

JANUARY 2024—ISSUE 261

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



THE NEW YORK CITY JAZZ RECORD

Brandee Younger

The Jimmie Blanton of the Harp

SPECIAL FEATURE:
BEST OF 2023

NDUDUZO
MAKHATHINI

ISAIAH
COLLIER

ROBERT
HURST

MAX
ROACH

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IN CORRECTION (December 2023 issue)

We regret the following errors...

In the Paul r. Harding ESP-Disk' album review, there was bio info inadvertently included (of another Paul Harding, the poet); in the Berlin JazzFest Festival Report, Henry Threadgill premiered his "Simply Existing Surface" (mistakenly referenced as "Simply Extreme Surfaces").

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Letter from the Editor

If you're going to make a New Year's resolution, let it be to go out and hear more live music. It'll certainly be the most realistic goal you can set for yourself, particularly with a copy of *TNYCJR* in-hand. And now especially, in the first month of the New Year, you couldn't ask for a better time to get cracking, with options galore: adding to the seven-nights-a-week barrage of live jazz that is NYC, this month there's the 20th annual Winter Jazzfest, Jazz at Lincoln Center's Unity Festival, Lincoln Center's globalFEST, Arts For Art's Out Music Festival, French Quarter 2024, New York Jazz Piano Festival, New Ear Festival, plus performance showcases and panels at APAP (Association of Performing Arts Professionals) and Jazz Congress conferences. There are simply no good days to stay in! And while you're out enjoying yourselves and supporting all those who make the music happen night in and night out, we also invite you to reflect on the year that was in jazz, from *TNYCJR*'s "Best of 2023" center spread, to the expanded In Memoriam section at the back of the issue that includes a regrettably long list of all those the jazz world lost in 2023 (including several pages of album reviews of what might be some of those musicians' final discographical entries).

Here's to a happy, healthy and hopefully more peaceful and evermore musical 2024. Happy New Year, thanks for reading and see you out at the shows. Onwards and outwards...

On The Cover: Photos by Erin Patrice O'Brien

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clean

Miha Gantar Amsterdam

BOX SET



CD1
MIHA
GANTAR
TRIO

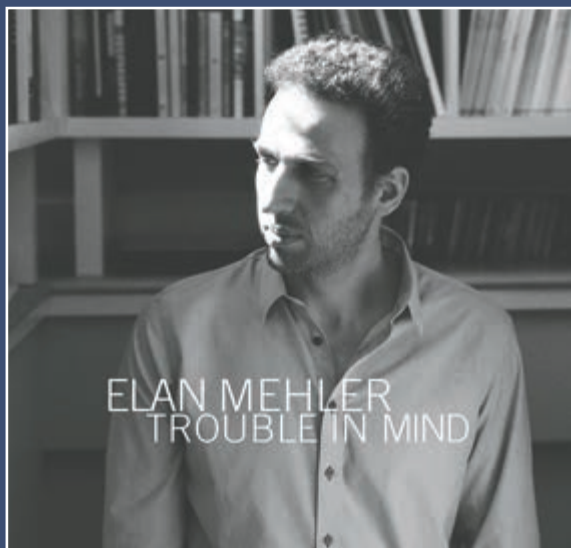
CD2
MIHA
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QUINTET

CD3
MIHA
GANTAR
DUO

CD4
MIHA
GANTAR
PIANO
DUO

CD5
MIHA
GANTAR
SOLO

Miha Gantar piano | Nick Dunston double bass | Tristan Renfrow drums | Runa Kimura violin |
Teresa Martínez Diago violin | Lorenzo Titolo Duchini viola | Diana Sanz Pascual cello |
Michael Moore alto sax and clarinet | Ratnag Ahim piano



ELAN MEHLER TROUBLE IN MIND

SSC 1713 / AVAILABLE 1/12/24

The Boston-born, New York City based Mehler has become well known for his fluid touch on piano and his skilled bandleading. He is also well known for his record label, Newville Records, that caters to vinyl lovers with series of recordings covering a wide range of jazz and creative music. It happened to be during the culmination of Mehler's work on a series of recordings by New Orleanian artists that **Trouble In Mind** was born.



GUI DUVIGNAU LIVE IN RED HOOK

SSC 1714 / AVAILABLE 1/26/24

The true magic in jazz and other improvised music comes from pairing the right musicians with the right musical circumstances, the variables tending to be the right material to work from and a conducive performance space. In **Live In Red Hook**, bassist/composer Gui Duvignau took advantage of a great space in Brooklyn and the brilliance of two outstanding musicians, pianist Jacob Sacks and drummer Nathan Ellman-Bell.



www.sunnysiderecords.com

This year's **Catalytic Sound Festival** staged ten concerts in six cities, the last two in Chicago and New York. At Brooklyn's Public Records (Dec. 10), an intimate Gowanus venue with apposite acoustics and atmosphere for free improvisation, the two-and-a-half-hour event included six sets, each with a unique group of performers. Sylvie Courvoisier (piano), Fred Lonberg-Holm (cello), Brandon Lopez (bass), Ikue Mori (laptop), Zeena Parkins (harp) and Nate Wooley (trumpet)—all members of Catalytic's co-operative imprint—were joined by Lotte Anker (saxophones), Charmaine Lee (vocals, synth), Celia Lopez (synth, sound processing), Ned Rothenberg (reeds) and Tom Rainey (drums). A surfeit of talented cooks in one small kitchen, but thankfully each knew when to turn on the creative juices and when to lay back or out, giving others a chance to add ingredients. The initial trio and quartet offerings expanded to a sextet and finally a nonet, generating a slowly rising dynamic curve over the course of the event. Tentative 'conversations' in the earlier sets grew more animated, rhythmic pulses more pronounced, the third set achieving an immersive, hypnotic ambience, the fourth escalating to a collective caterwaul and crescendo. A jungle soundscape suggesting territorial monkeys and amorous parrots led to the night's first real groove, laid out by Lopez and Rainey. The finale began dubiously as the nonet improvised to an irksome electronic hum, but ended gloriously with an ad hoc big band shout section.

— Tom Greenland



Sylvie Courvoisier @Public Records

At the delightfully named Ellington (Dec. 10)—off Duke Ellington Blvd. (106th St.) on the Upper West Side—another Ellington, Mercedes, granddaughter of Duke, presented the **Ellington Center Holiday Show!**, a talent-packed production featuring a tight band: Eli Yamin (keyboard/musical director), Evan Christopher (clarinet), Mimi Block (violin), Chip Jackson (bass), David Gibson (drums) plus vocalists and dancers in a nod to Mercedes' career as a dancer/choreographer (later in the evening, she and tap master Tony Waag led "Dancers in Love" with appropriate snaps). Starting the show with a rousing second line to drum and tambourines, the Ellington/Strayhorn *Nutcracker* ensued, with Christopher's clarinet a prominent feature of arrangements adapted by Yamin. Later in the show, Christopher beautifully played the haunting "Single Petal of a Rose" (from *The Queen's Suite*) reminiscent of Joe Temperley's now-legendary bass clarinet version. Tap features by AC Lincoln, DeWitt Fleming, Karen Calloway Williams and Karen Tomczak and exotic dance to "Arabesque Cookie" by Valerie Levine added holiday spice. Vocal highlights from act two included Marion Cowings, a disciple of vocalese superstar Jon Hendricks, with "Cottontail" (Mercedes Ellington and company backing with bunny ears and soft toy rabbits). Ty Stephens sang a creative, theatrical "Drop Me Off in Harlem". And R&B/soul/blues queen Antoinette Montague inspired with "Come Sunday" and "David Danced Before the Lord", with Lincoln in the role originally tapped by Bunny Briggs.

— Marilyn Lester



Antoinette Montague @The Ellington

A show must go on, and this was no exception. Though her father, Matthew Garrett, a renowned jazz trumpeter/educator, had died the previous morning, it didn't stop **Dee Dee Bridgewater** from delivering a spectacular two-set show at Carnegie Hall (Dec. 6), fronting NYO Jazz. The all-star ensemble, led by trumpeter Sean Jones, composed of precociously talented musicians in their late teens to early twenties, warmed the hall with a John Clayton blues and Carla Bley's "Lawns" before Bridgewater strode out to sing Ella Fitzgerald's "A-Tisket, A-Tasket", Mongo Santamaria's "Afro Blue" and a fitting fusion of light playfulness and heavy emotion in "Good Morning Heartache" (Irene Higginbotham, Dan Fisher, Ervin Drake). Remarking on her father's demise, she conceded that the young musicians were helping her heal, knowing that jazz' future is in "very good hands." For the finale the vocalist brought it back to her birthplace, Memphis, strutting the stage and growling out B.B. King's "Let the Good Times Roll". The second set began with two difficult but adeptly rendered charts featuring crafty solos and expert sectional work. Bridgewater scatted cannily on Holiday/Nichols' "Lady Sings the Blues" and Duke Ellington's "Cotton Tail", then uplifted spirits with soulful interpretations of Nina Simone's "Feeling Good" and "God Bless the Child". She left listeners fully sated and amazed, but Jones took it one level higher/deeper during the band encore, pausing to play an unaccompanied trumpet solo on "Danny Boy", bringing the crowd to its feet.

(TG)

When vocalist **Libby York** announced during her set at Mezzrow (Dec. 3) that she'll be 80 years old in 2024, there was collective disbelief. But that admission spotlighted her membership in a generation of jazz singers—including Sandy Stewart, Mary Stallings and the late Carol Sloane—who could wrap themselves around a lyric and, with a deep dive, tell a powerful story. This she did with her long-standing trio featuring John di Martino (piano) and Warren Vaché (cornet), who, playing mostly muted throughout, provided texture and color. Many tunes in the set were ballads aimed precisely at storytelling; these included Abbey Lincoln's "Throw It Away", which in a pointed, slow-tempo made meaning pop, and "When October Goes", with Barry Manilow's music providing a platform for the brilliant Johnny Mercer lyrics. York's smooth, smoky tone similarly gave gravitas to James Taylor's philosophical number "Secret O' Life". York is easy-going, personable and fond of "Ella-fying" any given tune with on-the-spot observational lyrics. She was well-supported in her delivery by di Martino, who has a sensibility for lyric and ear for singers whether he's comping, playing or taking a feature (in which he'll often insert a riff of a related tune). He was especially in the groove with a solo on a swinging "Moonray" (Shaw, Quenzer, Madison), sometimes seeming to channel Teddy Wilson and Ellis Larkins through his own sensibility.

(ML)

Trumpeter **Marquis Hill** brought his Composers Collective project to Smoke for what he'd described prior to the performance online as "five nights of exploration". Other than this and thank-yous at the end of his group's opening night (Dec. 13), he didn't speak at all, and he certainly didn't explain himself. Like many musicians, he let the work speak for itself. But there were clues along the way, audio clips he played of various artists speaking, their statements meant to stand in for his: a snippet of Roy Hargrove saying, "The whole reason I make music is for God"; Oliver Nelson stating that his mission was to "play music and bring world peace"; a Wayne Shorter quote on his musical roadmap not being oriented toward fame or fortune. Hill's 2020 project, *Love Tape: With Voices*, was based on a similar premise, incorporating the wisdom of others into jazz-inflected songs with mainstream R&B appeal. His band at Smoke was an all-Chicago group with Junius Paul (bass), Michael Piolet (drums) and Joel Ross alternating between piano and vibes, sometimes within a piece. The latter sounded perfectly fine on piano, more-so comping than soloing, but he shone, as usual, on vibes. And though Hill was the headliner, Ross, a mesmerizing soloist, stole the show. By the time Ross had laid into many of his captivating moments, seemingly caught up in the music in the best of ways, the trumpeter had already made it clear that his intention and purpose as an artist were in service to the music, not his or anyone else's ego. Nothing could therefore be stolen from one musician by another—only allowed, and encouraged to exist. — **Kyla Marshall**

PHOTO BY R.I. SUTHERLAND-COHEN/JAZZEXPRESSIONS.ORG



Marquis Hill @Smoke

Vocalist **Amirtha Kidambi** and alto saxophonist **Darius Jones** delivered another installment of their Sun Ra-inspired project *Angels & Demons* at The Kitchen (Dec. 9). The name comes from the Ra album *Angels and Demons at Play*—the duality and possible meanings of those two extremes, both rich sources of material. The program featured six compositions by the two, with Ra's poems as lyrics. Contrary to his persona, much of the Ra poetry here was relatively straightforward ("My music sings of the discipline of depths", from the title piece), and in certain ways didn't translate to the abstract, angular, improvised art songs that the saxophonist and vocalist had put together. Though Jones mostly accompanied Kidambi, doubling her melodic lines, mirroring her shrieks and growls through his own amazingly voice-like tone, she used her own voice as a drone for his often-impassioned solos. One illuminating moment came via the after-show conversation moderated by poet/sound artist LaTasha N. Nevada Diggs, during which Kidambi shared Jones' appraisal of a Western classical singing performance she'd once done: "I don't believe you." She described it as a turning point in her art-making, a pivot toward greater authenticity in her work. Though Kidambi and Jones appear to come from different worlds, both musically and demographically, there is a clear symbiosis between them in their commitment to creating art beyond the boundaries of accessibility or respectability. A project honoring Sun Ra, famously extra-temporal and extra-terrestrial, proved to be the ideal vehicle through which to explore their own unique depths. (KM)

The label "all-star band" is perhaps one of the most overworked descriptions of the many great groups that appear regularly in New York, but the term is unquestionably applicable to the band that appeared at Flushing Town Hall's Annual **NEA Jazz Masters** Concert (Dec. 15). The unit, assembled by trumpeter Jimmy Owens, recipient of the 2012 A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy, with fellow NEA Jazz Masters Gary Bartz (saxophones), Joanne Brackeen (piano), Ron Carter (bass) and Louis Hayes (drums), plus Wycliffe Gordon (trombone), got things started by charging straight ahead on "Walkin'". It was the first of several songs associated with Miles Davis, in what Owens would later describe as a mini-tribute to the iconic trumpeter. Owens, Bartz, Gordon and Brackeen turned in hard-bopping solos on top of Carter's rock-solid walking bass and Hayes' crackling drums. Gordon was featured with Carter and Hayes, digging deep into his instrument's roots on the trio's rendition of Ellington's "In a Mellow Tone". Brackeen was in the spotlight with Bartz and Carter on "All the Things You Are". The bassist wowed the crowd with a virtuosic solo bass version of "You Are My Sunshine", then led the band back in for Miles' "So What" to close the show's first half. The second set started with more Miles, the sextet stretching out on "All Blues". Bartz, backed by bass and drums, gave a jaw-dropping interpretation of "Star Eyes". The band then closed with Gordon singing Owens' "Broken Foot Blues" and an encore of Sonny Rollins' "Oleo". — **Russ Musto**

PHOTO BY ALAN NAHIGIAN



Jimmy Owens @Flushing Town Hall

Appearing as special guests with New York's All-City Latin Ensemble, part of its performance at Alianza Dominicana Cultural Center (Dec. 13), Zaccai Curtis (piano) and Luques Curtis (bass) paid tribute to their august mentor with *An Ode to Eddie Palmieri*. The concert began with the big band of talented young high school teens under the direction of veteran saxophonist/sonero Alberto Toro, playing with impressive professionalism to a fiery Marcus Persiani arrangement of Mario Bauzá's Machito-Palladium-Mambo era classic, "Zambia". The brothers Curtis joined the band midway through Palmieri's "Ritmo Alegre" (from *La Perfecta*, 1962), noticeably ramping up the tempo of the song, on which Toro sang lead vocal. The mood then calmed as alto saxophonist Monica McShane stepped out of the reed section to stirringly sing the bolero "Perfidia" (from Charlie Palmieri's *Easy Does It*, 1965). Vocalist Annabelle Salvi transported the ensemble to her native Brazil with a sauntering version of Antônio Carlos Jobim's "Só Danço Samba", and remained to sing lead on Palmieri's "Nada de Ti". Centerstage, tenor saxophonist Jack McShane both sang and played on the bolero, "Alma Con Alma". The band then played tribute to its Dominican hosts with the merengue "Visa Para Un Sueño". The Curtises, along with Toro, trumpeter Stephen Oquendo and percussionist Carmelo Molina, jammed excitingly with the band, both on Palmieri's "Muñeca" (from *Lo Que Traigo Es Sabroso*, 1964) plus an "Oye Como Va" encore. (RM)

WHAT'S NEWS

For the 20th anniversary of **NYC Winter Jazzfest** (Jan. 10-18), to be held at venues in Manhattan and Brooklyn, there will be a silent auction (open through Jan. 20) to benefit the festival's Artist Fund. Included in the auction: artist hangs, consultations with industry professionals, artist signed vinyl and concert passes (including tickets to hear such artists as Samara Joy and Christian McBride, venues Brooklyn Bowl, City Winery and Roulette and passes to other jazz festivals such as those in San Jose, CA, and Pittsburgh, PA). For more info visit winterjazzfest.com.

Though we may be getting our snow shovels and ice-melt salt out in preparation for the cold weather, now that we've officially entered the winter months, registration for summer jazz camps has already begun. Located at the Full Moon Resort in Big Indian, NY, north of NYC, the **7th Alternative Guitar Summit Camp** (Aug. 19-23) staff will feature camp co-producer Joel Harrison and guitarists Kurt Rosenwinkel, John Scofield, Nels Cline, Mike and Leni Stern, Gilad Hekselman, Camila Meza and Rodney Jones. For more info visit alternativeguitarsummitcamp.com. The 28th annual **Litchfield Jazz Camp** (Jun. 30 – Jul. 26) offers one- to four-week sessions and is held at the Frederick Gunn School in Washington, CT, northeast of Manhattan. Discounts are available for those who register before the end of this month. All are welcome to enroll: teenagers to adults, beginners to advanced players. Litchfield teaching artists include: saxophonists Don Braden, Jimmy Greene, Troy Roberts and Mike DiRubbo; trumpeters Dave Ballou and Russ Johnson; trombonist Peter McEachern; pianist Orrin Evans; bassist Luques Curtis; drummers Steve Johns and Matt Wilson, et al. For more info visit litchfieldjazzcamp.com. Across the river from Manhattan, there's the **Milt Hinton Institute for Studio Bass Summer Camp** (Jul. 14-20), in residence at Montclair State University and hosted by the New Jersey Performing Arts Center. Student bassists (ages 14-18) are invited to apply for the July 2024 music and performance camp. Faculty will include: Peter Dominguez (Hinton Institute Artistic Director) as well as Rufus Reid, Ben Williams, Martin Wind, Marcus McLaurine, Mimi Jones, Bill Crow and others. For more info visit njpac.org/hinton.

Haitian-American vocalist Tyreek McDole (who resides in Washington Heights, a.k.a. "Upstate Manhattan") recently won the 12th annual **Sarah Vaughan International Jazz Vocal Competition**, marking only the second time a male vocalist has received the honor. Runner-ups included Darynn Dean (2nd place), Ekep Nkwelle (3rd place) and finalists Bianca Love and Emma Smith. Previous winners include Cyrille Aimée, Jazzmeia Horn, Samara Joy and Gabrielle Cavassa. The SASSY Awards, in conjunction with New Jersey Performing Arts Center's TD James Moody Jazz Festival, are also part of NJPAC's year-round tributes honoring Vaughan's centennial. McDole is scheduled to perform at Jazz at Lincoln Center (Apr. 19-20), along with past winners, at the Sarah Vaughan Centennial Concert hosted by Dee Dee Bridgewater. For more info visit njpac.org and jazz.org.

As part of this month's APAP (Association of Performing Arts Professionals) NYC 2024 conference (Jan. 12-16), trumpeter and composer **Terence Blanchard** — along with Lisa Booth, Shanta Thake, Randy Cohen, John W. Brown, Rosemary Kopel Brown and Ruby Morales—receives the APAP Honors award (on Jan. 15), which recognizes and celebrates trailblazers and visionaries of the performing arts each year. It will be the first in-person ceremony since Jan. 2020. For more info visit apap365.org/conference.

Our congratulations go out to **Wolfram Knauer**, founding Director of the renowned Jazzinstitut Darmstadt jazz music research center in 1990, who was recently given an honorary professorship at Johannes Gutenberg Universität in Mainz, Germany. Knauer holds a musicology doctorate and, since 1992, teaches at Gutenberg University. In 2008, he taught at Columbia University during which time he was the Louis Armstrong Professor of Jazz Studies. For more info visit jazzinstitut.de.



NDUDUZO MAKHATHINI

BUILDING A TRANSATLANTIC BRIDGE BY MATTY BANNOND

Several live concert spotlights around New York will shine on South African pianist Nduduzo Makhathini in January, as the Blue Note Records artist will be flying from his homeland to the U.S. for a series of high-profile and highly-anticipated concerts. He will also step onto the stage for discussions about the globalization of jazz and his experiences of making music, within the context of African traditions, knowledge systems and healing rituals. TNYCJR got the chance to speak with Makhathini about his mentors and the concepts that have helped to shape his captivating, dynamic sound.

The New York City Jazz Record: Can you remember the first time you pressed keys on a piano?

Nduduzo Makhathini: I was nine or ten. There was a piano at home because my mom was taking lessons. But the piano was locked the entire time. My mom didn't want us to get distracted from our academic work at school. She would play on Sundays and I started to develop this fascination for motion and... shapes. I would stand behind her and observe the way her fingers moved and the particular shapes that she held. Those are my earliest encounters. They were fundamentally visual, very shape-oriented.

TNYCJR: Why did you pursue piano instead of an instrument that wasn't locked?

Makhathini: Like most boys, I wanted to do what my father did—and he was a phenomenal guitar player. But there was one family gathering where the piano was left open for a number of days. I recall just playing something and everyone was like, “How did he just do that?” And it feels prophetic now, in retrospect, because my mom handed over the keys. But I didn't utilize that opportunity much.

Years later, I was led to study music. I did an audition and tried the guitar first, but they were like “No, we don't think so.” Eventually I played something on piano and they said maybe that's what I should do. So it wasn't by choice, it was just that I tried a couple of things in that particular audition, and piano tended to be the thing that could be explored.

TNYCJR: Then you went to university, but not to study jazz.

Makhathini: Well, I didn't really know what I was going to study. They gave us music by Charlie Parker and I was like, “Oh my god, why did I do this?” It's something I never really meditated on. All these things became like a kind of unfolding that had to do with some higher energy source and purpose. Later, the whole thing with the piano would connect with the gift of divination practices in Nguni systems. And the whole jazz thing would make sense in the way that I was thinking about improvisation as a divination practice and prophetic tradition. But none of these

things were my own decisions. I feel like there's always been this kind of guidedness in my journey.

TNYCJR: What was your experience of improvised music at that point?

Makhathini: I was brought up in improvised music, as a dancer and singer. This was one of the inherent properties of being brought up in Nguni traditions. Improvisation was a way of being, as opposed to a thing you do. It's a thing that governs your being. That's what frustrated me: there was no effort to make connections between upbringing and curriculum. We were deemed as people that didn't have any musical background. We had to do a foundation year of being introduced to music. And I had problems with such an outlook, because it fundamentally disrespected one's background that I always deemed to be so rich in music. I struggled to see continuities until I heard John Coltrane's *A Love Supreme*. That was the moment of connection between the way I was brought up and studying jazz to become an improviser.

TNYCJR: Despite that frustration, you stayed within academia and completed a PhD this year.

Makhathini: One of the reasons for staying is disruption. There has to be a way to disrupt this canon towards some kind of transformation that leads to producing multiple itineraries within curricula, where it makes sense where people come from and who they are.

I'm there to work together and outline a postcolonial option that considers a pluriversality with regard to knowing, and a way to honor the fact that various peoples around the world have different knowledge systems. And with a particular focus on transcending the colonial confines that assume hegemony and push indigenous people to some kind of peripheral register.

TNYCJR: Outside academia, did you connect with South African musicians as mentors?

Makhathini: For me, influence starts in the village. It's a place that blurs the borders between ways of being, religiosities, community, music-making... There are these influences that really opened this connection between myself and the music. One is Bheki Mseleku. He was a great piano player who harnessed cycles as ways of stepping into an infinite idea of sound-making. After him, I met Zim Ngqawana, a saxophone player heavily influenced by Ornette Coleman and Sun Ra and the idea of another world. He was also heavily influenced by the Nguni music matrix and making connections to what he understood as ubungoma (an innate gift/calling from the ancestors).

TNYCJR: How would you describe the characteristics of South African jazz?

Makhathini: The South African jazz archive suffers from erasure because it developed under the apartheid period. As a matter of fact, there is a ragtime recording that took place in KwaZulu-Natal around 1920. But then there is a huge gap because, under the apartheid regime, the SABC (South African Broadcasting Corporation) deemed those recordings to be less important. They started recording over the tapes. So there are lost years in the archive.

The characteristics of the music are swing elements. It has syncopation. But in South Africa, each geography and location has a different language. That plays into

(CONTINUED ON PAGE 36)

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NEW YORK STATE COUNCIL ON THE ARTS
NYC Cultural Affairs
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1/25 - Rome Neal

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ISAIAH COLLIER

TO BE THIS AND THAT

BY JOHN SHARPE

You could say that saxophonist Isaiah Collier has always been a visionary. In his senior year at high school, he was fortunate enough to perform at The White House for International Jazz Day as part of a selected group of talented students. That culminated in a recording at the legendary Rudy Van Gelder studio, where so many of the classic dates that make up the jazz canon have been waxed. It was a space that had a big impact on the teenager: "It was very powerful the way that it felt, like you were in a church. That's how heavy and thick the energy in the room was." Afterward, Collier promised himself that one day he would come back and record there as a leader. Four years later he did just that, in the session that became his acclaimed *Cosmic Transitions* (Division 81).

The 25-year-old's trajectory has been rapid but both hard-earned and well-deserved. He has been garnering attention nationally and internationally since his 2016 debut and work with an array of esteemed elders and peers such as Ernest Dawkins, Bennie Maupin, Kahil El'Zabar, jaimie branch and Angel Bat Dawid. His big sound, irrepressible drive and wellspring of improvisational ideas place him firmly in the great Chicago tenor tradition. But unlike some of his forebears, he also plays soprano and flutes, as well as piano and percussion, and boasts a fine voice, all of which he presses into the service of his vision at various times. Raised by a family of musicians on Chicago's South Side, Collier started working with his father by the time he was 12. As he notes: "I was getting my dosage of Black music and its totality, from gospel to soul to R&B to blues." Even though he saw jazz as just one part of this continuum, the likes of Charlie Parker and John Coltrane made an impression, yet "it made more sense to me what Trane was saying more than Bird did."

It was former AACM Chairman saxophonist Ernest Dawkins who gave him his debut in his Young Masters Quartet. As he recalls: "I met Isaiah and his brother [drummer Jeremiah] when he was in high school. He was gifted at first, but every time I see him, it's like he sounds better and better. What we noticed is that he's really taken to heart all of the saxophone players in Chicago and incorporated that in his sound, such as older guys like Gene Ammons, Sonny Stitt, Ari Brown, James Perkins and Roscoe Mitchell, even on the avant garde side. He's taken in all this and then all the hip-hop genres and has incorporated it into his playing and his music. So he's a product of the existing scene. He's actually the embodiment of the extension of this scene in Chicago."

Collier also features on *A Time For Healing*, a 2021 record by percussionist El'Zabar, who is similarly effusive in his praise: "Isaiah Collier is an extraordinarily talented saxophonist and composer, who brings the purity of feeling with a refined and robust sound that amplifies legacy through every performance. He brings brevity and passion with a razor-sharp wit that is constantly inventive. I so admire his work effort, and am also so proud of all he has accomplished in such a

short time. He has definitely put in the work, though, and it shows every time he picks up that horn."

He formed his band Isaiah Collier and The Chosen Few while still studying at Chicago State University. The group has made three albums, of which the last, *Cosmic Transitions*, dropped to rave reviews. It's a five-part 56-minute suite in which contemplative moments vie with unrestrained free jazz which never forgets its roots. Auspiciously, it was recorded in 2020 on September 23, Coltrane's birthday. His influence is clear. But lest Collier seem immodest in his ambitions, he explains: "I wasn't anticipating doing that record so soon. I mean, yes, I wrote the music, but I felt like I was a little bit out of place with living experience to really play the music. Or to really execute it to the fullest context and beyond the emotional, but just with more understanding harmonically. The opportunity presented itself, so one must strike while the iron is hot!" But at the same time as processing Coltrane (he mentions *Transition* as a particular inspiration), he was also studying with AACM members Roscoe Mitchell and drummer Vincent Davis, keen to marry the avant garde with the tradition.

However, his latest release, *Parallel Universe*, offers a more expansive feel. It's overtly melodic: vocalist Jimetta Rose accentuates gospel and soul aspects while "Village Song" moves from Yoruba chants to a sprightly refrain led by Collier's flute. To Collier, these are all part of the same spectrum. "Those things have always been present in the music. Listen to the Trane quartet play 'Afro Blue'. They're emphasizing the 'Afro'. You listen to any other stuff, the syncopation is still there. Even in its most melodic aspect, we're still referencing those things. And I assure you if those guys were around, they would have figured out how to do the same thing." Dawkins echoes the point: "He's just become freer in his approach. He's not restricted by any limitations now. He's incorporated all the elements of the music."

There will be more chances for New Yorkers to witness Collier's development this month when he appears at Jazz at Lincoln Center and at Winter Jazzfest with the Chosen Few, comprising Julian Davis Reed (piano), his cousin Micah Collier (bass) and Michael Shekwoaga Ode (drums), together presenting music from a forthcoming release entitled *The Almighty*. Collier gives a foretaste: "*Cosmic Transitions* spoke to one form of introspection for one's personal self, and *The Almighty* speaks to another introspection that speaks to your own relationship to however you may see the universe, God or however you know it. We are not just one thing. We can be this and that, not this or that."

For more info visit colliersworld.com. Collier & The Chosen Few is at Smalls Jan. 4 and Nublu Jan. 13 & 16, part of Winter Jazzfest. Collier is also at Appel Room with Franklin Kiermyer's Scatter The Atoms That Remain Jan. 12 and with his quartet at Ertegun Atrium, both part of Jazz at Lincoln Center's Unity Festival. See Calendar.

Recommended Listening:

- Isaiah Collier & The Chosen Few — *Return Of The Black Emperor* (Good Vibes Only, 2017)
- Kahil El'Zabar Quartet — *A Time For Healing* (Spiritmuse, 2020)
- Isaiah Collier & The Chosen Few — *Cosmic Transitions* (Division 81, 2020)
- I AM (Isaiah Collier/Michael Shekwoaga Ode) — *Beyond* (Division 81, 2021)
- jaimie branch/Isaiah Collier/Gilles Coronado/Tim Daisy — *Stembells* (The Bridge Sessions, 2021)
- Isaiah Collier — *Parallel Universe* (Night Dreamer, 2023)

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Brandee Younger

The Jimmie Blanton of the Harp

BY MARILYN LESTER



Think about the harp. And think about its absence from jazz—largely excluded from the noble family of strings; the piano, bass, guitar and banjo, all so easily have found glory in the music. Jazz harpist Brandee Younger (winner of the 2020 *DownBeat* Critics Poll in the category of “Rising Star Miscellaneous Instrument”) has certainly thought about it and she aims to fix that deficiency. “This may sound naive,” she says, “but I see the harp one day being just as common as piano.”

Younger thinks way outside the box. Like Jimmie Blanton, who joined the Duke Ellington Orchestra in 1939 and who forever transformed bass playing, Younger has already cut a wide swath in harp evolution. Self-aware from her earliest years, she says, “I have always wanted whatever instrument that I played to match my personality, which included playing the kind of music that I was listening to—R&B, hip-hop, gospel, jazz.” As she got deeper into her music studies and classical music, she realized, “I wanted to do more with it (the harp). Of course I was met with resistance—this is inevitable. But I’ve always been the type to march to the beat of my own drum.”

But first, a short tutorial to understand the harp “situation”: it’s the oldest known stringed instrument. First documented in ancient Sumer and Egypt, it’s been in continuous use ever since in various shapes and sizes. The harp is so important that it’s a mainstay of Celtic music and is the national symbol of the Republic of Ireland. Yet, it’s a sure bet that people generally think of the harp as a large symphonic instrument played by gowned women. From the outset, Younger’s thinking was more expansive: “It’s unique. We can think of piano or guitar as the closest, sonically. There have been times that I heard a guitar and thought it was a harp and vice versa!” And therein lies the key to Younger’s revolutionary attempt to bring the harp into the mainstream.

In the modern era, Carlos Salzedo, an early 20th-century French harpist, vigorously presented the harp as a virtuoso instrument. The first harpist to appear specifically in jazz is thought to be Casper Reardon (“The World’s Hottest Harpist”). Then there was Adele Girard, who played with the Joe Marsala Band in the ’30s and ’40s, not to mention Rhythm Willie, Robert Lee McCoy, Corky Hale and Alice Coltrane. But the crown in jazz harp awareness goes to Dorothy Ashby, active in the ’50s and ’60s, and it’s she who inspired Younger the most and who led her to dismiss the notion that the harp is a foreign voice in jazz. Hope springs eternal, especially with grit as its ally. “As labels become less of a thing (hopefully) and the lines between genres are blurred,” Younger says, “for sure there will be progress. I feel people are more accepting of it, the more they hear it.”

Since Younger’s emergence on the music scene a little over 15 years ago, she’s made quite an impression as a performer, leader, concert curator and educator. And she has self-managed her career. Her close musical collaborator, bassist Dezron Douglas, observes, “Brandee has gotten everywhere she has on her own. She has single-handedly broken the barriers between the worlds and scenes of classical and jazz—facing much adversity in regard to stigmas on both sides of the music.” And did we mention versatility? Younger has played classical harp

with the Hartford Symphony, the Waterbury Symphony and Harlem Chamber Players Monde, and performed hip hop and R&B with the likes of Drake, Common and John Legend.

Her latest album, *Brand New Life* (Impulse!) tackles the heady subject of creating new paths personal, artistic, political and spiritual. On it, Younger pays tribute to Ashby. “Dorothy Ashby was working as a harpist before Alice Coltrane, and had been recording her records prior to Alice Coltrane,” Younger says. “I do think that Alice Coltrane’s visibility helped the instrument for sure, but overall, it felt very niche-like and still feels niche-like today.” It was by way of hip-hop musician Pete Rock that Younger discovered Ashby; Rock used a sample of her music on one of his tracks. Younger had already discovered the astral music of Alice Coltrane, but it was Ashby’s ability to take that instrument into pop culture that resonated. Drummer and collaborator E.J. Strickland observes that “Brandee has emerged on the jazz scene as the leading voice on harp. While she has been heavily influenced by Alice Coltrane and Dorothy Ashby, she has also forged her own voice and her own contributions to the history.”

Younger grew up in Hempstead, NY, and being a child of the ’90s listened to artists such as LL Cool J, Queen Latifah and Busta Rhymes. But she’d actually been studying harp since age eleven. She was introduced to the harp by a female harp player who was a coworker of her father’s. “My parents thought it’d be a good idea to play together,” she says. “It was this woman who mentioned the potential of a scholarship to my parents, and the rest is history.” Younger earned undergraduate degrees in Harp Performance and Music Business from the University of Hartford, where she was mentored by saxophonist Jackie McLean at the Institute of Jazz and African American Studies, and where she made her foray into jazz harp. Back in NYC, she enrolled in New York University’s Steinhardt School, obtaining a Master of Music in 2008. But she was already busy making breakthroughs as a performer.

Following her debut EP, *Prelude* (released in 2011), two years later she recorded *Soul Awakening*, a seminal work which wouldn’t be issued for another five years. Self-released, it’s a benchmark recording of eight tracks, featuring Douglas (bass), E.J. Strickland (drums) and Stacy Dillard and Chelsea Baratz (saxophones) with guest artists Antoine Roney and Ravi Coltrane (saxophones), Freddie Hendrix and Sean Jones (trumpets), Chris Beck (drums) and Niiia (vocals). The same year she also appeared on drummer Makaya McCraven’s *Universal Beings* (International Anthem) and, a few years later, *Universal Beings E&F Sides*.

Following the pandemic, another self-release, *Force Majeure*, includes 15 tracks of “comfort music”, intended to provide catharsis of the shared experience of 2020. A majority of the tracks were live-streamed by Younger and Douglas during the lockdown. To date, Younger has seven albums as leader, and has made innumerable side-player appearances with the likes of Pharoah Sanders, Ravi Coltrane, Lakecia Benjamin, Robert Glasper, Jeremy Pelt, Jack DeJohnette and Reggie Workman.

The old saw, “if you want something done, ask a busy person,” definitely applies to Younger. Committed to education, she’s on the faculties of New York University

and The New School, not to mention visiting gigs with a host of institutions (including her alma mater, The Hartt School Community Division at the University of Hartford). And she’s already inspired and even collaborated with several jazz harpists today, including Destiny Muhammad who, along with harpist Radha Botosafina, performed with Younger live at MacArthur Park in Los Angeles, in tribute to Alice Coltrane, a few years after Coltrane’s passing. Elizabeth Steiner, a young, cross-genre harpist, who recently appeared with Ken Peplowski at Birdland in *Charlie Parker with Strings*, acknowledges that Younger “is making a tremendous impact in the harp world and the world of music as a whole.” And progress has not been lost on Younger. “I see a growing interest in the harp in various styles—so exciting!” she enthuses.

Last, but far from least, about Brandee Younger’s multi-faceted talent: “(She) is a gifted composer,” Douglas adds. “She utilizes all of her skills on the harp to convey what her message is.” Among her many original recent works, she composed for the HBO TV series *Random Acts of Flyness* (2018). In April 2019, “Hortense” was featured in the Beyoncé documentary *Homecoming*. Younger also hopes other composers will write for the harp. “So much can be done,” she says. “But I think it’s important for composers to understand sonically how and where the harp fits into an ensemble. There’s no point in doubling a trumpet, or playing in the same range as the piano... I suggest all composers take at least one harp lesson, to learn how the pedals work. That can save so much time for both the composer and the harpist.” She adds that currently, harpists are trained to write in the pedal changes in their music, which helps to ensure the correct notes get played, but also creates a musical handicap when it comes to sight-reading: “harp playing and reading ALWAYS takes extra steps to be able to accommodate the pedals, so I think it’s a good practice to work on sight reading regularly to keep our brains sharp.”

There’s a reason history is important. For a musician, knowing whose shoulders one stands upon helps to define one’s creativity in the present. The story of the jazz harp informed Brandee Younger’s trajectory. Now the harpist is making her own way, and as Jimmie Blanton was to the bass, she may be remembered and go down in history as the one who changed the harp forevermore.

For more info visit brandeeyounger.com. Younger is at Le Poisson Rouge Jan. 12 and Jan. 15, both presented by Winter Jazzfest, the latter as part of “Impulse! at Winter Jazzfest” as leader performing “The Music of Alice Coltrane” and with Shabaka Hutchings. See Calendar.

Recommended Listening:

- Brandee Younger—*Soul Awakening* (s/r, 2013)
- Brandee Younger—*Wax & Wayne* (s/r, 2014)
- Brandee Younger 4tet—*Live at the Breeding Ground* (s/r, 2014)
- Makaya McCraven—*Universal Beings E&F Sides* (International Anthem, 2017-18)
- Dezron Douglas/Brandee Younger—*Force Majeure* (International Anthem, 2020)
- Brandee Younger—*Somewhere Different* (Impulse!, 2021)

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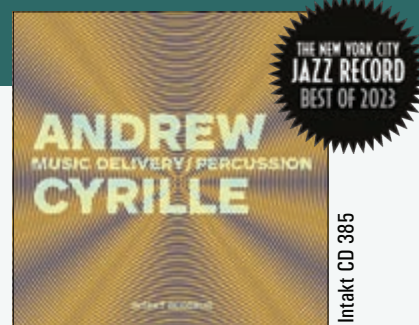
Angelika Niescier: Alto Saxophone
Tomeka Reid: Cello · Savannah Harris: Drums



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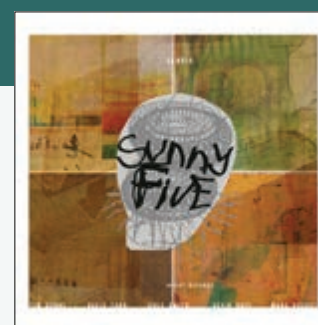
Anna Webber: Tenor Sax, Flutes
Adam O'Farrill: Trumpet · Mariel Roberts:
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Sopranino Sax · Zeena Parkins: Electric Harp ·
Tom Rainey: Drums
Tape pieces in order of appearance:
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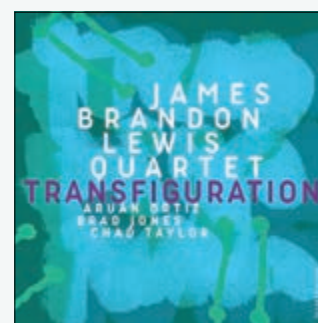
Sylvie Courvoisier: Piano · Wadada Leo Smith:
Trumpet · Nate Wooley: Trumpet · Christian
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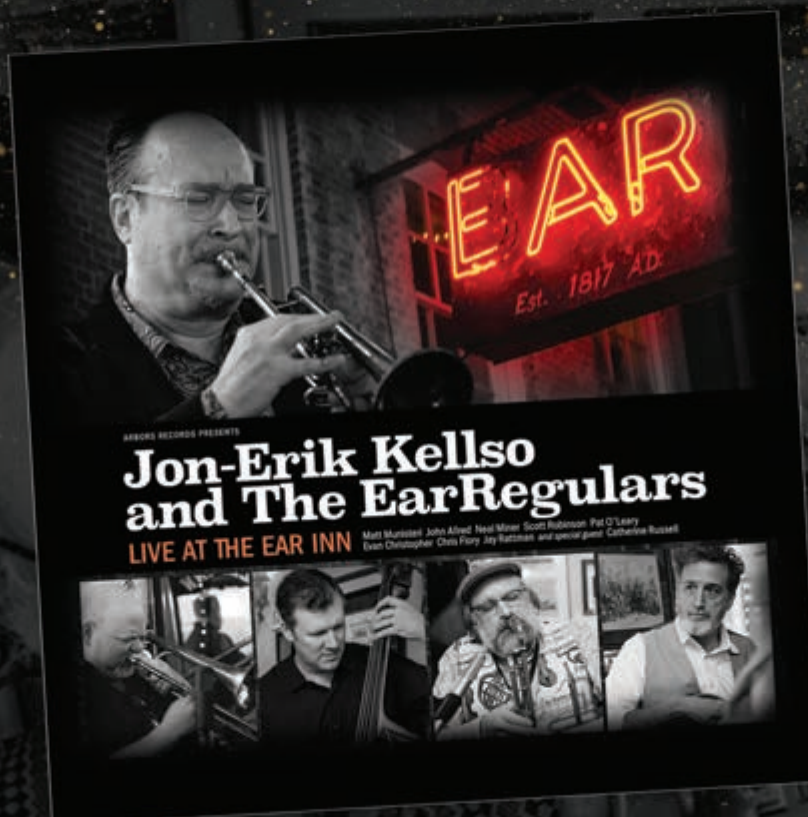
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ROBERT HURST

A BASSIST'S SAGE ADVICE

BY TERRELL K. HOLMES

Born and raised in Detroit, a city that has always been at the forefront of musical innovations and trends, the Grammy and Emmy award-winning bassist, composer and educator Robert Hurst has been a mainstay on the music scene for four decades and counting. High in demand as a sideman since he first entered the recording studio in the mid '80s (two of his first recordings were with the Blue Note Records all-star collective Out of the Blue and Wynton Marsalis), he has additionally released a number of highly-acclaimed albums under his own name, starting with his first two as leader: *Robert Hurst Presents Robert Hurst* (with pianist Kenny Kirkland, reedmen Branford Marsalis and Ralph Miles Jones III, trumpeter Marcus Belgrave and drummer Jeff "Tain" Watts) and *One for Namesake* (a trio with Kirkland and drummer Elvin Jones).

