis Group + Abena Koomson-Davis

4/13 (4, 6 pm) Dennis Booelyoins Trio with Helio Alves, Eduardo Belo

4/18, 4/19 (7, 9:30 pm) Benny Green solo

4/25, 4/26 (7, 9:30 pm) Bill Mays Quintet "Duke Ellington Tribute" with Eddie Allen, Ralph Lalama,

Dean Johnson, Ron Vincent

4/27 (4, 6 pm) Enrico Granafel Brazilian Quartet

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

4/2 (1, 7, 8 pm) Tom Manuel and the Young at Heart Trio with Steve Salerno, Keenan Zach;

Jazz Loft Trio with Keenan Zach

4/3 (7 pm) Jazz Loft Big Band with Tom Manuel + Ray Anderson

4/5 (7 pm) Tom Manuel Jazz Loft Big Band "Stan Kenton's Cuban Fire Suite"

4/7 (7 pm) Jeremy Carlstedt

4/9, 4/16, 4/23, 4/30 (7 pm) Jazz Loft Trio with Keenan Zach

4/17 (7 pm) Bad Little Big Band with Rich Iacona, Madeline Kole

4/18 (7 pm) Harry Allen Quartet with Rossano Sportiello, Mike Karn, Aaron Kimmel

4/19 (7 pm) Darrell Smith's Del Segno Trio with Dayna Stephens

4/24 (7 pm) Interplay Jazz Orchestra with Joe Devassy, Gary Henderson

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

4/2 (7 pm) Spacecats with John Szinger, Josh Deutchman, Ken Mathews, Rick Arecco

4/3 (7 pm) Straight-Ahead Jazz Trio with Luke Johnson, Eric Marshall, Glenn Hoagland

4/4 (7 pm) John H. Smith Jazz Trio with James Preston Jr., Lucianna Padmore

4/5 (7 pm) Yaala Ballin Trio "Billie Holiday B-Day Celebration" with Chris Flory, Ari Roland

4/6 (12 pm) Ron Drotos/Leslee Warren

4/11 (7 pm) Brian Kastan 3 Groove Quartet with Kirk Knuffke, Dave Berger

4/25 (7 pm) Alexis Cole Trio

4/26 (7, 9 pm) Marissa Mulder/Jon Weber

4/27 (12 pm) Ron Drotos/Andrea Wolper

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

4/5 (7 pm) Jones Factor Lite with John Fumasoli, Bill Harris, John Martin, Bill Pernice,

Rich Zurkowski, Karl Latham

4/12 (7 pm) Pete Levin Trio with Mike DeMicco, Jeff "Siege" Siegel

4/19 (7 pm) Jimmy Madison & Friends with Tim Regusis, Tarik Shah, Awan Rashad

4/26 (7 pm) David Lopato Trio with Ratzo Harris, Jeff "Siege" Siegel

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

4/4 (8 pm) Baklava Express with Josh Kaye, Daisy Castro, John Murchinson, James Robbins

4/11 (8 pm) Jose Elias Pagan, Richie Peña, Ariel Rosado, Marcos Ortiz, Juan Urbaz

4/12 (8 pm) Eliot Zigmund Soartet with David Janeway, Rick Savage, David Kingsnorth

4/18 (8 pm) Kathleen Hart/Steve LaMattina Quartet

4/19 (8 pm) David Janeway Quintet with Gary Smulyan, Joe Magnarelli, Don Falzone, Tim Horner

4/26 (8 pm) Anderson Brothers Trio with Peter Anderson, Will Anderson, Conal Fowkes

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

4/3 (6 pm) Leila Kharem and Pablo Mayor

4/10 (6 pm) Kevin Lovejoy with Antonie Drye

4/17 (6 pm) Adam Birnbaum with Gary Smulyan

4/24 (6 pm) Kevin Lovejoy Trio with Ron Vincent

Riverfront Library (Yonkers, NY) [ypl.org/riverfront-library](#)

4/30 (6 pm) Joseph Daley/Library Jazz Band

Staller Center for the Arts at Stony Brook University (Stony Brook, NY) [stallercenter.com](#)

4/4 (7 pm) Tom Manuel Jazz Loft Big Band "Stan Kenton's Cuban Fire Suite"

Suffolk County Historical Museum (Riverhead, NY) [suffolkcountyhistoricalsociety.org](#)

4/26 (1 pm) Harlem Blues and Jazz Band

The Turning Point (Piermont, NY) [piermont.club](#)

4/26 (8 pm) Rob Stoner/Harvey Sorgen

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

4/3 (7:30, 9 pm) Pete Malinverni

4/4 (7:30, 9 pm) Ed Cherry

4/5 (7:30, 9 pm) Junco Partners

4/11 (7:30, 9 pm) Liquid Love "The Music of Freddie Hubbard" with Dan Donofrio, Greg Lapine,

Mike Godette, Darren Litzie, Dave Livolsi, Tyger Macneal, Emedin Rivera

4/12 (7:30, 9 pm) Alison Shearer

4/13 (5:30, 7 pm) Adam Birnbaum

4/17 (7:30, 9 pm) Empire Gumbo

4/18 (7:30, 9 pm) Petey Hop"

4/19 (7:30, 9 pm) Ian Hendrickson-Smith

4/20 (5:30, 7 pm) Tyler Blanton

4/25 (7:30, 9 pm) Tim Armacost

4/26 (7:30, 9 pm) Henry Hey

VBI Theatre (Poughkeepsie, NY) [cunneen-hackett.org](#)

4/5 (8 pm) James Keepnews/Billy Stein with Dean Sharp, Nico Soffiato

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

4/19 (7:30 pm) Cheltenham Jazz Band

4/26 (7:30 pm) Ray Blue Quartet

PENNSYLVANIA

Abbyssinia Bar and Restaurant (Philadelphia, PA) [abysiniabarandrestaurant.com](#)

4/12 (7:30 pm) Tropos with Phillip Golub

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

4/2 (7:30 pm) Cheltenham Jazz Band

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

4/1 (7:30, 9 pm) Nate Hook Quartet with Elliot Bild, Lucas Brown, Paolo Cantarella

4/2 (7, 9 pm) Orrin Evans Captain Black Big Band + Jazzmeia Horn: "50 Shades of O:

Orrin Evans' 50th Birthday Celebration"

4/3 (7:30, 9 pm) Orrin Evans Captain Black Big Band + Jazzmeia Horn: "50 Shades of O:

Orrin Evans' 50th Birthday Celebration"

4/4 (7:30, 9, 11 pm) Orrin Evans "50 Shades of O: Orrin Evans' 50th Birthday Celebration"

with Buster Williams, Tim Warfield, Jaleel Shaw, Nasheet Waits; Oliver Mayman

4/5 (7:30, 9, 11 pm) Orrin Evans "50 Shades of O: Orrin Evans' 50th Birthday Celebration"

with Buster Williams, Tim Warfield, Jaleel Shaw, Nasheet Waits; James Santangelo

4/8 (7:30, 9 pm) Chris Oatts Quintet with the Shipley School Jazz Honors Combo

4/11 (7:30, 9, 11 pm) Anthony Hervey Quintet + Langston Hughes II: Oliver Mayman

4/12 (7:30, 9, 11 pm) Chris Byars Quartet + Anais Reno: James Santangelo

4/18 (7:30, 9, 11 pm) Darryl Yokley's Sound Refactor; Oliver Mayman

4/19 (7:30, 9 pm) Julia Danielle with Matthew Rotker Lynn/Tyler Henderson Quartet;