Hurst's extensive résumé includes collaborations with the Marsalis family (Ellis, Wynton, Branford, Delfeayo, Jason), Pharoah Sanders, Mulgrew Miller, Kenny Garrett, Dianne Reeves and Diana Krall, as well as Yo-Yo Ma, Sting, Barbra Streisand and Sir Paul McCartney. And perhaps it is due to his being so high in-demand by so many artists, spanning jazz and other genres, that New Yorkers these days simply don't get to hear Hurst perform live nearly enough.

The bassist recalls going to jazz clubs since he was five years old. "My father exposed me to great music. [There was] all that great music around Detroit, and he liked to hang out and enjoy it, and luckily, he took me along," Hurst recalled during a recent telephone interview while on winter break from teaching at University of Michigan. "One of the cats my dad went to high school with was Melvin Franklin, the bass singer, and every time I would see him, he'd say 'Hey, I'm your Uncle Melvin!' in that low voice. Around 1972, I went with all my cousins to hear the Jackson Five, and that next Christmas, all my male cousins and I got guitars." Hurst would break the top two strings and started taking bass lessons on that guitar, tuning it like a bass, an octave up, before getting and playing an actual bass by the time he was 10.

In high school, Hurst made an important connection with one of Detroit's most influential jazz musicians: "When I was fifteen, my high school band director had the great Marcus Belgrave come to our school and do a clinic, and he heard me play and asked my parents if he could start calling me for gigs." Belgrave had a program known as the Jazz Development Workshop, a summer program for young musicians. He would get grants and do concerts. Hurst fondly remembers, "I got the best of everything because I was playing in his band but also got a chance to work with great Detroit artists that were still here." During this time the bassist met Geri Allen, Regina Carter, James Carter, Kenny Burrell, Tommy Flanagan and Barry Harris, all well-known Detroiters who would come back to the city during the holidays. "I got a chance to work with those cats in my late teens. It was both a nurturing and beautiful experience because all of the Detroit cats really support the younger cats. (But) it wasn't always pretty! They'd let you know if you're doing something wrong, but (they) were pulling for you. I've always felt that (and) I still feel that."

Since that time, Hurst has earned recognition and praise and learned valuable lessons. "Early in my career I worked with musicians of my generation, or a little bit older, with Wynton and Branford, Terence Blanchard and Donald Harrison. And that was always a great experience to really kind of discover music along with these guys." After the bassist left Blanchard and Harrison's band, he got the chance to play with one of his heroes, the legendary drummer Tony Williams. "Just being around him, and just getting beat up and kicked every kind of way you can think of, helped me develop my confidence. I felt like after that, it was like sparring with Mike Tyson, I could take on any drummer. After a brief pause, Hurst added, "[With] drummers, you gotta bring some heat! I heard Tony say once in an interview that if you can have three generations in the band, that's how you can really get a great band. Like the band with Miles, he was the oldest cat, then Wayne [Shorter] was a little younger than Miles, and Ron [Carter] was a little younger, and Herbie [Hancock] and Tony were the babies." Hurst enjoys playing with his peers, but also enjoys the energy from playing with younger musicians. With Wynton, the bassist was the youngest in the band but now he's typically the oldest with the bands he plays in and leads.

Having transitioned from young lion to elder statesman, Hurst notes one key difference in the attitude of today's jazz players compared to those in the past that he embraces fully. "When I was first in New York there

was a divide between popular music and jazz, definitely in my circle playing jazz with Wynton. He didn't really mess around with pop music that much. So that's one thing that I've seen younger musicians embrace, cats that came up in the hip-hop era, like Karriem Riggins and Robert Glasper—those cats have credibility in both worlds. Karriem has played with Common, Ray Brown and Roy Hargrove. And a lot of the older cats have embraced hip-hop and other forms as well. So that's a positive thing. And I like to think of the cross-pollination of African-American music and African music. You hear a lot of Afro-beat in hip-hop, and that wouldn't have happened without James Brown or Fela Kuti, who are like kindred spirits. And I think that affected American music as well as African music, and hence the whole world."

The advice that Hurst would give young people pursuing musical careers today is as current as a TikTok video, and as enduring as music itself. "Have some kind of organized ritual for listening and understanding the music. Now you have access to every piece of music that's ever been recorded. [Learn] how to use social media to your benefit: club owners are looking at your likes and your followers and all that kind of stuff, so it's a good business tool you can communicate with. You can get to Herbie Hancock way easier now than you could when I was a kid. I'm not saying he'll respond, but you could actually reach him. You can just reach out to me and get to me some kind of way. So use those elements, use all the tools you have. It doesn't have to be used just for evil; it can be used for good. And *practice!*"

For more info visit roberthurst.com. Hurst is at Dizzy's Club with GBD Trio with Mark Whitfield and Jeff "Tain" Watts Jan. 5-7, and Village Vanguard with Kris Davis Trio Jan. 9-14. See Calendar.

Recommended Listening:

- Wynton Marsalis Quartet—*Live at Blues Alley* (CBS-Columbia, 1986)
- Branford Marsalis—*The Beautiful Ones Are Not Yet Born* (Columbia, 1991)
- Robert Hurst—*Presents Robert Hurst* (DIW-Columbia, 1992)
- Robert Hurst—*BOB: a palindrome* (Bebob, 2001)
- Robert Hurst/Chris Dave/Robert Glasper—*Unrehurst, Volume 2* (Bebob, 2007)
- Junko Onishi (featuring Robert Hurst & Karriem Riggins)—*Junko Onishi Presents Jatriot (Live at Blue Note Tokyo)* (Somethin' Cool/DIW, 2019)

LEST WE FORGET



MAX ROACH

BEBOP ARCHITECT

BY GEORGE KANZLER

Stan Levy, a drummer who can also be heard on early bebop recordings by Charlie Parker and Dizzy Gillespie, once said of Max Roach: "I came to realize that, because of him, drumming no longer was just time, it was music."

Roach, whose first fame came on the "birth of bebop" recordings of Parker and Gillespie in 1945, is celebrated this month on his centennial. Born January 8, 1924, in Newland, NC, his family moved to the Bedford-Stuyvesant neighborhood of Brooklyn, where he grew up from age 4. While still a teenager, he subbed for drummer Sonny Greer with Duke Ellington at the Paramount Theater, and in the early '40s he was the

house drummer at Monroe's Uptown House in Harlem, also participating in after-hours sessions at Minton's Playhouse, the two clubs immortalized as incubators of the bebop movement.

Along with Kenny Clarke, Roach revolutionized jazz time-keeping by transferring the rhythmic pulse from the bass drum or hi-hat to the ride cymbal, creating a flowing rhythmic feel. Of the jazz drum kit, Roach said: "In no other society do they have one person play with all four limbs." And he described his approach to music as "the creation of organized sound."

"Working with Max night after night," says bassist Calvin Hill, a longtime member of Roach's bands, "it was amazing how he could create new ideas every time. He was a tremendous teacher as well as a musician. I know that after I worked with him, I heard a little of Max Roach in every drummer I heard."

The *New Grove Dictionary of Jazz* lists a number of firsts that establish Roach as one of the music's most important artists, including: the first drummer to record fours (4-bar exchanges with bassist Tommy Potter on Charlie Parker's 1947 recording of "Bird Gets the Worm"); the first to master the 3/4 swing beat (as

documented on Thelonious Monk's 1952 recording of "Carolina Moon" and his quintet's 1957 album *Valse Hot*); the first to transfer Afro-Cuban rhythms to the drum set in an idiomatic manner, without its appearing to be exotic or pretentious (Bud Powell's 1951 recording of "Un Poco Loco"); first MacArthur Fellowship (Genius Grant) in the field of jazz, 1988 (he was also recognized and awarded as an NEA Jazz Master in 1984).

A pioneer of bebop, Roach was also instrumental in the development of hard bop, notably with the mid '50s quintet he co-led with trumpeter Clifford Brown. That band featured brilliant arrangements from pianist Richie Powell (younger brother of Bud) that turned pop songbook standards into driving hard-bop anthems. Tragically, Brown and Powell both died in an auto crash in 1956, only a year after tenor saxophonist Sonny Rollins joined the band (following predecessors Teddy Edwards and Harold Land).

On his *Chronicles* blog, the drummer Vinnie Sperrazza, reviewing Aiden Levy's recent biography of Rollins, *Saxophone Colossus*, gets at the heart of the

(CONTINUED ON PAGE 36)

MILES HIGH

TO RAISE ONE'S PROFILE

BY JIM MOTAVALLI

In 2003, after a long period of studio work, vibraphonist/percussionist/pianist/composer Mark Sherman told his friend, musician David Chesky (of Chesky Records), that he wanted to get back into the game as a leader with a quartet date. "Chesky said to me, 'I could do that for you, but I'd end up making all the money. What you need to do is start your own label, put out five CDs in five years, hire publicists to promote them, and you'll own the music and it will lead to workshops and concerts.' And you know what, he was absolutely right. Now when musicians tell me, 'I play as well as [X], but he gets the recognition and bookings,' I tell them, 'It's because you don't have any recording presence as a leader.'"

The label is Miles High Records, and it has since released 36 albums, 11 of them with Sherman as leader. The records (aided by the expert PR of, among others, Braithwaite & Katz Communications and Mark Elf) have gotten reviewed and played on the radio, and enable Sherman to tour regularly in Europe and Asia.

Some of the artists on Miles High are musical

colleagues of the Riverdale-based Sherman (just north of New York City), such as drummer Tim Horner, guitarist Paul Meyers and saxophonist Dan Block (who, like Sherman, teaches at Juilliard). The styles and formats vary, but center on bebop in all its variety: vocalist Erin McDougald's *Outside the Soiree* (2018) features contributions from Sherman (on vibes), Tom Harrell (trumpet) and Dave Liebman (saxophones), while Cynthia Holiday's *All The Way* (2008) features pianist Cedar Walton's trio.

Sherman accepts submissions and gives artists 70 percent ownership of the resulting product. "The artist owns the master," he said. "I license the music and collect my 30 percent on sales from my distributor. The artists pay all expenses related to creating the product, and they're free to sell their albums. They own all publishing. And it's a two-year deal with an opt-out, as I don't want any unhappy artists."

The arrangement works for the artists on the label—Block, for instance, has released three records. And much of the sales are digital. "Very few are CDs; we suggest pressing 300 per release," Sherman says. "They work for promotion and selling at gigs—they still buy CDs in Europe and Asia!"

In a common dilemma, Sherman got tired of waiting for labels to make up their minds after his sophomore album as leader, *A New Balance* (1986) for

Columbia, went double platinum in the Philippines. "If you submitted your work to the majors, you'd have to wait months to even get a response," he said. "And by then you'd have written another album's worth of material and your priority is getting *those* tunes out. With independent digital releases, we can get the music in front of people in a few weeks."

Just getting songs on, for instance, the Spotify Coffee Table Jazz list can lead to millions of plays (including in a lot of hotels) and significant revenue from a source not known for that. "Kenny Barron may have more followers than me, but I'm doing pretty well," Sherman said. His ballad recording of Cole Porter's "Every Time We Say Goodbye", on that Spotify playlist for years, has gotten streamed there more than seven million times.

In the spring, Sherman is headed to Europe with his working group, featuring Joe Magnarelli (trumpet), Stephan Kurmann (bass) and Bernd Reiter (drums). Later in the summer, he heads for China. Starting a record label seems to have been a good idea when it comes to raising his, and others', public profile.

For more info visit mileshighrecords.com. Miles High artists performing this month include Mark Sherman with Tim Horner at Ornithology Jan. 31; Horner at Dizzy's Club with Jo Harrop Jan. 24; Enrico Granafei at New York Hilton Jan. 13-14. See Calendar.



Live @ The Bird's Eye
Mark Sherman Quartet



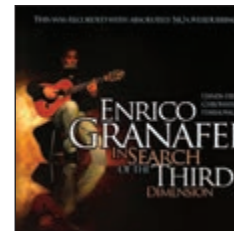
Tribute
Tim Hegarty



All The Way (feat. Cedar Walton Trio)
Cynthia Holiday



The Places We Feel Free
Tim Horner



In Search of the Third Dimension
Enrico Granafei

VOXNEWS

TIN PAN ALLEY

BY SUZANNE LORGE

Last year, singer/songwriter Ann Hampton Callaway entered the Women Songwriters Hall of Fame for her many contributions to jazz and traditional pop music. Callaway started out in New York's cabaret scene in the '80s, accompanying herself on piano; her specialty was tunes that tear your heart into shreds.

Soon, her warmly textured voice and accessible writing attracted the best kind of attention, and stars as formidable as Barbra Streisand, Blossom Dearie, Karrin Allyson and Michael Feinstein began recording her songs. Her biggest commercial break came after a performance at Don't Tell Mama, when TV actress Fran Drescher introduced herself to the up-and-comer; later, Drescher would handpick Callaway to write and sing the theme song to her '90s hit TV show, *The Nanny*. Then, in 2000, Callaway was nominated for a Tony for her scatting role in Broadway's *Swing!*.

On the jazz front, Callaway counts among her many legendary colleagues the likes of Kenny Barron, Wynton Marsalis, Christian McBride, Dizzy Gillespie, Dianne Reeves, Ted Rosenthal and Dee Dee Bridgewater. But arguably her most exclusive claim as a jazz singer is her collaboration with Cole Porter, given decades after his death. In 1992 she released "I Gaze in Your Eyes"—a setting of posthumously discovered Porter lyrics to one of her heart-shredding

tunes, which had his estate's blessing.

Callaway's 2023 record, *Finding Beauty* (Shanachie), commits to tape 16 of her originals, pulled from her busy musical life over the last 25 years. (The liner notes provide a fascinating glimpse into that world.) Many friends from those years show up to sing in duet with Callaway—Kurt Elling on the anthemic funk tune "Love and Let Love", Tierney Sutton on an eerie, layered "You Can't Rush Spring", Melissa Manchester on the pop-rock ballad "New Eyes"—and Callaway's sister, Liz Callaway (one of Stephen Sondheim's favorite singers) on the album's biggest heartbreaker, "Wherever You Are", about a friend lost to AIDS. In all, it's a lovely, moving ride. Visit 54 Below to hear Callaway re-create some of its most poignant moments (Jan. 12).

As the Callaway album shows, the line between vocal jazz and traditional pop is provisional. Traditional Pop as a Grammy award didn't even exist before 1992, when (it seemed) NARAS created the category to accommodate the growing number of pop singers turning out songbook albums. Tin Pan Alley, with its strong ties to Broadway, is the common ancestor of both; what distinguishes these kissing cousins from one another is the singer's approach to a standard. Improvisation and groove are the hallmarks of vocal jazz, and mellifluous melody and straightforward harmony (preferably lush) are those of traditional pop. Informed folks may disagree on this, of course.

What they'd be unlikely to challenge, however, is that bass trombonist Jennifer Wharton is a badass jazz artist, even as she kills it eight times a week in a Broadway pit. Her new album, *Grit & Grace*

(Sunnyside) has Wharton leading her brass ensemble Bonegasm through a series of self-penned and commissioned originals, including one vocal track: trumpeter Nadjé Noordhuis' "Coop's Condiments", a comical blues romp about, er, sauces. Humor aside, when Wharton sings, you hear the phrasing of the consummate jazz instrumentalist she is—a great lesson in indelible groove. Wharton will be with Sondheim's *Sweeney Todd* on Broadway.

Singer Audrey Silver hears jazz in the strains of Rodgers & Hammerstein's 1943 musical, *Oklahoma!*. Her new album by that name couches these long-favorite melodies in swing and spontaneity, backed by pared-down piano (Bruce Barth) and guitar (Peter Bernstein) and, at times, a string quartet. This minimal setting draws attention to the writers' careful craftsmanship and how it conveys emotional complexity—the surprising tenderness of "Boys and Girls", the subtle trepidation of "Out of My Dreams", the refreshing frankness of "I Cain't Say No". Silver captures all of these moods with her amber-rich vocals and sensitive understanding of a lyric. Her album release concert is at Pangea (Jan. 17).

Historical note: Four years ago last month, New York City gave five buildings along W. 28th Street landmark status. "Tin Pan Alley was the birthplace of American popular music, defined by achievements of songwriters and publishers of color... [it] paved the way for what would become 'the Great American Songbook,'" said Landmarks Preservation Commission Chair Sarah Carroll of the block at the time. "Together, these five buildings represent one of the most important and diverse contributions to popular culture."

FESTIVAL REPORT

BELGRADE JAZZ FESTIVAL

BY THOMAS CONRAD

JAZZ@THEPOINT FESTIVAL

BY KEITH HOFFMAN



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CYRO BAPTISTA • ELSA NILSSON
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PHOTO BY TIM DICKSON

Isiah Collier @Belgrade Jazz Festival

The Belgrade Jazz Festival can claim a history that goes back to 1971. But the 2023 edition (Oct. 24-29) was advertised as the 39th. The explanation is that, because of the wars in the former Yugoslavia, the festival went dark for 15 years, between 1991 and 2004. In the '70s and '80s, Belgrade was an important stop on the European festival circuit. Duke, Dizzy, Miles, Monk and Sonny all played there.

When the festival returned in 2005, it started small, but over the years its profile has gradually risen. The people who run it are dedicated and smart. They include Artistic Director Vojislav Pantić, Program Editor Dragan Ambrozić and festival board member Milica Ševarlić. Every year they face challenges, mostly budgetary, as Serbia is one of the poorest countries in Europe. After the Yugoslav wars, Serbia became a pariah in the world community and it has not entirely transcended that status. It is still not a member of the European Union. Belgrade is not a romantic tourist destination. It is a huge, gritty city of mostly mean streets that, even late at night, are loud with traffic. Every year, though, the festival surmounts its challenges. Jazz crowds are intense, concerts are well attended and the festival's programming proves to be in touch with the cutting edge of jazz as an art form. In Belgrade, you are sure to make some new discoveries.

Case in point in this past edition of the festival: Isiah Collier, tenor saxophonist and multi-instrumentalist from Chicago. He played in Amerikana, the smaller (300 seats), darker and funkier of the two Belgrade Youth Center venues. (The other venue in the Center is Velika Sala, a nice auditorium with 520 seats.) Collier is 25, and just starting to generate a buzz. He may be the next major voice in avant garde jazz. He laid waste to the crowd in Belgrade. Many outcats play only originals, but Collier made the inspired decision to play "Lift Every Voice and Sing", the Black national anthem. His soaring calls and wild cries always turned out to contain the famous hymn, which was transfigured by Collier's spiritual power. The song has never sounded so passionate in its striving and aspiring. Collier's drummer, Michael Shekwoaga Ode (the two have played and recorded together, including as the duo, I AM), is also an exciting new talent.

Another case in point: Hugo Carvalhais, bassist from Portugal. His sextet of atypical instrumentation (himself; two saxophonists, Fábio Almeida and Liudas Mockunas; two keyboardists, Fernando Rodriguez and Gabriel Pinto; drummer Mário Costa) played free jazz

(CONTINUED ON PAGE 37)



PHOTO BY CHRISTINE HOFFMAN

Sharel Cassity @Jazz@thePoint Festival

As a tune finished at South Jersey Jazz Society's Jazz@thePoint Festival (Nov. 2-4), local Philly legend Fostina Dixon looked up from her horn toward the back of a crowded Gregory's Restaurant in Somers Point, on the mainland outside of Atlantic City. "Is that you, Tommy Campbell?" In fairness, Campbell is hard to miss anywhere, but in the low-ceilinged Gregory's, the famously tall world-class drummer seemed to have to bend a bit as he ambled toward the front of the room. He appeared not to be sure what he was walking towards. Then recognition: "Fostina!" he called out, as the two hugged.

"More than 30 years ago, I used to carry this woman's baritone, just to get a little peck on the cheek—and a gig," Campbell told the laughing room. The third-most famous musician from Norristown, PA (Campbell's uncle, organist Jimmy Smith and electric bassist Jaco Pastorius being the others) was home again, playing "down the shore". "Oh, we got to hit," Campbell concluded, and another Philly veteran, drummer Craig McIver, was happy to give way to the inevitable.

And it was on. The after-party at Gregory's was now officially smoking. Richie Budesca launched into the blues-soaked "Big Richie" written for his father, his keyboard sounding for all the world like a Hammond B3, Campbell's hits mirroring Dixon's wailing alto. For the final chapter of the Jazz@thePoint Fall Festival, alto saxophonist Sharel Cassity and trumpeter Freddie Hendrix came up and just tore the roof off with "More Today Than Yesterday", a perfect tune for the moment, given that Philly organ legends Shirley Scott and Charles "The Mighty Burner" Earland both covered the tune as a rolling shuffle in the soulful Philly organ tradition.

Jazz@thePoint Festival Artistic Director Joe Donofrio beamed as this year's version of the festival (which was first held in 2004) came to a joyous end, with world-class musicians sharing the stage with excellent South Jersey/Philadelphia musicians and an adoring crowd standing and shouting in appreciation of the magic it had just experienced. The festival punches well above its weight because Donofrio is a serious ringer. As the late guitarist Pat Martino's longtime manager for a quarter-century and a constant presence in Philadelphia recording studios, he knows just about everyone. Through the years he's attracted and booked a level of talent that speaks for itself, even if in a small venue in a small town, deep in southern New Jersey: Mulgrew Miller, Jimmy Cobb, Chico Freeman, The

(CONTINUED ON PAGE 37)



Enrico

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Thurman Barker, a charter member of the AACM, has collaborated with Joseph Jarman, Muhal Richard Abrams, Amina Claudine Myers, Anthony Braxton, Leroy Jenkins, Roscoe Mitchell, Henry Threadgill, plus Sam Rivers and Cecil Taylor. A celebrated percussionist who has built his career on innovation, the drummer/percussionist's C.V. spans decades, from jazz and blues to contemporary, classical and beyond, with a sound blurring traditionally rigid lines.

"Barker has the rare ability to make thunder intimate. If there is an art to playing softly with intensity, there is also an art to playing loudly with restive ease and he's got it."

— *Chicago Sun Times*

"Barker's sound on traps is invitingly warm but filled with tension between an early buoyancy and a brooding, dark, blues drenched undercurrent... emotional nuance with displaced accents, sometimes funky and sexy, sometimes marching and proud."

— *CODA Magazine*

"Barker is the AACM's equivalent of Philly Joe Jones."

— *The Village Voice*

Dr. Muhal Richard Abrams had a lifelong impact on my development as a musician. He mentored me from the age of 16. Watching Muhal carry out his duties as a pianist, conducting the Experimental Band, performing with him and watching him carry the weight of President of the AACM, gave me the strength to become the person I am today. That is the IMPACT! he had on me as a musician.

— *Thurman Barker*



upteeproductions.com



**John Zorn's *Olympiad, Volume 3: Pops Plays Pops*
Eugene Chadbourne (Tzadik)
by Andrew Hamlin**

NYC's hyperactive John Zorn wrote *The Book of Heads* in 1978. Structured as 35 etudes for solo guitar and scored with a combination of standard notation, helpful hints and modern-day hieroglyphics, Zorn wrote it originally for Eugene Chadbourne (who celebrates his 70th birthday this month), although both Marc Ribot and Christoph Funabashi ended up recording it first.

Given at last his chance to let this hieroglyphic flag fly, Chadbourne goes at it every inch with the spirit of a man who plunks, plucks and occasionally snaps his own strings, can tame feedback but prefers to let it run free-range and finishes sets with an elaborate solo on electric rake. The man "can out-Hendrix Hendrix," wrote one '80s critic; and while only Hendrix is Hendrix, Chadbourne found where Hendrix stopped experimenting, and long ago pushed on, further, deeper. He also solved the Hendrix dilemma of experimentation vs. commercial appeal by cheerfully long ago flipping the bird to the latter.

What's here? A pocket universe of timbre. "Etude #23", to pull an example more-or-less at random, harks back to the jangly, silvery, sinister vibe Blind Willie Johnson conjured for "I Know His Blood Can Make Me Whole": the spirit of ancient folk gospel calling to older, holier figures out of deep time. "Etude #2" moves quicksilver from a clonk that sounds like the amp being switched on, to a melodic strum, glissandos, tap-snapping, the sound of a slide whistle morphing into a wolf whistle, wet wiping up and down the strings, drier tapping, what could be balloons scraped across those strings, a short funky strut, shorter whistles and a noncommittal signoff. All in 2:33!

Longer pieces naturally may or may not vary more than shorter ones: "Etude #35" confines itself to healthy, sensible six-string exploration of the kind John Fahey made his trademark, complete with soulful humming in the background. "Etude #2", on the other hand, plays up nonsensical gnome-like squeaks over burbling dyspepsia from the six-string.

You'll need extra time with this set. The multitudes it contains run not only large, but deep, wide and, by the end, trans-dimensional.

For more info visit tzadik.com



**Nighttime Creatures
Angelica Sanchez Nonet (Pyroclastic)
by John Sharpe**

Pianist Angelica Sanchez drew inspiration for this collection of nine originals and two covers performed by her Nonet from her experience staying in a secluded cabin while teaching for several months in upstate New York. Although night-time creatures might be the

catalyst, there are no nocturnal terrors here. Rather, the beings evoked are consistently stimulating and benign even in their most out-there forms. To realize her arrangements, she has assembled a starry cast of her peers who also contribute telling passages of individual brilliance.

By sharing the written lines around, she gives the illusion of a much larger band. In particular, she utilizes Ben Goldberg's contralto clarinet to give distinctive heft to the bottom end, amid darting horns that swerve from chamber music to parade marches. But crucially she still retains the flexibility of a small group, not least in her ability to support and prompt from the piano stool. Further grounding comes from Omar Tamez (guitar), Sam Ospovat (drums) and the resonant counterpoint of John Hébert (bass). From the dense plotting of "Wrong Door for Rocket Fuel", via the spare voicings of "Tristeza" (by Chilean composer Armando Carvajal), to the polyphonic tumult of "Land Here", Sanchez explores the seemingly limitless possibilities inherent in her mid-sized ensemble.

All the soloists acquit themselves admirably, notably: Michaël Attias, whose airy then passionate alto saxophone swoons through the lush reimagining of Duke Ellington's "Lady of the Lavender Mist"; Goldberg, who spirals through the registers on the opening title cut; and quarter-tone trumpeter Thomas Heberer, an expressive presence on the slinky "Big Weirdo". Good as the solos are, the leader also programs some fine duet sparring, including a twisting altercation between Goldberg and Attias on the same cut, and a rambunctious encounter between Chris Speed on tenor and Ospovat on "Ringleader". The pianist of course demands attention too, demonstrating a percussive touch allied to a lyrical imagination, especially on "Astral Light of Alarid", a multifaceted dedication to her late father.

Sanchez cites Carla Bley, Anthony Braxton, Muhai Richard Abrams and Duke Ellington as influences, and it's to her credit that her work doesn't seem out of place in that elevated company.

For more info visit pyroclasticrecords.com. Sanchez is at Owl Music Parlor with Kenneth Jimenez Jan. 7, Barbes with Tony Malaby Jan. 12, Bar Lunático with Malaby Jan. 14 and Roulette with Brandon Ross Jan. 16. See Calendar.



**Monochromes
Ingrid Laubrock (Intakt)
by Kurt Gottschalk**

Last year was a good one for Ingrid Laubrock. She ended 2023 in a saxophone duet with JD Allen as a part of Sculpting Sound, a program of improvised duos with sculptures. (The set of six duets can still be streamed via the Pyroclastic Records website.) She also released a duo with Cecilia Lopez' electronics, did a double duo album with drummer Tom Rainey and Dutch power couple Ab Baars (reeds) and Ig Henneman (viola) and recorded and toured with Myra Melford's exceptional Fire & Water Quintet.

Another 2023 effort, *The Last Quiet Place* (released by Pyroclastic last spring), hinted at more structured ensemble arrangements in its nuanced textures. In June, the Wet Ink Ensemble premiered her *Fight, Flight, Freeze* (that performance can be found on Laubrock's YouTube channel). The new *Monochromes* may not be Laubrock's first venture into more formalized composition, but it

is a remarkable piece of work that may prove to be a significant album in her discography.

The single, 40-minute track is a thick chunk of sound in four segments. The work is built around recordings made during the Sculpting Sound shoot at Nasher Sculpture Center in Dallas. Both the audio and the video incorporate sculptures made by artist and furniture designer Harry Bertoia. After initial success designing wire chairs, Bertoia crafted "sonambient" sculptures designed to make sound when vibrated by the wind or struck by hand, and he released eleven albums of recordings of his sculptures before his death in 1978.

Laubrock, joined by Allen and writer/producer David Breskin, made recordings on the sculptures (separate from the video performance) and crafted one of the four tape pieces that provide the foundation for *Monochromes*. Other tracks were created using recordings of Adam Matlock's accordion, Tom Rainey's drums and Nate Wooley's trumpet. Laubrock, Rainey, saxophonist Jon Irabagon and electric harpist Zeena Parkins then played over the tapes. The resulting album is as dense with sonic information as its origin story makes it sound. It's not an album for passive listening, but it's hardly monochromatic. The record is rich with detail, balancing soloists atop generally unidentifiable sounds. It's an exciting listen, repeatedly rewarding the listener's focused attention.

Monochromes might not prove to be a pivotal album for Laubrock. It might turn out to be some weird odd disc she did way back when. But even still, it will endure as a rarified example of improvised *musique concrète*, a subgenre that shouldn't even make sense.

For more info visit intaktrec.ch. Laubrock is at Ibeam Brooklyn with Shawn Lovato's Biotic Jan. 5. See Calendar.

RECOMMENDED NEW RELEASES

- Ambrose Akinmusire — *Owl Song* (Nonesuch)
- Geri Allen/Kurt Rosenwinkel — *A Lovesome Thing* (Motéma Music/Heartcore)
- Fred Anderson Quartet — *The Milwaukee Tapes, Vol.2* (Corbett vs. Dempsey)
- Tony Buck/Mark Nauseef — *Mongrels* (Relative Pitch)
- Sylvie Courvoisier — *Chimaera* (Intakt)
- Harold Danko — *Trillium* (SteepleChase)
- Mia Dyberg Trio — *Timestretch* (Clean Feed)
- Fjall — *From The Rough Hill* (Discus Music)
- Muriel Grossman — *Devotion* (Third Man)
- Miha Gantar — *Amsterdam* (Clean Feed)
- Ron Horton — *A Prayer for Andrew* (Newvelle)
- Irreversible Entanglements — *Protect Your Light* (Impulse!)
- Ahmad Jamal — *Emerald City Nights: Live at the Penthouse (1966-1968)* (Jazz Detective)
- Daunik Lazro/Benjamin Duboc/Mathieu Bec — *Standards Combustion* (Dark Tree)
- Charles Mingus — *Mingus Takes Manhattan: The Complete Birdland Dates (1961-1962)* (No Land)
- Sam Newsome/Jean-Michel Pilc — *Cosmic Unconsciousness* (Somenewmusic)
- Angelica Sanchez Nonet — *Nighttime Creatures* (Pyroclastic)
- Adam Schroeder/Mark Masters — *CT! (Adam Schroeder & Mark Masters Celebrate Clark Terry)* (Capri)
- Trio San (Satoko Fujii/Taiko Saito/Yuko Oshima) — *Hibiki* (Jazzdor)
- Benjamín Vergara & Amanda Irrázabal — *Último Sosiego* (577 Records)



Live at Lunático
Arthur Kell Speculation Quartet (Origin)
by George Grella

It can be good to be the boss. Bassist Arthur Kell is one of the owners of the music venue Bar Lunático in Bed-Stuy, Brooklyn, which is a convenient way to book his quartet and make a live recording. This isn't poking fun, but to say it can be hard for worthwhile musicians to even get an audience, much less release an album and Kell and his group are very much worth hearing as this album attests.

The lineup features two guitars (Brad Shepik and Nate Radley), bass and drums (Allan Mednard), a lineup that will remind many of Marc Johnson's Bass Desires (with Bill Frisell and John Scofield). The first main track after the intro, "Haflat Zifaf", is unmistakably inspired by "Samurai Hee-Haw" (from *Bass Desires*) sharing similar combinations of rhythm, scale material and even instances of stacking two guitarists.

This is a light-footed group, working with straight-eighths, rock and, on a couple tracks, 12/8 rhythms, right in the pocket of modern jazz with some international flavor. Even when the guitars grow more intense, there's no concession to rock. The guitarists work together; there's no indication in the release who is in what channel, but the two aren't widely separated and their parts intertwine so much that there's little in the way to tell who is passing off what to whom.

That's of little concern. Radley is always a welcome presence, and Shepik is criminally under-recorded, making this a valuable addition to his discography. But this is a band album, and Kell's quartet is a fine unit whose members take audible joy in working with each other. The leader wrote all of the material: some is prosaic, but "Haflat Zifaf", "Dry Delta" and "Lullaby" are distinctive, the latter featuring a charming solo from the bassist. And the band shows all its range and strength on "Pisciotta Blue".

For more info visit originarts.com. Kell's album release concert is at Smalls Jan. 31. See Calendar.



Stravaganze consonanti
Gianluigi Trovesi/Stefano Montanari (ECM)
by Tyran Grillo

Italian reed virtuoso Gianluigi Trovesi—who turns 80 this month—and baroque violinist Stefano Montanari (doubling here as concertmaster) lead an ensemble of period instruments for a fresh take on the music of the 15th through 17th centuries. Meshing melodies from towering figures of the Renaissance and Baroque with equally visionary interpretations, the program manages to carve new initials into old pillars without marring their beauty. Some new compositions by Trovesi, plus a couple of improvisations with Fulvio Maras (percussion, electronics), complete the mix.

The album's title, which translates as "consonant extravagances," offers an accurate description of what is happening sonically, creatively and even spiritually. "The Witches' Dance" (from Henry Purcell's opera *Dido and Aeneas*) leads off on a courtly foot. Purcell makes a handful of appearances throughout, most gorgeously as a motivic inspiration for Trovesi's "For a While". Like all of his pieces, it benefits from the robustness of Corrado Guarino's arrangements, which take advantage of the period instrument ensemble under Montanari's charge. The latter brings the crispness of strings to "Consonanze stravaganti" by Giovanni Maria Trabaci (an influence on Girolamo Frescobaldi), Guillaume Dufay's *Missa L'homme armé* and a sonata by Giovanni Battista Buonamente. Whether threading his alto through Andrea Falconieri's "La suave melodia" or revealing his compositional wonders in "L'ometto disarmato" and the alto clarinet jaunt of "Bergheim", Trovesi is a force of nature shapeshifting between song and cry on the turn of a dime. If the past is alive in his sound, then so is the future.

For more info visit ecmrecords.com



Good Evening Cats!
Gunhild Carling (s/t)
by Scott Yanow

Gunhild Carling is a remarkable musician, and in some ways could be considered the Rahsaan Roland Kirk of today. She can play three trumpets at once for a full chorus, sounds quite credible on harmonica, recorder and even bagpipes, has been known to play a duet with herself on trumpet and banjo, and can sing in styles ranging from Billie Holiday to Cab Calloway. She is quite an entertainer, who also dances, has a strong sense of humor and stage presence.

Also like Rahsaan, Carling is far from a novelty act. She is a very talented swing-based soloist equally skilled on trumpet and trombone in addition to being an excellent songwriter. *Good Evening Cats!* features Carling performing six of her originals and four standards with a group that includes Billy Stritch (piano), Steve Doyle (bass), Daniel Glass (drums) and, on various selections, her two daughters (Idun Carling, trombone; Nanna Carling, soprano), her husband Johan Blome (banjo), her niece Viggo Blome (clarinet), Jason Bellenkies (alto, tenor) and, on three songs, a pair of violinists.

The performances are colorful and generally exciting. The rollicking title track (a relative of "You're Driving Me Crazy") has a joyful vocal and trumpet solo. In addition to her top-notch ballad singing, the leader takes an expressive trombone solo (think Tommy Dorsey) on "My Lovin' Heart Can't Forget", plays a hot recorder solo (in the key of B!) on "Mack the Knife" and brings back the spirit of Lady Day on the bittersweet "Love Song from the Attic". Other highlights include several tuneful originals (her heated trumpet on "Million Stars Are Out Tonight" should not be missed), her fine singing on "La Vie En Rose", and a cover of Jobim's "Wave".

Anyone with an interest in swing or New Orleans jazz should definitely check out the unique Gunhild Carling.

For more info visit gunhildcarling.net. Carling is at Birdland Jan. 16-18. See Calendar.



dizzy's club

JAN 3
SHENEL JOHNS: A PORTRAIT OF DINAH WASHINGTON

JAN 4
MATHIS PICARD SOUND ORCHESTRA

JAN 5-7
GBD TRIO: MARK WHITFIELD, BOB HURST,
AND JEFF "TAIN" WATTS

JAN 8-9
YES TRIO FEAT. ALI JACKSON, JR., AARON GOLDBERG,
AND OMER AVITAL

JAN 10
MIHO HAZAMA AND M-UNIT

JAN 11
SEAN MASON QUARTET

JAN 12-13
SPECIAL JALC EVENT: THE UNITY FESTIVAL

JAN 14
MARIUS VAN DEN BRINK 5PM
STELLA COLE 7:30PM & 9:30PM

JAN 15-16
SACHAL VASANDANI

JAN 17
THE MAESTRO: CELEBRATING CEDAR WALTON AT 90

JAN 18
DONALD VEGA QUARTET

JAN 19-20
DOMO BRANCH AND BRANCHIN' OUT:
MEMBERS DON'T GIT WEARY

JAN 21
SONGBOOK SUNDAYS: FRANK LOESSER

JAN 22
JJ JOHNSON CENTENNIAL TRIBUTE
WITH THE STEVE DAVIS QUINTET

JAN 23
SAMMY MILLER AND THE CONGREGATION BIG BAND

JAN 24
JO HARROP WITH SPECIAL GUEST JUMAANE SMITH
AND FRIENDS

JAN 25-28
REUNION TRIO FEAT. BRUCE FORMAN, JOHN CLAYTON
& JEFF HAMILTON

JAN 29
JAZZ AT LINCOLN CENTER YOUTH ORCHESTRA

JAN 30
A CELEBRATION OF WOMEN IN JAZZ, CURATED BY
ALEXA TARANTINO AND CECILE MCLORIN SALVANT

JAN 31-FEB 1
JOSH EVANS BIG BAND: MUSIC OF THE DIASPORA

JAZZ.ORG/DIZZYS
7PM & 9PM

SUNDAYS 5PM & 7:30PM

212.258.9595
BROADWAY AT 60TH ST.

JAZZ AT LINCOLN CENTER



JAN 12-13

THE UNITY JAZZ FESTIVAL

1 Weekend. 3 Venues. 15 acts. Experience Jazz at Lincoln Center's inaugural Unity Jazz Festival, featuring **Scatter the Atoms That Remain**, **Chief Adjuah**, **Linda May Han Oh**, **Endea Owens**, **Summer Camargo**, and more incredible artists leading acoustic ensembles and electric projects. Doors open at 6pm.

JAN 19-20 ROSE THEATER

MAX ROACH CENTENNIAL: THE JLCO WITH WYNTON MARSALIS

Celebrate the centennial of the great drummer, band leader, and activist **Max Roach** (1924-2007), a leader in the civil rights and social justice movements whose no-limits virtuosity and endless musicality render him a legend of modern drumming.

JAN 26-27 THE APPEL ROOM

THE BLUES WITH BOBBY RUSH AND SHEMEKIA COPELAND

Join two-time Grammy Award winner and Blues Hall of Famer **Bobby Rush** alongside multi-Grammy-nominated vocalist **Shemekia Copeland** for an evening of down-home blues. A legendary singer, harmonicist, and guitarist, Rush brings soulful storytelling, gritty vocals, and stylish fingerpicking to The Appel Room, Jazz at Lincoln Center's striking indoor amphitheater.

FEB 2-3 ROSE THEATER

MASTERS OF FORM: DUKE, JELLY ROLL, AND MINGUS FEATURING THE JLCO WITH WYNTON MARSALIS AND SPECIAL GUEST ANDY FARBER

Explore sublime works from sound architects Duke Ellington, Jelly Roll Morton, and Charles Mingus, and new music inspired by structural architect Frank Lloyd Wright. Begin the evening with thrilling arrangements from the **JLCO with Wynton Marsalis**, music directed by **Vincent Gardner**; then enjoy the premiere of special guest **Andy Farber's** ambitious suite *Usonian Structures*.

This program is presented as part of the Ertegun Jazz Concert Series.

MAX ROACH
Photo courtesy of the Frank Driggs Collection

212.721.6500
BROADWAY AT 60TH ST., 5TH FL.



Artificial Intelligence
Ivo Perelman/Elliott Sharp (Mahakala)
by Elijah Shiffer

It's a bit of a surprise that *Artificial Intelligence* is the first recorded meeting of tenor saxophonist Ivo Perelman and guitarist/multi-instrumentalist Elliott Sharp. Both are masters of free improvisation who have lent their unique voices to countless settings over the decades. On this album's four extended tracks, Perelman and Sharp (who concentrates on guitar here with some electronic effects) collaborate as a very tight duo. Their respective, individual styles are already fascinating in any situation, but together they create something truly riveting.

This is a mature style of improvising, coming from a place of melody and harmony despite both players' repertoires of extended techniques. *Artificial Intelligence* is a fitting title, at least with the associations of this term in a visual arts context; Sharp's playing in particular is full of uncanny flickerings between tonality and abstraction. Perelman occupies a similar space at the beginnings of "Part Two" and "Part Three", where his lines display a sort of alternate-universe romanticism. In the playful "Part Four", both players dig into extended techniques while simultaneously infusing their improvising with a bit of blues vocabulary. Perelman blows on only his mouthpiece for much of the track; toward the middle he creates a charming approximation of melody, like an R&B tenor saxophonist who has lost the rest of the instrument.