James Santangelo

CLUB DIRECTORY

- **440Gallery** 440 6th Ave., Brooklyn (718-499-3844) Subway: F, G to 7th Ave. 440gallery.com
- **92NY** Lexington Ave. at 92nd St. (212-415-5500) Subway: 6 to 96th St. 92ny.org
- **Aaron Davis Hall** 133rd St. and Convent Ave. (212-650-7100) Subway: 1 to 137th St./City College ccny.cuny.edu/theatre/aarondavis
- **Albert's Bar** 140 E. 41st St. Subway: 4, 5, 6 to Grand Central albertsbar.com
- **Alice Tully Hall at Lincoln Center** 1941 Broadway at 65th St. (212-875-5050) Subway: 1, 2 to 66th St. - Lincoln Center lincolncenter.org
- **American Legion Post 398** 248 W. 132nd St. (212-283-9701) Subway: 2, 3 to 135th St.
- **Apollo Theater & Music Café** 253 W. 125th St. (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th St. apollotheater.org
- **The Appel Room** Broadway at 60th St., 5th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **Arthur's Tavern** 57 Grove St. (212-675-6879) Subway: 1 to Christopher St. arthurstavernnyc.com
- **Austrian Cultural Forum** 11 E. 52nd St. at Madison Ave. (212-319-5300) Subway: 6 to 51st St. acfn.org
- **Bar Bayeux** 1066 Nostrand Ave. (347-533-7845) Subway: 2, 5 to Sterling St. barbayeux.com
- **Bar Lunático** 486 Halsey St. (917-495-9473) Subway: C to Kingston-Throop Ave. barlunatico.com
- **Barbès** 376 9th St. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. barbesbrooklyn.com
- **Bill's Place** 148 W. 133rd St. bt. Lenox/7th Ave. (212-281-0777) Subway: 2, 3 to 125th St. billsplaceharlem.com
- **Birdland/Birdland Theater** 315 W. 44th St. bt. 8th/9th Ave. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St. birdlandjazz.com
- **Blank Forms** 468 Grand Ave., 1D Subway: C to Clinton-Washington Ave. blankforms.org
- **Blue Note** 131 W. 3rd St. at 6th Ave. (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th St. bluenotejazz.com
- **BreadxButta** 728 E. 136th St., Ste. 6V Subway: 6 to Cypress Ave.
- **BRIC House Artist Studio** 647 Fulton St. (718-683-5600) Subway: 2, 3, 4, 5 to Nevins St. bricartsmedia.org
- **Bronx Music Hall** 438 E. 163rd St. at Washington Ave. (347-708-7591) Subway: Bus: Bx15 bronxmushall.org
- **Café Carlyle** 35 E. 76th St. (212-570-7189) Subway: 6 to 77th St. thecarlyle.com
- **Café Ornithology** 1037 Broadway, Brooklyn Subway: J to Kosciuszko St.; M to Central Ave. ornithologyjazzclub.com
- **Cellar Dog** 75 Christopher St. at 7th Ave. (212-675-6056) Subway: 1 to Christopher St./Sheridan Sq. cellardog.net
- **City Winery** 25 11th Ave. at 15th St. (646-751-6033) Subway: A, C, E, L to 14th St. citywinery.com
- **Close Up** 154 Orchard St. (646-410-2307) Subway: F, J, M, Z to Delancey St.; F to 2nd Ave. closeupnyc.com
- **The Cutting Room** 44 E. 32nd St. (212-691-1900) Subway: 6 to 33rd St. thecuttingroomnyc.com
- **Dada Bar** 60-47 Myrtle Ave., Queens Subway: M to Forest Ave.; M to Fresh Pond Rd.; L to Myrtle-Wyckoff/Halsey St. dadabar.nyc
- **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
- **Dizzy's Club** 33 W. 60th St., 11th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **The Django** 2 6th Ave. (212-519-6600) Subway: A, C, E to Canal St.; 1 to Franklin St. thedjangonyc.com
- **Downtown Music Gallery** 13 Monroe St. (212-473-0043) Subway: F to East Broadway downtownmusicgallery.com
- **The Drawing Center** 35 Wooster St. (212-219-2166) Subway: 4, 6 to Canal St. drawingcenter.org
- **Drom** 85 Ave. A (212-777-1157) Subway: F to 2nd Ave. dromnyc.com
- **The Ear Inn** 326 Spring St. at Greenwich St. (212-246-5074) Subway: C, E to Spring St. earinn.com
- **Eve's Lounge** 769 Washington Ave., Brooklyn (347-442-5959) Subway: 2, 3, 4 to Eastern Pkwy/Brooklyn Museum eves769.com
- **Faber Park** Richmond Terrace, Staten Island (212-639-9675) Subway: SIMC3C Bus to Faber Park nycgovparks.org/parks/faber-pool-and-park
- **Festival Café** 1155 2nd Ave. (646-398-9686) Subway: 5, 6 to 59th St.
- **Fiction Bar/Café** 308 Hooper St., Brooklyn (718-599-5151) Subway: M, J to Hewes St. fictionbk.com
- **Flushing Town Hall** 137-35 Northern Blvd., Queens (718-463-7700) Subway: 7 to Main St. flushingtowhall.org
- **The Gin Mill** 442 Amsterdam Ave. (212-580-9080) Subway: 1 to 79th St. theginmillnyc.com
- **Greenwich House Music School** 46 Barrow St. (212-242-4770) Subway: 1 to Christopher St. greenwichhouse.org
- **Guggenheim Museum** 107 5th Ave. (212-423-3500) Subway: 4, 5, 6 to 86th St. guggenheim.org
- **Hostos Center** 450 Grand Concourse, Bronx (718-518-6700) Subway: 2, 4, 5 to 149th St. hostos.cuny.edu
- **Ibeam Brooklyn** 168 7th St. bt. 2nd/3rd Ave., Brooklyn Subway: F to 4th Ave. ibeambrooklyn.com
- **The Interchurch Center** 475 Riverside Dr. (212-870-2200) Subway: 1, 3 to 125th St. interchurch-center.org
- **Iridium** 1650 Broadway at 51st St. (212-582-2121) Subway: 1, 2 to 50th St. theiridium.com
- **Issue Project Room** 22 Boerum Pl. (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall issueprojectroom.org
- **Jamaica Performing Arts Center** 153-10 Jamaica Ave. (718-618-6170) Subway: E to Jamaica Center jcal.org
- **The Jazz Gallery** 1158 Broadway, 5th fl. (212-242-1063) Subway: N, Q, R, W to 28th St.; F, M to 23rd St. jazzgallery.org
- **Jazz Museum in Harlem** 58 W. 129th St. bt. Madison/Lenox Ave. (212-348-8300) Subway: 6 to 125th St. jazzmuseuminharlem.org
- **Jefferson Market Library** 425 6th Ave. (212-243-4334) Subway: 1 to Christopher St. nypl.org
- **Joe's Pub** 425 Lafayette St. (212-539-8770) Subway: N, R to 8th St.-NYU; 6 to Astor Pl. joespub.com
- **Juilliard School Paul Hall** 155 W. 65th St. (212-769-7406) Subway: 1 to 66th St. juilliard.edu
- **The Keep** 205 Cypress Ave., Queens (718-381-0400) Subway: L to Jefferson St. thekeepny.com
- **Klavierhaus** 549 W. 52nd St., 7th fl. (212-245-4535) Subway: C, E to 50th St. klavierhaus.com
- **Knickerbocker Bar & Grill** 33 University Pl. at 9th St. (212-228-8490) Subway: N, R to 8th St.-NYU knickerbockerbarandgrill.com
- **Kupferberg Center** 65-30 Kissena Blvd., Queens (718-793-8080) Subway: E to 71/Continental Ave., Forest Hills kupferbergcenter.org
- **Le Poisson Rouge** 158 Bleecker St. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th St. lepoissonrouge.com
- **Louis Armstrong House Museum** 34-56 107th St., Queens (218-478-8274) Subway: 7 to 11th St. louisarmstronghouse.org
- **Lowlands** 543 3rd Ave., Brooklyn (347-463-9458) Subway: R to Prospect Ave. lowlandsbar.com
- **Merkin Concert Hall** 129 W. 67th St. bt. Broadway/Amsterdam (212-501-3330) Subway: 1 to 66th St.-Lincoln Center kaufmanmusiccenter.org
- **Mezzrow** 163 W. 10th St. (646-476-4346) Subway: 1 to Christopher St. smallslive.com
- **Midnight Blue** 106 E. 19th St. Subway: N, Q, R, W to 14th St. midnightblue.nyc
- **Milano's Bar** 51 E. Houston St. (212-266-8844) Subway: D, F, R to Broadway-Lafayette
- **Miller Theatre** 2960 Broadway and 116th St. (212-854-7799) Subway: 1 to 116th St.-Columbia University millertheatre.com
- **Music Hall of Williamsburg** 66 N. 6th St., Brooklyn (718-486-5400) Subway: L to Bedford Ave. musicallofwilliamsburg.com
- **Neighborhood Church of Greenwich Village** 269 Bleecker St. (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th St. ncgv.net
- **North Square Lounge** 103 Waverly Pl. at McDougal St. (212-254-1200) Subway: A, B, C, E, F, V to W. 4th St. northsquareny.com/about-jazz.php
- **Nublu** 151 151 Ave. C Subway: L to 1st Ave. nublu.net
- **Ornithology Jazz Club** 6 Suydam St., Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. ornithologyjazzclub.com
- **Pangea** 178 2nd Ave. (212-995-0900) Subway: L to 1st Ave. pangeanyc.com
- **Paulie Gee's Greenpoint** 60 Greenpoint Ave., Brooklyn Subway: G to Greenpoint Ave. pauliegee.com/restaurant/greenpoint