Sharp can make his sound tiny with acoustic scrapes and boings, or huge with immersive electronic noise-scapes. But the transitions between textures on this album, and the lengths of time the two devote to exploring each texture, are just as varied as the textures themselves. This duo can turn on a dime (five minutes into "Part One" is a great example) or climb gradually from balladic plains onto mountains of noise. A range of textures and transitions as vast as this requires deep listening on the part of the musicians, and Perelman and Sharp certainly have the necessary experience. Even though this is a first-time encounter (and hopefully not last), their improvisations prove to always be closely interconnected.

For more info visit mahakalamusic.com. Sharp is at Barbès Jan. 8 and Nublu Jan. 24. See Calendar.



Dream Louder
Rotem Sivan (s/r)
by Elliott Simon

Guitarist Rotem Sivan's *Dream Louder* is more than a forum for his impressive virtuosity and succeeds on multiple levels. Sivan hails from Israel, but NYC has been his home for over a decade, and he is widely recognized as a dazzling technician. Here, he showcases his chops, but they are balanced by compositional skill, leadership and a cohesive dynamic that results in a unified celebration of familial and musical connections. Completing an international trio are

New Zealander Hamish Smith (bass), prominently featured in the mix, and NYC wunderkind Miguel Russell (drums).

"The Tree—For Hilde", a piece dedicated to Sivan's mother-in-law, opens with ethereal harmonics creating a gentle atmosphere. Smith's emotive bass blends with guest Luke Krafka's subtle whistling and Sivan's intricate guitar work to create a melodic representation of a tender spirit. In the same way, "Anneleen", a delicate ode to the leader's sister-in-law, emerges as a music box of grace and beauty. Sami Stevens' wordless vocals intertwine with flowing chords to paint a tapestry that reflects complex familial relationships.

"Luc" pays homage to Sivan's father-in-law and introduces a more energetic texture, with weighty bass and shifting moods. Here, bass takes center stage, providing a foundation for explorative guitar runs. "Magis" likewise is robust, offering a rocking acknowledgment of Sivan's brother-in-law, while "Lore Luv", for his wife, resists easy classification, as it navigates through moments of mysterious elegance and bursts of heavy metal thunder.

"The Hamish" epitomizes the trio's synergy and is a standout moment. With its funky/blues vibe and spirited interchanges, the track exemplifies the power of musical connection and camaraderie. It moves beyond a dedication to a celebration of shared artistic expression. In addition to Sivan's original compositions, The Beatles' "Blackbird" (Lennon/McCartney), Jean Ritchie's "West Virginia Mine Disaster" and Kurt Weill's "Mack the Knife" are reimagined. Sivan's interpretations integrate these classics into the narrative, but the session truly shines on the originals.

For more info visit rotemsivan.com. Sivan is at Bees Knees Thursdays. See Calendar.



Meets Hank Jones, Vol. 1
Steve Davis (Smoke Sessions)
by Keith Hoffman

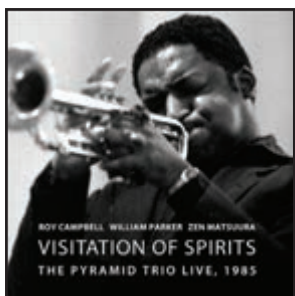
Although animated, John Lee was practically whispering into the phone. The bassist and proprietor of JLP Studio in South Orange, NJ, wanted trombonist Steve Davis in his living room studio as soon as humanly possible. "Hank Jones is here at the piano," Lee told Davis. Despite nearly two decades on the scene by 2006, Davis had never played with the venerable pianist, the eldest and last surviving brother of Detroit's remarkable Jones Family, trumpeter Thad and drummer Elvin having passed previously. Defying both common sense and the motor vehicle laws of New Jersey, Davis arrived quickly, trombone case in hand.

Jones apparently liked what he heard and a live date followed, then *Eloquence* on JLP. On June 17, 2008, Davis and Jones brought in bassist Peter Washington to mirror the swing of the piano/bass combos appearing at Bradley's—"plus me trying not to mess things up," Davis joked recently. One month later, Hank Jones celebrated his 90th birthday.

The resulting album is available now on vinyl from Smoke Sessions (the venue's in-house label), as well as streaming. The master musicians in this drummerless trio share the philosophy that the best improvisation consists of variations on a theme, that theme being the melody. Consisting mostly of standards, the date swings from beginning to end with unerring beauty, taste and soul. The lone original, written by Jones in the '70s, is the fantastic uptempo "Interface", which the inveterately playful 1989 NEA Jazz Master called "In-Yo-Face". It's a simple minor blues until a wholly unexpected whole tone progression appears. "That's Hank," Davis marveled. "He always had a twist."

Beyond the lightness and presence revealed by a decent record-playing system, the great advantages of the release in the LP format are the excellent liner notes by Ted Panken (which you can actually read without squinting), and the full-sized cover art by the great contemporary artist of jazz, Andres Chaparro. In the liners, Washington observes that even after an excellent take Jones would insist that he could improve an intro or outro, and then play an entirely different version on the next take. "It was the most amazing thing I've ever seen," says Washington. This is the bassist who played with Tommy Flanagan for nearly a decade. Let that sink in. Bring on *Vol. 2!*

For more info visit smokesessionsrecords.com. Davis is at Birdland with "The Octet Celebrates Frank Wess" Jan. 2-7, Dizzy's Club for a "J.J. Johnson Centennial Tribute" Jan. 22, Mezzrow Jan. 26-27 and Smalls Jan. 27. See Calendar.



Visitation of Spirits: The Pyramid Trio Live, 1985
Roy Campbell/William Parker/Zen Matsuura (NoBusiness)
by Stuart Broomer

Bassist William Parker and the late trumpeter Roy Campbell (who died ten years ago this month) enjoyed a long and close musical partnership. They played together in the collective quartet Other Dimensions in Music with Daniel Carter and Rashid Bakr for over 30 years, and Campbell was a constant presence in Parker's large ensembles. The Pyramid Trio, however, presents the essence of their partnership.

The group, under Campbell's leadership, released three albums during its history, with Parker a constant presence: *Communion*, from 1994, with Reggie Nicholson on drums; *Ancestral Homeland*, from 1998, with Zen Matsuura; the last, *Ethnic Stew and Brew*, in 2000, with Hamid Drake. *Visitation of Spirits*, recorded in 1985 (with Matsuura) presses the group history almost a decade closer to its beginnings in 1981. The band's identity is already fully formed, and some Campbell compositions heard on later recordings are already in the book, including "Vigilance" (later heard on *Communion*); "Brother Yusef" (*Ancestral Homeland*) and "Imhotep" (*Ethnic Stew and Brew*).

The dedicatees of Campbell's compositions from the trio's other albums are keys to the music's character: Don Cherry, Hannibal Marvin Peterson, Alan Shorter, Yusef Lateef and Albert and Don Ayler. Campbell is a passionate, melodic player, equally committed to expression and clarity with a complementary interest in world music (mostly African and Middle Eastern). The music is emotionally direct, essentially rhythmic and almost minimalist, as true to Parker's mission as Campbell's; it tends to focus on rhythm and voice, with Matsuura an additional strong presence.

From the opening bars of "Charmaine", the music is intense and sustained; three of the five tracks run over fifteen minutes. Parker's bass lines define the music's architecture, and there are strong connections to blues and to early jazz. Campbell's splintering, emotive lines can suggest Cherry or Alan Shorter, but there's also the spirit of early jazz trumpeters, a declarative, brassy emphasis on fundamentals suggesting pioneering voices. "Imhotep" is particularly subtle, with an expansive—even noble—calm, while "Vigilance" is the most powerful statement: it's forceful and determined, featuring Campbell and Matsuura's most dramatic performances.

For more info visit nobusinessrecords.com. Parker is at Ertegun Atrium Jan. 13 as part of Jazz at Lincoln Center's Unity Festival, Nublu Jan. 18 as part of Winter Jazzfest and Theater for the New City Jan. 31 as part of Arts for Art's Out Music Festival. See Calendar.

Bruno Råberg - Look Inside solo bass

Honorable Mention Best of 2023 NYC Jazz Record



"This is bass playing at its most enchanting."

Ian Patterson, All About Jazz

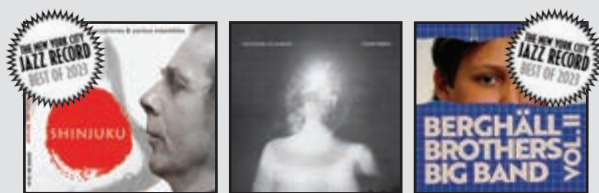
"Bass virtuoso Bruno Råberg's remarkable new solo recording, showcasing his deep, resonant timbre."

Kevin Lowenthal, Boston Globe

Orbis Music Records
brunoraberg.com
brunoraberg.bandcamp.com



GLOBE UNITY



Shinjuku
Bo van de Graaf (icdisc)
una ofrenda a la ausencia
Camila Nebbia (Relative Pitch)
Vol. II

Berghäll Brothers Big Band (Boulder Music Helsinki)
by Daniel A. Brown

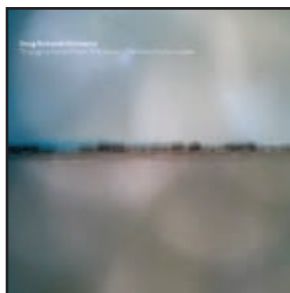
A universal requirement of jazz is the ability to play well with others. Technical proficiency, active listening, intuition, conversational interplay—even restraint—are all factors that bring cohesion and clarity to the performance stage and recording studio. However, running in tandem with that paradigm is the role of the soloist. From the earliest days of the stride piano of Willie “The Lion” Smith and others, to Eric Dolphy’s incendiary takes on “God Bless the Child” and the overdubbed solos of Bill Evans’ *Conversations with Myself*, some jazz artists have chosen to perform with their greatest ally and nemesis: themselves. This month, we focus on three international jazz musicians who all share a unique vision and approach in going it alone.

Shinjuku, the recent album by Dutch saxophonist Bo van de Graaf, is both a memoir and a technological etude. Taking its title from the first venue in Japan where John Coltrane performed in 1966, van de Graaf explains that the album was in part inspired by listening to a mid ’70s recording of one of his earliest forays into live improvisation. On “Benny Golson” he turns the tenor blues into soulful elasticity, a concise study of breath, brass and gliding octave shifts. Using overdubbed electronically-processed alto saxophone, “Ruhig” features a bedrock of cryptic minor-key melodies over which he offers somber commentaries of sustained tones, bent notes and glimmers of traditional jazz phrasing. While the release also includes tracks featuring van de Graaf performing in ensembles, the solo excursions offer listeners more a heightened focus on his creative vision.

Argentinian, Berlin-based tenor saxophonist Camila Nebbia is a DIY polymath and activist who works in music, spoken word and multidisciplinary arts. On her recent full-length *una ofrenda a la ausencia* (“an offering to absence”) she fuses these aesthetic threads together to great effect. As “Dejo que me lleve” unfurls, Nebbia toys with gurgling, cooing tones from her horn, emitting amp-feedback overtones with a series of brief melodies that rise and fall. The fever dream of “Ríos que se cruzan” is jazz distilled into pure abstraction, where she sketches upper-register cries over a shimmering electronic drone. The 16 tracks range from clamorous to contemplative, but they are innately human and personal, and Nebbia continues to surprise listeners with a passionate approach to jazz.

The most conventional album of the three is the latest from Berghäll Brothers Big Band: *Vol. II*. Despite the bandname, this is indeed a solo project. It’s the brainchild of Finnish reedsman Joakim Berghäll, who plays an arsenal of instruments including keyboards, guitar, bass, drums, percussion and cello. His compositions boast the same fearless tenacity as large-ensemble works by Carla Bley. On the crescendo of the noir-style “Dolores”, Berghäll digs deep into his horn, building up to a soulful wail that is akin to the sound of a police car arriving too late to the crime scene. In total, the album has a suite-like quality, and while Berghäll routinely hires side players for his Brothers Big Band work, he uses the recording studio and his own technical and melodic prowess to great effect.

For more info visit toondist.nl/icdisc.html,
relativepitchrecords.com and joakimberghall.fi



Through a Sonic Prism:
The Music of Antonio Carlos Jobim
Doug Richards Orchestra (s/r)
by Marilyn Lester

Over the many decades of his life, Brazilian pianist, guitarist, songwriter, arranger and singer Antônio Carlos (Tom) Jobim (who passed away 30 years ago and would have turned 97 this month) was amazingly prolific—and popular. He was also the main force behind bossa nova, which came to prominence in the early ’60s, and which encapsulates the Brazilian philosophy of happiness and “no stress.” In *Through a Sonic Prism: The Music of Antonio Carlos Jobim*, Doug Richards and his orchestra have rendered the magic of Jobim toothless. Bossa nova is derived from samba, whose beat is 2/4 or 4/4 in a fast, spirited style, played “son clave,” which creates a syncopated cross-rhythm. Bossa nova takes that beat and emphasizes beat two. In this offering, this basic musical foundation is ignored.

Make no mistake, the orchestra is tight and professional—top class. The problem is it’s mostly brass and woodwinds. The Jobim-ness, the *brasileiro* core of the music, is absent. Aside from a relegated guitar there’s not a güiro, foxé, cuica or berimbau—staples of Brazilian musical repertoire—to be found. Of the 14 tracks, a few approach a bossa beat, though detecting it somewhat strains the imagination. For those who truly admire and love Jobim, and understand the power of Brazilian music, the treatment of the classic and very well-known “Meditação”, entirely brass-heavy, might drive listeners to knock back a couple shots of cachaça.

The high point of *Through a Sonic Prism* is vocalist Laura Ann Singh, who brightens up most of the cuts (ten of the fourteen). Singh is a multilingual singer who specializes in *música popular brasileira* and Latin boleros. In engaging her, Richards made the smartest choice of this enterprise. Her vocal tone is pure and clear. It’s incredibly reminiscent of the great singers of Jobim’s era, such as Elis Regina, Maria Bethania, Leny Andrade and most especially Gal Costa. Her Portuguese is perfect and transformative. Her interpretation of “Se Todos Fossem Iguais a Você” captures the lyric’s story perfectly. In translation, the title is “If Everyone Was Just Like You”. It’s not a love song, but a wish that peace would come to the world if the goodness in the person who’s the object of the song was shared by all. Even for those who know nothing of the language, the tone and mood are on point. On the popular “Insensatez”, Singh demonstrates her range and mastery of vocal dynamics, breathing much-needed life into these tunes, and hence the album.

Taken for what it is—a Doug Richards-centric endeavor—this album will please liberal and forgiving listeners. Richards is a creative and talented arranger. The music is sophisticated in its way, with multi-layered arrangements featuring elements of dissonance and contrapuntal contrasts, played by superb musicians. But this album reworks the material to Richards’ own tastes. It’s radical, if not misguided, and the question is, how many listeners will truly appreciate this approach?

For more info visit dougrichardsmusic.com



Spiritual Drum Kingship
Kresten Osgood/Bob Moses/Tisziji Muñoz
(Gotta Let It Out)
by Brian Charette

Spiritual Drum Kingship is a provocative new album from the trio of guitarist Tisziji Muñoz (who supplies all of the tonal colors and chords often with ripping distortion), drummer Kresten Osgood (additionally an incredible Hammond organist) and iconic drummer/percussionist Bob Moses (a genius of unorthodox drumming).

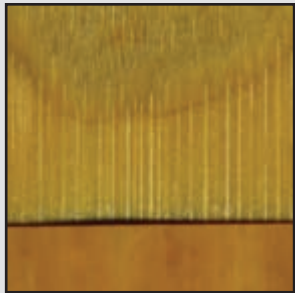
The album opener “When Purple Bangs True” starts with changing chord qualities and a low “E” drone from Muñoz. Percolating drum clouds start to emerge in churning tom rolls and stuck cymbal hits. As the guitarist starts to shred, the drums grow in intensity then cut out abruptly. Osgood, whose childlike enthusiasm is coupled with powerful technique and effortless finesse, and Moses are so in tune with each other it actually sounds like one four-armed Ganesha drumming iconoclast. A hint of symmetrical diminished from Muñoz is washed in big cymbals. “Bone Rolling Moans” is higher in the guitar register and in thirds, with slick hand percussion from the two drummers. A triadic melody becomes the framework as 4th intervals and side pick tricks get some real estate too. British invasion harmonics from the guitarist set up a groove then slip into altered side-stepping pentatonics. Deep bends scream and cry in some of the best fast passages and lines on the album. 440hz feedback is the only accompaniment behind the interstellar drum solo. The overdrive on the guitar has a Black Sabbath Tony Iommi, Marshall Plexi vibe. Both drummers know they don’t need to hit too hard as cinched hi-hat puts a point on the tom and cymbal musings.

“Spirit Time: Exhalations” has a major pentatonic melody that slowly climbs and grows in intensity until it’s way up on the neck. Low stabs sneak in à la Hendrix while Muñoz seamlessly combines guitar tricks with great melodies and rocks out. The middle section of the piece changes direction, its slower pulse propelled by snare rolls and open-string hammer-ons. This section is faintly reminiscent of the orchestral din of Frank Zappa’s *Uncle Meat*. High string-smashing explodes into drumgasm as Moses (whose rolled-off snare and homemade sticks always bring a fresh drumming perspective to every group he plays with) and Osgood double-time a hint of swing, which the guitarist answers with pickup selector switch clicking. “The Heart-String Sermon” opens into a pedal point solo guitar and baroque sequence. Cool harmonics are created with every picking and string touch from Muñoz, providing even more motivic material for his collaborators to capitalize on.

This album is a lone wolf, and you probably don’t have one quite like it in your collection. Moses (whose three lovely paintings adorn the album’s packaging) perhaps sums it up best in the liner notes: “This music is frightening. Cataclysmic, Catastrophic God fire all soul guitar over thunderous tsunami Mt. Everest rainbow drums.”

For more info visit gottaletitout.com. Muñoz is at Le Poisson Rouge with the “The Harvest Time Project” Pharoah Sanders tribute Jan. 12, part of Winter Jazzfest. See Calendar.

BOXED SET



RITES (Alto Saxophone Solos 2003-2023)
Seymour Wright (s/r)
 by Stuart Broomer

English saxophonist Seymour Wright's name may not be well known in America... yet. But he is an increasingly significant figure in European free jazz and improvised music. A key participant in Eddie Prévost's workshops and small groups, Wright has been active for two decades. Along the way, he has recorded duet albums with both Evan Parker (*Tie the Stone to the Wheel*) and Nate Wooley (*About Trumpet and Saxophone*), and he has also contributed an 18-minute solo performance to Wooley's latest major project, *Four Experiments*.

Wright's recent group activities are signal events in current free jazz. He's a member of [Ahmed], a collective quartet with Pat Thomas (piano), Joel Grip (bass) and Antonin Gerbal (drums) that is reworking Ahmed Abdul-Malik's fusion of jazz and Middle Eastern music circa 1960. Last year, XT (Wright's duo with drummer Paul Abbott) and Thomas released a two-LP homage to the Cecil Taylor Trio's 1973 masterpiece *Akisakila*, integrating both their own visions and interview tapes of Taylor into the performance.

RITES' four CD-set here can inspire comparison with the most dauntingly original and expansive of saxophone recordings, e.g., the two LPs of Anthony Braxton's *For Alto* (1969) and the boxed set of Evan Parker's *Collected Solos* (1989) which gathered his four Incus solo albums. The methodologies Wright has absorbed might stretch to Harry Partch's playing a clarinet with a vacuum cleaner and John Butcher holding up an amplified soprano saxophone to a particularly strong wind on a Scottish beach. In Wright's case, it's three saxophones played by electric fans with microphone feedback! Endlessly punning on his name ("write," "right," "rite"), Wright's *RITES* are just that, occasions of ceremony and invocation, mystery and transformation.

If some schools of improvisers (most more conservative than Wright) tend to distance themselves from the "jazz" label, Wright pays insistent homage to figures from the tradition, whether referencing Tina Brooks or quoting Duke Ellington on Johnny Hodges' use of the term "kitchen" to describe his storehouse of techniques and sounds. Meanwhile, even at the outset of his practice, Wright employs some of the most radical methodologies ever applied to a saxophone. The earliest disc in this set, titled *Ancient Rites* (2003-2008), begins with "New Cross", which sounds like the saxophone is played percussively with something like electric swizzle sticks. The 16-minute long "Brixton ['Lost Wright 3']" (2005) might be percussion music, electronic music or collage as well as saxophone music. The works can exploit mouth sounds, a scraped saxophone, humming into the instrument, objects struck against the saxophone, pad click percussion with unarticulated mouth percussion and interior miking. The specifics may be unclear from the audio record, but Wright was already mounting an exploration of the alto comparable to the multiple reinventions of

the piano undertaken since John Cage's first leap into preparing the instrument.

The second disc, (*If I Remember Rites*, leaps ahead to 2020; the gap is covered by three previous individual releases (*Seymour Wright of Darby*, 2008; *Seymour Writes Back*, 2014; *Is This Right?*, 2017). He describes the four pieces as a connected suite, but the assemblage within even a single piece is daunting to describe. "Futility Rite" (2020) suggests entrapment in a tunnel, whether subway or saxophone. Sounds familiar but unspecific (horn honks that are both a honking horn and things resembling horns honking) emerge in a kind of station (saxophone as mine disaster?); amplified acoustic sounds pass increasingly into the electronic, seemingly both real and imitated. It's a compound that can suggest or include backwards recordings, electronic pops, even the accumulated environmental saxophone sounds from Werner Ludi's memorable first trip to the Lucendro Dam to John Butcher's most recent foray into epic architecture. But all of this was recorded in the Café Oto Project Room and later assembled into its present form by Wright. It may not be a single improvisation, but it is music assembled from improvisation.

Other "Remember Rites", heard here in a recording made in an empty Café Oto during the 2020 COVID-19 lockdown, were previously released as a download. "Natural Rite [angle]" has the saxophone coming in contact with a window, shutters, a radiator and a wall, while "Knot Rite" is achieved by means of three amplified altos played by fans, which feed back differently based on their room placement.

At their most daunting, these *RITES* can begin as a virtual amusement park ride only to wander into territory increasingly strange. Among the pieces on the third CD, *Seasonal Rites* (2017-2023), "Vernal on Brumal Rite" (2022 and 2023) stands out for its overdubbing of two performances of the same piece, with long silences and shifting relations between the mirrored sonic events of the two versions. It begins as a series of harsh sustained notes in which the superimposition of sustained sounds combines the gritty gauze of both horns into an industrial roar. This eventually gives way to accordion-like intrusions, overlapping two-note phrases and increasingly mysterious complexity, ultimately achieving an uncanny combination of unisons, short glissandi and chords that defy speculation—an unpredictable and unknowable world that remains so before your ears until its conclusion.

"Stoke Newington (2023b.)" from the fourth CD, *Real and Imaginary Rites* (2022-2023), includes a credit to someone for supplying a hydrophone, no doubt necessary for the watery recording of an extraordinarily bubbly overlay of pad clicks and otherwise unidentifiable sounds. Wright doesn't make excuses about making high art. His brief notes here are as arcane as symbolist poetry and as fascinatingly allusive and elusive. The centerpiece of the album's artwork is a diagram based on saxophone keys consisting of images coded to pitches and signaling sources and influences, from John Coltrane playing shakuhachi to a cross-sectional photo of molds growing in a saxophone's interior.

If the most extensive revisionings of saxophone technique and sonic possibilities in the past 50 years have arisen in England, from Evan Parker's continuous polyphony through Butcher's use of aberrant architectures as mutes, amplifiers and collaborators, then Wright's additions, including fans and furnishings, mark him as another major figure in a still-expanding tradition.

For more info visit seymourwright.bandcamp.com

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UNEARTHED GEM



Duo in Concert
Derek Bailey & Paul Motian (Frozen Reeds)
by Kurt Gottschalk

A never before released duo recording by Derek Bailey and Paul Motian has a built-in audience. In fact, given what might fairly be presumed to be a narrow overlap between their quite faithful fan bases, there are two built-in audiences. The record sells itself. The question is, what's in the box?

Bailey (born 94 years ago this month and passing away Christmas Day 2005) is, of course, the granddaddy of British free improvisation, and is revered by many to this day for creating an altogether unique approach to the guitar, for breaking free from the established languages of music-making and for helping to bring the spirit of the American free jazz movement into the U.K. and Europe. Motian (1931-2011) is well known for his associations (from Bill Evans to Keith Jarrett to Bill Frisell); for his own bands, which launched many high-profile jazz careers; and

for freeing drummers from the role of timekeeper. The two early '90s performances documented here are the only known instances of the two sharing a stage, and are certainly the only recordings to have surfaced.

Inside the physical box is an LP (there's no CD release) containing the duo's December 7, 1990 Holland concert as part of JazzMarathon at De Oosterpoort, in Groningen. The recording is warm and the playing even warmer. Bailey often played against the grain of his duo partners. Here that tendency is tempered, and the feeling is that it's out of respect, not caution. The result is a genial conversation between two agreeable, if not entirely like-minded, musicians who know how (and care enough) to find a middle ground between Motian's jazzier tendencies and Bailey's inclination to break down any tendencies.

The digital box (available separately and included with the physical release) adds a 52-minute set from the New Music Café in New York City on December 19, 1991. A year later, the gentlemanly dialogue is just as strong, but the recording quality is less inviting: it's better than listenable, and having double the listening is exciting, but this is still bonus material. The 43-minute Groningen recording is by far the better find. It's an illuminating piece of history and a wonderful archival discovery, and it alone makes this a great record.

For more info visit frozenreeds.com. "Improv Nights: A Tribute to Derek Bailey" with John Zorn and company is at *Roulette Jan. 25-27*. See *Calendar*.



Foreverland
Keyon Harrold (Concord)
by Keith Hoffman

When I was a music-loving, searching kid, the question was, "But is it jazz?" Weather Report, Tony Williams Lifetime, Cobham and Mahavishnu sent millions of us searching back through time to Coltrane, Blakey, Bird and ultimately Pops. The only reasonable answer to that question, then and now is, "Who cares?" The real question is: "Is it good music?" Is it authentic, does it proceed from the depths of the soul, does it speak to my soul?

Trumpeter Keyon Harrold's third leader date, *Foreverland*, is not merely good music. It is great music. From the first notes of opener "Find Your Peace", with the lovely vocals of Jean Baylor, Common's rap, Robert Glasper's Rhodes and the beauty and depth of Harrold's magnificent horn, you are enveloped by masters of genre-less crossover. And while very appealing, that tune is not yet the high point of the recording.

The cast is enormous but the glue that holds it together is the lock between drummer Chris "Daddy" Dave and bassist Burniss Travis. Dave often lets the electronic click keep time, while he dives in and out, up,

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around and over. It wouldn't work, except for Travis holding down the bottom with taste and simplicity. The stretch of tunes at the middle of the recording, really its soul, are "The Intellectual", "Foreverland" and "Well Walk Now (Perseverance)". Penned by Harrold and Dave, "The Intellectual" opens as rhythmic ambience, which Harrold then develops into a gorgeous, long instrumental trumpet feature. Shedrick Mitchell contributes a gentle turn on piano, while Harrold's layered production features distant rain.

The title track is an enigmatic love song, apparently between two lovers who are apart, or perhaps have never met and seek each other through dreams. Harrold himself sings one lover's part, while Laura Mvula is outstanding in the other. The song builds up to Harrold's searing solo, and finally winds down to Gasper's gentle piano denouement. This song is a masterpiece. Harrold penned "Well Walk Now (Perseverance)", a lilting yet arresting melody on horn (with electronic treatment); guitars wail deep in the mix (contributed by Nir Felder and Justus West).

Keyon Harrold is an important contemporary voice. We can only hope he continues to create at such a stunningly high level.

For more info visit concordjazz.com. Harrold's album release concerts are at Blue Note Jan. 22-24. See Calendar.



Owl Song
Ambrose Akinmusire
by Terrell K. Holmes

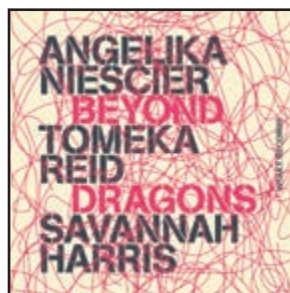
Owl Song, the bold new trio album by trumpeter Ambrose Akinmusire, contains no rapid-fire shredding, thunderous drum solos or zenith-scraping trumpet shrieks. The music is stripped down to its essence, deliberately paced and skillfully arranged, resulting in a singular work that demands careful listening.

The brushstrokes by drummer Herlin Riley at the beginning of "Owl Song I" announce the album's minimalism; guitarist Bill Frisell's crisp single notes serve as a conscience to Akinmusire's reflective statements. Riley's variegated percussive elements on "Weighted Corners", sleek and delivered with impeccable timing, show that to describe him merely as a drummer doesn't nearly do him justice. The trumpeter's jagged riffs drive "Flux Fuelings", accompanied by Riley's cowbell-enhanced, slightly funky drumming and Frisell's western sky tonality. Akinmusire and Riley have a nice *tête-à-tête* at the end of "Owl Song 2": the trumpeter's fluttering notes drive Riley's hand drumming as the guitarist mines the riches a simple repeated figure can offer. The two "Owl Song" pieces are the album's most spirited tunes and the closest to "traditional" jazz. "Mr. Frisell" finds the leader fluttering and spiraling about Frisell's measured, thoughtful chords. "Mr. Riley" begins with the suggestion of Vernel Fournier's famed drum pattern from Ahmad Jamal's version of "Poinciana", but then moves into a joyful trip to Mardi Gras, with Akinmusire and Riley forming a two-man second line. The guitarist stands front and center on "Henya", laying down raga-like chords over the unadorned but arresting melody and throwing in some Metheny-inflected notes for good measure.

The soft sound of waterdrops falling at the end of the album serve as a perfect statement of what Akinmusire set out to do with his *Owl Song*. He wants his audience

to listen carefully and to understand that jazz doesn't always need to follow the theme-solos-theme format. Other styles and points of view are equally valid, and this trio makes a brilliant case. Balance is the key to their interplay; no one element overwhelms the others. Variations in pacing, tone, emphasis or volume can transform a song. Spacing, how long a note is held, even flaws in playing, can deepen a song's poignancy. These elements are what make *Owl Song* a challenging, impressive and rewarding sonic experience. All one has to do is listen.

For more info visit nonesuch.com. Akinmusire is at The Appel Room with Linda May Han Oh Jan. 13, part of Jazz at Lincoln Center's Unity Festival. See Calendar.



Beyond Dragons
Angelika Niescier/Tomeka Reid/Savannah Harris
(Intakt)
by John Sharpe

Polish-born, Germany-based alto saxophonist Angelika Niescier has already made some outstanding records—sessions with drummer Tyshawn Sorey and pianist Alexander Hawkins spring to mind—but this trio outing ranks among her best. Joined by cello phenom Tomeka Reid and up-and-coming drummer Savannah Harris on a program of seven originals, Niescier's absorbing compositions vary from the elegant yet enigmatic to the intricately wild, each encouraging sensational extemporized interplay as well as top-drawer soloing.

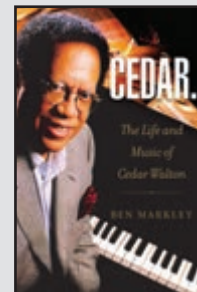
This is fully ensemble music, despite the small size of the band, evident both in the way Niescier offers reiterated saxophone patterns as a foundation for adventure from other elements of the unit, and how she utilizes Reid's talents in particular. Indeed, the album provides a great showcase for the cellist's gorgeous tone, sure sense of swing and incisive improvisational prowess. In particular, she wields her bow more on this set than is sometimes the case elsewhere, enabling her to fulfill a role that constantly morphs between front of house and cooking on gas.

But the nominal leader also spends time in the spotlight, demonstrating the supercharged fluency of a Dave Rempis with a seemingly bottomless fount of ideas expounded at speed. She imparts poise and flow to, nonetheless, jagged and asymmetric lines. Although Harris often seems to be given free rein (especially when Reid anchors the interaction), she always uses this freedom to further the group dynamic. Her resourceful clatter, full of tight rolls and emphatic thwacks, creates necessary momentum but at the same time adroitly embellishes and accentuates.

If the parts are high spec, the mesh is superb. The opening "Hic Svnt Dracones" seethes with souped-up aggression and fractious squawk. Elsewhere, rhythmic figures pepper both the writing and the ensuing shenanigans, notably in "Morphoizm" where a series of stuttered snags begets a martial sax/drum duet and then a spiky bristling jostle between Niescier and Reid. Similarly, in "Risse", the harsh juddering honks that punctuate the twisty unison form a recurrent motif, exploited to the max. What a band!

For more info visit intaktrec.ch. The album release concert is at Zürcher Gallery Jan. 12, part of Winter Jazzfest. See Calendar.

IN PRINT



Cedar: The Life and Music of Cedar Walton
Ben Markley (University of North Texas Press)
by Marco Cangiano

This biography is a long-overdue celebration of the late Cedar Walton, the man, the composer, the arranger, the bandleader, the pianist. Not as widely recognized as some of his mentors and inspirations (e.g. Bud Powell and Hank Jones), Walton (who would have turned 90 this month) was additionally later overshadowed by the likes of McCoy Tyner, Herbie Hancock and Chick Corea. A Mulgrew Miller quote in the book best sums it up: "Cedar has always been one of the most criminally underrated pianists in the world." But Walton was revered by his peers and had a profound influence on many pianists, including Renee Rosnes, David Hazeltine and Mike LeDonne. Among the many aspects of his playing, what stand out are his outstanding arranging skills, his tasteful comping and huge sound—a legacy of having had to cope with Art Blakey's thunderous drumming, as bassist Reggie Workman suggests.

This is a remarkable volume. The author, Ben Markley, is an associate director of Jazz Studies at the University of Wyoming and a well-known musician himself, whose recordings include the 2017 big band album *Clockwise: The Music of Cedar Walton*. His book draws from some 80 interviews with a wide range of subjects, including Walton as well as members of the pianist's family. Markley allows his interviewees to speak with their own voices, thus taking a back seat rather than imposing his own voice. What comes across is a composite portrait of an honest artist who never compromised—a leader, a mentor and a warm human being with a distinctly dry sense of humor. The book recaps his long and impressive career that saw him work with some of the most important hard bop formations: Art Farmer/Benny Golson's Jazztet, Art Blakey's Jazz Messengers and his own Magic Triangle trios. Finally, there are the various incarnations of his Eastern Rebellion, one of the very best post-Coltrane quartets. But there are also his countless contributions to other artists' recordings—a who's-who of jazz musicians from the mid '50s up to his passing in 2012. His presence in New York City is still felt through his compositions, many of which have become standards, notably "Midnight Waltz", "Bolivia", "Ugetsu" and "Mode for Joe". Even if legendary venues such as Bradley's and Boomer's, where Walton made his home, have long since disappeared, his music lives on. And the man himself lives on through Markley's book, which despite its richness leaves the reader wanting more.

For more info visit untpress.unt.edu. Cedar Walton tributes are at Baha'i Center Jan. 14 and Dizzy's Club Jan. 17. See Calendar.

DROP THE NEEDLE



Creative Improvisation Ensemble
Marion Brown & Leo Smith (Freedom-ORG Music)
by Fred Bouchard

Weigh the name: it rings formal, professional. It confers the heft of strength in numbers, an order of dignity, maybe followed by Inc., Ltd. or CIE. Naw, it's just two solid Southern-born horn players loose in a studio in jazz-famished Paris, with mallets and tinkertoys. They don't swing, follow a beat or blow frenetic bebop heads, but rather play from written scores, a bit like other acronymed Black Music entities: Saint Louis' BAG, Chicago's AEC and AACM. Alto saxophonist Marion Brown and trumpeter (pre-Wadada) Leo Smith, as free-jazz itinerants in 1970, do not emulate the screechers and howlers, but rather adopt the experimental tenets and quiescent aura of academic minimalism, even if they don't trade dashikis for robes.

Through-scored with 'structural improvising' (Smith's notes outline the sequence), these pieces require them to play as many rests as notes. The musicians trade amicably in rich melodic lines and spontaneous outbursts, and pause for considered or wild discursions into increasingly relevant West African cultural history with the plink of kalimba, plunk of marimba, bells, gongs, whistles and tintinnabulations of hand percussion toys.

As jazz bars closed quietly and rock clubs opened raucously, prominent cats headed to the halls of academe, some for distinguished careers: Max Roach and Archie Shepp to UMass Amherst, Jackie McLean to U. Hartford. Brown, too, between stays in Europe and two NEA grants, immersed himself in New England higher education: he taught at colleges (Bowdoin, Colby, Amherst) and obtained an MA in ethnomusicology at Wesleyan University, where he and Smith again crossed paths. They'd already made this date and waxed Brown's *Geechee Recollections* (Impulse!, 1973). Smith, an early AACM member, eventually had a lengthy teaching career at Cal Arts, 1993-2014.

They get everyone's attention on "Centering" by hitting everything in a hot minute. A complex paeon to assassinated leaders Patrice Lumumba and Malcolm X, the piece sifts hymnic chorales with abrupt outcries, ngoni/woodblocks with gongs/chimes, impassioned sustains with woeful bleats. "And Then They Danced" opens with a pristine, stark horn melody varied three times and later slyly reprised; the dancing proves ritual, not ballroom, as prickly horn/percussion duos follow. The 40-minute set (released on see-thru red vinyl!) ends with a gongs/drums not-quite-free-for-all. When, as reedsman Marty Ehrlich put it, "improvisation and notation combust," they warm all within hearing. CIE here makes a stirring, cogent contribution to modern chamber music that's been out of print 50 years: all Brown & Smith require is your company, a dialectic with the attentive listener.

For more info visit orgmusic.com. Smith is at The Stone with Sylvie Courvoisier Jan. 26. See Calendar.



Beyond Orbits
Miho Hazama m_unit (Edition)
by George Grella

Miho Hazama is one of the finest contemporary big band composers, her style and this release a worthy companion and contrast to Darcy James Argue's Secret Society and his own recent *Dynamic Maximum Tension*. While the two are steeped in the charts and traditions of big band music, Hazama is a neo-classicist to Argue's neo-romanticism, focusing on updating the rhythmic rather than harmonic vocabulary of big bands. That means working with familiar riff-based concepts and slicing and dicing them into new forms.

Beyond Orbits is heavier on the riffs than her stunning 2019 album *Dancer in Nowhere*, and it feels like a consolidation, even slightly conservative, which does suit the album's emotional tenor: it celebrates both the 10th anniversary of her big band and the exploration of "intra-planetary space and escapism" — though the specific outer-space qualities are not separate from the music. This is joyful music, rich with positive vibes; it is not simplistic but muscular, especially the meaty hip-hop beats from the rhythm section (Billy Test, piano; Sam Anning, bass; Jake Goldbas, drums) and Hazama's superb use of strings to both thicken phrases and deepen rhythmic accents.

The mood can be slightly flighty, though. The band builds up an exciting momentum on the multi-part "Exoplanet Suite" (with guest bassist Christian McBride), and the following "Can't Hide Love" provides a release but also proves to be a little awkward: is that flute (Steve Wilson) and bari (Andrew Gutauskas) voicing over smooth Latin rhythms tongue-in-cheek, or an homage? Everything is well-made, though things don't always fit together. It can seem like two different albums are sequenced together.

The heights, though, are as high as they get. "A Monk in Ascending and Descending" is a subtle and brilliant composition, and the final track, "From Life Comes Beauty", is arguably some of the finest music released last year (featuring an extraordinary solo from guest alto saxophonist Immanuel Wilkins).

For more info visit editionrecords.com. Hazama's m_unit is at Dizzy's Club Jan. 10. See Calendar.



The Bridge Sessions: Stembells
**jaimie branch/Isaiah Collier/Gilles Coronado/
Tim Daisy (Across the Bridges)**
by John Sharpe

Stembells brings together a dream team comprising gone-too-soon trumpeter jaimie branch, rising star reedman Isaiah Collier, guitarist Gilles Coronado (stalwart of the Parisian scene) and the celebrated

Windy City drummer Tim Daisy. It's the 17th installment of the Bridge Sessions, a Transatlantic initiative that matches up French and Chicago-associated musicians for tours in each locale and subsequent recording opportunities. They landed in the Experimental Sound Studios in April 2022 midway through a Midwest tour, where the single 37-minute piece was recorded.

Time on the road created a collective ethos. Rather than grandstanding, the participants bend their contributions to the needs of the freewheeling improvisation. The atmospheric opening sets the template with shaken percussion, reverbed guitar chords and zoomy electronic washes, before Daisy initiates a gently loping beat. Branch employs synth and circuitry as much as her characteristically defiant yet tender trumpet, contributing squelchy echoes, proto-funk bass lines and glitchy discontinuities. In any case, the sound of both her trumpet and Collier's saxophones have often been transformed, whether by live processing or post-production manipulation, and recede into an overall mix in which guitar and various FX frequently provide the most recognizable features.

Moods vary from a swirling maelstrom of noise, out of which Collier's soprano snakes upwards, to an unsettling ambience in which careworn trumpet vies with heavily treated voice, to a pounding tattoo accentuated by wailing guitar. Towards the end of the track Collier's tenor saxophone grabs the spotlight as he squalls and honks assuredly, showcasing his distinctive updating of late-period John Coltrane within a choppy rhythmic setting. But when it arrives, the finale is as unexpected as it is mesmerizing, a percussive groove with thumb piano and jaw harp which ushers the music out along a dusty track into the sunset. While some might have preferred a bravura blowing date, the four combine to deliver a vibrantly colorful sonic cross-pollination. It's easy to lose oneself within this music.

For more info visit acrossthebridges.org. Collier is at Smalls Jan. 4 and Nublu Jan. 13 & 16, part of Winter Jazzfest. He is also at Appel Room with Franklin Kiermyer's *Scatter The Atoms That Remain* Jan. 12 and with his quartet at Ertegun Atrium, both part of Jazz at Lincoln Center's Unity Festival. See Calendar.



Rainbow Revisited
**Thandi Ntuli with Carlos Niño
(International Anthem)**
by Kurt Gottschalk

The Chicago label International Anthem of late has been documenting what might be seen as a new spirituality in jazz. Releases by Angel Bat Dawid, Ben Lamar Gay and Damon Locks — while certainly contemporary in execution and production — have imparted a racial consciousness and humanity that calls to mind the spirit of universality and awareness put forth (in different ways) by Alice Coltrane, Rahsaan Roland Kirk, Nina Simone and others in the early '70s. It's not always a spoken message, but when such phrases as "Black Power" then or "Black Lives Matter" now are so close to the surface, it doesn't always need to be said aloud in art.

With the new *Rainbow Revisited*, the record label has expanded the embrace to South Africa, with a warm and beautiful album by the singer/pianist

Thandi Ntuli. Even in her homeland, Ntuli's work is underdocumented on record, with only a couple of self-released CD-Rs prior to the new album. She gained some international attention after appearing on Shabaka Hutchings' 2020 Impulse! release *We Are Sent Here by History*. But a year before that album came out, Ntuli made a trip to Los Angeles, where she played a concert with the multidisciplinary troupe the Nonsemble. That trip also provided opportunity to go into the studio with percussionist and producer Carlos Niño (another International Anthem name), and *Rainbow Revisited*, with cover art supplied by Hutchings, is the striking result.

Ntuli has generally worked with fusion-leaning electric bands, but Niño encouraged her to use the session to explore unaccompanied variations on her song "Rainbow" (from her 2018 album *Exile*). He then added tasteful percussion and atmospheric, resulting in a record that is very much a collaboration but with the intimacy of a solo performance. The "Rainbow" theme recurs several times during the album's 48 minutes, but the arc functions more like a meditation than a suite. Ntuli intones the title and works the syllables, making it into vocalized chants. Few artists make abstract expression so inviting, and maybe no one since Amina Claudine Myers has so successfully made such passionate and secular improvised gospel music. It's not a music confined to Sunday mornings, though. It's a prayer sung to the heavens, to the natural world and to the rainbows.

For more info visit intlanthem.com. Carlos Niño is at National Sawdust with Photay Jan. 14, part of Winter Jazzfest. See Calendar.



With Roses
The Harry Allen Orchestra (Triangle 7)
by Ken Dryden

Tenor saxophonist Harry Allen has recorded prolifically worldwide over the past three-plus decades, leading small groups playing standards or familiar jazz works. Recently he has focused on his own compositions, but his *With Roses* provides a twist, since he showcases two different bands, playing his arrangements of works by Roger Frankham (a new name to this reviewer, though Allen has worked with him in the past), co-written with either Bruce Brown or Mark Winkler. The lyrics are by Brown and Roger Schore.

Band one consists of Allen with Grant Stewart (tenor), Warren Vaché and Freddie Hendrix (trumpets), John Allred (trombone), John di Martino (piano), Mike Karn (bass) and Aaron Kimmel (drums). Band two features Allen with Peter and Will Anderson (clarinets), Dan Block (bass clarinet), Steve Kenyon and Kathleen Nester (flutes), with the same rhythm section. American-Armenian vocalist Lucy Yeghiazaryan's swinging vocals appear on nine of the ten selections: she brings life to each lyric as if she has sung it for years, though she had to learn them just prior to recording. The instrumental solos are short but powerful, usually not more than a chorus or two; unfortunately, the liner notes don't identify individual soloists.

Band one kicks things off with "It All Catches Up With You in the End", which swings mightily with occasional detours into bossa nova. Yeghiazaryan

nails the humor in the light-hearted "That Far Away Fellow", with all too brief contributions by di Martino, Allred and Karn. The sole instrumental is "That's When the Fun Starts", a snappy bossa nova spotlighting Allen's smooth tenor in an extended solo with rich voicings from the backing brass.

Band two provides a sensuous backdrop in the lush ballad "Be the One" for twin clarinets and flutes; Block's bass clarinet adds to its allure. Yeghiazaryan interprets "Diamonds", an atypical ballad about a wealthy wife who left a rich man for a new life in the real world to discover true love, with finesse.

This enjoyable album reveals new facets with each listening.

For more info visit harryallenjazz.com. Allen is at Birdland Theater Jan. 5-7. See Calendar.



New York Knock
Marius Van Den Brink (Highline Music NYC)
by Anna Steegmann

Pianist and composer Marius Van Den Brink may be Dutch by origin, but his career has benefited from the move he made to New York City. Within just a few years, he has made a name for himself in the New York jazz scene, playing with the likes of Jeff "Tain" Watts, Francisco Mela, Ingrid Jensen and the Birdland Big Band. Influenced by a long line of piano greats, including Duke Ellington, Bill Evans, Cedar Walton, Herbie Hancock, Bud Powell, Thelonious Monk, Billy Strayhorn and several others (trumpeter Sean Jones compares him to a "modern Horace Silver"), Van Den Brink finds additional inspiration in other genres of music, as well. But it is jazz, ultimately, that remains his primary focus.

For *New York Knock*, his third album, the pianist has assembled a stellar group of collaborators: Jones (trumpet), Stacy Dillard (saxophone), Matt Penman (bass), Willie Jones III (drums) and Keita Ogawa (percussion), and each are given space to shine. The album was three years in the making, and its ten selections each tell a different story. The title track is joyful, rhythmic and swinging and transports the listener to a stroll on a lively city street. It starts with piano and percussion, then allows saxophone, trumpet and bass to take the lead before returning to its gorgeous, memorable melody. "Margot", dedicated to his infant daughter, stands out with its lovely, heartfelt theme and the pianist's warm, bluesy improvisation. Jones is outstanding on "The Lion", dedicated to stride pianist Willie "The Lion" Smith (Van Den Brink is not only inspired by Smith's music, but he actually lives at the same address where Smith passed away). "In Greece, We Drink" entices the listener to get up and dance to its Mediterranean rhythms and melodies, which are complemented by a rich sound tapestry provided by the addition of oud, kanun, clarinet and electric bass.

This excellent studio album will evidently be followed by a live album (recorded last year at Dizzy's Club) and Van Den Brink promises, in the spirit of jazz (and for those who weren't in attendance), that it sounds completely different from *New York Knock*.

For more info visit highlinemusicnyc.com. Van Den Brink's album release concert is at Dizzy's Club Jan. 14. See Calendar.

BOXED SET



Dances With Questions
Steve Swell (Not Two)
by Steven Loewy

Trombonist, poet, visual artist and out-of-the-box thinker Steve Swell is one of a small number of trombonists who have developed an original sound, technical prowess and expanded range. His influences include Roswell Rudd and George Lewis, with a tip of the hat to the late poet Steve Dalachinsky and a touch of Broadway for good measure. His mild, personal manner belies a burning drive to push limits, in an almost mystical pursuit to perfect his craft. Much of his best work has come in small groups, especially with saxophonists Rob Brown, the late Jemeel Moondoc and Gebhard Ullmann (the latter of whom participates in this album). Rather than resting on his laurels, he has lately shifted his focus, reciting his sophisticated poetry, paying homage to composers from the classical music tradition, or, as is the case here, pursued his free-style approach in new directions.

Dances With Questions encompasses three full-length discs. The first two, recorded in 2019 at the 17th Kraków Jazz Autumn Festival, feature rotating small groups plus one large group. The last disc, recorded the following day at Radio Kraków, features a composition by the leader performed by a large ensemble. The results are admittedly exhausting but a feast for those who appreciate free jazz performed at an exceptionally high level.

Swell has assembled twelve outstanding improvisers (most, but not all, musicians are familiar names including longtime collaborator Ullmann) divided into eleven rotating quartets (the final two tracks feature the entire ensemble). Many of Swell's previous small group recordings featured a mix of great melodies and individual or duo improvisations, while here the focus is on collective free improvisation. There is an incredible amount of variety. And though the trombonist does not place strong emphasis on himself, his presence is, in one form or another, felt everywhere. It is virtually impossible to capture the diversity, matching Swell's magnificent muted trombone and bursts of ragged clusters with fine work from: Signe Emmeluth, Mikołaj Trzaska, Hanne de Backer (saxophones); Ullmann (bass clarinet); Niklas Brand (trumpet); Per-Åke Holmlander (tuba); Elisabeth Harnik (piano); Carlos Zingaro (violin); Elisabeth Coudoux (cello); Jon Rune Strøm (bass) and Paal Nilssen-Love (drums). There is so much going on simultaneously, it is not easy to keep track of it all, though fortunately the packaging lists the detailed combinations. For more than three hours, there is total immersion, a sumptuous feast that titillates the senses.

The first large group piece is a freely improvised 15 minutes, while the second is a 70-minute composition that takes up the entirety of the third and final disc. It's very much in the tradition of the Globe Unity Orchestra or Barry Guy's large ensemble works, featuring big band writing interspersed with conduction, swathes of composed riffs and solo thrusts. Intense, to be sure, and a fitting close to a remarkable set that proves to be another feather in the cap of the multi-talented Steve Swell.

For more info visit nottwo.com. Swell is at Saint Peter's Church Jan. 14. See Calendar.

THE STONE RESIDENCIES SYLVIE COURVOISIER JANUARY 24-27

Wednesday January 24 8:30 PM

DUO/TRIO/QUARTET

SYLVIE COURVOISIER piano
IKUE MORI electronics
NED ROTHENBERG reeds
ERIK FRIEDLANDER cello

Thursday January 25 8:30 PM

SOLO

SYLVIE COURVOISIER piano

Friday January 26 8:30 PM

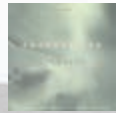
SYLVIE COURVOISIER TRIO

SYLVIE COURVOISIER piano
DREW GRESS bass
KENNY WOLLESEN drums

Saturday January 27 8:30 PM

DUO WITH WADADA LEO SMITH

SYLVIE COURVOISIER piano
WADADA LEO SMITH trumpet



2023 BEST NEW RELEASES
HONORABLE MENTION
SYLVIE COURVOISIER
CHIMAERA - INTAKT



2023 BEST TRIBUTE RELEASES
SYLVIE COURVOISIER/CORY SMYTHE
THE RITE OF SPRING - SPECTRE D'UN SONGE
PYROCLASTIC



JAZZ CONCERT



CAMILLE BERTAULT QUINTET

French Jazz singer Camille Bertault will sing from her latest album "Bonjour Mon Amour" with her musicians Miniro Garay, Argentinian percussionist who notably toured for 20 years with Dee Dee Bridgewater; Fady Farah, Lebanese virtuoso pianist; Christophe "Disco" Minck, on bass, multi-instrumentalist. (\$15 Free under 18)



CONCERT 01/18

6:30PM

DONALD HARRISON'S MUSIC OMNIVERSE



WITH SPECIAL GUESTS
DAVE HOLLAND,
DJ LOGIC,
VERNON REID,
CHARLES TOLLIVER,
JOE DYSON,
ARTURO O'FARRILL,
FRED WESLEY, AND
THE HEADHUNTERS
(BILL SUMMERS & MIKE CLARK)

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Antonio Clacca
January 3, 5, 6, 10, 12, 13, 17, 19 & 20

Eli Yamin - January 31

Jill McCarron
January 4, 11, 18 & 25

Adrian Galante
January 24, 26 & 27

Wednesday through Saturday
6:00pm - 9:00pm

No Cover | No Reservations

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*Sings the Charles Mingus/
Joni Mitchell Songbooks*
Imogen Ryall
(Rubicon Jazz)
by Jim Motavalli

It's amazing how jazz singers show so little imagination when approaching the pop songbook. They should get out more. There's a tendency to gravitate to the most well-worn songs by the most popular artists, showing none of the broad reach they display when staying close to home. When it comes to Joni Mitchell, it's *Blue* that gets the most attention (especially "A Case of You") and the later, jazzier material sadly gets ignored. That's why it's refreshing to come across Imogen Ryall's album revolving around the work Mitchell did with Charles Mingus (who died 45 years ago this month).

Mitchell's *Mingus* album came out in 1979, mere months after the bassist died. The tracks were collaborations, Mingus' music with Mitchell's lyrics, as well as Mitchell originals ("God Must be a Boogie Man", based on a reading of the bassist's autobiography *Beneath the Underdog*). *Mingus*, despite its many virtues, sold only 60,000 copies (versus 1.6 million for *Blue*), achieving a rank of 423 on the charts.

Ryall, an adventurous English singer, tackles much of the material from the Mitchell/Mingus collaboration, and also puts lyrics to several other Mingus compositions. It all works very well, so good on her. Her collaborators are Julian Nicholas (saxophones), David Beebee (piano), Nigel Thomas (bass) and Eric Ford (drums). Mitchell is an obvious influence on the younger vocalist's singing, but all the classic jazz chanteuses are in there as well. She has a warm, welcoming voice that increases the accessibility of the material—which can be wordy. "Boogie Man" benefits mightily from Nicholas' big-hearted tenor work and swings nicely. By contrast, the more abstract "A Chair in the Sky" effectively captures Mingus in his wheelchair (with echoes of "Furry Sings the Blues"), but meanders a bit. "The Wolf That Lives in Lindsey", all Mitchell, is properly atmospheric, with Nicholas' haunting soprano playing and Thomas and Ford in sympathetic lockstep.

Ryall's lyrics to Mingus' music are both fitting and effective, as "Self-Portrait in Three Colors" (via *Ah Um*) demonstrates. It's a shimmering ballad, introduced by Nicholas' tenor, right out of the John Coltrane/Johnny Hartman collaboration. Ryall retains the poignancy of the original, and bassist Thomas and pianist Beebee have some nice moments, too. "The Dry Cleaner From Des Moines" is Joni-style funky-hip, with links to her hit version of "Twisted". Ryall executes it with aplomb (despite admitting to never having visited Des Moines). The original is heavy on Jaco Pastorius' bass and horn arrangement; Ryall, instead, puts the drummer in the spotlight.

The album closer is the iconic "Goodbye Pork Pie Hat". Rahsaan Roland Kirk's original lyrics are pretty direct, and Mitchell's rewrite, represented here, is both more impressionistic and more political. ("The bandstands had a thousand ways / Of refusing a black man admission.") Ryall executes

Mitchell's tricky vision with aplomb, wrapping up a thoroughly successful tribute to two giants.

For more info visit rubiconclassics.com. Mingus tributes include the Mingus Big Band at Drom Mondays. See Calendar.



Chama
Cyro Baptista (Ropeadope)
by Tom Greenland

Compared to his prolific output as a 'sideman'—a dubious designation considering that his charismatic presence on others' projects often looms front and center—percussionist Cyro Baptista's own albums are relatively infrequent. *Chama* (or "flame"), his eighth, released last year, seven years after *Sunshine Seas*, is a welcome update to his catalog. Containing 14 short tracks (averaging less than 4 minutes) recorded in New York, New Jersey, Mexico City, Toronto and Paris, the album is a salmagundi of diverse cultural ingredients mixed and blended into a multifarious yet unified composite. Two predominant elements are Baptista's singing/chanting and berimbau playing, though he also layers on an impressive array of percussion instruments, including triangles, bells, gongs, shakers, hand and frame drums, as well as more exotic fare such as angklung (tuned bamboo idiophone), qraqeb (finger cymbals), reco-reco (wooden scraper), hadgini (clay pot drum), waterphone (untuned metallophone), talking drum, washboard, Jew's harp—even a whip—and something ominously listed as "death call."

Key collaborators include Gil Oliveira (drums), Brian Marsella (keyboards, flute), Felipe Hostins (accordion) and Jorge Continentino (flute, percussion), with a few notable cameos. Guitarist Romero Lubambo, featured on "La Bamba", plays an extended solo over the 6/8 tropicália beat with chromatic (Tom) Jobim-esque chords on the bridge. Laurie Anderson arranged and overdubbed a string quartet at the end of "Annuntiatio", an ambient piece introduced by Baptista's bullfrog-toned bass Jew's harp. Guitarist Todd Clouser adds Delta blues flavor to a cover of Mississippi Fred McDowell's "You Got to Move", retitled "Gato Morto...Gotta Move".

"Afriksky" is all Baptista, who overdubbed sundry parts, coaxing a moaning diddley-bow sound from his berimbau, another allusion to country blues. "Constellation" juxtaposes post-industrial future-scapes against a bedrock of earthy congas and bongos and perky flute whistles, suggesting a prog-rock vibe. "Paramaribo" could be the album's 'hit', a reggae-funk outing with catchy harmony vocals. The remaining tracks derive interest primarily from infectious, cleanly stratified grooves that toggle to and from contrasting but equally infectious chorus or bridge sections. If you're wondering what to throw on the player next time you host a cocktail mixer for your "big-eared" friends, this just might be the disc.

For more info visit ropeadope.com. Baptista is at City Winery Jan. 12, part of Winter Jazzfest. See Calendar.

(ALBUM REVIEWS CONT'D. ON PAGE 28)

Blue Note NEW YORK

JANUARY SHOWS



JAN 8

**KOJO
MELCHÉ
RONEY**
CELEBRATING
MAX ROACH'S
100TH BIRTHDAY



JAN 9-14

**MESHELL
NDEGEOCELLO**



JAN 15

**KASSA
OVERALL
& FRIENDS**



JAN 16-17

**LOUIE VEGA
& THE ELEMENTS
OF LIFE**



JAN 22-24

**KEYON
HARROLD
FOREVERLAND**



JAN 25-28

**DJ LOGIC &
FRIENDS**

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ALBUMS OF THE YEAR

AROOJ AFTAB/VIJAY IYER/SHAHZAD ISMAILY –
Love In Exile (Verve)
BREW (MIYA MASAOKA/REGGIE WORKMAN/
GERRY HEMINGWAY) –
Heat & Between Reflections (Clean Feed)
JOE LOVANO TRIO TAPESTRY – *Our Daily Bread* (ECM)
JOHN BUTCHER/MARJOLAINE CHARBIN/
UTE KANNGIESSER/EDDIE PRÉVOST –
The Art of Noticing (Matchless)
JOHN ZORN – *New Masada Quartet, Vol. 2* (Tzadik)
JON-ERIK KELLSO AND THE EARRREGULARS –
Live at The Ear Inn (Arbors)
KENNY BARRON – *The Source* (Artwork)
NITE BJUTI (VAL JEANTY/CANDICE HOYES/
MIMI JONES) – *Nite Bjuti* (Whirlwind)
SATOKO FUJII/OTOMO YOSHIHIDE –
Perpetual Motion (Aylar)
TONY ALLEN/ADRIAN YOUNGE –
JID018 (Jazz Is Dead)
– Laurence Donohue-Greene
(Managing Editor)

MUSICIANS OF THE YEAR

HENRY THREADGILL (alto/flute/composer)
JASON MORAN (piano)
KRIS DAVIS (piano)
RON CARTER (bass)
SAMARA JOY (vocals)

UP-AND-COMERS OF THE YEAR

IZUMI KIMURA (piano)
MARTA WARELIS (piano)
MELANIE CHARLES (vocals/flute)
MICAH THOMAS (piano)
SIMON MOULLIER (vibraphone)

VENUES OF THE YEAR

THE JAZZ GALLERY (jazzgallery.org)
ROULETTE (roulette.org)
SISTAS' PLACE (sistasplace.org)
THE STONE AT THE NEW SCHOOL (thestonenyc.com)
VILLAGE VANGUARD (villagevanguard.com)

LABELS OF THE YEAR

CLEAN FEED (cleanfeed-records.com)
INTAKT (intaktrec.ch)
PI RECORDINGS (pirecordings.com)
PYROCLASTIC (pyroclasticrecords.com)
RELATIVE PITCH (relativepitchrecords.bandcamp.com)

CONCERTS OF THE YEAR

AMIR ELSAFFAR'S TWO RIVERS ENSEMBLE
*Hamid Al-Saadi, Ole Mathisen, Carlo DeRosa, Nasheet Waits,
Tareq Abboushi, Zafer Tawil*
April 2, Drom
MARILYN CRISPELL/MARK DRESSER/
GERRY HEMINGWAY: "PLAYS ANTHONY BRAXTON"
July 1, The Stone at the New School
ARTHUR VERROCAI WITH ORCHESTRA
August 11, Damrosch Park
(Jazz Is Dead/Lincoln Center's Summer For The City)
– Tom Greenland (NY@Night)
RENEE ROSNES QUARTET
Steve Nelson, Peter Washington, Lewis Nash
March 5, Smoke
KURT ELLING AND
THE VANGUARD JAZZ ORCHESTRA
June 6, Village Vanguard
LIZZIE THOMAS
Wayne Escoffery, Roni Ben-Hur, Noriko Ueda, Neal Smith
Sep. 8, Arlo NoMad Room
– Marilyn Lester (NY@Night)
SAMARA JOY
Luther Allison, Mikey Migliore, Evan Sherman
January 16, Le Poisson Rouge (Winter JazzFest)
JASON MORAN BANDWAGON
FEAT. AMBROSE AKINMUSIRE
Tarus Mateen, Nasheet Waits
Sep. 9, Louis Armstrong Center
CÉCILE MCLORIN SALVANT
Sullivan Fortner, Yasushi Nakamura, Kyle Poole
October 5, Village Vanguard
– Kyla Marshall (NY@Night)
JASON MORAN & THE BIG BANDWAGON: "JAMES
REESE EUROPE AND THE HARLEM HELLFIGHTERS"
August 18, Marcus Garvey Park
(CityParks SummerStage/Jazzmobile)
SAMARA JOY
*Jason Charles, David Mason, Kendric McCallister,
Donovan Austin, Connor Rohrer, Mikey Migliore, Evan Sherman*
October 7, Jazz at Lincoln Center's Rose Theater
MAMBO LEGENDS ORCHESTRA:
"MAMBO DIABLO - HONORING TITO PUENTE"
*Ronnie Puente, Tito Puente, Jr., Jeremy Bosch, Lucrecia,
Yolanda Duke, Carlos Henriquez, Jimmy Delgado, Louis Bauzó,
Ray Vega, Humberto Ramírez*
November 11, Hostos Center for the Arts & Culture
– Russ Musto (NY@Night)
BRANFORD MARSALIS QUARTET
Joey Calderazzo, Eric Revis, Justin Faulkner
Jan. 26, 92NY
JD ALLEN QUARTET
Charlie Hunter, Gregg August, Rudy Royston
Apr. 13, Dizzy's Club
BILL FRISELL FOUR
Greg Tardy, Gerald Clayton, Johnathan Blake
Aug. 8, Village Vanguard
– Keith Hoffman (Event Calendar Mgr.)

KAHIL EL'ZABAR ETHNIC HERITAGE ENSEMBLE
Alex Harding, Corey Wilkes
February 11, Sistas' Place
JD ALLEN QUARTET
Charlie Hunter, Gregg August, Rudy Royston
April 14, Dizzy's Club
JAKOB BRO/JOE LOVANO:
"ONCE AROUND THE ROOM"
*Larry Grenadier, Thomas Morgan, Anders Christensen,
Jorge Rossy, Joey Baron*
May 25, Village Vanguard
JOËLLE LÉANDRE:
"VISION LIFETIME ACHIEVEMENT"
*Tiger Trio (Léandre/Myra Melford/Nicole Mitchell);
Léandre/Fred Moten; Léandre with Craig Taborn, Mat Maneri;
Léandre Septet with Ingrid Laubrock, Steve Swell, Mat Maneri,
Jason Kao Hwang, Fred Lonberg-Holm, Joe Morris*
June 13, Roulette (Vision Festival)
JASON MORAN & THE BIG BANDWAGON: "JAMES
REESE EUROPE AND THE HARLEM HELLFIGHTERS"
August 18, Marcus Garvey Park
(CityParks SummerStage/Jazzmobile)
JOE LOVANO TRIO TAPESTRY
Marilyn Crispell, Carmen Castaldi
August 26, Village Vanguard
NDUDUZO MAKHATHINI TRIO
Zwelakhe-Duma Bell le Pere, Francisco Mela
August 26, Marcus Garvey Park
(CityParks Charlie Parker Jazz Festival)
MELISSA ALDANA/LINDA MAY HAN OH
August 26, The Stone at New School
JASON MORAN BANDWAGON
FEAT. AMBROSE AKINMUSIRE
Tarus Mateen, Nasheet Waits
Sep. 9, Louis Armstrong Center
JOHN ZORN "PLAYS HARRY SMITH"
Ikue Mori, Jorge Roeder, Kenny Grohowski
Oct. 21, Whitney Museum
– Laurence Donohue-Greene
(Managing Editor)

HONORABLE MENTION

• omawi (Marta Warelis/Onno Govaert/Wilbert de Joode) - *Waive* (Relative Pitch) • Alexander Hawkins Trio - *Carnival Celestial* (Intakt) • Alister Spence/Tony Buck - *Mythographer* (Alister Spence) • Art Ensemble of Chicago - *The Sixth Decade: From Paris to Paris* (RogueArt) • ARTEMIS - *In Real Time* (Blue Note) • Arturo O'Farrill - *Legacies* (Blue Note) • Ben Wolfe - *Unjust* (Relative Pitch) • Bobo Stenson Trio - *Sphere* (ECM) • Brad Mehldau - *Your Mother Should Know: Brad Mehldau Plays The Beatles* (Nonesuch) • Bruno Råberg - *Look Inside (Solo Bass)* (Orbis Music) • Daniel Bingert - *A Little Bit of Love* (ECM) • Dave Scott - *Song For Alice* (SteepleChase) • David Ake - *Green Thumb* (Posi-Tone) • David Mirarchi - *Ink Folly, Orchid Gleam* (Unbroken Sounds) • Denman Maroney/Scott Robinson - *Denman Maroney/Scott Robinson* (ECM) • Elisabeth Harnik/Zlatko Kaučič - *One Foot In The Air (Not Two)* • Ernst Bier/Gunnar Geisse/Ignaz Schick - *Hawking Extended* (Zarek) • Eva Novoa - *Novoa/Kamaguchi/Cleaver Trio Vol.1* (577 Records) • George Freeman - *The Good Life* (HighNote) • Harold Danko - *Trillium* (SteepleChase) • Harry Allen Orchestra - *With Roses* (Triangle 7) • Hedvig Mollestad Weejuns - *Weejuns* (Rune Grammofon) • Imogen Ryall - *Sings The Charles Mingus/Joni Mitchell Songbooks* (Rubicon Jazz) • Ingrid Laubrock - *The Last Quiet Place* (Pyroclastic) • Irreversible Entanglements - *Protect Your Light* (Rope) • Izumi Kimura/Artur Majewski/Barry Guy/Ramon Lopez - *Kind of Shadow* (Fundacja Sluchaj) • James Brandon Lewis - *Eye Of I* (ANTI-Records) • Jamie Breiwick - *Awake: Volume 2 (The Music of John Zorn)* (ECM) • JD Allen - *THIS* (Savant) • Jeff Coffin - *Look For Water* (Ear Up) • Jeff Coffin/Jordan Perlson/Viktor Krauss - *Coffin/Perlson/Krauss* (Ear Up) • Jo Lawry - *Acrobats* (Whirlwind) • Joe Lovano - *Joe Lovano* (ECM) • Kate Gentile/International Contemporary Ensemble - *biome i.i. (Obliquity)* • Kevin Sun - *The Depths of Memory* (Endectomorph) • Kresten Osgood/Bob Moses/Tisziji Muñoz - *Spiritual Drum* (ECM) • Margaux Oswald/Jesper Zeuthen - *Magnette* (Clean Feed) • Mark De Clive-Lowe/Shigeto/Melanie Charles - *Hotel San Claudio* (Soul Bank Music) • Mark Dresser - *Tines of Change* (Pyroclastic) • Michael Bisio/Timothy Hill - *Inside Voice/Outside Voice* (Origin) • Michael Blake - *Dance of the Mystic Bliss* (P&M) • Michael Formanek Elusion Quartet - *As Things Do* (Intakt) • Mike Clark - *Kosen Rofu* (Wide Hive) • Mike Nock - *Hearing* (ABC) • Naïssam Jalal - *Healing Rituals* (Les Couleurs du Son) • Orhan Demir - *Freedom In Jazz, Vol. 3* (ECM) • Phillip Johnston and the Greasy Chicken Orchestra - *I Cakewalked with a Zombie* (Earshift Music) • Ralph Alessi Quartet - *It's Always Now* (ECM) • Ray Anderson/Bobby Previte - *Double Trouble* (ECM) • Sam Newsome/Dave Liebman - *Soprano-Logues* (Some New Music) • Samuel Blaser/Michael Bates - *Book Nine* (Blaser Music) • Simon Moullier Trio - *Inception* (Fresh Sound New York) • The Necks - *Travel* (Northern Spy) • Thomas Heberer/Joe Fonda/Joe Hertenstein - *Remedy II* (Fundacja Sluchaj) • Tomas Fujiwara's 7 Poets Trio - *Pith* (Out Of Your Head) • Tony Buck/

MISCELLANEOUS CATEGORIES OF THE YEAR

UNEARTHED GEMS

AHMAD JAMAL — *Emerald City Nights: Live at the Penthouse* (1966-1968) (Jazz Detective)
DONALD BYRD & BOBBY JASPAR — *Paris/Cannes '58* (Sam/INA)
FRED ANDERSON QUARTET — *The Milwaukee Tapes, Vol.2* (Corbett vs. Dempsey)
JOHN COLTRANE WITH ERIC DOLPHY — *Evenings at the Village Gate* (Impulse!)
NINA SIMONE — *You've Got To Learn* (Verve)

LATIN RELEASES

ANTONIO LIZANA/EMILIO SOLLA — *El Siempre Mar* (Tiger Turn)
AVISHAI COHEN/ABRAHAM RODRIGUEZ, JR. — *IROKO* (Naïve/Believe)
AYMÉE NUVIOLA FEAT. KEMUEL ROIG — *Havana Nocturne* (Worldwide)
RACHEL THERRIEN LATIN JAZZ PROIECT — *Mi Hogar* (Outside In Music)
SANTIAGO BIG BAND (FEATURING MARCOS FERNÁNDEZ) & AFRO LATIN JAZZ ORCHESTRA (FEATURING ARTURO O'FARRILL) — *Santiago Brooklyn Santiago* (ZOHO)

VOCAL RELEASES

AROOJ AFTAB/VIJAY IYER/SHAHZAD ISMAILY — *Love In Exile* (Verve)
CHAMPIAN FULTON — *Meet Me At Birdland* (s/r)
CHRISTINE CORREA — *Just Stand and Listen With Me* (Sunnyside)
NITE BJUTI (VAL JEANTY/CANDICE HOYES/ MIMI JONES) — *Nite Bjuti* (Whirlwind)
SCOTT CLARK — *Dawn & Dusk [with Laura Ann Singh]* (Out Of Your Head)

LARGE ENSEMBLE RELEASES

ANGELICA SANCHEZ NONET — *Nighttime Creatures* (Pyroclastic)
DARCY JAMES ARGUE'S SECRET SOCIETY — *Dynamic Maximum Tension* (Nonesuch)
JOHAN LINDSTRÖM — *Johan Lindström & Norbotten Big Band* (Moserobie)
SANTIAGO BIG BAND (FEATURING MARCOS FERNÁNDEZ) & AFRO LATIN JAZZ ORCHESTRA (FEATURING ARTURO O'FARRILL) — *Santiago Brooklyn Santiago* (ZOHO)
STEVE LEHMAN ORCHESTRE NATIONAL DE JAZZ — *Ex Machina* (Pi Recordings)

TRIBUTES

CHRISTINE CORREA — *Just Stand and Listen With Me* (Sunnyside)
GREGORY LEWIS — *Organ Monk Going Home* (Sunnyside)
JAMES BRANDON LEWIS RED LILY QUINTET — *For Mahalia, With Love* (TAO Forms)
JASON MORAN — *From The Dancehall to the Battlefield* (*A meditation on the life and legacy of James Reese Europe*) (Yes)
SYLVIE COURVOISIER/CORY SMYTHE — *The Rite of Spring — Spectre d'un songe* (Pyroclastic)

DEBUTS

ANTHONY HERVEY — *Words from My Horn* (Outside In Music)
ENDEA OWENS AND THE COOKOUT — *Feel Good Music* (BassBae Music)
HEIN WESTGAARD TRIO — *First as Farce* (Nice Things)
LUKAS TRAXEL — *One-Eyed Daruma* (We Jazz)
VICENTE ARCHER — *Short Stories* (Cellar Music)

REISSUES

AMINA CLAUDINE MYERS — *Song For Mother E* (Leo)
BAIKIDA E.J. CARROLL — *Orange Fish Tears* (Souffle Continu-Palm)
CHARLIE PARKER/DIZZY GILLESPIE/BUD POWELL/ CHARLES MINGUS/MAX ROACH — *Hot House: The Complete Jazz at Massey Hall Recordings* (Debut-Craft Recordings)
PHAROAH SANDERS — *Pharoah* (India Navigation-Luaka Bop)
WES MONTGOMERY — *The Complete Full House Recordings* (Riverside-Craft Recordings)

SOLO RECORDINGS

ANDREW CYRILLE — *Music Delivery/Percussion* (Intakt)
BRANDON LÓPEZ — *vilevilevilevilevilevilevilevilevile* (Relative Pitch)
DENNY ZEITLIN — *Crazy Rhythm: Exploring George Gershwin (Solo Piano)* (Sunnyside)
KENNY BARRON — *The Source* (Artwork)
SATOKO FUJII — *Torrent (Piano Solo)* (Libra)

ORIGINAL ALBUM ARTWORK ^{*SEE PG. 28}

FLY OR DIE — *Fly or Die Fly or Die Fly or Die ((world war))* (International Anthem)
IDRIS ACKAMOOOR & THE PYRAMIDS — *Afro Futuristic Dreams* (Strut)
KATE GENTILE/INTERNATIONAL CONTEMPORARY ENSEMBLE — *biome i.i* (Obliquity)
M.E.B. (MILES ELECTRIC BAND) — *That You Not Dare To Forget* (Legacy)
NOSAX NOCLAR — *No Dâhiss* (YOLK Music)

LIVE ALBUMS

CHAMPIAN FULTON — *Meet Me At Birdland* (s/r)
DAVE LIEBMAN — *Live at Smalls* (Cellar Music)
DENNY ZEITLIN — *Crazy Rhythm: Exploring George Gershwin (Solo Piano)* (Sunnyside)
JON-ERIK KELLSO AND THE EARREGULARS — *Live at The Ear Inn* (Arbors)
KRIS DAVIS DIATOM RIBBONS — *Live at the Village Vanguard* (Pyroclastic)

BOXED SETS

ALAN SKIDMORE — *A Supreme Love* (Confront)
BENGT “FRIPPE” NORDSTRÖM — *Vinyl Box* (NI VU NI CONNU)
CHARLES MINGUS — *Mingus Takes Manhattan: The Complete Birdland Dates (1961-1962)* (No Land)
DON BYAS — *Classic Don Byas Sessions 1944-1946* (Mosaic)
PHAROAH SANDERS — *Pharoah* (Luaka Bop)

JAZZ BOOKS

Easily Slip Into Another World: A Life In Music
Henry Threadgill and Brent Hayes Edwards (Knopf-Penguin Random House)

Gentleman of Jazz: A Life in Music
Ramsey Lewis (with Aaron Cohen) (Black Stone Publishing)

Milford Graves: A Mind-Body Deal
Anthony Elms, Celeste DiNucci, Mark Christman (Inventory Press/ Ars Nova Workshop)

Rhythm Man: Chick Webb and the Beat that Changed America
Stephanie Stein Crease (Oxford University Press)

The Williamsburg Avant Garde: Experimental Music and Sound on the Brooklyn Waterfront
Cisco Bradley (Duke University Press)

ONS—NEW RELEASES

pence Music) • Angelika Niescier/Tomeka Reid/Savannah Harris - *Beyond Dragons* (Intakt) • Anna Webber - *Shimmer Wince* (Intakt) • Antti Lötjönen Quintet East - *Circus/Citadel* (We Jazz)
sident Arts) • Berghäll Brothers Big Band - *Vol.II* (Boulder Music Helsinki) • BlankFor.ms/Jason Moran/Marcus Gilmore - *Refract* (Red Hook) • Bo van de Graaf - *Shinjuku* (icdisc)
Ariba (Moserobie) • Daunik Lazro/Benjamin Duboc/Mathieu Bec - *Standards Combustion* (Dark Tree) • Dave Rempis/Elizabeth Harnik/Fred Lonberg-Holm/Tim Daisy - *Earscratcher* (Aerophonic)
tt Walton/Denis Fournier - *O Kosmos Meta* (RogueArt) • Devin Gray - *Most Definitely* (Rataplan) • East Axis - *No Subject* (Mack Avenue Music-Brother Mister Productions)
ds) • Fink 70s Revisited - *Sound of Music* (Jazzwerkstatt) • Fly or Die - *Fly or Die Fly or Die Fly or Die ((world war))* (International Anthem) • François Houle Genera Sextet - *In Memoriam* (Clean Feed)
rammofon) • Henry Threadgill Ensemble - *The Other One* (Pi Recordings) • Hitomi Oba - *Water Stem* (Asian Improv) • Idris Ackamoor & The Pyramids - *Afro Futuristic Dreams* (Strut)
(Impulse!) • Ivo Perelman/Dave Burrell/Bobby Kapp - *Trichotomy* (Mahakala Music) • Ivo Perelman/Ray Anderson/Joe Morris/Reggie Nicholson - *Molten Gold* (Fundacja Słuchaj)
usic on Don Cherry)) (Shifting Paradigm) • Jane Ira Bloom/Mark Helias/Bobby Previte - *2.3.23* (Radio Legs Music/Rank Hypocri\$y) • Jason Adasiewicz - *Roy's World* (Corbett vs. Dempsey)
hambers - *Dance Kobina* (Blue Note) • Johannes Nästesjö/Sten Sandell - *Duo akt I-VII* (Konvoj) • Josh Lawrence - *And That Too* (Posi-Tone) • Kasper Tranberg - *Nobody's Heart* (April)
Kingship (Gotta Let It Out) • Lauren Henderson - *Conjuring* (Brontosaurus) • Libby York - *DreamLand* (OA2) • Lina Allemano - *Canons* (Lumo) • Loren Stillman - *Time and Again* (Sunnyside)
• Matana Roberts - *Coin Coin Chapter Five: In the garden...* (Constellation) • Matthew Shipp - *The Intrinsic Nature of Shipp* (Mahakala Music) • Mendoza Hoff Revels - *Echolocation* (AUM Fidelity)
hel Pilz/Reiner Winterschladen/Frank Paul Schubert/Christian Ramond/Klaus Kugel - *Yamabiko Quintet* (Nemu) • Miguel Zenón/Dan Tepfer - *Internal Melodies* (Main Door Music)
(Hittite) • Paul Dunmall - *Bright Light A Joyous Celebration* (Discus Music) • Phil Ranelin/Wendell Harrison - *JID016* (Jazz Is Dead) • Phil Slater - *Immersion Lure* (s/r)
uble (Challenge-Doublemoon) • Rodrigo Amado - *The Bridge* (Trost) • Russ Johnson Quartet - *Reveal* (Calligram) • Russ Lossing & King Vulture - *Alternate Side Parking Music* (Aqua Piazza)
Talent) • Sullivan Fortner - *Don't You Worry About A Thing* (Artwork) • Sylvie Courvoisier - *Chimaera* (Intakt) • Taiko Saito/Jan Roder/Michael Griener - *Wald* (Trouble in the East)
Mark Nauseef - *Mongrels* (Relative Pitch) • Trance Map+ - *Etching The Ether* (Intakt) • Tyshawn Sorey Trio - *Continuing* (Pi Recordings) • Zoh Amba - *O Life, O Light: Vol. 2* (577 Records)

ORIGINAL ALBUM ARTWORK



FLY OR DIE

Fly or Die Fly or Die Fly or Die ((world war))
(International Anthem)



IDRIS ACKAMOOR & THE PYRAMIDS

Afro Futuristic Dreams
(Strut)



KATE GENTILE/INTERNATIONAL CONTEMPORARY ENSEMBLE

biome i.i (Obliquity)



M.E.B. (MILES ELECTRIC BAND)

That You Not Dare To Forget
(Legacy)



NOSAX NOCLAR

No Dâhiss
(YOLK Music)

(ALBUM REVIEWS CONT'D. FROM PAGE 25)



Feel Good Music Endea Owens and The Cookout (BassBae Music)

by Keith Hoffman

When she was a 15-year-old student at Detroit School of the Arts, bassist Endea Owens watched Rodney Whitaker stride confidently onto the stage, pick up his double bass and begin to play. To the bewilderment of her friends, Owens sobbed with joy. "Now I knew I could do this," Owens reflected recently. "He was from Detroit too. I got to see someone do it, and I could do it." A few years later Owens was studying with Whitaker, who was Director of Jazz Studies at Michigan State University.

"My Mom always told me 'You can do anything. You're a star.'" And, indeed, with Endea Owens' increasingly significant hold on the New York scene, from her nightly presence on *The Late Show with Stephen Colbert* to her scintillating live appearances, and now with the release of her highly anticipated debut album, *Feel Good Music*, she is the star her mother always knew she was.

Owens' writing is horn-section-based, reminiscent of the Art Blakey book. The opener, "Feel Good", modulates between the 12/8 we've come to identify with certain African rhythms and a swinging 4/4, with fine solos by Jeffrey Miller (trombone) and Kris Johnson (trumpet). "Where the Nubians Grow" has a soulful melody that grabs you and never lets go.

The tune most obviously influenced by The Jazz Messengers sound is the uptempo swinger "Cycles", with its intricate, challenging rhythms. It features an excellent soprano by Louis Fouché (soprano), concentrating on the horn's lower register.

Owens' live shows feature excellent vocal turns by Shenel Johns and J. Hoard. *Feel Good Music* includes a fine version of "Miss Celie's Blues" (the Quincy Jones song featured in *The Color Purple*), which Owens and Johns always turn into a showstopper live.

The album finale is the tune the bassist often sends her audience home with, "For the People". A shuffle gives way to J. Hoard and Johns leading the way on the interpolated "Lift Every Voice and Sing", the hymn written by James Weldon Johnson and his brother, J. Rosamond Johnson, and now recognized, unofficially but universally, as the Black National Anthem.

The best thing, perhaps, about Owens' burgeoning success is that it has allowed her to bring her mother, Beth Jones, to live near her in New York, where Mom can see her star every day.

For more info visit endeaowens.bandcamp.com. Owens and The Cookout's album release concert is at Ertegun Atrium Jan. 12, part of Jazz at Lincoln Center's Unity Festival. Owens is also at Crown Hill Theatre with Melanie Charles and Savannah Harris performing the music of Sarah Vaughan Jan. 14, part of Winter Jazzfest. See Calendar.



New Works & Classics Reimagined: Live 2022 SFJAZZ Center SFJAZZ Collective (SFJAZZ)

s/t

Lowcountry (Ropeadope)

by George Kanzler



Multi-reed player Chris Potter, who turns 53 on New Year's Day, is one of the very few jazz artists in his prime with a direct connection back to bebop. Rather than pursue academic jazz studies, when Potter was 21 he went on the road with trumpeter Red Rodney's quintet (Rodney was a trumpeter in Charlie Parker's quintet after Miles Davis left). But bebop is only one of Potter's many facets. He's played in a wide range of contexts, working with everyone from Dave Holland and the Mingus Big Band to Dave Douglas and Steely Dan, and his versatility and adaptability come to the fore on these two reviewed albums.