- **Pelham Fritz Recreation Center** 18 Mt Morris Park West (212-860-1380) Subway: 2, 3 to 125th St. nycgovparks.org/facilities/recreationcenters/M058
- **pinkFROG Café** 221 N 9th St., Brooklyn (646-694-0608) Subway: L to Bedford Ave. pinkfrogcafe.com
- **The Players Club** 16 Gramercy Park South (212-475-6116) Subway: 6 to 23rd St. theplayersnyc.org
- **Prospect Series** 363 Prospect Ave. bt. 6th/7th Ave., Brooklyn Subway: F,G to 7th Ave. ; R to Prospect Ave. instagram.com/prospectseriesbrooklyn
- **Public Records** 233 Butler St., Brooklyn (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. publicrecords.nyc
- **Recirculation** 876 Riverside Dr. Subway: 1 train to 157th; C train to 163rd; A train to 168th
- **The Record Shop** 360 Van Brunt St., Brooklyn (347-668-8285) Subway: Bus: B61to Van Brunt St./King St. 360recordshop.com
- **Rose Theater** Broadway at 60th St., 5th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **Roulette** 509 Atlantic Ave., Brooklyn (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. roulette.org
- **Roxy Lounge at Roxy Hotel** 2 6th Ave. (212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St. roxyhotelnyc.commorgan@njfpr.com
- **Saint Peter's Church** 619 Lexington Ave. at 54th St. (212-935-2200) Subway: 6 to 51st St. saintpeters.org
- **Scarlet Lounge** 468 Amsterdam Ave. Subway: 1, 2 to 79th St.; 1, 2 to 86th St. scarletloungenyc.com
- **Scholes Street Studio** 375 Lorimer St., Brooklyn (718-964-8763) Subway: L to Lorimer St. ; G to Broadway scholesstreetstudio.com
- **SEEDS Brooklyn** 617 Vanderbilt Ave., Brooklyn Subway: B, Q to 7th Ave.; A, C to Clinton/Washington seedsbrooklyn.org
- **Shrine** 2271 Adam Clayton Powell Blvd. bt. 133rd/134th St. (212-690-7807) Subway: B, 2, 3 to 135th St. shrinenyc.com
- **Silvana** 300 W. 116th St. (646-692-4935) Subway: B, C, to 116th St. silvana-nyc.com
- **Sistas' Place** 456 Nostrand Ave. at Jefferson Ave., Brooklyn (718-398-1766) Subway: A to Nostrand Ave. sistasplace.org
- **Smalls** 183 W 10th St. at 7th Ave. (212-252-5091) Subway: 1 to Christopher St. smallslive.com
- **Smoke** 2751 Broadway bt. 105th/106th St. (212-864-6662) Subway: 1 to 103rd St. smokejazz.com
- **Soapbox Gallery** 636 Dean St., Brooklyn Subway: 2, 3 to Bergen St. soapboxgallery.org
- **Sony Hall** 235 W. 46th St. (212-997-5123) Subway: N, R, W to 49th St. sonyhall.com
- **Sour Mouse** 110 Delancey St. (646-476-7407) Subway: J to Bowery sourmousenyc.com
- **South Oxford Space** 138 South Oxford St., Brooklyn (718-398-3078) Subway: C to Lafayette St. offbroadwayonline.com
- **St. Marks Church** 2nd Ave. and 10th St. (212-674-6377) Subway: 6 to Astor Pl.
- **Stern Auditorium at Carnegie Hall** 881 7th Ave. (212-247-7800) Subway: N, Q, R, W to 57th St.-Seventh Ave. carnegiehall.org
- **The Stone at The New School** 55 W. 13th St. (212-229-5600) Subway: F, V to 14th St. thestonenyc.com
- **Swing 46** 349 W. 46th St. (646-322-4051) Subway: A, C, E to 42nd St. swing46.nyc
- **The Town Hall** 123 W. 43rd St. (212-997-1003) Subway: 7, B, D, F, M to 42nd St.-Bryant Park thetownhall.org
- **Trans Pecos** 915 Wyckoff Ave., Queens Subway: L to Myrtle/Wyckoff Ave. thetranspecos.com
- **Triad Theater** 158 W. 72nd St., 2nd fl. (212-362-2590) Subway: 1, 2, 3 to 72nd St. triadnyc.com
- **Village Vanguard** 178 7th Ave. South at 11th St. (212-255-4037) Subway: 1, 2, 3 to 14th St. villagevanguard.com
- **Weill Recital Hall at Carnegie Hall** 154 W. 57th St. at 7th Ave. (212-247-7800) Subway: N, R to 57th St. carnegiehall.org
- **Williamsburg Art and Historical Center** 135 Broadway, Brooklyn (917-648-4290) Subway: M to Marcy Ave. wahcenter.net
- **Zankel Hall** 881 7th Ave. at 57th St. (212-247-7800) Subway: N, Q, R, W to 57th St. carnegiehall.org
- **Zinc Bar** 82 W. 3rd St. (212-477-8337) Subway: A, C, E, F, V to W. 4th St. zincbar.com

LARRY APPELBAUM (Apr. 12, 1957 - Feb. 21, 2025) The jazz historian, who helped the Library of Congress become a leading center for jazz research, died at age 67 from complications of pneumonia. Appelbaum suffered a stroke in 2017 but teleworked, retiring in 2020. Among his discoveries as a historian and archivist were the 1957 Carnegie Hall tapes of the Thelonious Monk Quartet with John Coltrane. He hosted lectures and events at the Library of Congress and persuaded such greats as Max Roach to donate their papers. Appelbaum wrote for *JazzTimes* and other outlets, and hosted a weekly jazz program on WPFW.

BILL ASHTON (Dec. 6, 1936 - Mar. 8, 2025) The British saxophonist, who was awarded both MBE and OBE honors by the late Queen Elizabeth, died at age 88. Known for educational endeavors and youth advocacy in jazz, in 1965 Ashton founded Britain's National Youth Jazz, and arranged for established players to collaborate with the band.

ROY AYERS (Sep. 10, 1940 - Mar. 4, 2025) The vibraphonist, composer and record producer passed away at age 84. A pioneer of jazz-funk, and what would be labeled "acid jazz," Ayers began in the early '60s as a post bop artist, appearing on albums by Curtis Amy, Vi Redd, Jack Wilson and Leroy Vinnegar. After his leader debut on United Artists (*West Coast Vibes*, 1963), he collaborated, most notably, with Herbie Mann. He would then go on to record for Atlantic, Polydor, Ronnie Scott's Jazz House, Groovetown and Columbia. His sidemen included Gary Bartz, Ron Carter, Herbie Hancock, Joe Henderson, Alphonse Mouzon, Sonny Sharrock, Charles Tolliver, Miroslav Vitous, Buster Williams, Reggie Workman and others. Ayers' music has been famously and frequently sampled by hip hop artists and rappers; one of his last albums was *Jazz Is Dead 2* with Adrian Younge and A Tribe Called Quest's Ali Shaheed Muhammad.

GENE BARGE (Aug. 9, 1926 - Feb. 2, 2025) The saxophonist died at age 98. Known as "Daddy G," he recorded with Jackie Wilson, Fontella Bass, Brother Jack McDuff and others. He's best known for Gary U.S. Bonds' hit "Quarter to Three" and as album producer for John Klemmer, Etta James and Bobby Bryant.

ERIC BARRET (May 5, 1959 - Feb. 27, 2025) The France-born saxophonist, composer and bandleader died at age 65. Self-taught, his career began in 1978 wherein he played in Parisian clubs with Chet Baker, Pepper Adams and Slide Hampton. In addition to forming a trio with Henri Texier and Aldo Romano in 1985 (which recorded and released an eponymous album in 1988), he played and recorded with many ensembles including the Orchestre National De Jazz that featured countrymen Didier Levallet and Daunik Lazro as well as Americans John Scofield and Aaron Scott.