As musical director of the SFJAZZ Collective, Potter helped shape the set on *New Works & Classics Reimagined*, a live recording from the SFJAZZ Center in San Francisco. This edition of the collective, a septet, includes David Sanchez (tenor), Mike Rodriguez (trumpet), Warren Wolf (vibes), Edward Simon (piano), Matt Brewer (bass) and Kendrick Scott (drums). Each member contributes a composition or arrangement, with Potter responsible for two tracks and featured on three of his reeds: tenor, soprano and bass clarinet.

On "Perseverance", Simon's evocation of the 3/4 roots of his Venezuelan musical heritage, Potter's soprano duels with Sanchez' tenor. Bassist Brewer's tone poem "The Plains" features Potter's resonant bass clarinet out front and in duet with the composer. On Wolf's "Prelude", slow, atmospheric elements are heightened by Potter (on soprano) and pianist Simon. It's followed by a percolating, funky version of Donny Hathaway's "Someday We'll All Be Free", on which the vibraphonist contributes electronically enhanced vocals and Potter and Sanchez trade fours on tenors with trumpeter Rodriguez. Although Potter doesn't solo on his own "Smokey" (trumpet and piano are showcased), his tenor dominates a rousing mash-up of "God Bless the Child" and Earth, Wind and Fire's "That's the Way of the World".

That emotional/spiritual fervor Potter exhibits is also evident in his guest tenor spots on four tracks of the musical dive into South Carolina black history that is *Lowcountry*. Having grown up in Columbia, SC, Potter retains connections to the state. *Lowcountry* is a project of South Carolina poets, singers and musicians celebrating the Gullah culture of coastal South Carolina, especially the off-shore islands. The album features the voices of Gullah men and women, singing praise songs and ring shouts, as well as a band of musicians, led by drummer Quentin E. Baxter. Potter enlivens "Aye Neve" with preacherly choruses, sings the lyrics of "Were You There? (when they crucified my lord)" on his tenor, contributes cogent moments to the multi-part "Watchman" which includes a recitation of the Emancipation Proclamation, and solos authoritatively on "Prayed Up", another jazzed-up church song.

For more info visit sfjazz.org and ropeadope.com/lowcountry. Chris Potter is at Village Vanguard Jan. 2-7, Klavierhaus Jan. 12, and Smoke with Al Foster Jan. 25-28. See Calendar.

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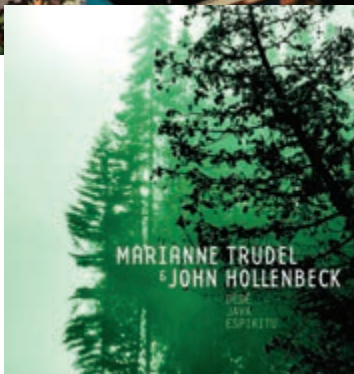
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IN PRINT



Gerry Mulligan: Writings on a Jazz Original
Steven A. Cerra (Amazon Plus)
by Pierre Giroux

Gerry Mulligan: Writings on a Jazz Original, by jazz historian Steven Cerra, delves into the life and work of the groundbreaking baritone saxophonist, composer, arranger and bandleader. The book is a reader, and its seven discrete chapters cover specific periods in the musician's musical life, each chapter presenting selections from essays, articles, interviews and liner notes by various hands and providing insights into Mulligan's unique style, contributions and impact on the jazz genre.

Throughout a nearly 50-year career (this month marks the baritone saxophonist's 28-year deathaversary), Mulligan was at the inflection point of many changes in jazz. In 1944, at the age of 17, he started out in big bands and his musical career from then until the early '70s represents his most productive and innovative period. This fact is reflected in the compelling written material sourced by Cerra, which comprises the book's first three chapters and represents over two-thirds of the book's pages.

Among the many highlights, we learn of the impact he made arranging and composing for the big bands of Gene Krupa, Claude Thornhill and Elliot Lawrence in the mid to late '40s, his captivating contributions to the Miles Davis Nonet *Birth of the Cool* sessions (1949) and the formation of the groundbreaking pianoless quartet with trumpeter Chet Baker in the early '50s, which foreshadowed the West Coast jazz movement.

For the balance of the '50s all the way into the early '70s, Mulligan burnished his reputation with various iterations of the quartet, which included trombonist Bob Brookmeyer and trumpeter Art Farmer. He also led an influential sextet that included Brookmeyer, saxophonist Zoot Sims and trumpeter Jon Eardley, led his own twelve-piece Concert Jazz Band from 1960-64 and joined Dave Brubeck's group from 1968-72. This is not meant to be an exhaustive recounting of Mulligan's activities but rather to demonstrate the richness of his endeavors.

Readers will additionally gain valuable insights into Mulligan's musical influences, collaborations and partnerships, which affected the evolution of his distinctive sound. Contributors to the book include George T. Simon, Ira Gitler, Michael Cuscuna, Jack Gordon, Nat Hentoff and Leonard Feather, among others.

Mulligan died on January 20, 1996, at what would be considered a still youthful 68. Cerra has provided a comprehensive and insightful exploration of his contribution to jazz, offering a profound exploration of Gerry Mulligan's musical legacy as well as his enduring impact.

For more info visit cerra.substack.com



Time and Again
Loren Stillman (Sunnyside)
by Mike Shanley

Loren Stillman implements a few changes for his new release. Most significantly, he sidelines his usual alto in favor of the tenor, to which he devoted himself during the downtime allotted by the pandemic. The lower horn also inspires him to revisit the horn/bass/drums trio format on *Time and Again*, a setting that he used on his *Trio Alto* albums in the late aughts. Drew Gress (bass) and Mark Ferber (drums) act as empathetic accomplices, frequently responding to his extensive ideas by taking liberties of their own.

A creative player like Stillman is aware of the challenges and pitfalls of the trio format. With no chordal instrument to color in the background, this set could have had a stark quality if the lilting themes and extended solos took precedence over dynamic variation. Early in the album, the mood between tracks feels similar, but that just means that the uptempo pedal point of "Backyard" flows into "Unsung" as if to continue the detailed exploration Stillman's tenor began in the opening piece. In the latter, Gress and Ferber play it spare, with occasional interjections, while Stillman sails over them, his trail of inventive lines moving in and out of double-time. The title track evokes a more languid version of Elvin Jones' trio (with Joe Farrell and Jimmy Garrison), the inquisitive melody in dialogue with Ferber's mallets on the kit. Gress provides the anchor here and in "Foist", which begins as an unaccompanied bass statement.

The trio opens up as they move further into the album, reaching full rubato mode on "Kiss the Ring", though the bass double-stops and free drums never veer into wild territory. The album may not go out with a bang, but it does end with its most arresting original. The mood of "The Mask" is slightly blue, reminiscent of both an Ornette Coleman melody and the more cerebral work of the saxophonist's heroes Lee Konitz and Warne Marsh.

For more info visit sunnysiderecords.com. Stillman is at Birdland with Elan Mehler Jan. 19-21 and Barbès with Vinnie Sperrazza Jan. 24. See Calendar.



Santiago Brooklyn Santiago
The Santiago Big Band (feat. Marcos Fernández)
& The Afro Latin Jazz Orchestra
(feat. Arturo O'Farrill) (ZOHO)
by George Kanzler

Santiago de Cuba, a city on the southeastern coast of the island, is over 400 miles from Havana, closer to both Haiti and Jamaica than the capital. It is the most Afro-centric part of Cuba. It is there that pianist Arturo O'Farrill met and befriended pianist Marcos Fernández, the leader of The Santiago Big Band, in

2002. This record, a recording technology triumph over both a diplomatic embargo and the COVID-19 pandemic, brings us alternating tracks from both pianists' big bands, with guest soloists from the alternate band on some tracks. Fernández' band was recorded in Santiago, while the various members of the Afro Latin Jazz Orchestra were recorded at home, remotely. The results have been released as a collaboration between the American ZOHO label and Cuba's EGREM label.

The entire album is an exuberant celebration of Afro-Cuban/Latin dance rhythms and big band bravura. Although the notes are not clear on who guests where, the Cubans Eglis Ochoa (maracas) and Jorge Manuel (bongo) are close to a constant percussive presence in both bands. Among other notable guest appearances are Brooklyn trumpeter Rachel Therrien, who shines on the album title track, a combination of son and comparsa, from Cuba; tres player Fernando Dewar of Septeto Santiaguero, who enlivens the Afro Latin Jazz Orchestra's mambo "El Manicero" (which also features two trumpeters and a trombonist from Cuba). Soprano saxophonist Cesar Lopez from Santiago engages in a solo duel with trumpeter Adam O'Farrill of Brooklyn on The Santiago Big Band's dynamic comparsa "Dialogo". Brooklyn clarinetist Jasper Dutz also shares solo space with Fernández on the Santiago band's cha cha "Almendra". Other highlights include Steven Bernstein's cha cha "Cha" for the Brooklyn band with the composer's trumpet to the fore.

Both bands are adept at contrast and dynamics, with solos and leads coming from the full pitch range, from the piping D flute of the Santiago band's Iván Acosta to the proudly low baritone saxes from Cuba and Brooklyn. But what impresses most is the high spirits and feeling of exuberance that comes through this superbly infectious music.

For more info visit zohomusic.com. The Afro Latin Jazz Orchestra with Arturo O'Farrill is at Birdland Jan. 7, 21, 28. See Calendar.



Songs for My Daughter
Camille Bertault/Paul Bertault (Sunnyside)
by Anna Steegmann

The French jazz singer Camille Bertault discovered her love of music through her father, Paul Bertault, a pianist (jazz and classical) who taught her to play piano. Unlike his daughter, he did not pursue a music career and, instead, became a celebrated sound engineer. When Camille failed an exam at the Conservatoire de Paris in 2015, she videotaped herself singing self-deprecating French lyrics to John Coltrane's "Giant Steps". She posted the video on Facebook and it went viral. Soon after, Camille released her debut album. Others followed, all to high acclaim. *Vanity Fair* called her "the new voice of jazz." Now, at 37, she's an international star and an Internet sensation because of the many humorous and inventive videos she has posted of herself singing.

Father and daughter Bertault frequently play and perform together and *Songs for My Daughter* allows listeners to experience their unique musical connection. Paul's playing is sparse but complex, warm and playful, especially in his solos. Camille sounds both vintage and contemporary at the same

time. Over 13 tracks, she sings in French, English, Portuguese and Spanish. There's an ephemeral beauty to her singing and her breathy vocals and scat solos are genuinely remarkable.

The opening track, George & Ira Gershwin's "Our Love Is Here to Stay", reveals her voice's dreamy, seductive quality. The music unfolds unhurriedly, creating a romantic mood which pulls the listener right in. Each of the following tracks is a gem in itself. Camille wrote French lyrics for the splendid melody of Monk's "Ruby My Dear". "Chanson de Lola" (Legrand, Varda) is uptempo and lively, her vocal delivery both humorous and flirtatious. Billy Strayhorn's "Chelsea Bridge", elegant and effortless, is another example of the musical chemistry between father and daughter. The Cuban son "Y Decidete Mi Amor" (José Antonio Méndez) shows off her spirited scatting. The album ends with her own composition, "Winter in Aspremont", a gorgeous ballad inspired by the singer's return to her family's home during the pandemic.

Listening to this album, one can sense the deeply felt connection between Camille and her father embodied in this musical and familial collaboration.

Bertault is at Mezzrow Jan. 11, Bar Lunático Jan. 15, Lycée Français de New York Jan. 18 and InterContinental Jan. 19. See Calendar.



Celestial
Knoel Scott featuring Marshall Allen
(Night Dreamer)
by Andrew Hamlin

The ornery-er you run, says that old saw, the longer God lets you live. A popular online meme (well, popular amongst avant garde aficionados) shows a 99-year old Marshall Allen stalking down a presumably-Philadelphia street, going to work. His eyes blaze from behind an eyeglassed squint. His alto sax rests across his chest, but his mouth puffs a smoke. I'm here on my own, his stance seems to say, but I'm here on my own terms. God must hold some serious respect.

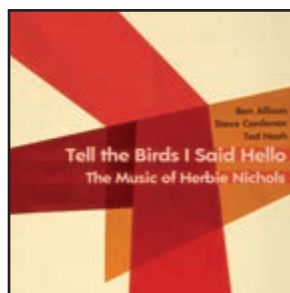
This *Celestial* set finds Allen splitting horn chores with the much-younger Knoel Scott, who at a "mere" 67 chalks up an exceedingly rare outing under his own name. Both men have had lengthy careers in Sun Ra's Arkestra and both strut on alto, not always both at once but sometimes—the avant garde, after all, never met a rule it couldn't break, amiably or otherwise. Picking out who's blowing what gets tough for the opener "Les Funambules", but one drops in cascading galvanized shrieks with the logic of a language; the other stays moored to a calmer, more lyrical style in sweet turns.

Elsewhere, Allen's EVI (Electronic Valve Instrument) proves a dominant flavor over these five cuts. An electronic will-o'-the-wisp, it hangs above the rhythm before darting off in mischievous directions or, as on the title cut, counterbalancing Scott's flute and some supple bowed bass from Mikele Montolli. Scott's voice, worn but soft-edged and strong like tried-and-true shoes, invokes the divinity and the fragility of home on our marble. Allen, meanwhile, oscillates down and up like a flying saucer.

Those horn dialogues and EVI spacewalks rightly command the forefront, but the other three deserve

their due. Montolli, an Italian living in London, proves full of surprises and modest enough to hang them behind everyone else. Pianist Charlie Stacey waits patiently until you're not paying any attention at all, then splits off into showers of notes, storm drops spackling a pane. Drummer Chris Henderson applies a methodical dry pulse peppered with succinct fills. Here's hoping this combo cuts another one soon. And here's hoping Allen stays Allen and God stays satisfied.

For more info visit nightdreamer.co.uk. Scott and Allen are at Brooklyn's The Opera House with the Sun Ra Arkestra Jan. 14, part of Winter Jazzfest. See Calendar.



Tell the Birds I Said Hello:
The Music of Herbie Nichols
Ben Allison/Steve Cardenas/Ted Nash
(Sonic Camera)
by Ken Dryden

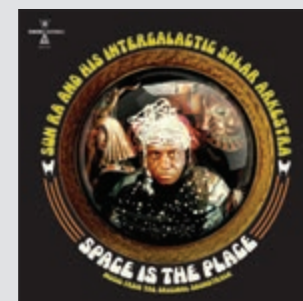
Herbie Nichols (whose 105th birthday would be this month) was recorded sporadically during his far too brief lifetime, though over a half-century after his death in 1963, artists are still engrossed with his music. The late trombonist Roswell Rudd and bassist Buell Neidlinger were both long champions of his compositions, while the Herbie Nichols Project explored Nichols' unrecorded works over three albums. Bassist Ben Allison and tenor saxophonist Ted Nash, both Nichols Project members, are joined by guitarist Steve Cardenas on this new recording. (This same trio was responsible for another tribute in *The Music of Carla Bley*, a 2022 release.) The present album includes no fewer than six newly discovered Nichols works, in addition to two songs previously arranged by the Herbie Nichols Project. Since the manuscripts didn't include details of instrumentation, tempo and mood, the trio interpreted the pieces in their own way, attempting to honor the spirit of their creator even while omitting his instrument, the piano.

It is easy to hear why Nichols' music appeals to modern jazz musicians: it is intricate, with surprising twists and intriguing voicings. The interplay within "She Insists" is sublime, the musicians weaving their magic as one. "The Afterbeat" is a showcase for Allison's fluid bass playing, with potent solos by both Cardenas and Nash as well. The title track ballad has an air of lost love and would be a perfect match for the right lyricist, as the trio captures the essence of its intimate, bittersweet theme. With a recurring, ominous bass vamp, "Swan Song" brings a sense of foreboding as Nash's impassioned tenor and Cardenas' strident guitar explore its many facets. "Van Allen Belt" likely reflects Nichols' interest in the early days of space exploration. While there are bop elements present, the jagged theme and many detours are part of what made Nichols unique as a composer. The trio's journey through this selection is as spacey as anything Sun Ra recorded in the early '60s.

Hopefully this will not be the last new Nichols material to come to light. A future album from this trio exploring more Nichols tunes would certainly be welcome.

For more info visit benallison.com. The album release concert is at Birdland Jan. 9. See Calendar.

ON SCREEN



Space Is The Place:
Music From the Original Motion Picture Soundtrack
Sun Ra and His Intergalactic Solar Arkestra
(Modern Harmonic)
by Jason Gross

In the world of '70s blaxploitation films, one movie stands out as being possibly the strangest of the genre. While almost every other title is known mostly for action and violence, 1974's *Space Is the Place* featured the type of 'cheesy sci-fi' that the director (John Coney) loved: Egyptian mythology, homages to avant garde cinema (*The Seventh Seal*, *Meshes of the Afternoon*) and Marcus Garvey-inspired racial separatism. As such, it may be one of the oddest jazz-related films too. Now it's been reissued in a boxed set including a 2-CD soundtrack with extra music, plus DVD and Blu-ray versions of the movie.

The rapidly edited story concerns Ra's return from space to bring the Black race to his planet; first, however, he must duel with a trickster/hustler named the Overseer (played with finesse by Ray Johnson) in a card game in the desert. Ra seeks converts to his cause while the Overseer tries to frustrate his efforts. The struggle climaxes in a concert by Ra and his Arkestra.

Ra appears as a would-be leader and liberator, speaking dialogue that he himself wrote, which deals with his esoteric, head-spinning mystical beliefs. His acting can be a bit awkward, as he sometimes gives bemused glances as if he was nonplussed by the camera. The special effects were also, as Coney admitted, done on the cheap. The rest of the script is also bizarre, with NASA scientists eavesdropping on Ra and then kidnapping him before he's saved by some of the Black community center youngbloods that he's won over. Meanwhile, the Overseer ropes in a reporter to cause mischief, including a few low-key sex scenes.

Luckily, the movie's soundtrack is a typical Sun Ra mixture of big band swing, celestial musings and free jazz; there's also some stunning concert footage. Some of his most outré music can be found here: solo sax screams ("The Overseer"), heady Latin-tinged drum ensembles ("Watusa") and wild synthesizer and musique concrète passages ("I Am the Alter-Destiny", "Cosmic Forces"). But June Tyson's soulful vocals on "Outer Spaceways Incorporated", "Blackman" and the title track provide tuneful highlights. The newly released material from the same period mostly features Ra and Tyson's cosmic soothsaying over abstract conga-heavy Arkestra stylings, which reach an apogee on the mad, roaring "Listen Intently to the Things I Do Not Say".

Though most theatergoers shunned the initial screenings, the film likely influenced latter-day Afrofuturist cinema, such as *Black Panther* and *Blade*. Not a bad legacy for a cult film.

For more info visit sundazed.com/modern-harmonic.aspx. The Sun Ra Arkestra is at Brooklyn's The Opera House Jan. 14, part of Winter Jazzfest. See Calendar.



Seven Skies Orchestra

Ivo Perelman/Nate Wooley/Matt Moran/Mat Maneri/
Fred Lonberg-Holm/Joe Morris (Fundacja Słuchaj)
by Marc Medwin

Has there ever been a more beautiful and fitting ensemble name? On this recording, saxophonist Ivo Perelman is joined by Nate Wooley (trumpet), Matt Moran (vibes), Mat Maneri (viola), Fred Lonberg-Holm (cello) and Joe Morris (bass) to create both more and less than a sextet, a sound of cloudy ephemerality and kaleidoscopic density.

The ten pieces of varying lengths capture vast tracts of timbral and motivic interplay, but the juxtaposition of strings, brass and percussion ensures maximum transparency when required and wall-of-sound density at a moment's notice. For the latter, dig into the two-disc set's finale, as the entire group slams into collective improv mode. Of course, given each player's malleability and dynamic flexibility, nothing remains static. At 4:23, Perelman lowers the temperature while keeping energy sky-high, leaving room for guitar and viola to bandy about gloriously understated pizzicati while the tenor saxophonist and

cellist trade aphorisms. A brief string trio ensues just before Perelman, Moran and Wooley rejoin, crescendo and finally descend to a whisper.

Several of the other pieces thrive on smaller aggregates or on extended solo passages. Morris commences the second piece in percussive blues mode, finally teasing out an ascending slide followed by a playful descent. The seventh piece begins with an exquisite vibraphone/viola duo. There is absolutely no mistaking Maneri's elastic vibrato or the way he eases from one pitch to another with hairpin dynamic shifts, and it's a buzz to hear Perelman and Lonberg-Holm enter with chamber-music clarity and precision at 1:58. Then, there are astonishing moments that simply defy categorization, including the trumpeter's microtonal *klangfarbenmelodie* opening to the fifth piece or vibraphonist Moran's fluctuating vibrato at its end, supported by a single-pitch resolution from Lonberg-Holm.

If a single moment encapsulates the group at its finest, Maneri ushers it in as the eighth piece concludes. His languid third at 6:09, immediately answered by the tenor saxophonist, anchors the music as it swells, climaxes and dissipates around a single sonority. This passage exemplifies the unity in disparity that typifies this exquisite sextet offering.

For more info visit fsrecords.net. Joe Morris is at The Stone at The New School Jan. 5.; Mat Maneri is at Zürcher Gallery Jan. 26. See Calendar.



Chimaera Sylvie Courvoisier (Intakt) by Stuart Broomer

Chimaera is a suite of compositions inspired by the works of the French artist Odilon Redon (1840-1916), a proto-surrealist best known for prints in which an eyeball might be seen floating in the sky, whether as a hot-air balloon or a rupture in the fabric of the world. He often worked in subtly beautiful pastels or brash colors, whether representing plants and flowers or grim spectres of the imagination. Redon compared his own works to music, describing them as "plac[ing] us, as does music, in the ambiguous realm of the undetermined" (cited in Michelle Mercer's liner notes). Here pianist/composer Sylvie Courvoisier constructs an idiom and a band to match Redon's subtly mysterious explorations of visions, flowers and ambiguous states that mix horror and beauty.

Courvoisier's suite has six movements, of which four are named for specific Redon works and two have titles of her own imagining. It stretches to 86 minutes over two discs, realized by a band able to both realize a complex score and suffuse it with visionary improvisation. It begins with Courvoisier herself, a brilliant pianist and improviser capable of casually mixing dissonance and consonance and light and dark textures, whether it's a bright spray of rapid high notes or pensive chords that mingle contrasting moods. She's joined by her regular supporting team of Drew Gress (bass) and Kenny Wollesen (drums), the latter switching occasionally to vibraphone, creating a glittering complement to the pianist.

The rest of the band might make this *the* trumpet record of the year: Wadada Leo Smith and Nate Wooley, virtually the trumpeters of their respective generations at present, match one another

in intensity, invention and fire-breathing timbres, whether air pressed violently through a horn or brassy, mutating flurries. Christian Fennesz (guitar, electronics) is particularly suited to this homage to Redon. The Austrian experimentalist is a master of unlikely sonorities, regularly passing through the wall of expectation, finding guitar sounds (drill-like, sustained buzzings or other mutations) that invoke machinery. He regularly provides and amplifies the strange, haunting presences that abide alike in Redon's prints and paintings, and in Courvoisier's compositions.

For more info visit intaktrec.ch. Courvoisier is at The Stone at New School Jan. 24-27. See Calendar.



Extensions Simon Nabatov (Unbroken Sounds) by Ken Waxman

Taking a break from his ambitious series of program music albums, Russian-American pianist Simon Nabatov (who turns 65 this month) invited five other Köln-based musicians to participate in this two-part improvisation, which features all of the freedom but none of the formalism of his compositional work. There's no slackening of sonic invention in this group composition, however, and that's because the pianist's ensemble consists of players whose musical latitude is almost as broad as his.

The band is multinational. Saxophonist Sebastian Gille, who maneuvers between emotional coloration and technical experimentation, is German, as is bassist David Holm, who splits arco and pizzicato rhythms and asides with Iranian-German bassist Reza Askari. Trombonist Shannon Barnett, whose strategy encompasses plunger smears and melodic embellishments, is Australian, while drummer Mariá Portugal, who prefers subtlety to thundering, is Brazilian.

Both tracks roam through multiple interludes. These include hubs of crunching power impelled by dual bass thumps and percussion patterns; dramatic pivots from reed bites to slurs; trombone tongue flutters; and energetic note-fanning from the keyboard. Focused horizontal thematic development maintains linear consistency while allowing for individual experimentation. However, it's the slightly briefer "Extension 2" which is more suite-like, emphasizing cadenced and compositional shifts.

Introduced *a capella* by harsh tenor saxophone growls and split tones, the exposition is stimulated to a quicker pace once forearm smashes along the keyboard, thick bass string plucks and irregular reed vibrations are heard. Yet the piece soon slows down to trombone moans and double bass strums. Nabatov then alters the aural scenery by introducing a processional melody surrounded by basso snarls from the trombonist and smeary vibrations from Gille's soprano, as one bassist strums his strings and the other bows alongside. By the finale, the theme (which the pianist has almost unobtrusively preserved throughout) rises above tart brass tongue flutters, reed twitters and *sul tasto* string scrubs.

In this respite from his program music, Nabatov shows no lessening of his musical vision.

For more info visit unbrokensounds.com

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Best Latin Releases of 2023

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Protect Your Light
Irreversible Entanglements (Impulse!)
by John Pietaro

Here's the answer to anyone who's asked what lies beyond the Beat Generation. Irreversible Entanglements has found the secret of melding the word to music. Camae Ayewa's (a.k.a. Moor Mother) voice and verse are imbedded within these tracks as much as Aquiles Navarro (trumpet), Keir Neuringer (alto), Luke Stewart (bass) and Tcheser Holmes (drums), and therein lies the difference. As per *Protect Your Light's* liner notes, the album celebrates Black culture as well as "love and rage, peace, power, and self-determination with listeners and comrades around the world." That seems a tall order, but when Ayewa's words are paired with music that resounds with the call of *The Shape of Jazz to Come*, the result is musical, magical, literary urgency.

The opening cut, "Free Love", immediately establishes the place of the voice, and here Ayewa speaks softly, determined, her words wrapped around the melody of the horns and yet a part of the rhythm section. With the pulse-conscious strength of hip-hop and the unfailing cool of Beat poetry, her words cascade through whispers, insistence and self-assured declarations.

Not only does the ensemble forge new paths, it calls on the ancestors and the recently passed just as easily. In "Soundness", one finds the essence of Virginia Woolf: "I found a room to pray / See a prayer needs a room / A direct body, a portal, temple, agency — / Come on in the room / We call you in to the room..." The stellar "Our Land Back" celebrates the best of revolutionary poetry and keeps an eye on current events. The intro music by Neuringer recalls Haden's original Liberation Music Orchestra, funereal yet filled with bitter anger. But the piece's main vamp, beautifully, dreadfully, carries a strong, unshakeable voice citing a plethora of unjust landgrabs carried out through imperialism and gentrification. The statement, bold and necessary, is driven by Stewart and colored with the haunting improvisations of Neuringer and Navarro: "Who knows what happened? / In South Carolina / New York and Palestine and Iran?... / In Ethiopia / In Nigeria? / We want our land back, / Land back."

The eight selections exhibit the highest level of musicianship and poetry. *Protect Your Light* lands in this reviewer's category of "Utterly Necessary".

For more info visit impulserecords.com. *Irreversible Entanglements* is at Music Hall of Williamsburg Jan. 13 and Le Poisson Rouge Jan. 15, both as part of Winter Jazzfest. See Calendar.



Trouble in Mind
Elan Mehler (Sunnyside)
by Scott Yanow

Elan Mehler is perhaps best known as a record producer and as the co-founder of Newvelle Records in 2016 (which has 50+ releases so far), as well as for organizing special concerts. However, he has also led 11 albums as a pianist since his 2007 debut album (*Scheme For Thought*, Brownswood).

BOXED SET



Pharoah
Pharoah Sanders (Luaka Bop)
by Jim Motavalli

Pharoah Sanders' self-titled 1977 album on India Navigation was made under adverse conditions and didn't get much distribution at the time, but its impact is undeniable. The album has since been a collector's item, fetching top dollar. The tenor saxophonist would keep the spontaneously created "Harvest Time" in his repertoire for future live sessions, and the shimmering "Love Will Find a Way" (written by Sanders' wife Bedria Sanders) was the title track of the much more commercial follow-up to this album, released by Arista in 1978.

India Navigation's main man, Bob Cummins, was hoping for a sax/bass duo at his big Rockland County studio, a former spring water factory. But instead, a seven-piece band showed up that day in 1976, challenging Cummins' engineering skills. Both Sanders and Cummins thought it went badly, so a second session was scheduled—at which time the influential "Harvest Time" was created. Luaka Bop's boxed set includes the original and highly collectible, long out of print *Pharoah*, plus nicely recorded 1977 live versions of "Harvest Time" from Jazz Festival Willisau in Switzerland and Jazz Middelheim in Antwerp, Belgium.

The original album has been remastered, though there are still some sonic deficiencies. And there are plenty of extras: an informative and nicely illustrated booklet, concert ticket, a packet

of photos, a music sheet for "Harvest Time", a 1977 jazz poster from Montmartre featuring the "Pharao Sanders Quartet," a contact sheet and a "Hail Pharoah" review from the *New York Daily News* in 1977 that praises guitarist Tisziji Muñoz as "the best soloist [Pharoah] has ever had in his bands."

But it's the music recorded in that drafty studio by people who weren't all that happy to be there that draws you in. "Harvest Time" has been described as an early piece of ambient, referencing both "Astral Traveling" (with Lonnie Liston Smith) and the late-period work Sanders made with Floating Points. Drummer Greg Bandy sits out "Harvest Time". Muñoz says that Sanders told the guitarist to "come up with something," and so he did, playing relatively up-front but subsumed behind the leader who plays a long, limpid solo with plenty of slurring vibrato, a nod perhaps to Stan Getz or Ben Webster. Though Bedria Sanders' pulsing, droning harmonium has its place, as well as Steve Neil's hypnotic, repetitive bass (he gets a solo five minutes in), it's mostly the leader's show.

Sanders comes back sounding breathier than ever, then slows the proceedings to a crawl, fluttering percussive breaths through his horn. And just when you think the piece is winding down, he starts playing a circular figure—like John Klemmer through an echoplex—that leads into a moment for the harmonium (the same instrument that chanteuse Nico employed). And so it goes for 20 minutes. It's intoxicating stuff, very of that moment.

The live versions—with a quartet featuring Khalid Moss (piano), Hayes Burnett (bass) and Clifford Jarvis (drums)—are quite different. At Willisau, "Harvest Time" becomes one extended Sanders solo, with the saxophonist really shoveling in the coal six minutes in, speeding up the tempo, channeling Coltrane, then slowing way down as Jarvis offers some militaristic thumps. Then it's just Pharoah alone, bringing back that circular figure from the studio version. (Neither Moss or

Burnett solo).

The longer version from Middelheim is more collaborative. The influence of "Astral Traveling" is strongly felt from Moss on electric piano. Sanders is mellower, and Moss solos, a bit off-mic. Burnett also solos quietly, building on that repetitive figure. When Sanders comes back he explores the seemingly endless bottom of his tenor's range, staying largely inside. It ends in a whisper of echoing solo saxophone.

Muñoz went on to a long career as both a leader and a spiritual guide, and fans of his ecstatic playing will love the studio version of Bedria Sanders' "Love Will Find a Way". Pharoah veteran Lawrence Killian's hand percussion and Clifton "Jiggs" Chase's supportive but unfortunately distant-sounding organ lead into Sanders' impassioned vocal. "I was no singer," Sanders admits in the booklet's interview, but it works in his imitable way. The song is compelling and leads directly into one of the greatest Sanders spiritual jazz solos on record. But then it's Muñoz' turn. He so perfectly matches the leader's intent with a very long, questing, upward-bound statement that it's clear why Sanders picked him for the band. An organ interlude is, again, heard in the distance, which trails off with more percussion from Killian. Finally, "Memories of Edith Johnson" (about Pharoah's aunt back in Little Rock, AR, a church lady and good singer who disliked the spotlight) is elegiac, with some wordless, high-pitched vocals. The organ gives it that gospel feel. It's a bit murky until Pharoah's tenor comes in and blows away any cobwebs.

This welcomed package takes the listener back to the uplift of spiritual jazz. Even if it unfortunately may have already been on the wane by its debut in 1977, it certainly serves a timely release today.

The "Harvest Time Project" tribute to Pharoah Sanders featuring Tisziji Muñoz is at Le Poisson Rouge Jan. 12, part of Winter Jazzfest. See Calendar.

Mehler has a harmonically rich style and a relaxed approach to playing that emphasizes thoughtful improvising.

In early 2020 he went to New Orleans to record Ellis Marsalis as part of a New Orleans music series. Mehler's plane flight was diverted to Dallas, where he spent nine hours before finally boarding a flight to the Crescent City. He arrived quite late and was confronted with a largely empty studio. Despite Mehler's exhaustion and his worry about the upcoming COVID-19 pandemic, his engineer and co-producer Ben Chace persuaded him to sit down at the piano and let the tapes roll. *Trouble in Mind* is the result.

The dozen songs on this solo set are taken almost entirely at slow tempos and sound as if Mehler was thinking aloud at the piano. While the playing is spontaneous (there is subtle creativity and some reharmonizing), he pays respect to all of the melodies he interprets. The opener, "In a Sentimental Mood", is given a few surprising twists and turns and includes a little gentle stride piano. Although "Esplanade Blues" is technically a free improvisation, it is a slow blues with a catchy melody and some soulful playing. Most of the other pieces are similar in mood and treatment including Charles Mingus' "Alice's Wonderland", Bill Frisell's folkish melody "Justice and Honor" (played quite tenderly), a pair of Duke Ellington numbers ("Solitude" and "Come Sunday"), Richard M. Jones' "Trouble in Mind" and a partly reinvented "My Funny Valentine".

The only performances that are played at close to a medium tempo are a swinging "Out of Nowhere" and "I Should Have Prayed for Rain", one of three originals; the others are "There at the Heart", which builds a bit in passion and the harmonically rich

"Scheme for Thought". While one might wish that there were a few energetic numbers included for variety, *Trouble in Mind* succeeds as a set of quietly creative, tuneful music.

For more info visit sunnysiderecords.com. Mehler's album release concerts are at Birdland Jan. 19-21 with guests. See Calendar.



I Want More
Donny McCaslin (Edition)
by Tom Greenland

Tenor saxophonist Donny McCaslin is doing something new. For a dozen years he's been working with Jason Lindner (keyboards), Tim Lefebvre (electric bass) and Mark Guiliana (drums) to develop an approach to jazz that retains the rigorous technical and thematic improvisation of artists such as John Coltrane and Sonny Rollins, but now recast against electronic soundscapes that incorporate pop, rock, funk and EDM. *I Want More* is his latest, most fully realized statement, an explosive collection of tracks that pound on your eardrums. The standout is "Body Blow", driven by a radio-friendly hook played with a heavily distorted, ugly/beautiful tenor sound, switching to an equally catchy second

hook, beautifully balancing the acoustic ambiance of the bass and drum groove with biting metallic horn and keyboard tones. Even if it isn't McCaslin's most decisive solo on the album, his false-fingered tenor rant perfectly suits the song's emotion, and you can just imagine a sea of bobbing heads and lurching bodies responding to the sonic onslaught. In fact, that's exactly what occurred last January when McCaslin & Co. unleashed this number on a standing-room-only crowd at Le Poisson Rouge during Winter Jazzfest (see March 2023 issue of TNYCJR for review).

Besides McCaslin, Lindner, Lefebvre and Guiliana, two other key 'players' on the project are producer David Fridmann, who brings an outsider, alt-rock perspective to jazz recording, and Jannek Zechner, who, along with Lindner, handles electronic production and sound design. All tracks are the leader's originals, three co-composed with Lindner and/or Lefebvre. "Landsdown", the second single, has a pastoral texture, McCaslin using a harmonizer with long delay to bounce new ideas off his own echoing phrases. Other highlights include his aggressively melodic extended improvisation on "Turbo" and his sirening climax on the title track, an uber-funky tune driven by Lefebvre's biting 16th-note basslines and Guiliana's kinetic but relaxed drumming. Boasting a variety of grooves, a prudent balance of human touch and electronic machination, performed by a closely attuned collective of musicians, this high-voltage set is bound to attract fans who don't normally listen to 'jazz'. Don't be surprised if you see a mosh pit forming next time you catch the quartet live.

For more info visit editionrecords.com. McCaslin's album release concert is at Joe's Pub Jan. 19. See Calendar.

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(LEST WE FORGET CONTINUED FROM PAGE 10)

Rollins-Roach collaboration: “Basically, all the iconic mid ‘50s Rollins improvisations are inconceivable without Mr. Max Roach, as either a participant or guiding light. Max’ gravitas and almost didactic attitude are softened and put to use by Rollins’ humor and expansiveness. In a sense, Roach and Rollins are salty and sweet; two contrasting worldviews that come together to create something extraordinary.” Just prior to that tragic car accident that took one of jazz’ greatest trumpeters in Brown, another significant trumpeter in Booker Little (who similarly passed away far too young at age 23) would start playing with Roach, subsequently recording eight albums with the drummer in a short timespan between 1958-61. Eric Dolphy was also part of the new guard of young jazz musicians guiding the music into the ‘60s, and Roach would take both Little and Dolphy under his wing, resulting in now-classics such as: Max Roach—*Percussion Bitter Sweet* (Impulse!), Max Roach—*We Insist! Freedom Now Suite* (Candid) and Booker Little and his Quintet featuring Max Roach—*Out Front* (Candid).

Philadelphian Odean Pope played with Roach for over two decades. His first record with the drummer was Roach’s *Pictures In A Frame* (1979), the first in a decade-long string of albums (nine total) that the drummer recorded for the Italian Soul Note label. Says the tenor saxophonist, “I was inspired by his musical commitment to using his artistry to speak to the social and political issues of his time. He was my thinking partner. He was an accomplished creative/performance artist and cultural strategist.”

In an interview with *DownBeat* in the ‘60s, Roach said: “We American jazz musicians of African descent have proved beyond all doubt that we’re master musicians of our instruments. Now what we have to do is employ our skill to tell the dramatic story of our people and what we’ve been through.” Roach did just that with politically and socially conscious albums including the aforementioned *We Insist!* (with lyrics by Oscar Brown Jr. and vocals by his then-wife Abbey Lincoln) and *Members, Don’t Git Weary*.

In 1970 Roach co-founded M’Boom, an ensemble of 10 percussionists (including Freddie Waits, Warren Smith, Ray Mantilla, Omar Clay, Joe Chambers, Roy Brooks and Fred King) which performed for several decades. He also led a piano-less quartet (trumpet, sax, bass, drums), sometimes uniting it with daughter Maxine’s Uptown String Quartet as The Double Quartet. And he memorably recorded numerous free improvisational duet albums with such avant garde artists as Cecil Taylor, Anthony Braxton and Archie Shepp.

Roach was also always ready to embrace new forms of music and art. Once I was with him on a Harlem sidewalk and we saw some teens breakdancing. He was enthusiastic about them, and eventually he did a concert with rappers and breakdancers.

Max Roach died in 2007, at age 83.

For more info visit arts.gov/honors/jazz/max-roach. Max Roach Centennial celebrations include: Kojo Roney at Blue Note Jan. 8; Winard Harper at Interchurch Center Jan. 10, presented by Jazzmobile, and at Sistas’ Place Jan. 13; Tyshawn Sorey “Reimagines Max Roach’s Members, Don’t Git Weary” Jan. 10, part of Winter Jazzfest; Jazz at Lincoln Center Orchestra with Wynton Marsalis at Rose Theater Jan. 19-20; Domo Branch and Branchin’ Out at Dizzy’s Club Jan. 19-20; The Drum Also Waltzes screening at New Jersey Performing Arts Center Jan. 18; and Freedom Now Suite featuring Cassandra Wilson, Sonia Sanchez, Saul Williams, Ravi Coltrane, Nduduzo Makhathini, Eric Revis and Nasheet Waits at New Jersey Performing Arts Center Jan. 26. See Calendar.

Recommended Listening:

- Clifford Brown/Max Roach—*Clifford Brown and Max*

- Roach* (EmArcy, 1954-55)
- Max Roach—*We Insist! Freedom Now Suite* (Candid, 1960)
- Max Roach—*Members, Don’t Git Weary* (Atlantic, 1968)
- M’Boom—*re: percussion* (Strata-East, 1973)
- Max Roach—*Chattahoochie Red* (CBS/Columbia, 1980)
- Clark Terry/Max Roach—*Friendship* (Eight-Eight’s/Columbia, 2002)

(INTERVIEW CONTINUED FROM PAGE 6)

how we enunciate jazz. And jazz has always been a dialogical experience for South Africans.

TNYCJR: And what’s it like to play with musicians from other parts of the world?

Makhathini: We’ve been exploring what I call the Transatlantic Bridge. This tries to think about what a reverse narrative would be, in a sense that jazz is an enunciation of displacement from people who were taken as slaves. So what does it mean to echo back? And do we have a collective memory?

There’s always this thing that draws us to the center of who we are and the ways that we really come from the same source. Sounds always go back to the resonator. So these sounds are echoes that have been displaced in many ways and they echo back into this mother energy.

TNYCJR: As a musician who takes such a spiritual approach, I’m curious what’s your view about generative AI?

Makhathini: If technological developments were extensions to what human beings can do, then I’d be on board. But the idea of replacing what a human can do goes against the principles of being in the world, as someone who’s collaborating within the much broader paradigm of being.

Life itself is a form of technology. And if songs are really generating healing... Someday, there won’t be a need for songs.

TNYCJR: That idea of healing through music has deep roots in African traditions. How is it implemented in your music?

Makhathini: We’re always introduced to sound in the context of ritual. So there would be no sound enunciation, as far as indigenous knowledge systems are concerned, if it wasn’t to increase the vibrational depth for a ritual. In trying to keep to these indigenous knowledge systems, we try to think about what it means to practice jazz in this paradigm of ritual technology. In essence, rituals are concepts that generate an energy that builds back to Ntu, which is a vital force. And because human beings go through so much, they capture a kind of out-of-tuneness. Rituals are strategies to align back to Ntu. And healing is really understood as a harmonious vibration.

TNYCJR: That implies a journey of change too. Is your music changing?

Makhathini: Lately, I’ve been thinking of my practice in the sense of an ongoing rehearsal, but not towards a performance. It’s a rehearsal as a way of being, not as a thing we utilize to get to a much finer thing. But what does it mean to think of sound-making as layers of rehearsals? That implicates in the idea of time, and how we think about evolution and change. And this becomes a fugitive practice and a fugitive aesthetic, in the sense that anything we understand about it tends to be in the past already.