THOMAS BELLINO (1951 - Feb. 18, 2025) The promoter-producer-composer died at age 73. Bellino was most notably founder of Planet Arts Recordings. Between 2001-18, the label released albums by the Vanguard Jazz Orchestra, Bob Brookmeyer, Ted Rosenthal, Ahmed Abdullah, Jimmy Heath, Diane Moser and others. Bellino was the Jazz Program Specialist for Chamber Music America and established the Kingston International Jazz Festival.

ADALBERTO CEVASCO (Dec. 14, 1946 - Mar. 3, 2025) The Buenos Aires-born bassist, pianist-keyboardist, composer-arranger, died in Spain at age 78. Cevasco played and/or recorded in an array of settings, from Spanish divas Rocío Jurado and Isabel Pantoja, to Lalo

Schifrin, Astor Piazzolla and Mercedes Sosa. With Gato Barbieri he was part of a band that included Brazilian percussionist Nana Vasconcelos.

FRANK DEMIERO (Jul. 27, 1940 - Feb. 19, 2025) The music educator and bandleader passed away at age 84. A resident of Washington state, he founded the DeMiero Jazz Festival and Frank DeMiero Jazz Camp. He was also co-founder of the Jazz Education Network and Sound Music Publications (now Anchor Music).

BART FERMIE (1955 - Mar. 9, 2025) The Amsterdam-based percussionist, who also sang, and played harmonica and guitar, passed away at age 69. He studied Cuban and Brazilian percussion in New York and Havana and founded the Dutch band, Small Talk. Fermie taught at the Amsterdam Conservatory and Rotterdam Conservatory, composed and produced his own albums, and worked with Bruno Castellucci, Jasper Van't Hof, Jesse Van Ruller, Chris Hinze, Yuri Honing and others.

BUNKY GREEN (Apr. 23, 1935 - Mar. 1, 2025) The saxophonist, composer and educator, often termed a "musician's musician," died at age 89. Known for adventurous improvising, the Milwaukee-born Green achieved prominence as a bop player in the '60s, performing with Charles Mingus, Sonny Stitt and Elvin Jones, before moving into playing with unconventional phrasing and harmonics. He taught at Chicago State University, was director of jazz studies at the University of North Florida and was a past president of the International Association of Jazz Education. Green had albums on Argo, Vee Jay, Cadet and Vanguard in the '60s-70s, and then his own or collaborative dates on Delos, Label Bleu, Traumton, Edition Longplay and Pi Recordings (the latter released a late career highlight in 2010, with the highly-acclaimed *Apex*, co-led by fellow alto saxophonist Rudresh Mahanthappa).

RAY KELLEY (Feb. 26, 1938 - Mar. 4, 2025) The crossover cellist and record producer died at age 87. He began with the Utah Symphony, Dallas Symphony and the L.A. Philharmonic, before becoming a Hollywood session musician. In 1988, Kelley founded his own record label, Resort Music, Inc., producing music for resorts and for performance on satellite, cable, Internet and radio broadcasting. He had credits with Frank Zappa, Alice Coltrane, Supersax, Herb Alpert/Hugh Masekela, Lalo Schifrin, Al Di Meola, Earl Klugh, Jaco Pastorius, Diane Schuur, Les McCann, Doc Severinsen, The Manhattan Transfer, Shirley Horn and others.

RICK KIEFER (May 24, 1939 - Mar. 2, 2025) The Cleveland-born trumpeter, who spent most of his career in Germany, died at age 85. In the early '60s he was a member of the Maynard Ferguson Big Band, before joining Max Greger in Cologne, followed by stints with Kurt Edelhagen and Peter Herbolzheimer. Kiefer would become a permanent member of the WDR Big Band. In 1975, he released his sole album as leader, *Lush Life*, a large ensemble featuring Herb Geller, Palle Mikkelborg, Jiggs Whigham and others. His credits include Ronnie Ross, Kenny Clarke-Francy Boland Big Band, Lalo Schifrin, Gianluigi Trovesi and others.

TONY KINSEY (Oct. 11, 1927 - Feb. 10, 2025) The drummer, a leading figure in post-war British jazz, died at age 97. With John Dankworth and Ronnie Scott, Kinsey advocated for bop and jazz modernism and achieved prominence as a bandleader, then as a session player and soundtrack composer. Kinsey composed for short films and cartoons, created more than 100 commercial jingles and wrote library music

into this century. Later, after studying advanced compositional techniques with arranger Bill Russo, he wrote many long-form pieces. He had recently joined the Way Out West collective of younger jazz musicians. Kinsey also worked with Tommy Whittle, Ronnie Ball, Jimmy Deuchar and others and recorded for Esquire, Decca, Parlophone, Ember and Spotlite.

JIM LAMPI (? - March 10, 2025) The renowned Chapman Stick player passed away at an estimated age of 70. After graduating from San Diego University he became a professional musician in 1976, playing the guitar and saxophone in bars and clubs in Aspen and San Diego. He found his way to the Chapman Stick, a relatively new instrument, shortly after. He had albums on Zok, Iguana, Gila and Kissing Fish Music and was a member of The New World Orchestra. His latest collaboration was with Zeus B Held and aboriginal musicians.

PETER "BANJO" MEYER (Mar. 28, 1944 - Feb. 6, 2025) The German guitarist-banjoist, vocalist and music producer died at age 80. Founder of the New Orleans Hot Owls with trombonist Gerd Goldenbow in 1963, he later founded Jazz Lips and played in various Hamburg jazz and R&B bands such as the Steamboat Stompers. Meyer appeared solo in the U.S. at banjo festivals and was a Formula 5 driver for a time.

PEDRO PAULO (Jul. 9, 1939 - Mar. 6, 2025) The Brazilian trumpeter died at age 86. He began on trumpet at age nine and as a teenager played Cuban music and joined Rádio Nacional. Paulo studied medicine, then returned fully to music by 1985, joining the Rio Jazz Orchestra. His many credits include Milton Nascimento, Herbie Mann, Cannonball Adderley, Flora Purim, Dom Um Romão and many others.

NANNIE PORRES (Apr. 30, 1939 - Feb. 17, 2025) The foremost Swedish jazz vocalist died at age 85. Porres began her career at age 13, winning a talent contest and soon began performing at Nalen in Stockholm. She sang in the jazz group Jazz Club 57 and had albums on Odeon, EMI, Dragon and Four Leaf Clover plus credits with Bernt Rosengren and the Contemporary Bebop Quintet.

PAUL SHEARSMITH (1946 - Mar. 12, 2025) An instrument maker, trumpeter and brass specialist, Shearsmith passed away at age 78. While studying at the Leeds School of Architecture, he discovered the music of Miles Davis, Charles Mingus and others. In the early '70s he began playing experimental music, and with a modified Indonesian tube instrument joined a group of sound playground builders and became part of the musicians' collective Echo City, with whom he released five albums (1992-2000). He recorded two albums with Japanese blues singer Fuji, playing a tuned gas pipe, baliphone and pocket trumpet, and exhibited his object Amazon 131 at the 100 Years Gallery in 2012. Shearsmith had collaborative albums on Fragile Noise and Emanem, and was a member of the Spontaneous Music Orchestra.

DAOUD-DAVID WILLIAMS (Jul. 23, 1943 - Feb. 15, 2025) The percussionist and activist died at age 82. He founded the Community Awareness Series, which provided cultural experiences and educational programs to Jersey City, NJ's underserved communities and beyond. He co-founded the multi-horn The Spirit of Life Ensemble, which was grounded in the loft scene of the '70s and included members Archie Shepp, Randy Weston, Pharoah Sanders, Eddie Henderson, Kenny Barron and Joe Ford. The ensemble had albums on Rise Up Productions and Cristal since the mid '80s. Williams' credits include Ted Curson, Ray Blue, Chip Shelton and others.

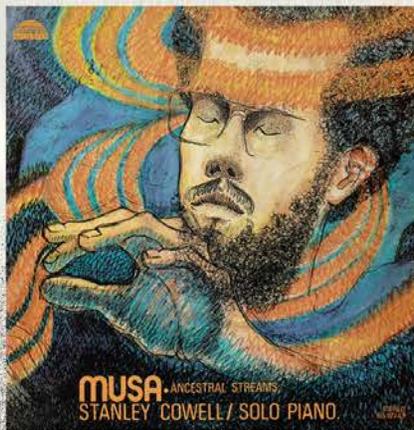
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