TNYCJR: How did you first connect with Blue Note Records?

Makhathini: I was in the U.S. for Winter Jazzfest and did a couple of things, and played at the Blue Note Club and at Jazz at Lincoln Center. I got this beautiful email from Don Was (Blue Note Records president), who has become a friend. I spoke to Don about how South Africa has a lot of Blue Note-sounding albums that were not signed and are 50 or 60 years old. He became interested and came to South Africa. Blue Note Africa became this invention by myself and him to cater for those invisible years. But I don’t have a formal role because I don’t want it to implicate on my artistic work.

TNYCJR: And what can you share about your upcoming appearances around New York?

Makhathini: At Jazz Congress, it’s a conversation that follows many years of collaboration between myself and [saxophonist] Shabaka Hutchings. We will be joined by [bassist/vocalist] Esperanza Spalding to discuss the globality of jazz and how jazz behaves in various geographies.

I’m playing at Winter Jazzfest with my trio of Francisco Mela and Zwelakhe-Duma Bell le Pere. We’re presenting music from my new album, which will be released later. The performance will be underpinned by the stuff about the ongoing rehearsal, fugitive aesthetics... Those are the new thoughts that I’m working on, with and through my sound.

The show at Louis Armstrong Center is another trio gig. I feel like New Orleans has always been writing letters to West Africa and doing meditations of home in the sound. So Louis Armstrong and that early departure for this music was like... yearnings for home.

And then there’s the Max Roach tribute at New Jersey Performing Arts Center. It’s a big honor because when Max Roach and Abbey Lincoln were creating *We Insist!*, they were also thinking about South Africa and what it was going through. It was not only an American message. It was a broader message from the black aesthetics and the ways in which we’re yearning for freedom. It’s with Nasheet Waits, who’s like a big brother of mine. I have never played with Ravi Coltrane before, so that’s truly an honor. And Cassandra Wilson is really aware of South African music. It’s a big moment.

TNYCJR: Anything else audiences should know?

Makhathini: Oh, I just want to be grateful. I remember when I put out my first record, the U.S. media was so gracious in trying to understand these difficult concepts that were coming with a lot of words from my language. So gratitude and grace are always part of my vocabulary.

For more info visit bluenote.com/artist/nduduzo-makhathini. Makhathini is speaking at Jazz Congress at Jazz at Lincoln Center Jan. 11 and playing at City Winery Jan. 12, part of Winter JazzFest; Louis Armstrong Center Jan. 13; and New Jersey Performing Arts Center Jan. 26, celebrating Max Roach’s centennial.

Recommended Listening:

- Nduduzo Makhathini—*Mother Tongue* (Gundu Entertainment, 2014)
- Nduduzo Makhathini—*Icilongo: The African Peace Suite* (Gundu Entertainment, 2016)
- Nduduzo Makhathini—*Reflections (Solo Piano)* (Gundu Entertainment, 2016)
- Shabaka and the Ancestors—*Wisdom of Elders* (Brownswood, 2016)
- Nduduzo Makhathini—*Modes of Communication: Letters from the Underworlds* (Blue Note, 2018)
- Nduduzo Makhathini—*In the Spirit of Ntu* (Blue Note, 2022)

(THE POINT FESTIVAL CONTINUED FROM PAGE 12)

Cookers, Arturo O’Farrill, Mark Whitfield, Russell Malone, Jeff “Tain” Watts and, of course, Pat Martino have all played Jazz@thePoint.

But this year, organizers Nick Regine, Michael Pedicin and Donofrio really outdid themselves. They wanted a theme, and the theme they chose was the saxophone, more specifically women who play the saxophone. Each day featured a different world-class player on the distaff side of Adolphe Sax’ great creation. On opening night, there was **Lauren Sevian** (baritone) with Troy Roberts (tenor), Pat Bianchi (organ) and Jimmy Macbride (drums); the second day, Erena Terakubo (alto) was paired with Chad LB (tenor), and a rhythm section of Liya Grigoryan (piano), Ben Tiberio (bass) and Bryan Carter (drums); and on the final day, a Saturday, the prodigious bassist/producer and anointed official keeper of the Gillespie flame, **John Lee** brought in the Dizzy Gillespie Afro-Latin Experience with Cassity (alto/flute), Hendrix (trumpet), pianist/vocalist Abelita Mateus (piano/vocals), Campbell (drums) and Roger Squitero (congas).

The main venue was the historic and cozy Gateway Playhouse, a 220-seat theater with perfect sound and sight lines. At \$50 for the three nights of 90-minute sets (with the Gregory’s after-party thrown in on Friday and Saturday), it’s a perfect long weekend for New Yorkers looking for the peaceful and silent beauty of the beach in November, with boardwalk strolls on Absecon Island or Ocean City by day and world-class music by night.

On Thursday, **Troy Roberts’** straight-ahead group (as opposed to his Nu-Jive outfit) offered a funky polyrhythmic take on “Love for Sale” and a great reading of the Shirley Scott/Stanley Turrentine blues, “Deep Down Soul”. Sevian brought her magnificent technique and burning grease to the Ellis Marsalis original “Swinging at The Haven”. To close, Roberts and Sevian played “Hey Lock”, recreating the famous *Griff & Lock* cover by standing back-to-back, with Roberts in the diminutive Johnny Griffin’s place and the statuesque (and heeled) Sevian standing in tall for Eddie “Lockjaw” Davis.

Friday featured the lightning lines of straight-up bebop, with **Erena Terakubo** and Lefkowitz-Brown (**Chad LB**, if you prefer) trading high-energy, high-flying, high-wire runs with no net in sight. Terakubo honored Bird with a smoking cadenza on “A Night in Tunisia”. Not to be outdone, LB demonstrated how Coleman Hawkins anticipated the innovations of Parker and Gillespie in 1939, when his version of “Body and Soul” changed everything. LB gave it a beautiful reading, but certainly brought out the proto-bop attack that made musicians’ heads turn more than 80 years ago.

Drum master Bryan Carter, just months removed from his Tony win for co-orchestrating *Some Like It Hot*, wasn’t listed in the program. But as a late, emergency substitute (luckily, LB has no shortage of world-class musicians in his contact list), he was in the drum chair for the Gillespie standard “Bebop”, driving it at a breakneck pace.

Fortunately, there’s no such thing as too much Diz. After a Friday night drenched in bebop, it was on to the Saturday festival finale with the 5-string electric bassist Lee showcasing the Dizzy Gillespie Afro-Latin Experience. Concentrating on his former employer’s exploration of the African Diaspora in Latin America, Lee’s group led off with polyrhythmic “Toccata” (from Lalo Schiffrin’s *Gillespiana*) with drummer and percussionist, Campbell and Squitero, compelling movement in every seat. There was never a break in intensity: Gillespie’s “Tin-Tin-Deo” was followed by Jobim’s “Desafinado”, then serious shredding by Cassity and Hendrix on the Ellington/Juan Tizol standard “Caravan”.

Just when it seemed the night and Jazz@thePoint

could not get any better, it was over to Gregory’s. And, in fact, the weekend went from great to legendary when the entirely improvised jam, how this whole report started, demonstrated all that is great about this music and culture.

For more info visit southjerseyjazz.org

(BELGRADE FESTIVAL CONTINUED FROM PAGE 12)

with a difference. It was sometimes almost ambient, lingering in softly swirling seas of sound before it exploded.

Another case in point: **Oded Tzur**, tenor saxophonist from Israel. Tzur was not exactly a “discovery,” because he has two well-received albums out on ECM. But if you knew only the albums, you were not prepared for the experience of Tzur in-person. He performed in Belgrade less than three weeks after the horrifying outbreak of violence in Israel and Gaza. When he came on stage he said, “This music was written about love. I never thought we would play it at such a moment.” His set was a haunting, incantatory, solemn ceremony. He sometimes barely whispered through his horn, but the aura he created was too emotionally vulnerable to be serene.

Another case in point: Tzur’s piano player, **Nitai Herschkovits**, who combined overpowering Middle Eastern rhythmic urgency with mesmerizing single-note delicacy. He balanced ethnicity with universality and is going to be a star. (*Call on the Old Wise*, his first ECM album, was released late last year).

The festival also always books some bigger names from the U.S. and Europe. Among the former this year were Gerald Clayton, John Scofield and Dave Douglas. Among the latter were Leszek Możdżer, Paal Nilssen-Love, Verner Pohjola, Stefano Di Battista and Max Kochetov.

Pianist **Gerald Clayton**, with his world-class trio of bassist Joe Sanders and drummer Jeff Ballard, got the festival off to a beautiful start on opening night. The most captivating moment was Federico Mompou’s “Damunt de tu Només les Flors”, a deep ballad from Clayton’s most recent Blue Note album *Bells on Sand*. Guitarist **John Scofield**’s concert was the only one outside the Belgrade Youth Center. He sold out the 1,400-seat MTS Dvorana on the festival’s last night, playing music from his recent ECM album *Uncle John’s Band*, in addition to two pieces in tribute to Carla Bley (who had passed away 12 days before the concert). In the hush of the rapt encore, Bley’s “Ida Lupino”, you could hear the proverbial pin drop. Trumpeter **Dave Douglas**’ set with electronics virtuoso (and, secondarily, guitarist) Rafiq Bhatia was odd. Bhatia created deafening drama that overwhelmed the leader’s acoustic trumpet.

Another disappointing concert was **Leszek Możdżer**’s. The Polish pianist had been a big hit in Belgrade in 2013 (with bassist Lars Danielsson), but his duo this time, with his countryman, soprano saxophonist Adam Pierończyk, never jelled. Drummer **Paal Nilssen-Love**’s Large Unit, from Norway, kicked ass this year, as they have done all over the world for a decade. The drummer has solved the problem of how to organize an avant garde big band. Notated interludes provided islands of order within the cacophonous din, and served as launch pads for the maniacal soloists. Two other successful concerts were by **Verner Pohjola** of Finland, one of the best trumpet players in Europe, and soprano/alto saxophonist **Stefano Di Battista**, who played sweet but unsentimental music by the great film composer Ennio Morricone. **Max Kochetov**, a Ukrainian saxophonist now living in Belgrade, appeared with Italian trumpet badass Fabrizio Bosso and kept up with him, no mean trick.

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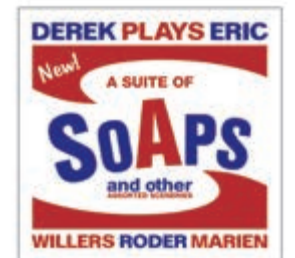
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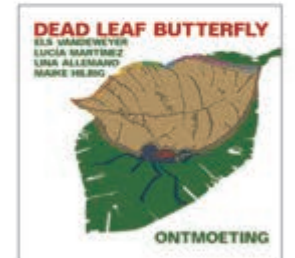
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CONCERTS OF THE YEAR



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JANUARY 21 @ 5 PM
MEGUMI YONEZAWA
THOMAS MORGAN

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CALENDAR

Monday, January 1

- Musics with Ilusha Tsinadze, Gocha Tsinadze, Chris Tordini, Jason Nazary
Barbès 7 pm \$20
- Greg Ruvolo Big Band Collective; The Anderson Brothers:
“Play Irving Berlin” Birdland 5:30, 8:30, 10:30 pm \$30-40
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$20-40
- Chris Botti with Lee Pearson, Daniel Chmielinski, Leonardo Amuedo
Blue Note 8, 10:30 pm \$75-115
- Nick Hempton Trio
Cellar Dog 7, 8:30 pm \$5
- ★Alan Broadbent, Harvie S, Billy Mintz; Pasquale Grasso Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Shrine Big Band; Shrine Jazz Jam Session with Bennett Daponte-Smith
Shrine 8, 10 pm
- Anthony Pinciotti Quartet; Mike Boone Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35

Tuesday, January 2

- Wayne Tucker and The Bad Mothas
Arthur's Tavern 8 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
- ★The Octet: “Celebrates Frank Wess” with Scott Robinson, Dick Oatts, Greg
Gisbert, Michael Rodriguez, Ryan Keberle, Steve Davis, Michael Weiss,
Rufus Reid, Winard Harper Birdland 7, 9:30 pm \$35-45
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$20-40
- Chris Botti with Lee Pearson, Daniel Chmielinski, Leonardo Amuedo
Blue Note 8, 10:30 pm \$75-95
- Ehud Asherie Trio
Cellar Dog 7, 8:30 pm \$5
- Michael Kanan Trio; Mike DiRubbo Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Falkner Evans; Tamir Shmerling Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Gilad Bloom
Shrine 9 pm
- ★Santi Debriano's Arkestra Bembe with Andrea Brachfeld, TK Blue,
Tommy Morimoto, Ray Scro, Adrian Alvarado, Mamiko Watanabe,
Robby Ameen; Tyler Mitchell Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$40
- Yvonnick Prené with Jeb Patton, Clovis Nicolas, Aaron Seeber
Zinc Bar 7, 8:30 pm \$25

Wednesday, January 3

- Noah Gershwin with Joe Martin, Billy Hart
Bar Bayeux 8, 9:30 pm
- Andy Statman Trio with Larry Eagle, Jim Whitney; Mamady Kouyate and
His Mandingo Ambassadors Barbès 8, 10 pm \$20
- ★The Octet: “Celebrates Frank Wess” with Scott Robinson, Dick Oatts,
Greg Gisbert, Michael Rodriguez, Ryan Keberle, Steve Davis, Michael Weiss,
Rufus Reid, Winard Harper Birdland 7, 9:30 pm \$35-45
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar
Night with Mike Stern Birdland Theater 5:30, 8:30 pm \$20-30
- Chris Botti with Lee Pearson, Daniel Chmielinski, Leonardo Amuedo
Blue Note 8, 10:30 pm \$75-95
- ★Johnny O'Neal Trio
Cellar Dog 7, 8:30 pm \$5
- ★Shenel Johns: “A Portrait of Dinah Washington”
Dizzy's Club 7, 9 pm \$20-55
- Neal Caine Quartet; James Carney Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Dal Segño Trio with Dr. Darrell Smith
Gotham Bar and Grill 7 pm
- Dan Kaufman Trio; Tyler Bullock Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Harlem Jazz Session with Peter Brainin
Room 623 at B2 Harlem 8, 9:30 pm \$20
- Leo Kim
Shrine 8 pm
- Matt Pavolka's Horns Band with Ralph Alessi, Charlotte Greve, Jacob
Garchik, Allan Mednard; Evan Sherman Quintet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Bill Charlap Trio with Peter Washington, Kenny Washington
Smoke 7, 9 pm \$35-55
- ★Mary Halvorson, Kalia Vandever, Weston Olnecki
The Stone at The New School 8:30 pm \$20
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Thursday, January 4

- ★Terry Waldo's Gotham City Band
Arthur's Tavern 10 pm
- Maria Kaushansky
Back Bar 5:30 pm
- ★Gary Versace, Adam Kolker, Jeremy Stratton, Anthony Pinciotti
Bar Bayeux 8, 9:30 pm
- Tablao Flamenco
Bar Lunático 9, 10:30 pm \$10
- Erica Mancini's Fun Machine with Anthony Coleman
Barbès 8 pm \$20
- ★Rotem Sivan Trio with Hamish Smith, Miguel Russel
Bee's Knees Provisions 7:30 pm

★ = Recommended Shows

- ★The Octet: “Celebrates Frank Wess” with Scott Robinson, Dick Oatts,
Greg Gisbert, Michael Rodriguez, Ryan Keberle, Steve Davis, Michael Weiss,
Rufus Reid, Winard Harper Birdland 7, 9:30 pm \$35-45
- Richard Cortez and Esteban Castro: “Standards in Orbit”
Birdland Theater 8:30 pm \$25-35
- Chris Botti with Lee Pearson, Daniel Chmielinski, Leonardo Amuedo
Blue Note 8, 10:30 pm \$75-95
- Brandon Lee Quintet; Ai Murakami Quartet
Cellar Dog 7, 8:30, 11 pm \$5
- Pedro Giraudo Tango Quartet David Rubenstein Atrium 7:30 pm
- Mathis Picard Sound Orchestra Dizzy's Club 7, 9 pm \$20-50
- Eric Alexander Quartet; Edsel Gomez Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Arun Ramamurthy Trio
Joe's Pub 7 pm \$25
- Noah Haidu, Paul Sikivie, Charles Gould; Davis Whitfield Quartet
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Charlotte Greve, Emma Frank, Simon Jermyn
The Owl Music Parlor 8 pm \$12
- Harlem Jazz Circus
Silvana 8 pm
- ★Isaiah Collier and the Chosen Few with Cameron Campbell, Jeremiah
Edwards, Austin Williamson; David Gibson Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Bill Charlap Trio with Peter Washington, Kenny Washington
Smoke 7, 9 pm \$35-55
- ★Mary Halvorson/Immanuel Wilkins The Stone at The New School 8:30 pm \$20
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Friday, January 5

- ★Johnny O'Neal Trio; Bobby Harden with Off Da Hook
Arthur's Tavern 7, 10 pm
- Defay Brothers
Bar Bayeux 8, 9:30 pm
- “SStreet Life: A Tribute to The Crusaders” with Craig Dreyer
Bar Lunático 9, 10:30 pm \$10
- Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini,
Jason Nazary; VKB with Rachelle Garniez, Amanda Homi, Mamie Minch;
Super Yamba Quartet Barbès 5:30, 8, 10 pm \$20
- Bill Saxton Harlem All-Stars
Bill's Place 7, 9 pm \$30
- ★Birdand Big Band; The Octet: “Celebrates Frank Wess” with
Scott Robinson, Dick Oatts, Greg Gisbert, Michael Rodriguez,
Ryan Keberle, Steve Davis, Michael Weiss, Rufus Reid, Winard Harper
Birdland 5:30, 8:30, 10:30 pm \$25-45
- Harry Allen Quartet
Birdland Theater 7, 9:30 pm \$25-35
- Chris Botti with Lee Pearson, Daniel Chmielinski, Leonardo Amuedo
Blue Note 8, 10:30 pm \$75-95
- Cellar Dog All Stars; Miki Yamanaka Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- ★GBD Trio with Mark Whitfield, Bob Hurst, Jeff “Tain” Watts
Dizzy's Club 7, 9 pm \$20-65
- ★Sheryl Bailey Quartet; Ben Stivers Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mike Stern
Drom 8 pm \$20-25
- ★New Ear Festival: Alaara with Grey McMurray, Sonya Belaya, Nicole Patrick;
Larum with Micah Frank, Chet Dexas Fridman Gallery 7:30 pm
- ★Shawn Lovato's Biotic with Ingrid Laubrock, Henry Mermer
Ibeam Brooklyn 8 pm \$20
- Kuni Mikani/Jon Roche
Knickerbocker Bar & Grill 9 pm
- Peter Zak, David Wong, Jason Brown; Eden Ladin Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Andy Clausen's SHUTTER with Riley Mulherkar, Gregg Belisle-Chi, Ryan
El-Sohl, Carmen Rothwell, Zosha Warpeha
The Owl Music Parlor 8 pm \$12
- Markus Howell
Room 623 at B2 Harlem 10 pm \$20
- Villagers Brass Band
Shrine 9 pm
- ★Valery Ponomarev Quintet with Todd Bashore, Mamiko Watanabe, Lonnie
Plaxico, Victor Jones; Eric Person Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Bill Charlap Trio with Peter Washington, Kenny Washington
Smoke 7, 9, 10:30 pm \$35-55
- ★Mary Halvorson/Joe Morris
The Stone at The New School 8:30 pm \$20
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Saturday, January 6

- Axel Tosca
Arthur's Tavern 7 pm
- ★Mimi Jones
Bar Bayeux 8, 9:30 pm
- Super Yamba
Bar Lunático 9, 10:30 pm \$10
- Pakula Surprise with Eric Pakula, Blake Lindberg, Nick Cudahy; Joy Askew
with Tony Mason, Andy Hess, Luca Benedetti; Banda de Los Muertos with
Oscar Noriega, Jacob Garchik, Chris Speed, Ben Holmes, Justin Mullens,
Curtis Hasselbring, Brian Drye, Rachel Drehmann, Jim Black,
Mireya I. Ramos Barbès 3, 8, 10 pm \$20
- Bill Saxton Harlem All-Stars
Bill's Place 7, 9 pm \$30
- ★Nicole Zuraitis; The Octet: “Celebrates Frank Wess” with Scott Robinson,
Dick Oatts, Greg Gisbert, Michael Rodriguez, Ryan Keberle, Steve Davis,
Michael Weiss, Rufus Reid, Winard Harper
Birdland 5:30, 8:30, 10:30 pm \$20-45
- ★Harry Allen Quartet
Birdland Theater 7, 9:30 pm \$20
- Chris Botti with Lee Pearson, Daniel Chmielinski, Leonardo Amuedo
Blue Note 8, 10:30 pm \$75-95
- James Austin Quartet; Clovis Nicolas Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★GBD Trio with Mark Whitfield, Bob Hurst, Jeff “Tain” Watts
Dizzy's Club 7, 9 pm \$20-65

- Ed Cherry Quartet; Richard Cortez Band
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Dal Segño Trio with Dr. Darrell Smith Gotham Bar and Grill 7:30 pm
- ★New Ear Festival: Bilal, Pink Siifu, T’Nah
Fridman Gallery 7:30 pm
- Kuni Mikani/Jon Roche Knickerbocker Bar & Grill 9 pm
- Peter Zak, David Wong, Jason Brown: John Chin Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Alena Spanger; Scree with Ryan El-Solh, Carmen Rothwell, Jason Burger
The Owl Music Parlor 8 pm \$12
- YD Trio; Composers Concordance Presents: “Eclectic Bands”;
Michael Morgan Silvana 7, 8, 10 pm
- ★Valery Ponomarev Quintet with Todd Bashore, Mamiko Watanabe,
Lonnie Plaxico, Victor Jones; George Garzone Trio and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Bill Charlap Trio with Peter Washington, Kenny Washington
Smoke 7, 9, 10:30 pm \$35-55
- Sarah Elizabeth Charles & Dawn with Linda May Han Oh, Maya Keren
Soapbox Gallery 7 pm \$20
- Mary Halvorson, Brett Deschenes, Dan St. Clair, Nat Baldwin
The Stone at The New School 8:30 pm \$20
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Sunday, January 7

- Creole Cookin’ Jazz Band Arthur’s Tavern 7 pm
- Carolina Mama Bar Lunático 9, 10:30 pm \$10
- ★Reed Basket with Andy Biskin, Peter Hess, Mike McGinnis, Sam Sadigursky;
Stephane Wrembel; Daisy Castro with Max O’Rourke, Brad Brose,
James Robbins Barbès 6, 8, 10 pm \$20
- John Sturino’s BLOWGLOBE with Mar Vilaseca; The Afro Latin
Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★Harry Allen Quartet Birdland Theater 7, 9:30 pm \$20
- Chris Botti with Lee Pearson, Daniel Chmielinski, Leonardo Amuedo
Blue Note 8, 10:30 pm \$30-95
- Brazilian Grooves Cellar Dog 7, 8:30 pm \$5
- ★GBD Trio with Mark Whitfield, Bob Hurst, Jeff “Tain” Watts
Dizzy’s Club 5, 7:30 pm \$20-65
- Joe Farnsworth Trio; Peter Zak Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Jon-Erik Kellso and the EarRegulars The Ear Inn 8 pm
- ★New Ear Festival: Nepenthæ; HxH with Lester St. Louis, Chris Williams
Fridman Gallery 7:30 pm
- Welf Dorr with Robert Boston, Dmitry Ishenko, Yuko Togami
The Keep 9 pm
- Melissa Stylianou, Gary Versace, Gary Wang; Vanisha Gould Polite Jam
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Emily Braden Trio North Square Lounge 12:30, 2 pm
- Dan Loomis’ Mycellium Trio with Adam Levy, Tony Mason;
Kenneth Jimenez with Hery Paz, Angelica Sanchez, Tom Rainey
The Owl Music Parlor 8 pm \$12
- Marcus Goldhaber; Mimi Jones and Jam Room 623 at B2 Harlem 6, 8 pm \$20
- ★Lou Grassi, Roni Ben-Hur, Cameron Brown, Sheila Jordan
Saint Peter’s Church 5 pm
- Shrine Big Band Shrine 8 pm
- Sheryl Bailey Trio with Ron Oswanski, Ian Froman; Aaron Johnson Boplicity
and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Bill Charlap Trio with Peter Washington, Kenny Washington
Smoke 7, 9 pm \$35-55
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Monday, January 8

- Grove Street Stompers Arthur’s Tavern 7 pm
- ★Hilliard Greene & Chad Taylor Bar Lunático 9, 10:30 pm \$10
- ★Elliott Sharp, Marco Cappelli, JT Lewis
Barbès 7 pm \$20
- Julia Keefe: “Mildred Bailey Project”
Birdland 5:30 pm \$20-30
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$20-40
- ★Kojo Melché Roney: “Honoring Max Roach”
Blue Note 8, 10:30 pm \$25-35
- ★Ed Cherry Trio Cellar Dog 7, 8:30 pm \$5
- ★YES Trio with Ali Jackson, Jr., Aaron Goldberg, Omer Avital
Dizzy’s Club 7, 9 pm \$20-55
- Naama Gheber Quartet; Liam Sutcliffe Quintet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band Drom 7:30, 9:30 pm \$30-35
- Spike Wilner Trio; Ed Cherry Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- “Music of the Diaspora” New Amsterdam Musical Association NAMA 7 pm
- Shrine Jazz Jam Session with Bennett Daponte-Smith Shrine 8 pm
- Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio: Obasi Akoto Quintet and
Jam with Anna-Lisa Kirby, Tim Green, Eric Lewis, Eric Kennedy
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry,
Ralph Lalama, Gary Smulyan, John Chudoba, Terell Stafford,
Scott Wendholt, Marshall Gilkes, Jason Jackson, Dion Tucker,
Douglas Purviance, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$40
- ★Paul Bollenback, Santi Debriano, Tommy Campbell
Zinc Bar 7, 8:30 pm \$25

Tuesday, January 9

- The Ladles with Katie Martucci, Caroline Kuhn, Lucia Pontoniere
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
- ★Ben Allison, Steve Cardenas, Ted Nash: “The Music of Herbie Nichols”
Birdland 7, 9:30 pm \$30-40
- Ashley Pezzotti Birdland Theater 5:30 pm \$25-35
- Meshell Ndegeocello Blue Note 8, 10:30 pm \$40-55
- Our Delight Cellar Dog 7, 8:30 pm \$5
- ★David Sanborn City Winery 6, 9 pm \$45-80
- ★YES Trio with Ali Jackson, Jr., Aaron Goldberg, Omer Avital
Dizzy’s Club 7, 9 pm \$20-55
- Tyler Blanton Quartet; Ron Jackson Trio
The Django 7:30, 9, 10:30, 12 am \$25
- ★Sonic Openings with patrick brennan, Hilliard Greene, Jason Kao Hwang,
Michael TA Thompson; patrick brennan, On Ka’a Davis, Jason Kao Hwang,
Cooper-Moore; Stan Zenkov; Lorin Benedict
Downtown Music Gallery 6:30 pm
- Silver Arrow Band Drom 8 pm
- Shai Maestro The Jazz Gallery 7:30, 9:30 pm \$25-35
- Kevin Sun Trio with Walter Stinson, Kayvon Gordon
Lowlands 8, 9:30 pm \$10
- ★Daryl Sherman, Harry Allen, Boots Maleson; Michael Kanan Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Joe Wittman Saint Tuesday 9:30 pm
- ★Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa,
Charles Goold; Jason Clotter Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Kris Davis Trio with Robert Hurst, Johnathan Blake
Village Vanguard 8, 10 pm \$40
- Hendrik Meurkens: “Só Brasil - Tribute to Jobim” with Misha Tsiganov,
Gili Lopez, Portinho Zinc Bar 7, 8:30 pm \$30

Wednesday, January 10

- Brandon Lee with Willie Applewhite, Glenn Zaleski, David Wong,
Aaron Kimmel Bar Bayeux 8, 9:30 pm
- Big Lazy Bar Lunático 9, 10:30 pm \$10
- Brooklyn Maqam with George Crotty, John Murchison, Jeremy Smith, Firas
Zreik; Mamady Kouyate and His Mandingo Ambassadors
Barbès 7, 10 pm \$20
- Yellowjackets with Russell Ferrante, Bob Mintzer, Will Kennedy,
Dane Alderson Birdland 7, 9:30 pm \$30-40
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar
Night with Janis Siegel, Pasquale Grasso
Birdland Theater 5:30, 8:30 pm \$20-30
- Meshell Ndegeocello Blue Note 8, 10:30 pm \$40-55
- Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- Miho Hazama and m_unit Dizzy’s Club 7, 9 pm \$20-50
- Max Johnson Trio; People of Earth
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Louis Armstrong Legacy Jazz Jam with Carol Sudhalter
Flushing Town Hall 7 pm
- Dal Segño Trio with Dr. Darrell Smith
Gotham Bar and Grill 7 pm
- ★Jazzmobile presents Winard Harper: “Celebrates Max Roach”
Interchurch Center 8:30 pm
- Jazz House All-Stars with Birsá Chatterjee, Tyreek McDole; Ebban Dorsey;
Andrew Wagner; Esteban Castro; Liany Mateo; Ben Schwartz
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Gian Perez, Tete Leguia, Nick Neuburg; Michael Larocca, Luke Rovinsky,
Caleb Duval; Stephen Gauci, Adam Lane, Kevin Shea; Michael Eaton,
Max Kutner, Adam Minkoff, Nick Anderson; Welf Dorr, Sandy Ewen,
Lim Yang, Kevin Shea Main Drag Music 7 pm \$15
- Alex Wintz, Leighton Harrell, Mark Whitfield Jr; Thomas Linger Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Winter Jazzfest: Tyshawn Sorey Sextet with Adam O’Farrill, Mark Shim,
Sullivan Fortner, Matt Brewer, Fay Victor: “Reimagines Max Roach’s
Members, Don’t Git Weary” Public Records 8 pm \$35-45
- Harlem Jazz Session with Peter Brainin
Room 623 at B2 Harlem 8, 9:30 pm \$20
- Joe Wittman Sarabeth’s Park Avenue South 6 pm
- Gil Schwartz; Leo Kim Shrine 7, 8 pm
- Sam Weinberg Trio; Wendy Eisenberg Band
Sisters 8 pm
- Willy Rodriguez Quintet with Joseph Doubleday, Adam Seigel, Isaac Levien
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- David Mirarchi, Maya Keren, Emmanuel Michael, Mathias Højgaard Jensen,
Eliza Salem The Stone at The New School 8:30 pm \$20
- ★Kris Davis Trio with Robert Hurst, Johnathan Blake
Village Vanguard 8, 10 pm \$40

Thursday, January 11

- ★Terry Waldo’s Gotham City Band
Arthur’s Tavern 10 pm
- Maria Kaushansky Back Bar 5:30 pm
- ★Marc Copland, Adam Kolker, Jeremy Stratton, Anthony Pinciotti
Bar Bayeux 8, 9:30 pm
- Miss Maybell & The Jazz Age Artists with Charlie Judkins, Brian Nalepka
Barbès 8 pm \$20

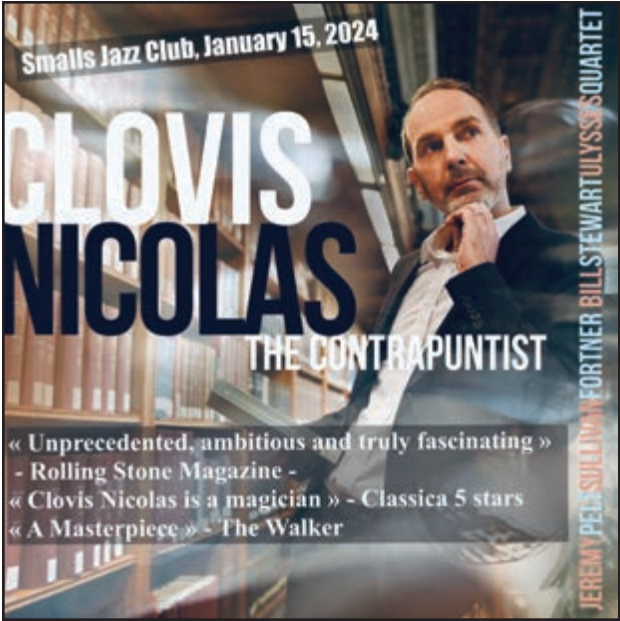
- ★Rotem Sivan Trio with Hamish Smith, Miguel Russel
Bee’s Knees Provisions 7:30 pm
- Yellowjackets with Russell Ferrante, Bob Mintzer, Will Kennedy,
Dane Alderson Birdland 7, 9:30 pm \$30-40
- Daniel Glass Trio Birdland Theater 8:30 pm \$20-30
- Meshell Ndegeocello Blue Note 8, 10:30 pm \$40-55
- Greg Glassman Quartet; Mariel Bildsten Quartet
Cellar Dog 7, 8:30, 11 pm \$5
- Olivia K & The Parkers David Rubenstein Atrium 7:30 pm
- ★Sean Mason Quartet with Chris Lewis, Felix Moseholm, Domo Branch;
Winter Jazzfest: Joe Lovano/Shabaka Hutchings
Dizzy’s Club 7, 9, 11:15 pm \$20-55
- Jonny King Trio; Joe Strasser Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Tatiana Eva-Marie & The Avalon Jazz Band: “The Djangology”; Rachel
Therrien’s Latin Jazz Project Drom 7, 10:45 pm \$20-25
- Vanisha Gould/Chris McCarthy with Kayla Williams
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Camille Bertault Quintet with Julien Alour, Cameron Campbell,
Eduardo Belo, Franco Pinna; Ray Gallon Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Afro-Peruvian New Trends Orchestra
Shrine 8 pm
- Harlem Jazz Circus Silvana 8 pm
- Jason Kao Hwang, David Soldier, Gene Pritsker, Robert C. Ford: “Low Key”
Sky Vault 7:30 pm
- ★Will Bernard Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Billy Childs Quartet with Steve Wilson, Matt Penman, Ari Hoenig
Smoke 7, 9 pm \$35-55
- ★David Mirarchi, Yvonne Rogers, Gian Perez, Kevin Eichenberger,
Angus Mason The Stone at The New School 8:30 pm \$20
- ★Winter Jazzfest: Big Chief Donald Harrison with Dave Holland,
DJ Logic, Vernon Reid, Charles Tolliver, Joe Dyson, Arturo O’Farrill,
Fred Wesley, The Headhunters with Mike Clark, Bill Summers
Town Hall 8 pm \$58-75
- ★Kris Davis Trio with Robert Hurst, Johnathan Blake
Village Vanguard 8, 10 pm \$40

Friday, January 12

- ★Johnny O’Neal Trio; Bobby Harden with Off Da Hook
Arthur’s Tavern 7, 10 pm
- ★Jerome Sabbagh Bar Bayeux 8, 9:30 pm
- ★Oscar Noriega’s Crooked Quartet with Marta Sanchez, Christopher Tordini,
Jason Nazary; Tony Malaby with Angelica Sanchez, Tom Rainey
Barbès 5:30, 8, 10 pm \$20
- Bill Saxton Harlem All-Stars Bill’s Place 7, 9 pm \$30
- Birdand Big Band; Yellowjackets with Russell Ferrante, Bob Mintzer,
Will Kennedy, Dane Alderson Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★Tia Fuller Quartet Birdland Theater 7, 9:30 pm \$25-35
- ★French Quarter 2024: Aurore Voilqué Quartet; Lionel Belmondo
presents Deadjazz; Leon Phal; Alexis Valet Quintet; Ludovic Louis Quintet
Bitter End 6:30 pm \$65
- Meshell Ndegeocello; Josh Johnson, Abe Rounds, Jake Sherman:
“Monologues” Blue Note 8, 10:30 pm, 12 am \$15-55
- ★Winter Jazzfest: Marc Ribot New Trio with James Brandon Lewis;
Marc Ribot/Mary Halvorson; Marc Ribot’s Ceramic Dog; Jazz Passengers
“Celebrate Curtis Fowlkes” Bowery Ballroom 6:30 pm \$65
- ★Abraham Burton Quartet; Jamale Davis Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- ★Camille Thurman with the Darrell Green Quartet
Chelsea Table + Stage 7 pm \$40-50
- ★Winter Jazzfest: Cyro Baptista, Aaron Parks’ Little Big, Rogé,
Immanuel Wilkins, Shabaka & Quartetto Fantastico, Nduduzo Makhathini
City Winery 6 pm \$65
- Bob Beamon/Stix Bones: “Olimpik Soul”
The Cutting Room 6 pm \$98.34



- Jumaane Smith Quintet; Sam Barsh Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★The Unity Festival: Sonido Solar “Tribute to Eddie Palmieri”; Scatter the Atoms That Remain with Billy Harper, Isaiah Collier, Randy Brecker, Davis Whitfield, Nat Reeves, Franklin Kiermyer; Isaiah J. Thompson Quartet; Endea Owens and The Cookout; Chief Adjuah Christian Scott; Summer Camargo; New Jazz Underground with Abdias Armenteros, Sebastian Rios, TJ Reddick; Sarah Hanahan Quartet Jazz at Lincoln Center 6:30 pm \$85.50
- ★Darcy James Argue’s Secret Society with Dave Pietro, Max Bessesen, Sam Sadigursky, Robert Gilliam, John Ellis, Chet Doxas, Carl Maraghi, Sam Hoyt, Ravi Best, Brandon Lee, Nadje Noordhuis, David Smith, Ingrid Jensen, Mike Fahie, Nick Grinder; Ryan Keberle, Jacob Garchik, Jennifer Wharton, Sebastian Noelle, Adam Birnbaum, Jorge Roeder, Jon Wikan The Jazz Gallery 7:30, 9:30 pm \$35-45
- ★Bria Skonberg/Anat Cohen Joe’s Pub 7 pm \$30
- ★New York Jazz Piano Festival: John Beasley/Chris Potter Klavierhaus 7:30, 9 pm \$40
- Lesley Pintchik/Scott Hardy Knickerbocker Bar & Grill 9 pm
- ★Winter Jazz Fest: Next Jazz Legacy, Brandee Younger Trio, Samora Pinderhughes, Tyshawn Sorey Piano Trio, Karl Denson Project; Harvest Time Project: “Tribute to Pharoah Sanders” with Joshua Abrams, Tisziji Muñoz, James Brandon Lewis and Chad Taylor; Craig Taborn with Ches Smith, Tomeka Reid Le Poisson Rouge 6:15 pm \$65
- Jonny King, Dezron Douglas, Billy Drummond; Jon Davis Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- yuniya edi kwon and Holland Andrews: “Work In Progress - How Does It Feel To Look At Nothing” National Sawdust 7:30 pm \$20
- ★Winter Jazzfest: Surya Botofasina with Carlos Niño; Amirtha Kidambi’s Elder Ones; Okan; Jason Lindner’s Moment Machine’ Nublu 7:15 pm \$65
- ★Winter Jazzfest: Bark Culture; Anthony Tidd’s Sanity with Ursula Rucker; Marshall Allen’s Ghost Horizons; Saul Williams; Black Buttafly; Charlie Hall’s Get Up With It Nublu 151 7 pm \$65
- ★Winter Jazzfest: Mark Whitfield & JK with Ray Angry, James Genus, Gene Lake: “Soul Conversation”; Chiquita Magic, Ambrose Akinmusire, Justin Brown; Ray Angry/J.Period: “J Dilla 50”; Alissia Racket 7 pm \$65
- Marcos Valera; Jason Marshall Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- Bob Dee’s Cosmosis Silvana 8 pm



- Julius Tolentino Quintet; Donald Edwards Quintet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Billy Childs Quartet with Steve Wilson, Matt Penman, Ari Hoenig Smoke 7, 9, 10:30 pm \$35-55
- ★David Mirarchi, Davy Lazar, Vittorio Mura, Yuma Uesaka, Elias Stemeseder, Keenan Ruffin, Jon Starks The Stone at The New School 8:30 pm \$20
- ★Kris Davis Trio with Robert Hurst, Johnathan Blake Village Vanguard 8, 10 pm \$40
- ★Winter Jazzfest: Arcoiris Sandoval Sonic Asylum Trio; Micah Thomas Trio; Christie Dashiell; Tobias Meinhart; Alexis Lombre; J. Hoard; Nite Bjuti with Candice Hoyes, Val Jeanty, Mimi Jones Zinc Bar 6 pm \$65
- ★Winter Jazzfest: Kalia Vandever; Alex Zhang Hungtai, Che Chen, Leo Chang; Angelika Niescier, Tomeka Reid, Savannah Harris Zürcher Gallery 7:30 pm \$65

Saturday, January 13

- ★Winter Jazzfest: Terri Lyne Carrington + Social Science; Milena Casado; Zacchae’us Paul; Morgan Guerin; Cisco Swank; Zoh Amba, Shahzad Ismaily, Jim White, Steve Gunn; Yonatan Gat, Maalem Hassan BenJafaar, Greg Fox Baby’s All Right 6 pm \$65
- Ember Bar Bayeux 8, 9:30 pm
- Brooklyn Qawwali Party with Kenny Warren, Oscar Noriega, Brian Drye, Xavier Del Castillo, Michael Gamble, Tony Kieraldo, Noah Jarrett, Conor Elmes, Brook Martinez Barbès 10 pm \$20
- Bill Saxton Harlem All-Stars Bill’s Place 7, 9 pm \$30
- Nicole Zuraitis; Yellowjackets with Russell Ferrante, Bob Mintzer, Will Kennedy, Dane Alderson Birdland 8:30, 10:30 pm \$20-40
- ★Tia Fuller Quartet Birdland Theater 7, 9:30 pm \$25-35
- Meshell Ndegeocello; Josh Johnson, Abe Rounds, Jake Sherman: “Monologues” Blue Note 8, 10:30 pm, 12 am \$15-55
- ★Winter Jazzfest: Burnt Sugar The Arkestra Chamber; Mama’s Gun; Allysha Joy; Ghost-Note; Project Logic; Jharis Yokley/BIGYUKI Brooklyn Bowl 7:30 pm \$65
- Bebop Collective; Kyoko Oyobe Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Billy Stritch & Gabrielle Stravelli Chelsea Table + Stage 9:30 pm \$30-40
- Dwayne “Cook” Broadnax Quartet; Craig Handy and 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$25
- Steps Trio with Carmen Isabel Delgado, Samuel Marchan; Mara Navas Gallery MC 7 pm \$20-30
- Dal Segño Trio with Dr. Darrell Smith Gotham Bar and Grill 7:30 pm
- ★The Unity Festival: Isaiah Collier Quartet; Linda May Han Oh with Fabian Almazan, Obed Calvaire, Ambrose Akinmusire, Michael Mayo; Ekep Nkwelle; Bokani and Steve Dyer & Friends feat. Naledi Masilo; Chief Adjuah Christian Scott; Stacy Dillard and Brooklyn Circle; William Parker’s Light Ensemble; Alphonso Horne & The Gotham Kings Jazz at Lincoln Center 6:30 pm \$85.50
- ★Darcy James Argue’s Secret Society with Dave Pietro, Max Bessesen, Sam Sadigursky, Robert Gilliam, John Ellis, Chet Doxas, Carl Maraghi, Sam Hoyt, Ravi Best, Brandon Lee, Nadje Noordhuis, David Smith, Ingrid Jensen, Mike Fahie, Nick Grinder; Ryan Keberle, Jacob Garchik, Jennifer Wharton, Sebastian Noelle, Adam Birnbaum, Jorge Roeder, Jon Wikan The Jazz Gallery 7:30, 9:30 pm \$35-45
- Julia Keefe Indigenous Big Band; Mali Obomsawin Joe’s Pub 6:30 pm \$25
- Winter Jazzfest: Toribio; Rich Medina Jolene Soundroom 7 pm \$65
- Jill McCarron/Will Lyle Knickerbocker Bar & Grill 9 pm
- ★Winter Jazzfest: Anna Webber: “Shimmer Wince”; Kate Gentile: “Find Letter X”; Simon Moullier Quartet; Roy Nathanson’s 82 Days Looove Labs 7 pm \$65
- ★Nduuzo Makhathini Louis Armstrong Center 3 pm \$28.52
- ★Jonny King, Dezron Douglas, Billy Drummond; Johnny O’Neal Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Winter Jazzfest: Julius Rodriguez; Rafiq Bhatia/Chris Pattishall; Shabaka, Jason Moran, Carlos Niño, Saul Williams; Jose James: “Presents 1978”; Harvest Time Project: “Tribute to Pharoah Sanders” with Joshua Abrams, Tisziji Muñoz, Irreversible Entanglements Music Hall of Williamsburg 6:30 pm \$65
- ★New York Jazz Piano Festival: Alan Broadbent Trio; Edsel Gomez; Rufus Reid/George Cables Duo; Dave Kikoski with Joe Martin, Billy Hart: “McCoy Tyner/Chick Corea Tribute” New York City Baha’i Center 7:30 pm \$55
- APAP 2024: Jo Harrop; Allan Harris; Jumaane Smith; Amber Weekes; Tracey Yarad; Dario Acosta Teich; David Francis; Chelsey Green; Enrico Granafei; Vanessa Racci; Yael Acher “KAT” Modiano New York Hilton 11 am
- ★Winter Jazzfest: Brandon Seabrook; Jonathan Maron Nublu 8 pm \$40
- Winter Jazzfest: Leon Phal Quintet; Harish Raghavan; Felix Pastorius; Ilhan Ersahin, Dave Harrington, Trevor Dunn, Kenny Wollesen; Dave Harrington’s Pranksters East Nublu 151 6 pm \$45.32
- Derek Quartet Shrine 6 pm
- Hiroko Kanna; Spaghetti Eastern; Mitchell Trio Silvana 7, 8, 9 pm
- ★Winard Harper Quintet: “Tribute to Max Roach Centennial” Sistas’ Place 8, 9:30 pm \$30
- Julius Tolentino Quintet; Eric Wyatt Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Billy Childs Quartet with Steve Wilson, Matt Penman, Ari Hoenig Smoke 7, 9, 10:30 pm \$35-55
- ★David Mirarchi, Gregg Belisle-Chi, Addie Vogt The Stone at The New School 8:30 pm \$20

- ★Winter Jazzfest: Mary Halvorson and Tomas Fujiwara; Mark Guiliana; Matana Roberts; Intercity Sound Ensemble with Mark de Clive-Lowe, Melanie Charles, Shigeto; Kahil El’Zabar’s Ethnic Heritage Ensemble; Damon Locks/Rob Mazurek: “New Future City Radio” Superior Ingredients 7:15 pm \$65
- ★Winter Jazzfest: Laraaji: “Sunset Meditation”; Steve Lehman Trio with Mark Turner: “The Music of Anthony Braxton”; Tineke Postma; Caroline Davis; Oran Etkin: “Open Arms Project” Superior Ingredients Rooftop 4:30 pm \$65
- ★Winter Jazzfest: Samir Langus; Natural Information Society; Mendoza Hoff Revels with Ava Mendoza, Devin Hoff, James Brandon Lewis, Ches Smith; Ryan Sawyer/Wendy Eisenberg Duo; Harriet Tubman Union Pool 6:15 pm \$65
- ★Kris Davis Trio with Robert Hurst, Johnathan Blake Village Vanguard 8, 10 pm \$40
- ★French Quarter 2024: Alexis Valet Quintet; Aurore Voilqué; Deadjazz; Ludovic Louis; Gabi Hartmann Zinc Bar 5:30 pm

Sunday, January 14

- Creole Cookin’ Jazz Band Arthur’s Tavern 7 pm
- ★Tony Malaby with Angelica Sanchez, Ben Monder, Tom Rainey Bar LunAtico 9, 10:30 pm \$10
- ★Sirius Quartet with Fung Chen Hwei, Gregor Huebner, Sunjay Jayaram, Jeremy Harman; Stephane Wrembel; Olli Soikkeli with Paul Sikivie, Dani Danor Barbès 6, 8, 10 pm \$20
- ★Cyrille Aimée Birdland 8:30, 10:30 pm \$30-40
- ★Lakecia Benjamin Quartet Birdland Theater 7, 9:30 pm \$25-35
- Meshell Ndegeocello Blue Note 8, 10:30 pm \$30-55
- Mike Karn Trio Cellar Dog 7, 8:30 pm \$5
- Jumaane Smith, Billy Stritch, Nicole Zuraitis Chelsea Table + Stage 1 pm \$25-40
- Sunny Jain’s Wild Wild East City Winery 7:30 pm \$20-30
- ★Winter Jazzfest: “A Night at the East” with Gary Bartz, Billy Hart, Shabaka, Moor Mother, Julius Rodriguez, Luke Stewart, Nicole Mitchell, Elucid, Kweku Sumbry, Charles Burnham; Melanie Charles, Endea Owens, Savannah Harris: “The Music of Sarah Vaughan” Crown Hill Theatre 8 pm \$55-65
- Marius van den Brink; Stella Cole Dizzy’s Club 5, 7:30, 9:30 pm \$20-50
- Alexander Claffy Quartet; Neal Miner Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Pedrito Martinez Drom 8 pm \$25-30
- ★James Brandon Lewis/ETHELJoe’s Pub 5:30 pm \$25
- Welf Dorr with Elias Meister, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- Hilary Gardner Quartet; Naama Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★New York Jazz Piano Festival: Aaron Parks; Luis Perdomo/Miguel Zenon: “El Arte Del Bolero”; Elio Villafranca; David Hazeltine with David Williams, Willie Jones III: “Celebrate Cedar Walton” New York City Baha’i Center 6:30 pm \$55
- APAP 2024: David Francis; Allison Adams Tucker; Tracey Yarad; Enrico Granafei; Allan Harris; Jumaane Smith; Gabrielle Stravelli & Billy Stritch New York Hilton, NY Suite, 4th Floor 3 pm
- Kate Baker with Jim Ridl, Dean Johnson North Square Lounge 12:30, 2 pm
- Winter Jazzfest: Pedro Martins; Justin Brown; Rocket Sci; Muscle Tough Nublu 7:15 pm \$40
- ★Winter Jazzfest: Sasha Berliner; Starebaby Trio; Joel Ross; Guy Mintus; Tarbaby; Blaque Dynamite Nublu 151 5 pm \$45.32
- ★French Quarter 2024: Leon Phal Quintet Nublu 151 6 pm
- Tyrone Allen Quartet; Alex Hamburger The Owl Music Parlor 8 pm \$12
- ★Michael Leonhart Carte Blanche Rizzoli Bookstore 3 pm \$35
- Mimi Jones and Jam Room 623 at B2 Harlem 8, 10 pm \$20
- ★Steve Swell, Hans Tammen, Luke Stewart Saint Peter’s Church 5 pm
- Mitchell Trio; Phil Gammage Quartet Shrine 9, 10 pm
- Dmitry Baevsky Quartet with Adam Birnbaum, David Wong, Jason Brown; Jeff McGregor Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Billy Childs Quartet with Steve Wilson, Matt Penman, Ari Hoenig Smoke 7, 9 pm \$35-55
- ★Kris Davis Trio with Robert Hurst, Johnathan Blake Village Vanguard 8, 10 pm \$40
- Carmen Isabel Delgado, Samuel Marchan, Mara Navas, Robert C. Ford Westbeth Artists Complex 7 pm

Monday, January 15

- Grove Street Stompers Arthur’s Tavern 7 pm
- ★Camille Bertault Bar LunAtico 9, 10:30 pm \$10
- ★Maria Schneider Orchestra Birdland 7, 9:30 pm \$30-40
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Kassa Overall Blue Note 8, 10:30 pm \$25
- ★Chris Beck Trio Cellar Dog 7, 8:30 pm \$5
- Sachal Vasandani with Dayna Stephens, Charles Altura, Romain Collin, Dezron Douglas, Obed Calvaire Dizzy’s Club 7, 9 pm \$20-55

- Adam Lamoureux Quartet; Nick Di Maria Quintet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band
Drom 7:30, 9:30 pm \$30-35
- Vienna Teng
Iridium 8:30 pm \$40-60
- ★Winter Jazzfest: “Impulse! Records at NYC Winter Jazzfest” with Shabaka, esperanza spalding, Brandee Younger, Charles Overton; Irreversible Entanglements; Brandee Younger: “Performs Alice Coltrane”; Messthetics & James Brandon Lewis
Le Poisson Rouge 7 pm \$45-55
- New York Jazz Piano Festival: Laurence Hobgood Trio with Matt Clohesy, Jared Schonig; Rachel Z Trio with Jonathan Toscano, Omar Hakim
Mercedes Benz Showroom 2, 4 pm \$40
- Guy Mintus, Luke Sellick, Philippe Lemm; Pasquale Grasso Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- “Music of the Diaspora”
New Amsterdam Musical Association NAMA 7 pm
- Winter Jazzfest: Felix Pastorius; Pedro Martins; Justin Brown
Nublu 8 pm \$40
- Winter Jazzfest: Elsa Nilsson; Natalie Greffell; Queen Esther; Ray Angry: “Producer Mondays”
Nublu 151 7 pm \$20
- Shrine Jazz Jam Session with Bennett Daponte-Smith
Shrine 8 pm
- ★French Quarter 2024: Alexis Valet Quintet; Aurore Voilqué; Clovis Nicolas; Gabi Hartmann
Smalls 7:30 pm \$35
- Lisa Fischer & Take 6; Morgan James
Sony Hall 7:30 pm \$28-90
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Terell Stafford, Scott Wendholt, Marshall Gilkes, Jason Jackson, Dion Tucker, Douglas Purviance, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$40
- Yotam Silberstein
Zinc Bar 7, 8:30 pm \$25

Tuesday, January 16

- Wayne Tucker and The Bad Mothas
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
- ★Gunhild Carling
Birdland 7, 9:30 pm \$30-40
- Ashley Pezzotti
Birdland Theater 5:30 pm \$25-35
- Louie Vega & The Elements Of Life
Blue Note 8, 10:30 pm \$30-45
- Ehud Asherie Trio
Cellar Dog 7, 8:30 pm \$5
- Sachal Vasandani with Dayna Stephens, Charles Altura, Romain Collin, Dezron Douglas, Obed Calvaire
Dizzy’s Club 7, 9 pm \$20-55
- Manuel Valera Quartet; Luther S. Allison Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Dafna Naphtali, Katie Porter, Ras Moshe Burnett; Kenny Warren, Nathaniel Morgan, Aryeh Kabrinski, Carlo Costa; Laurie Amat/Nomadic Structures
Downtown Music Gallery 6:30 pm
- ★Johnathan Blake Quintet with Dabin Ryu, Jaleel Shaw, Dayna Stephens, Dezron Douglas
The Jazz Gallery 7:30, 9:30 pm \$35-45
- Deanna Kirk Quartet; Tardo Hammer Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Winter Jazzfest: Hess Is More: “Apollonian Circles”
National Sawdust 8 pm \$35
- ★Winter Jazzfest: Peter Evans; Felix Pastorius; Pedro Martins; Justin Brown
Nublu 6 pm \$40
- ★Winter Jazzfest: “My Words Are Music - A Celebration of Sun Ra’s Poetry” with Mahogany L. Browne & Jive Poetic; Carl Hancock Rux; Moor Mother; Abiodun Oyewole; Isaiah Collier with Julian Davis, Micah Collier, Michael Shekwoaga Ode; Katalyst
Nublu 151 8 pm \$30-35
- ★Br-An-Ch with Angelica Sanchez, Brandon Ross, Chad Taylor
Roulette 8 pm \$25
- Gilad Bloom
Shrine 10 pm
- ★Allen Lowe Sextet; Russell Hall Septet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Fred Hersch, Thomas Morgan, Marcus Gilmore
Village Vanguard 8, 10 pm \$40
- Miki Yamanaka
Zinc Bar 7, 8:30 pm \$30

Wednesday, January 17

- ★Bill Goodwin Quartet with Jerome Sabbagh, Jon Ballantyne, Evan Gregor
Bar Bayeux 8, 9:30 pm
- Richard Julian Band
Bar Lunático 9, 10:30 pm \$10
- Buck And A Quarter Quartet; Mamady Kouyate and His Mandingo Ambassadors
Barbès 8, 10 pm \$20
- ★Gunhild Carling
Birdland 7, 9:30 pm \$30-40
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Jocelyn Gould
Birdland Theater 5:30, 8:30 pm \$20-30
- Louie Vega & The Elements Of Life
Blue Note 8, 10:30 pm \$30-45
- Vanderlei Pereira Trio
Cellar Dog 7, 8:30 pm \$5
- ★Ralph Moore with Jeremy Manasia, David Williams, Caelan Cardello, Jason Clotter, Willie Jones III: “The Maestro - Celebrating Cedar Walton at 90”
Dizzy’s Club 7, 9 pm \$20-50
- Tsutomu Nakai Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Dal Segño Trio with Dr. Darrell Smith
Gotham Bar and Grill 7 pm
- Happi Medium with Chaz Martineau, Dabin Ryu, Eliza Salem, Benjamin Young
Ibeam Brooklyn 8 pm \$20
- Melissa Stylianou Jazz Trio
Interchurch Center 12 pm

- Steven Crammer Quartet with Kevin Sun, Evan Main, Walter Stinson
Lowlands 8, 9:30 pm \$10
- Ryan Honaker, Alex Syner, Finn Fine, Greg Albert; Main Drag Conduction Orchestra; Stephen Gaudi, Adam Lane, Colin Hinton; Titus Abbot, Harris Eisenstadt, Sean Conly; Jonathan Haffner, Yvonne Rogers, Kevin Eichenberger, Matt Bent
Main Drag Music 7 pm \$15
- Vinicius Gomes Trio; James Austin Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Winter Jazzfest: Hess Is More: “Apollonian Circles”
National Sawdust 8 pm \$35
- Winter Jazzfest: Big Yuki; Genevieve Artadi with Louis Cole, Chiquita Magic; Pedro Martins; Justin Brown
Nublu 151 9 pm \$45.32
- ★Audrey Silver with Bruce Barth, Nick Russo, Adam Kolker
Pangea 7 pm \$25
- Harlem Jazz Session with Peter Brainin
Room 623 at B2 Harlem 8, 9:30 pm \$20
- Winter Jazzfest: “Celebrating Ryuichi Sakamoto” with Sakamoto Tribute Ensemble, DJ Spooky, Yuka C. Honda, Anne Drummond, Sam Sadigursky, Meg Okura, Rubin Kodheli, Yotam Ishay, Steve Whipple, Dan Mintseris, Rogerio Bocatto
Roulette 8 pm \$55-65
- Joe Wittman
Sarabeth’s Park Avenue South 6 pm
- Gil Schwartz; Leo Kim
Shrine 7, 8 pm
- Dave Pietro Quintet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Amir ElSaffar, Tomas Fujiwara, Ole Mathisen
The Stone at The New School 8:30 pm \$20
- ★Fred Hersch, Thomas Morgan, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Thursday, January 18

- ★Terry Waldo’s Gotham City Band
Arthur’s Tavern 10 pm
- Maria Kaushansky
Back Bar 5:30 pm
- Huntertones
Bar Lunático 9, 10:30 pm \$10
- Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez; Balsa de Fuego with Raquel Baena, Dan Neville, Justin Flynn, Andrés Fonseca, Juan Sebastián Monsalve
Barbès 8, 10 pm \$20
- ★Rotem Sivan Trio with Hamish Smith, Miguel Russel
Bee’s Knees Provisions 7:30 pm
- ★Gunhild Carling
Birdland 7, 9:30 pm \$30-40
- Carolyn Montgomery
Birdland Theater 8:30 pm \$20-30
- ★Samara Joy
Blue Note 8, 10:30 pm
- MonoNeon with Knower, Georgia Anne Muldrow, Hannibal Buress, Tivon Pennicott, David Fiuczynski
Brooklyn Steel 7 pm \$50-60
- Darrell Green Quartet; Carol Morgan Quartet
Cellar Dog 7, 8:30, 11 pm \$5
- Donald Vega with Carlos Henriquez, Obed Calvaire
Dizzy’s Club 7, 9 pm \$20-55
- Alex Brown Quartet; AC Lincoln Quintet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Korean Jazz Trio
The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★Camille Berthaut
Lycée Francais de New York 6:30 pm \$15
- Tal Cohen Trio with Dion Kerr, Billy Drummond; Greg Murphy Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Winter Jazzfest: William Parker Nublu 7 pm \$40
- Winter Jazzfest: Khondzi; Cameron Brown; Mauro Refosco Airto Project; Forro in the Dark; Oceanvs Orientalis & Ilhan Ersahin
Nublu 151 6 pm \$45.32
- Harlem Jazz Circus
Silvana 6 pm
- Darryl Yokley Quartet; David Gibson Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Billy Harper Quintet with Freddie Hendrix, Francesca Tanksley, Dezron Douglas, Aaron Scott
Smoke 7, 9 pm \$35-55
- ★Amir ElSaffar, Sonya Belaya, Jerome Harris, Rajna Swaminathan, Firas Zreik, Zafer Tawil
The Stone at The New School 8:30 pm \$20
- ★Fred Hersch, Thomas Morgan, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Friday, January 19

- ★Johnny O’Neal Trio; Bobby Harden with Off Da Hook
Arthur’s Tavern 7, 10 pm
- Carmen Staaf
Bar Bayeux 8, 9:30 pm
- Sondido Solar
Bar Lunático 9, 10:30 pm \$10
- ★Oscar Noriega’s Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; SLOW Motion with Joel Matteo, Julia Chen, Kyle Miles, Alex Asher; Zemog El Gallo Bueno with Abraham Gomez-Delgado, Rosa Avila, Gabo Tomasini, Reinaldo Dejesus, Bryan Vargas, Juancho Herrera, Stefan Zeniuk, Olia Toporovsky
Barbès 5:30, 8, 10 pm \$20
- Bill Saxton Harlem All-Stars
Bill’s Place 7, 9 pm \$30
- ★Birdand Big Band; Gunhild Carling
Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★Elan Mehler Sextet with Ron Horton, Loren Stillman, Andy Zimmerman, Ben Monder, Tony Scherr, Francisco Mela
Birdland Theater 7, 9:30 pm \$25-35
- ★Samara Joy
Blue Note 8, 10:30 pm
- Wayne Tucker Quintet; Avi Rothbard Trio
Cellar Dog 7, 8:30, 11 pm \$10
- ★Domo Branch and Branchin’ Out with Noah Simpson, Chris Lewis, Luther Allison, Garrett Baxter, Ekep Nkwelle: “Members, Don’t Git Weary - Max Roach Centennial”
Dizzy’s Club 7, 9 pm \$20-60
- ★David Gibson Quartet; JC Hopkins Biggish Band
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Camille Bertault
InterContinental New York Barclay’s Club 5 pm \$55

- Gabriel Chakarji
The Jazz Gallery 7:30, 9:30 pm \$30-40
- ★Donny McCaslin
Joe’s Pub 7, 9:30 pm \$35
- Arnie Sainz/Marshall Herridge
Knickerbocker Bar & Grill 9 pm
- ★Uri Caine, Mark Helias, Ben Perowsky; Jesse Green Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Rotem Sivan Trio with Hamish Smith, Miguel Russel: “Dream Louder”
Nublu 151 7 pm \$22.66
- Alex “Apolo” Ayala
Room 623 at B2 Harlem 10 pm \$20
- ★Jazz at Lincoln Center Orchestra with Wynton Marsalis: “Max Roach Centennial”
Rose Theater 8 pm \$40-185
- John Colonna
Shrine 10 pm
- Jared Gold Trio with Dave Stryker, McClenty Hunter; Corey Wallace Dubtet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Billy Harper Quintet with Freddie Hendrix, Francesca Tanksley, Dezron Douglas, Aaron Scott
Smoke 7, 9, 10:30 pm \$35-55
- ★Amir ElSaffar, Brandon Ross, Nasheet Waits, Darius Jones
The Stone at The New School 8:30 pm \$20
- ★Fred Hersch, Thomas Morgan, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Saturday, January 20

- Axel Tosca
Arthur’s Tavern 7 pm
- Tyler Bullock
Bar Bayeux 8, 9:30 pm
- Pakula Surprise with Eric Pakula, Blake Lindberg, Nick Cudahy; Yotoco with Sebastian Lopez, Natalia Perez, Gabo Tomassini, Rubén Coca, Geovani Caldero
Barbès 3, 10 pm \$20
- Bill Saxton Harlem All-Stars
Bill’s Place 7, 9 pm \$30
- ★Nicole Zuraitis; Gunhild Carling Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★Elan Mehler Sextet with Nadje Noordhuis, Loren Stillman, Andy Zimmerman, Ben Monder, Tony Scherr, Francisco Mela
Birdland Theater 7, 9:30 pm \$25-35
- ★Samara Joy
Blue Note 8, 10:30 pm
- Jade Synstelién Quartet; Simona Premazzi Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- ★Domo Branch and Branchin’ Out with Noah Simpson, Chris Lewis, Luther Allison, Garrett Baxter, Ekep Nkwelle: “Members, Don’t Git Weary - Max Roach Centennial”
Dizzy’s Club 7, 9 pm \$20-60
- Philippe Lemm Trio; Hector Martignon’s Foreign Affair
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Dal Segño Trio with Dr. Darrell Smith
Gotham Bar and Grill 7:30 pm

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2023

ZAREK 23

- Nick Cavoli Quartet Shrine 8 pm
- Harlem Jazz Circus Silvana 8 pm
- ★Ralph Alessi Quartet with David Virelles, Sean Conly, Timothy Angulo
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Al Foster Quintet with Nicholas Payton, Chris Potter, Kevin Hays, Vicente Archer
Smoke 7, 9 pm \$35-55
- ★Sylvie Courvoisier The Stone at The New School 8:30 pm \$20
- Queen Esther Symphony Space 7:30 pm \$20-30
- ★Ethan Iverson with Thomas Morgan, Kush Abadey
Village Vanguard 8, 10 pm \$40

Friday, January 26

- Bobby Rush and Shemekia Copeland: “The Blues”
The Appel Room 7, 9:30 pm \$85-105
- ★Johnny O’Neal Trio; Bobby Harden with Off Da Hook
Arthur’s Tavern 7, 10 pm
- ★Vinnie Sperrazza with Ravi Coltrane, Jonathan Finlayson
Bar Bayeux 8, 9:30 pm
- Juan Cruz de Urquiza Quintet with Aaron Goldberg
Bar Lunático 9, 10:30 pm \$10
- ★Oscar Noriega’s Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Shoko Nagai’s TOKALA with Satoshi Takeishi, Sita Chay
Barbès 5:30, 8 pm \$20
- Bill Saxton Harlem All-Stars Bill’s Place 7, 9 pm \$30
- ★Birdand Big Band; Dee Dee Bridgewater
Birdland 5:30, 8:30, 10:30 pm \$25-45
- The Andersons: “Play the Dorsey Brothers”
Birdland Theater 7, 9:30 pm \$25-35
- DJ Logic with Sonny T, Adam Deitch, James Hurt
Blue Note 8, 10:30 pm \$25-35
- Frank Lacy Quartet; Jinjoo Yoo Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Reunion Trio with Bruce Forman, John Clayton, Jeff Hamilton
Dizzy’s Club 7, 9 pm \$20-55
- ★Tommy Campbell Trio; Mariel Bildsten Septet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Brooklyn Jazz Ensemble with Tammy Scheffer, David Smith, David Cook, Hannah Marks, Owen Howard, Rob Garcia
Ibeam Brooklyn 8 pm \$20
- Ethan Lipton & His Orchestra Joe’s Pub 7 pm \$25
- Maria Kaushansky Knickerbocker Bar & Grill 9 pm
- ★Ken Peplowski Trio; Steve Davis Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Vitor Goncalves: “Brazil Night” Room 623 at B2 Harlem 7, 8:30 pm \$20
- ★“Tribute to Derek Bailey” with John Zorn, Jon Irabagon, Peter Evans, Dave Taylor, Erik Friedlander, Wendy Eisenberg, Sae Hashimoto, Brian Marsella, Jorge Roeder, Henry Fraser, David Weinstein
Roulette 8 pm \$25
- Andrej Jusufbegovic Jazz Trio; Random Strangers Jam; John Colonna
Shrine 7, 8, 10 pm
- Alex Souris Quartet; Goon Dads Silvana 7, 8 pm
- Chuck Zueren Quartet; Philip Harper Quintet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Al Foster Quintet with Nicholas Payton, Chris Potter, Kevin Hays, Vicente Archer
Smoke 7, 9, 10:30 pm \$35-55
- ★Sylvie Courvoisier, Drew Gress, Kenny Wollesen
The Stone at The New School 8:30 pm \$20
- Hazmat Modine Symphony Space Leonard Nimoy Thalia 7:30 pm \$20-30
- ★Ethan Iverson with Thomas Morgan, Kush Abadey
Village Vanguard 8, 10 pm \$40
- ★Mat Maneri/Brandon Lopez Zürcher Gallery 8 pm \$20

Saturday, January 27

- Axel Tosca Arthur’s Tavern 7 pm
- Ingrid Schyborger with Loke Risberg, Savannah Harris
Bar Bayeux 8, 9:30 pm
- La Banda Chuska with Felipe Wurst, Sam Day Harmet, Adele Fournet, Erica Mancini, Abe Pollack, Joel Mateo Barbès 10 pm \$20
- Bill Saxton Harlem All-Stars Bill’s Place 7, 9 pm \$30
- ★Nicole Zuraitis; Dee Dee Bridgewater
Birdland 5:30, 8:30, 10:30 pm \$20-45
- The Andersons: “Play the Dorsey Brothers”
Birdland Theater 7, 9:30 pm \$25-35
- ★DJ Logic with Christian McBride, James Hurt, Casey Benjamin, Terreon Gully
Blue Note 8, 10:30 pm \$30-45
- Richard Clements Quintet; Gabriele Donati Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- Reunion Trio with Bruce Forman, John Clayton, Jeff Hamilton
Dizzy’s Club 7, 9 pm \$20-55
- Jason Marshall Quartet; Helio Alves Quintet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Dal Segño Trio with Dr. Darrell Smith Gotham Bar and Grill 7:30 pm
- Yoko Yates Quintet with Jamie Baum, Sam Sadigursky, Aryeh Kobrinsky, Jeff Hirshfield
Greenwich House Music School 7:30 pm \$20-25
- Alexander Leonard/Jay Leonhart
Knickerbocker Bar & Grill 9 pm
- ★Ken Peplowski Trio; Steve Davis Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★“Tribute to Derek Bailey” with John Zorn, Melissa Aldana, Kalia Vandever, Dave Douglas, Micah Thomas, Sean Ono Lennon, Josh Modney, Jay Campbell, Luke Stewart, Ikue Mori, Brian Chase
Roulette 8 pm \$25
- Social Animals Silvana 7 pm

- ★Chuck Zueren Quartet; Steve Davis Quintet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Al Foster Quintet with Nicholas Payton, Chris Potter, Kevin Hays, Vicente Archer
Smoke 7, 9, 10:30 pm \$35-55
- ★Sylvie Courvoisier, Wadada Leo Smith
The Stone at The New School 8:30 pm \$20
- ★Ethan Iverson with Thomas Morgan, Kush Abadey
Village Vanguard 8, 10 pm \$40

Sunday, January 28

- Creole Cookin’ Jazz Band Arthur’s Tavern 7 pm
- Night Service with Jon Lampley Bar Lunático 9, 10:30 pm \$10
- Stephane Wrembel; Baklava Express with Josh Kaye, Daisy Castro, Max O’Rourke, James Robbins, Jeremy Smith Barbès 8, 10 pm \$20
- Angela DeNiro with the Ron Aprea Big Band and Randy Brecker, Ken Peplowski, Lew Tabackin: “Swingin’ With Legends”; The Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$20-40
- The Andersons: “Play the Dorsey Brothers”
Birdland Theater 7, 9:30 pm \$25-35
- DJ Logic with Robert Randolph, Christian McBride, James Hurt, Casey Benjamin, Terreon Gully
Blue Note 8, 10:30 pm \$25-35
- Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- Reunion Trio with Bruce Forman, John Clayton, Jeff Hamilton
Dizzy’s Club 5, 7:30 pm \$20-55
- ★Michael Weiss Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Welf Dorr with Robert Boston, Dmitry Ishenko, Dave Miller
The Keep 9 pm
- Joe Wittman Kismet 7:30 pm
- Danny Fox Trio; Lucy Wijnands Polite Jam
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Tessa Souter with Paul Bollenback, Boris Kozlov
North Square Lounge 12:30, 2 pm
- Minnie Jordan Quartet The Owl Music Parlor 8 pm \$12
- Mimi Jones and Jam Room 623 at B2 Harlem 8, 10 pm \$20
- ★George Braith Quartet Saint Peter’s Church 5 pm
- Saul Dautch Quintet; Panas Athanatos Trio and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Al Foster Quintet with Nicholas Payton, Chris Potter, Kevin Hays, Vicente Archer
Smoke 7, 9 pm \$35-55
- ★Ethan Iverson with Thomas Morgan, Kush Abadey
Village Vanguard 8, 10 pm \$40

Monday, January 29

- Grove Street Stompers Arthur’s Tavern 7 pm
- Vanisha Gould/Chris McCarthy Duo Bar Lunático 9, 10:30 pm \$10
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$20-40
- ★Zaid Nasser Trio Cellar Dog 7, 8:30 pm \$5
- Jazz at Lincoln Center Youth Orchestra Dizzy’s Club 7, 9 pm \$20-45
- ★Mingus Big Band Drom 7:30, 9:30 pm \$30-35
- Pasquale Grasso Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- “Music of the Diaspora” New Amsterdam Musical Association NAMA 7 pm
- Shrine Jazz Jam Session with Bennett Daponte-Smith Shrine 8 pm
- Joris Dudli Trio; ELEW Trio and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Arts for Art presents “Out Music Festival”: Chris Williams Quartet with Shara Lunon, Luke Stewart, Lesley Mok; Ava Mendoza; Dave Burrell/Ellen Christi Theater for the New City 7:30 pm
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Terell Stafford, Scott Wendholt, Marshall Gilkes, Jason Jackson, Dion Tucker, Douglas Purviance, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$40
- Charlie Ballantine, Peter Brendler, Dan Weiss
Zinc Bar 7, 8:30 pm \$25

Tuesday, January 30

- ★Caroline Davis’ Portals with Julian Shore, Chris Tordini, Allan Mednard
Bar Lunático 9, 10:30 pm \$10
- Curtis Hasselbring and his Curbhchestra with Raphael McGregor, Adam Minkoff, Dan Rieser; 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
- John Pizzarelli Birdland 7, 9:30 pm \$40-50
- Ashley Pezzotti Birdland Theater 5:30 pm \$25-35
- Neal Miner Trio Cellar Dog 7, 8:30 pm \$5
- ★Alexa Tarantino and Cécile McLorin Salvant: “A Celebration of Women in Jazz”
Dizzy’s Club 7, 9 pm \$20-55
- Carolyn Leonhart Quintet; Jeb Patton Quartet
The Django 7:30, 9, 10:30, 12 am \$25
- Viv Corringham, Al Margolis, Sandy Gordon; Yoni Kretzmer, Shanir Blumenkranz; Gian Perez, Diego Hede, Patrick Golden
Downtown Music Gallery 6:30 pm
- ★Kevin Sun ROSELESS with Andrew Boudreau, Simon Willson, Kayvon Gordon
Lowlands 8, 9:30 pm \$10
- Chris Flory Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Gilad Bloom Shrine 11 pm
- Andrew Gould Quartet; Neal Caine Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Arts for Art presents “Out Music Festival”: Alfredo Colon Group with Kevin Eichenberger, Connor Parks; Yasmine Lee 4tet; Warren Smith Trio with Rod Williams, Hilliard Greene Theater for the New City 7:30 pm

- ★Vijay Iyer with Linda May Han Oh, Tyshawn Sorey
Village Vanguard 8, 10 pm \$40
- David Janeway with Harvie S, Steve Johns Zinc Bar 7, 8:30 pm \$30

Wednesday, January 31

- Sandbox Percussion with Conor Hanick The 92nd Street Y 7:30 pm \$40-45
- ★Brian Charette Trio with Gilad Hekselman, Jochen Rueckert
Bar Bayeux 8, 9:30 pm
- ★Dan Weiss Trio Bar Lunático 9, 10:30 pm \$10
- Mamady Kouyate and His Mandingo Ambassadors Barbès 10 pm \$20
- John Pizzarelli Birdland 7, 9:30 pm \$40-50
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Saul Rubin
Birdland Theater 7, 9:30 pm \$20
- Ehud Asherie Quartet Cellar Dog 7, 8:30 pm \$5
- Josh Evans Big Band: “Music of the Diaspora” Dizzy’s Club 7, 9 pm \$20-55
- ★Michael Rabinowitz Quartet; Ben Wolfe Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Dal Segño Trio with Dr. Darrell Smith Gotham Bar and Grill 7 pm
- Ken Kobayashi, Jonathan Reisin, Jeff Miles, Charley Sabatino; Yoni Kretzmer & Juan Pablo Carletti’s BIGGISH; Stephen Gauci, Adam Lane, Kevin Shea; Anders Nilsson, Nick Lyons, Ken Filiano; Takuma Kanaiwa, Paul r. Harding, Daniel Carter, Jonathan Wilson Main Drag Music 7 pm \$15
- ★Alvaro Torres, John Hebert, Barry Altschul; Miki Yamanaka Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Mark Sherman Quartet with Joe Magnarelli, Dean Johnson, Tim Horner
Ornithology Jazz Club 6:30 pm
- Harlem Jazz Session with Peter Brainin
Room 623 at B2 Harlem 8, 9:30 pm \$20
- Joe Wittman Sarabeth’s Park Avenue South 6 pm
- Leo Kim Shrine 8 pm
- ★Arthur Kell Quartet; Jon Elbaz Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Brandon Lopez, James McKain, TJ Borden, Joey Sullivan
The Stone at The New School 8:30 pm \$20
- ★Arts for Art presents “Out Music Festival”: William Parker Project with Rob Brown, Jason Hwang; Michael TA Thompson Trio with Sam Newsome, Michael Foster Theater for the New City 7:30 pm
- ★Vijay Iyer with Linda May Han Oh, Tyshawn Sorey
Village Vanguard 8, 10 pm \$40
- ★Brad Mehldau solo Zankel Hall 7:30 pm \$135



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1/5, 1/12, 1/19, 1/26 (7 pm) Bill's All-Star jazz Band
1/6 (7 pm) Dave Lefkin
1/13 (7 pm) Triple Play
Bill's Seafood (Westbrook, CT) www.billsseafood.com

1/9 (7 pm) Wes Lewis and Jam
1/23 (7 pm) Conway Campbell and Jam
Café Nine (New Haven, CT) cafenine.com

1/1, 1/8, 1/15, 1/22, 1/29 (7:30 pm) Hartford Jazz Orchestra
Elicit Brewery (Manchester, CT) elicitbrewing.com

1/7 (3 pm) Nat Reeves
Hartford Public Library (Hartford, CT) hartfordjazzsociety.com

1/12 (7/9 pm) Rachel Z Trio
1/26 (7/9 pm) Broken Reed Sax Quartet
Palace Theater Poli Club (Waterbury, CT)
palacetheaterct.org/shows/jazz

1/7, 1/14, 1/21, 1/28 (12 pm) Dr. G's Jazz Brunch with Gary Grippo
Quattro's Italian Restaurant (Guilford, CT)
hartfordjazzsociety.com

1/7 (2:30 pm) Mark Helias, Angela Morris, Joe Morris
Real Art Ways (Hartford, CT) realartways.org

1/28 (7:30 pm) Brad Mehldau
Ridgefield Playhouse (Ridgefield, CT) ridgefieldplayhouse.org

1/12, 1/13 (8:30 pm) Bill Charlap Trio
1/14 (6:30 pm) Bill Charlap Trio
1/19 (8:30 pm) Emmett Goods, Nathan Edwards, Haneef Nelson,
Andrew Wilcox, Richie Goods
Side Door (Old Lyme, CT) thesidedoorjazz.com

NEW JERSEY

1/5 (7 pm) Yayoi Ikawa Trio
1/12 (7 pm) Ginetta Vendetta Band
1/19 (7 pm) Bertha Hope Trio
1/26 (7 pm) T.K.Blue
Brothers Smokehouse (Ramsey, NJ)
brotherssmokehousenj.com

1/26 (8/9:30 pm) Freddie Hendrix Quartet
Brush Culture (Teaneck, NJ) brvshcul7ur3.com

1/18 (7:30 pm) Jazz Jam with James Austin, Jr.
Clement's Place (Newark, NJ) njpac.org

1/4 (7:30 pm) Greg Farnese
Collingswood Community Center (Collingswood, NJ)
jazzbridge.org

1/25 (7:30 pm) The Blue Note Quintet with Gerald Clayton, Immanuel
Wilkins, Joel Ross, Kendrick Scott, Matt Brewer
McCarter Theater (Princeton, NJ) mccarter.org

1/5, 1/12, 1/19, 1/26 (8 pm) Winard Harper Hosts The Jazz Jam
1/7, 1/14, 1/21, 1/28 (7 pm) Winard Harper Hosts The Jazz Jam
Moore's Lounge (Jersey City, NJ)
winardharperjazz.com/moore-s-lounge

1/20 (7 pm) Chris Barron
Moorestown Community House (Moorestown, NJ)
thecommunityhouse.com

1/26 (8 pm) "Freedom Now Suite - Celebrating Max Roach"
with Nasheet Waits, Cassandra Wilson, Sonia Sanchez,
Saul Williams, Ravi Coltrane, Nduduzo Makhathini,
Eric Revis, The Last Poets
**New Jersey Performing Arts Center @Prudential Hall
(Newark, NJ)** njpac.org

1/9 (6:30/8:30 pm) John Korba with Hal Slapin, John Vourtsis
1/12 (7/9:15 pm) Dave Stryker
1/16 (6:30/8:30 pm) Leonieke Scheuble with Hal Slapin,
John Vourtsis
1/17 (7/9:15 pm) Olli Soikkeli Trio with Paul Sikivie, Joe Peri

1/24 (7/9:15 pm) Warren Vache Trio with Earl Sauls, Eddie Monteiro
Shanghai Jazz (Madison, NJ) shanghaijazz.com

1/2 (7/8:30 pm) Danny Raycraft Quartet and Jam
1/4 (7/8:30 pm) Brian Charette Quartet
1/9 (7/8:30 pm) Jacob Hurlock Quartet and Jam
1/11 (7/8:30 pm) Keith Franklin Quartet
1/16 (7/8:30 pm) Sam Wilson Quartet and Jam
1/18 (7/8:30 pm) Virginia Mayhew Quartet
1/23 (7/8:30 pm) Donald Solomon Quartet
1/25 (7/8:30 pm) Mike Lee Quartet
1/30 (7/8:30 pm) Zach Dessel Quartet and Jam
Tavern on George (New Brunswick, NJ) tavernongeorge.com

NEW YORK

1/5 (7/9 pm) Carlos Jimenez Mambo Quintet
1/6 (6 pm) Allertone Project with Pasha Karchevsky, Gene Segal,
Steve Laspina, Colby Inzer
1/7 (3 pm) Fred Gillen Jr.
1/12 (7 pm) Joe Duraes & The Skills
1/13 (6 pm) Premik Russell Tubbs' Oneness-World Jazz Quartet
1/20 (6 pm) Gerry Malkin Sextet with Alex Norris, Chris Morrison,
Mike McGuirk, Steve Johns, David Janeway
1/27 (6 pm) Chien Chien Lu with Richie Goods
1/28 (3 pm) Alexandra Noailles/Sarah Jane Cion
Bean Runner Café (Peekskill, NY) beanrunnercafe.com

1/4, 1/11, 1/18, 1/25 (7/8:30 pm) Organ Groove with Al Orlo,
Paul Connors, Jon Doty

1/13 (7/8:30 pm) Jones Factor Lite
1/25 (7/8:30 pm) Slide Attack with Alan Goidel, Howard Levy
Jazz at The Lodge (Ossining, NY) jazzatthelodge.com

1/5, 1/6 (7/9:30 pm) Mike LeDonne Quartet with Steve Nelson:
"Centennial Salute to Milt Jackson"

1/7 (4/6 pm) Ana Fernandez Brazilian Quartet
1/12, 1/13 (7/9:30 pm) Camille Bertault Trio
1/14 (4/6 pm) Carla Berg Brazilian Quartet
1/19, 1/20 (7/9:30 pm) Cyrus Chestnut Trio
1/21 (4/6 pm) Ark Ovrutski Brazilian Quartet
1/26, 1/27 (7/9:30 pm) Fred Hersch Trio with Drew Gress, Billy Hart
1/28 (4/6 pm) Steve Sandberg Brazilian Quartet
Jazz Forum Arts (Tarrytown, NY) jazzforumarts.org

1/4 (8 pm) B.D. Lenz Trio and Jam with Jay Anderson,
Adam Nussbaum

1/5 (7/9 pm) Eddie Allen
1/6 (7/9 pm) Dan Blake
1/7 (12 pm) Tammy Brown
1/11 (8 pm) DreamHunter with Gottfried Stoger, Sarah Jane Cion,
Mark Hagan, Bob Meyer and Jam

1/12 (7/9 pm) Ron Jackson Trio
1/13 (7/9 pm) Jeremy Baum Trio
1/14 (12 pm) Kari van der Kloot/Jamie Reynolds
1/18 (8 pm) DRD Modern Organ Trio with Rafael Rosa, Danny Borg,
Dylan DeFeo and Jam

1/19 (7 pm) Congliaro Consort with Brian Conigliaro, Michael Goetz,
Hiroshi Yamazaki, Chris Parker
1/20 (7/9 pm) Hiroshi Yamazaki Quintet with Mark Kraszewski,
Vinnie Cutro, Miles Gilbert, Jake Robinson

1/21 (12 pm) The Frost Duo
1/26 (7/9 pm) Marianne Solivan Quartet with Brandon McCune,
Steve Wood, Jay Sawyer

1/27 (7/9 pm) Gustavo Casenave Trio with Franco Pinna,
Pedro Giraudo

1/28 (12 pm) Niccolò Cavoli Trio with Stefano Battaglia,
Oto Gvardjančić

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

1/19 (8 pm) Marya Lawrence/Erik Lawrence Quartet with
Cameron Brown, Bram Kincheloe
1/20 (8 pm) Danny's Calypso with Cameron Brown, David Ballou,
Lisa Parrott, Jason Rigby, Tony Jefferson
1/26 (8 pm) Brandon Sanders Quartet with Keith Brown,
Eric Wheeler, Rob Gilliam
1/27 (8 pm) Michelle Lordi/Matt Parrish Quartet with Tim Horner,
David Budway
Maureen's Jazz Cellar (Nyack, NY) maureensjazzcellar.com

1/27 (8 pm) Jazz at Lincoln Center Orchestra with Wynton Marsalis:
"Max Roach Centennial Celebration"

Staller Center for the Performing Arts (Stony Brook, NY)
stallercenter.com

1/12 (7:30 pm) Wayne Henderson
1/13 (7:30 pm) Pete Malinverni
1/14 (12 pm) Tyler Blanton: "Brazilian Jazz Brunch"
1/17 (7 pm) Ari Hest with Natalia Zukerman
1/18 (7:30 pm) Brewster's Millions with Adam Small
1/19 (7:30 pm) Rodney Jones
Uncle Cheef (Brewster, NY) unclecheef.com

PENNSYLVANIA

1/3 (7:30 pm) Elliot Bild
Cheltenham Center for the Arts (Cheltenham, PA) jazzbridge.org

1/3 (7:30/9 pm) Sean Butkovich Band
1/4 (7:30/9 pm) Eli Pace Band
1/5 (7:30/9:30 pm) Benny Benack III Quintet with Emily Braden
1/6 (7:30/9:30 pm) Miki Yamanaka Trio
1/9 (7:30/9 pm) Atomic Fizz with Joe Lockwood, Nick Lombardeli,
Anthony Nigro, Zach Guise, Noah Uy, Steve Perry,
Nathaniel Hawk
1/10 (7:30/9 pm) The Bruce Klauber Jazz Trio with Mary Ellen Desmond,
James Dell'Orefice, Bruce Kaminsky
1/12, 1/13 (7:30/9:30 pm) Peter Bernstein with Joe Block, Alex Claffy,
Joe Peri, Aidan McKeon:
"Larry McKenna Tribute"

1/16 (7:30/9 pm) Ryan Devlin Quartet with Thomas Milovac,
Anthony Aldissi, John Lumpkin

1/18 (7:30/9 pm) Earl Phillips Big Band
1/19 (7:30/9:30 pm) Brian Charette Quartet with Ken Fowser
1/20 (7:30/9:30 pm) Ed Cherry Trio plus Matthew Rotker Lynn
1/23 (7:30/9 pm) São Paulo - Philly Connection
1/24 (7:30/9 pm) Justin Farquhar Jazz Orchestra
1/25 (7:30/9 pm) Mike Raymond's Octet
1/26, 1/27 (7:30/9:30 pm) Jonathan Michel Quartet with Jimmy Greene
1/30 (7:30/9 pm) Group 4 with Norman David, Tom Lawton,
Jason Fraticelli, Dan Monaghan

1/31 (7:30/9 pm) Ikechi Onyenaka Quintet
Chris' Jazz Café (Philadelphia, PA) chrisjazzcafe.com

1/21 (5 pm) Jazz at Lincoln Center Orchestra with Wynton Marsalis:
"Max Roach Centennial Celebration"

1/18 (7:30 pm) The Philadelphia Orchestra:
"Gershwin's Rhapsody in Blue"

1/19 (2 pm) The Philadelphia Orchestra: "Gershwin's Rhapsody in Blue"
1/20 (8 pm) The Philadelphia Orchestra: "Gershwin's Rhapsody in Blue"
Kimmel Center @MillerTheater (Philadelphia, PA)
kimmelculturalcampus.org

1/12 (7:30 pm) Hot Club of Reading with Ken Gehret, Chris Heslop,
Trey LaRue, Andy Roberts, Josh Taylor

1/20 (7:30 pm) Allentown Symphony: "Lush Life - The Music of
Ellington and Strayhorn"
Miller Symphony Hall (Allentown, PA) millersymphonyhall.org

1/28 (7 pm) John Blum; Michael Foster; Brandon Lopez Trio;
The Ghost
The Perch (Philadelphia, PA) firemuseumrepresents.com

1/22 (7:30 pm) Astroturf Noise; Systolic Murmurs; Sam Wenc
The Rotunda (Philadelphia, PA) firemuseumrepresents.com

1/3 (8 pm) Zoh Amba with Steve Gunn, Shahzad Ismaily, Jim White
1/4 (8 pm) Marc Ribot's Ceramic Dog
1/5, 1/6 (8 pm) William Parker's In Order To Survive
1/26 (8 pm) Nite Bjugi
1/27 (8 pm) Surya Botofasina with Swiss Chris
Solar Myth (Philadelphia, PA) arsnovaworkshop.org

1/4, 1/5 (7/9 pm) Chris "Big Dog" Davis with Carl Cox, Gerald Veasley
1/11 (7/9 pm) Althea René/Gerald Veasley Band
1/18 (7/9 pm) Jacob Webb with Phylicia Rae
South Jazz Club (Philadelphia, PA) southjazzkitchen.com

1/6 (8 pm) gabby fluke-mogul, Milarepa Dorji, Sonali Singh
Studio 34 (Philadelphia, PA) firemuseumrepresents.com

CLUB DIRECTORY

- 440Gallery** 440 Sixth Ave., Brooklyn
(718-499-3844) Subway: F, G to Seventh Ave.
440gallery.com
- The 92nd Street Y** Lexington Ave. at 92nd Str.
(212-415-5500) Subway: 6 to 96th Str.
92NY.org
- The Appel Room** Broadway at 60th Str., 5th floor
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
jazz.org
- Arthur's Tavern** 57 Grove Str.
(212-675-6879) Subway: 1 to Christopher Str.
arthurstavernnyc.com
- Baby's All Right** 146 Broadway, Brooklyn
(718-599-5800) Subway: J, M, Z to Marcy Ave.
babysallright.com
- Back Bar** 851 Avenue of the Americas
(212-201-4065) Subway: B, D, F, M to 34th Str.; 1, 2 to 28 Str.;
hoteleventi.com
- Bar Bayeux** 1066 Nostrand Ave.
(347-533-7845) Subway: 2, 5 to Sterling Str.
barbayeux.com
- Bar Lunático** 486 Halsey Str.
(917-495-9473) Subway: C to Kingston-Throop Ave.
barlunatico.com
- Barbes** 376 9th Str. at 6th Ave., Brooklyn
(718-965-9177) Subway: F to 7th Ave.
barbesbrooklyn.com
- Bee's Knees Provisions** 215 Smith Str., Brooklyn
(718-971-1197) Subway: F, G to Bergen Str.
beeskneesprovisions.com
- Bill's Place** 148 W. 133rd Str. btwn. Lenox and 7th Ave.
(212-281-0777) Subway: 2, 3 to 125th Str.
billsplaceharlem.com
- Birdland** 315 W. 44th Str. btwn. 8th and 9th Ave.
(212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str.
birdlandjazz.com
- Birdland Theater** 315 W. 44th Str. btwn. 8th and 9th Ave.
(212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str.
birdlandjazz.com
- The Bitter End** 147 Bleecker Str. btwn. Thompson and LaGuardia
(212-673-7030) Subway: A, B, C, D, E, F, V to W. 4th Str.
bitterend.com
- Blue Note** 131 W. 3rd Str. at 6th Ave.
(212-475-8592) Subway: A, C, E, F, V Grand Str. Shuttle to W. 4th Str.
bluenotejazz.com
- Bowery Ballroom** 6 Delancey Str.
(212-533-2111) Subway: F to Delancey Str.
boweryballroom.com
- Brooklyn Bowl** 61 Wythe Ave., Brooklyn
(718-963-3369) Subway: L to Bedford Ave.
brooklynbowl.com
- Brooklyn Steel** 319 Frost Str., Brooklyn
(888-929-7849) Subway: L to Graham Ave.
bowerypresents.com
- Cellar Dog** 75 Christopher Str. at 7th Ave.
(212-675-6056) Subway: 1 to Christopher Str. /Sheridan Sq.
cellardog.net
- Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W 26th Str.
(212-434-0499) Subway: C, E to 23rd Str.; R, W to 28th Str.
chelseatableandstage.com
- Christ and St. Stephen's Church** 120 W. 69th Str.
Subway: 1, 2, 3 to 72nd Str.
- City Winery** 25 11th Ave. (at 15th Str.)
(646-751-6033) Subway: A, C, E, L to 14th Str.
citywinery.com
- Crown Hill Theatre** 750 Nostrand Ave., Brooklyn
crownhilltheatre.com
- The Cutting Room** 44 E. 32nd Str.
(212-691-1900) Subway: 6 to 33rd Str.
thecuttingroomnyc.com
- Cynthia's** 212 W. 14th Str. btwn. 7th and 8th Ave.
(212-633-2820) Subway: 1, 2, 3 to 14th Str.
- David Rubenstein Atrium** Broadway at 60th Str.
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
atrium.lincolncenter.org
- Dizzy's Club** 33 W. 60th Str., 11th floor
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
jazz.org
- The Django** 2 Sixth Ave.
(212-519-6600) Subway: A, C, E to Canal Str. ; 1 to Franklin Str.
thedjangonyc.com
- Downtown Music Gallery** 13 Monroe Str.
(212-473-0043) Subway: F to East Broadway
downtownmusicgallery.com
- Drom** 85 Ave. A
(212-777-1157) Subway: F to Second Ave.
dromnyc.com
- The Ear Inn** 326 Spring Str. at Greenwich Str.
(212-246-5074) Subway: C, E to Spring Str.
earinn.com
- Flushing Town Hall** 137-35 Northern Blvd., Flushing
(718-463-7700) Subway: 7 to Main Str.
flushingtownhall.org
- Gallery MC** 549 W 52nd Str.
(212-581-1966) Subway: C, E to 50th Str.
gallerymc.org
- Gotham Bar and Grill** 12 E. 12th Str.
(212-620-4020) Subway: R, W to 8th Str.
gothambarandgrill.com
- Greenwich House Music School** 46 Barrow Str.
(212-242-4770) Subway: 1 to Christopher Str.
greenwichhouse.org
- Ibeam Brooklyn** 168 7th Str. btwn. Second and Third Ave.
Subway: F to 4th Ave.
ibeambrooklyn.com
- Interchurch Center** 475 Riverside Drive at 120th Str.
Subway: 1 to 116th Str.
- InterContinental New York Barclay's Club** 111 E. 48th Str.
(212-755-5900) Subway: 6 to 51st Str.
intercontinentalnybarclay.com/
- Iridium** 1650 Broadway at 51st Str.
(212-582-2121) Subway: 1,2 to 50th Str.
theiridium.com
- Jazz at Lincoln Center** Broadway at 60th Str.
(212-258-9800) Subway: A, B, C, D to 59th Str./Columbus Circle; N, Q, R, W to 57th Str./7th Ave.
jazz.org
- The Jazz Gallery** 1158 Broadway, 5th fl
(212-242-1063) Subway: N, Q, R, W to 28th Str.; F, M to 23rd Str.
jazzgallery.org
- Joe's Pub** 425 Lafayette Str.
(212-539-8770) Subway: N, R to 8th Str. -NYU; 6 to Astor Pl.
joespub.com
- Jolene Soundroom** 353 Bedford Ave., Brooklyn
(929-489-0150) Subway: J, M, Z to Marcy Ave;
jolenesoundroom.com
- The Keep** 205 Cypress Ave., Queens
(718-381-0400) Subway: L to Jefferson Str.
thekeepny.com
- Kismet** 603 Fort Washington Ave.
(212-795-8633) Subway: 1 to 191st Str.
kismetny.com
- Klavierhaus** 549 W. 52nd Str., 7th Floor
(212-245-4535) Subway: C, E to 50th Str.
klavierhaus.com
- Knickerbocker Bar & Grill** 33 University Pl. at 9th Str.
(212-228-8490) Subway: N, R to 8th Str. -NYU
knickerbockerbarandgrill.com
- Le Poisson Rouge** 158 Bleecker Str.
(212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Str.
lepoissonrouge.com
- Loove Labs** 58 N. Sixth Str., Brooklyn
(718-388-3244) Subway: L to Bedford Ave.
theloove.com
- Louis Armstrong House Museum** 34-56 107th Str., Queens
(718-478-8274) Subway: 7 to 11th Str.
louisarmstronghouse.org
- Lowlands** 543 Third Ave., Brooklyn
(347-463-9458) Subway: R to Prospect Ave.
lowlandsbar.com
- Lycée Francais de New York** 505 E. 75th Str.
(212-439-3820) Subway: 6 to 77th Str.
- Main Drag Music** 50 S. 1st Str. btwn. Kent and Wythe Ave., Brooklyn
(718-388-6365) Subway: L to Bedford Ave.
maindragmusic.com
- Mercedes Benz Showroom** 770 11th Ave.
(212-629-1600) Subway: A, B, C, D to Columbus Circle; 1, 2 to 50th Str.
mbmanhattan.com
- Mezzrow** 163 W. 10th Str.
(646-476-4346) Subway: 1 to Christopher Str.
smallslive.com
- Music Hall of Williamsburg** 66 North 6th Str.
(718-486-5400) Subway: L to Bedford Ave.
musichallofwilliamsburg.com
- National Sawdust** 80 N. 6th Str.
(646-779-8455) Subway: L to Bedford Ave.
nationalsawdust.org
- New Amsterdam Musical Association NAMA** 107 W. 130th Str.
(212-234-2973) Subway: 2, 3 to 125th Str.
- New York City Baha'i Center** 53 E.11th Str.
Subway: 4, 5, 6, N, R, L to 14th Str. -Union Sq.
bahainyc.org
- New York Hilton, NY Suite, 4th Floor** 1335 Avenue of the Americas
Subway: B, D, E to 7th Ave; 1,2 to 50th Str.
hilton.com
- North Square Lounge** 103 Waverly Pl. at McDougal Str.
(212-254-1200) Subway: A, B, C, E, F, V to West 4th Str.
northsquareny.com/about-jazz.php
- Nublu** 62 Ave. C btwn. 4th and 5th Str.
(212-979-9925) Subway: F, V to Second Ave.
nublu.net
- Nublu 151** 151 Ave C
Subway: L to 1st Ave.
nublu.net
- Ornithology Jazz Club** 6 Suydam Str., Brooklyn
(917-231-4766) Subway: J, M, Z to Myrtle Ave.
ornithologyjazzclub.com
- The Owl Music Parlor** 497 Rogers Ave.
(718-774-0042) Subway: Subway: 2 to to Sterling Str.
theowl.nyc
- Pangea** 178 Second Ave.
(212-995-0900) Subway: L to First Ave.
pangeanyc.com
- Public Records** 233 Butler Str.
(347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave.
publicrecords.nyc
- The Racket** 431 W. 16th Str.
(332-219-2151) Subway: A, C, E, L to 14th Str.
racketnyc.com
- Rizzoli Bookstore** 1133 Broadway
(212-759-2424) Subway: R, W to 28th Str.
rizzolibookstore.com
- Room 623 at B2 Harlem** 271 W. 119th Str.
(212-280-2248) Subway: B, C to 116th Str.
b2harlem.com
- Rose Theater** Broadway at 60th Str., 5th floor
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
jazz.org
- Roulette** 509 Atlantic Ave., Brooklyn
(917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave.
roulette.org
- Saint Peter's Church** 619 Lexington Ave. at 54th Str.
(212-935-2200) Subway: 6 to 51st Str.
saintpeters.org
- Saint Tuesday** 24 Cortlandt Alley
(212-735-8000) Subway: 4, 6 to Canal Str.; J, Z to Canal Str.
sainttuesdaynyc.com
- Sarabeth's Park Avenue South** 381 Park Ave. South
(212-335-0093) Subway: 4, 6 to 28th Str.; N, Q, R, W to 28th Str.
sarabethsrestaurants.com
- ShapeShifter Lab** 837 Union Str., Brooklyn
(646-820-9452) Subway: D, N, R, W to Union Str.; B, Q to 7th Ave.;
shapeshifterlab.com
- Shrine** 2271 Adam Clayton Powell Blvd. btwn. 133rd & 134th Str.
(212-690-7807) Subway: B, 2, 3 to 135th Str.
shrinenyc.com
- Silvana** 300 W. 116th Str.
(646-692-4935) Subway: B, C, to 116th Str.
silvana-nyc.com
- Sisters** 900 Fulton Str.
(347-763-2537) Subway: C to Clinton-Washington Ave.s
sistersbklyn.com
- Sky Vault, The** 20 Pine Str.
Subway: 2,3 to Wall Str.; J to Broad Str.
composersconcordance.com
- Smalls** 183 W 10th Str. at Seventh Ave.
(212-252-5091) Subway: 1 to Christopher Str.
smallslive.com
- Smoke** 2751 Broadway btwn. 105th and 106th Str.
(212-864-6662) Subway: 1 to 103rd Str.
smokejazz.com
- Soapbox Gallery** 636 Dean Str.
Subway: 2, 3 to Bergen Str.
soapboxgallery.org
- Sony Hall** 235 W. 46th Str.
(212-997-5123) Subway: N, R, W to 49th Str.
sonyhall.com
- Stone at The New School, The** 55 West 13th Str.
(212-229-5600) Subway: F, V to 14th Str.
thestonenyc.com
- Superior Ingredients** 74 Wythe Ave., Brooklyn
Subway: G to Nassau Ave.; L to Bedford Ave.
si-bk.com
- Symphony Space** Leonard Nimoy Thalia 2537 Broadway at 95th Str.
(212-864-5400) Subway: 1, 2, 3 to 96th Str.
symphonyspace.org
- Theatre of the New City** 155 2nd Ave. at 10th Str.
Subway: 6 to Astor Pl.
- Town Hall** 123 W. 43rd Str.
(212-997-1003) Subway: 7, B, D, F, M to 42nd Str. -Bryant Park
the-townhall-nyc.org
- Union Pool** 484 Union Ave. at Meeker
(718-609-0484) Subway: L to Lorimer St
union-pool.com
- Village Vanguard** 178 Seventh Ave. South at 11th Str.
(212-255-4037) Subway: 1, 2, 3 to 14th Str.
villagevanguard.com
- Westbeth Artists Complex** 55 Bethune Str.
(212-691-1500) Subway: 1, 2, 3 to 14th Str.
- Zankel Hall** 881 Seventh Ave. at 57th Str.
(212-247-7800) Subway: N, Q, R, W to 57th Str.
carnegiehall.org
- Zinc Bar** 82 W. 3rd Str.
(212-477-8337) Subway: A, C, E, F, V, Grand Str. Shuttle to W. 4th Str.
zincbar.com
- Zürcher Gallery** 33 Bleecker Str.
(212-777-0790) Subway: 6 to Bleecker Str. ; B, D, F to Broadway-Lafayette
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IN MEMORIAM 2023

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*Courtesy of jazzpassings.com



Just Sayin' and Playin'
Larry Roland & Kiyoko Layne
(Boston Composers Group)
by John Pietaro

Triangle-Live at OHM, 1987
Peter Brötzmann/Sabu Toyozumi
(NoBusiness Chap Chap)
Naked Nudes: Brötz 80th at Ada 2021
Peter Brötzmann/Heather Leigh/Fred Lonberg-Holm
(Trost)
by Steven Loewy

The saxophonist/reedsman Peter Brötzmann was a seminal figure in free jazz, producing a plethora of superb recordings from the '60s up until shortly before his death on June 22nd, 2023. His music explored the emotional vicissitudes and depths of life itself, and his sound on his various horns could be heard as a cry to the heavens. But he was much more than a flamethrower. His playing disdained cheap emotion in favor of subtlety and rapturous beauty. On an occasion I spent extended time with him, he told me that his goal was to achieve a perfect sound so that a single note blown through his saxophone would express everything he wanted to say. A lofty goal. His performances left an indelible mark on countless listeners.

The two live recordings under review here show two sides of his personality; while neither arguably touches the heights of his earlier work, both feature many special moments and, together, make fine if not final additions to his discography. Perhaps the more developed of the two, *Triangle-Live at OHM, 1987* presents Brötzmann in duo with Japanese drummer Sabu Toyozumi, one of Japan's leading free style drummers of the period. The two had played and recorded several times prior to this meeting (though the limited Japanese releases are out-of-print and available only at substantial premiums). The saxophonist enjoyed duos with drummer/percussionists throughout his career: Han Bennink, Andrew Cyrille, Hamid Drake, Paal Nilssen-Love and Walter Perkins each uniquely offered Brötzmann maximum freedom to explore and interact in this pared-down setting. Toyozumi's straightforward, often militaristic style here is an excellent foil to the saxophonist's powerful yet melodic approach. On the lengthy "Depth of Focus", the duo explores a wide array of emotions: Brötzmann (on tenor and tarogato) builds tension, screeching, whispering, trilling, while the drummer pushes, pounds and bangs, frequently challenging and prodding, while proving to be a sensitive, empathetic partner.

Fast forward 34 years to 2021. In the midst of the pandemic, after having laid low for a couple of years, Brötzmann burst forth for an 80th birthday concert recording on *Naked Nudes: Brötz 80th at Ada 2021*, performing with two of his favorite players: the masterful Heather Leigh (pedal steel guitar) and Fred Lonberg-Holm (cello, electronics). The result is a different sound than we have been accustomed to expect from the saxophonist. "Naked Nudes" develops slowly over almost 30 minutes, the mood dominated by the gentle pulse of Leigh's spacey pedal steel and droning electronics with a few, to be expected high-pitched altissimo forays from the saxophonist. On the remaining two shorter tracks, Brötzmann favors brief bursts of notes, sometimes melodic, occasionally harsher, but always with a total grasp of the full potential of the saxophone in a way only Peter Brötzmann could summon. The end-result: more contemplative and calm than usual, but a fitting send-off for the great saxophonist.

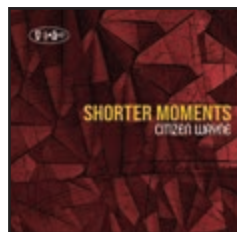
For more info visit nobusinessrecords.com and trost.at

The loss of Larry Roland (who passed away Feb. 25th of last year at the age of 73) continues to echo through the NYC underground. The bassist/poet effortlessly threaded moving, revolutionary spoken word around gorgeously open, wandering basslines, all the while maintaining driving swing and tempo. With a grasp on music as strong as the real-life verse he was committed to, Roland fearlessly explored, pondered and demanded as much from those onstage as everyone in the audience. In a lengthy interview with this writer just a few years ago, Roland said that the bass came into his life relatively late, the result of "fooling around" with the house bass in a café where he hosted a weekly poetry night. Yeah, he got it right. And honest. Of the instrument, he once wrote: "Mystical, magical launch pads / Of harmonic happenings / On the low end of sound. / Inspiring pulse and heartbeat flow / And it knows where to go..."

Pianist Kiyoko Layne partnered with the bassist/poet on several powerful outings, including this final statement. Befittingly, the pieces here are drawn from the sumptuous collection he published in 2019, *Just Sayin': Selected Poems*. Sadly, it was his first book, one he complained about as having been rushed and improperly edited. But it remains powerful, especially in its dedications, as evidenced in several cuts on this set. "We Will Miss You" speaks to his father's life-lessons as strongly as the influence of Charlie Parker, and namechecks many others within the '50s and '60s modern jazz and poetry scenes. And there's no small irony in Roland's citing his own mortality: "Hated to see you leave the room / See you when we get there."

From the opening "The Blues", Roland's dark, rhythmic hold is clear, his bass (and drum overdubs!) as percussive as melodic, Layne's piano drenched in expansive blues. The flexible, agitational, confessional poetry grasps the times so nakedly. Listen for the harsh realism of "Whose Dope is This?", "Peace, Can We Handle It?" (goddamned prescient) and "Thinking", let alone the music's history painted across "On Their Shoulders". Roland rarely stopped long enough to document his restless creativity, so take this album as a vital historic document. Even as his closing words remind us: "But it's never, it's never-ever / Goodbye."

For more info visit larryrolandkiyokolayne.com



Shorter Moments: Blue Ballads
Shorter Moments: Citizen Wayne
Various Artists (Posi-Tone)
by Anna Steegmann

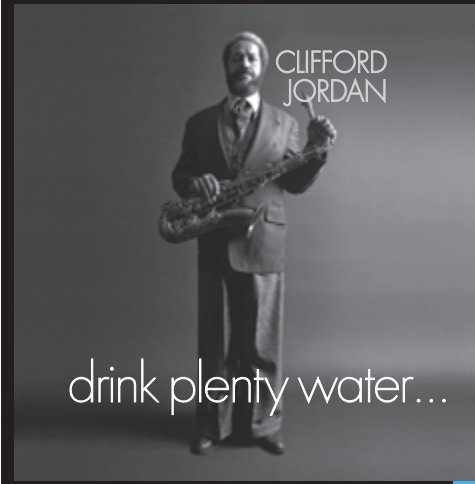
Fans mourning the loss of Wayne Shorter (who

died March 2nd of last year) can find consolation in the second and third *Shorter Moments* tribute albums, on which outstanding musicians who record with the Posi-Tone label interpret the late tenor/soprano saxophonist's compositions. The albums were originally conceived as a present for Shorter's 90th birthday, and feature fresh and exciting takes on many of his memorable original tunes (some familiar while others have been rarely covered). Included are Shorter compositions from the late '50s through the '60s, covering his tenures with Art Blakey and Miles Davis as well as his many now-classic albums as bandleader for Blue Note Records. The results: primarily melodic, unencumbered, straight-ahead jazz that would have made Shorter proud.

A core group appears on most tracks: Diego Rivera enriches with his deliberate, muscular and heartfelt tenor saxophone approach; pianist Art Hirahara's intense playing seems effortless, willowy and lyrical; bassist Boris Kozlov (known for his work with the Mingus Big Band) impresses with his sophisticated style and feel for harmony; and Rudy Royston, "a first-tier talent" (Nate Chinen), whose drumming can be either feathery or forceful, but always provides a solid foundation.

Some other participants deserve special mention. Saxophonist Markus Howell (who has performed with the Count Basie Orchestra) shines on "Dear Sir" (from Lee Morgan's *The Procrastinator*), playing flute and interacting brilliantly as a foil to Joe Magnarelli (on flugelhorn). "Fall" (from Miles Davis' *Nefertiti*) features trombonist Altin Sencalar, whose virtuosity, control and articulation are remarkable. A faithful rendition of "Teru" (from Shorter's *Adam's Apple*) unfolds slowly and deliberately, providing an excellent showcase for Hirahara's solo. "Mahjong" (from *Juju*) presents an inviting arrangement and captivating solos by Behn Gillece (vibraphone), Patrick Cornelius (bass clarinet), Rivera (saxophone) and Hirahara (piano). The bluesy "Twelve More Bars to Go" (also from *Juju*) is a remarkable rediscovery. Trumpeter Alex Sipiagin is impressive and his crystal-clear articulation and exceptional control on flugelhorn, along with Kozlov's solo, make "Miyako" (from *Schizophrenia*) truly shine. Wayne Escoffery (tenor) and Avi Rothbard (guitar) collaborate on the soulful ballad "Infant Eyes" (from *Speak No Evil*), which serves as a riveting culmination to *Citizen Wayne*, Posi-Tone's final installment of its triumvirate of Shorter tribute albums, each of which help savor the saxophonist/composer's genius.

For more info visit posi-tone.com



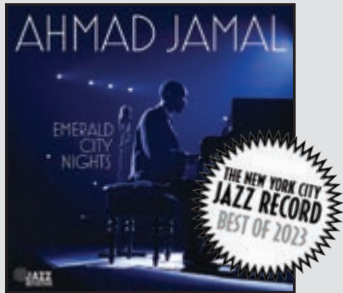
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UNEARTHED GEM



Emerald City Nights: Live at the Penthouse 1966-1968
Ahmad Jamal (Jazz Detective)
 by Thomas Conrad

The vast archive of tapes that Jim Wilke recorded at the Penthouse in Seattle in the '60s has yielded many historic discoveries. The three double-disc sets by the pianist Ahmad Jamal released on Zev Feldman's Jazz Detective label are among the most important. They contain music from eleven nights, spanning five years and four different trios. The third (and final) volume comes from the years 1966-1968, and it will always occupy a special place in the heart of this reviewer. The reason is personal: he was there.

To be precise, I was there during Jamal's engagement that included two of the nights in this collection: August 24 and 31, 1967. Whether I was there on one of these two nights specifically is, at this very late date, impossible to know. Jamal's huge hit record of 1958, *At the Pershing*, was one of the first LPs I ever owned (and wore out). But the music at the Penthouse

was largely unfamiliar at the time. The tunes here are not tight, mannered, impeccable miniature masterpieces of surpassing cleverness, as on *At the Pershing*. At the Penthouse, Jamal was looser, louder, wilder, more flamboyant—and definitely more long-winded. On this set, he plays "Corcovado" hard and fast for 11 minutes, and transforms it almost beyond recognition. He adds so much fresh content to "Misty", over 13 minutes, that it also becomes a new song.

Now, over half a century later, it is possible to hear that in the years since *At the Pershing* made him a household name, Jamal had opened up his art and given it new scale. One thing didn't change: he could still sell a song like few other pianists. He was a master of musical space and tension-and-release; here, when he plays "Emily", he crushes you with the poignance of his haunting hesitations. Then, without pausing, he flows seamlessly into "Alfie", and breaks your heart all over again with his portrayal of love's vulnerability. The Jamal of 1967 had become a bolder, more exploratory artist. He was less disciplined and more inclined to excess. He was also less predictable and more exciting.

Two factors affect the present experience provided by this music. First, if you heard it in 1967 and are re-hearing it now, there is the perspective gained by an intervening lifetime. Second, there is the sadness of immersing oneself in the work of a unique American artist in the year of his passing. Ahmad Jamal died at 92 on April 16, 2023.

For more info visit thejazzdetective.com



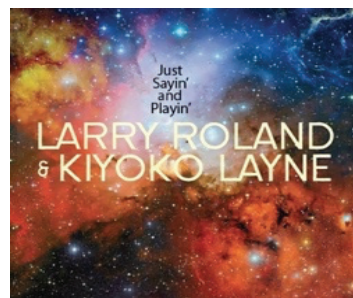
Luten at Jazzwerkstatt Peitz
Ernest-Ludwig Petrowsky (Jazzwerkstatt)
 by Francesco Martinelli

Alto saxophonist, clarinetist and flutist Ernest-Ludwig Petrowsky, also known as Luten Petrowsky (who passed away July 10, 2023, a few months short of his 90th birthday), was one of the very first modern jazz musicians in post-war East Germany (GDR). After playing with Eberhard Weise and Manfred Schulze, inspired by Ornette, Bird and the pianist Joachim Kühn, he created (with Ulrich Gumpert, Conrad Bauer and Günter Sommer) the Synopsis band, which later became the Zentralquartett. At the same time, he worked as a musician in radio dance orchestras. His album *Just for Fun* (FMP, 1973) with Bauer, Klaus Koch and Wolfgang Winkler, was the first document of free jazz in GDR, and he later played with the Globe Unity Orchestra, George Gruntz Concert Jazz Band and Tony Oxley's Celebration Orchestra. Especially memorable were his duos with his wife, the singer Uschi Brüning. Luten personified invention and freedom, in a way being the twin of Peter Brötzmann on the other side of the Berlin Wall, with a similar power.

This album was recorded live on May 14, 2011, at the 48 Jazzwerkstatt in Peitz, a city in the

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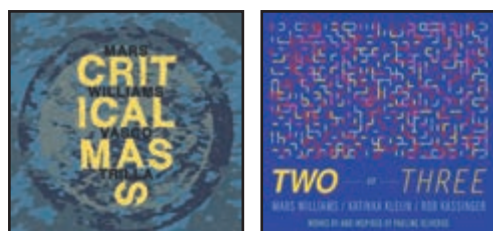
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former GDR where Peter Metag (d. 2013) and Ulli Blobel have been promoting jazz events since 1973. Longtime collaborators, and two generations apart, veteran Alexander von Schlippenbach (piano) and Christian Lillinger (drums) are on hand for two long freely improvised tracks, “Auf ein Neues” (32:21) and “Freie Improvisation” (10:28). Both tracks are introduced by piano and drums, with Petrowsky entering later in response. At 77 at the time of this recording, Luten sounds energetic and full of humor, his partners swiftly following the leader’s twists and turns, changes of intensity and mood, from soft, tender sounds to high-pitched squeals. Schlippenbach often hints at his early inspiration, Thelonious Monk. Powerful piano clusters establish waves of energy; meditative piano-percussion duo segments allow respite, focus and instrument changes for the reed player. The much younger percussionist sometimes takes a second to follow the telepathic communication between the two old accomplices, but his dry, to-the-point comments always add something significant, spurring the partners to further experimentation. The trio increases the tempo in a final breathtaking succession of fireworks and a brief coda. Impassioned and absorbing, this music is a fitting tribute to the late German saxophone pioneer.

For more info visit jazzwerkstatt.eu



Critical Mass
Mars Williams/Vasco Trilla (Not Two)
Two or Three
Mars Williams/Katinka Kleijn/Rob Kassinger
(Amalgam)
by Mike Shanley

The first two minutes of “The Shaking Hand That Leaves a Mark” in *Critical Mass* evokes a scene in an old clock shop. The sound doesn’t conjure the chaos that occurs at the top of every hour; percussionist Vasco Trilla creates an array of low, tranquil chimes, of the kind that a roomful of timepieces might produce at the bottom, or quarter, of the hour. The effect is soothing, and when saxophonist Mars Williams (who passed away Nov. 20, 2023 at the age of 68) joins Trilla, his alto begins cautiously with long tones, so as not to disturb the serenity. This is the duo’s second (and final) recording and it also delivers some high-volume blowing, but that comes later.

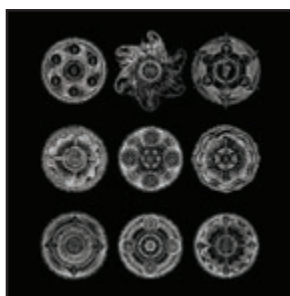
Throughout the album, Trilla draws on extended technique with his trap kit and percussion. His scrapes and rolls in “Fogo” eventually echo the long tones that Williams blows on his soprano horn. The unearthly rumble in the final minutes of “Thin Air” are hard to trace and sound as thick as a wall of overdubbing (though it’s likely all live). Williams, credited with “reeds and toy instruments”, pulls out an exotic double reed instrument (“The Tongue Set Free”), whistles and toy flutes as well as saxophones. The rapid spray of lines in the title track might be his calling card, but the haunting unaccompanied coda of “Fogo” has just as strong an impact.

Shortly before her death in 2016, Pauline Oliveros finished the composition “For Two or Three Instruments”. The piece utilizes a technique called Deep Listening, a heightened state of awareness of sound surrounding the performers, which requires them to determine the duration, dynamics and structure of what they play. Williams (reeds), Katinka Kleijn (cello) and Rob Kassinger (bass)—who collectively bring together Chicago’s Symphony

Orchestra, free jazz scene and big band roots—perform the piece three times on *Two or Three*, with two extended improvisations in between. As a result, the whole 42-minute album flows like a continuous work with a recurring theme.

That’s not to say that each reading of “Two or Three” sounds the same. Sometimes the quick emanations from the players resemble a three-way game of ping pong. Kleijn presses her bow down hard in one passage while Kassinger sits out on another. The act of deep listening continues in the two spontaneous tracks. When Williams gets behind Kleijn’s pedal point in “Improvisation I”, Kassinger responds by playing the wood of his instrument percussively. Much of the lengthy “Improvisation II” consists of little more than faint long tones and string scrapes. The power of the performance lies in the way that the trio bookends this diminuendo with incisive group interaction. It, along with *Critical Mass*, serves as a reminder that Williams’ passing last November was a big blow to creative music.

For more info visit nottwo.com and amalgamusic.org



Memoria
John Zorn/Bill Laswell (Tzadik)
by Tyran Grillo

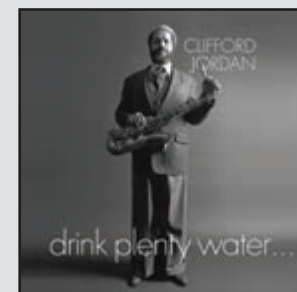
Building on well over four decades of collaboration, *Memoria* convenes two musicians—saxophonist John Zorn and bassist Bill Laswell—at their most exposed. While their duality has often been magnified in ensemble settings (most notably in Painkiller), they have often performed as a unit live. Here, the intensity of those performances leans toward ambient music but also toward elegy, as the album pays tribute to three fallen visionaries: Pharoah Sanders (1940-2022), Milford Graves (1941-2021), and, most recently, Wayne Shorter who died on March 2, 2023 at the age of 89.

Zorn seems to always have something (or someone) firmly in mind as a catalyst for his recorded music, and in these tracks, we feel the depth of the blues in his playing, while Laswell offers an embrace of brotherhood. Sanders gets a proper eulogy: Laswell’s harmonics shimmer like a body of water cut from living rock, while Zorn’s expectorations are gut-wrenchingly heartfelt. The music moves with an unforced flow that eschews rhythmic impulses. At the other end is the duo’s nod to Shorter, which brings the heaviest sense of finality. The gentleness of Laswell’s echoing lines serves to highlight Zorn’s feel for detail. There is more to every gesture than meets the eye: a sense of history, of having been somewhere important, and of eternity.

Between these two spirits is Graves, no stranger to the Zorn universe (having at one time graced the stage with Painkiller). Zorn’s alto unleashes keening, warped brilliance, using circular breathing not as a technical flourish but as a way of sustaining the override of his multiphonic chatter, before ending with the light patter of footsteps on puddles soon to dry and fade. Thus, *Memoria* returns to the shadows but leaves us a light to hold on to. This is not a catharsis, if only because too much of what has been expressed remains on the inside to be emotionally digested.

For more info visit tzadik.com

UNEARTHED GEM



Drink Plenty Water
Clifford Jordan (Harvest Song)
by Tristan Geary

Recorded in 1974 and brought to light in 2023 by tenor saxophonist Clifford Jordan’s widow Sandy Jordan, *Drink Plenty Water* reveals another dimension of an already kaleidoscopic musical personality. The album marks a departure from recordings of brooding intensity that Jordan was enmeshed in. As pianist Franz Biffiger recounts in the liner notes, *Drink Plenty Water* is “the pure opposite of [Jordan’s] album *Glass Bead Games*”, released the year before. Recounting the recording session, trombonist Dick Griffin recalls how Jordan set the musicians up in a semicircle, rather than isolated in booths. The democratizing effect of this permeates the album’s sound. Splitting bass duties with Sam Jones and spearheading the album’s arrangements was none other than the legendary Bill Lee (who passed away May 24, 2023 at age 94).

Dulcet vocals in lush harmony immediately grab the listener on the powerful opening track “The Highest Mountain”, sung by a quartet of singers including the leader’s daughter Donna Jordan Harris and sister-in-law Denise Williams. The bond, both familial and friendly, between the musicians on the album works its way into the sound of the music: it too is close-knit. Catchy and danceable, the brief “My Papa’s Coming Home” rolls along with an infectious lilting vamp. Williams recalls rehearsals full of laughter and warmth, noting one particular episode where a mid-rehearsal blueberry cobbler was devoured without a trace by the singers to hilarious effect. The playful repartee between the musicians throughout the recording process is felt deeply in the music itself.

Underneath the singers, Clifford Jordan’s quartet (Stanley Cowell, piano; Billy Higgins, drums; Jones or Lee, bass) is a sophisticatedly understated swinging unit. They are joined by Griffin (trombone), Bill Hardman (trumpet), Charlie Rouse (bass clarinet) and Bernard Fennell (cello), and the resulting ensemble operates as both a collective improvising machine and a tightly orchestrated voice, as if in conversation with the singers themselves. Although often snappy, the album is equally expansive. The title track is a wise and melancholic spoken word parable delivered by David Smyrl, underscored by meandering collective improvisations; Fennell’s cello is particularly effective in creating a moody atmosphere. Similarly, “Talking Blues” is delivered with swagger by Smyrl, as the band wails behind him.

Today, the memory of the recording, touchingly recounted in the liner notes, informs the listening experience. The recent passing of bassist Bill Lee makes this belated release especially poignant. A convivial cohesion shines in the music, akin to an apartment party amongst family and friends, full of love and depth.

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JOHN COLIANNI (January 7, 1962 - November 28, 2023) With a career spanning five decades, the pianist died at age 61 at St. Mary's Medical Center in Langhorne, PA. While still in high school, he became active on the Washington D.C. jazz scene. Just months out of high school, he met vibraphonist and band leader Lionel Hampton, toured with him and recorded three albums with the Lionel Hampton Big Band. In the mid '80s, Colianni recorded three of his own albums for Concord Records, and was a finalist in the First International Thelonious Monk Piano Competition, following which he toured with Mel Tormé and performed on six of the vocalist's albums. He also had credits with Harry Allen, Spider Saloff, Scott Whitfield, Toni Ballard, Larry Coryell, Ruby Alexander, Lizzie Thomas and others. In 2016 he formed the 17-piece John Colianni Jazz Orchestra, which performed swing, modern jazz, standards and original compositions in various venues around New York City.

THOMAS FINK (May 26, 1935 - November 6, 2023) The German pianist, who died at age 88, came from a musical family; his father was a church organist, conductor of several choirs and leader of a brass band. For several decades he was the house pianist at the Nuremberg studio of the Bavarian Radio; until it disbanded in 1992, he was part of the BR big band led by Josef Niessen and later Ed Sperber. He was also part of Günter Noris' Swingtet. With bassist Rainer Glas, Fink recorded several albums, adding drummer and singer Carola Gray to complete his Thomas Fink Trio.

BRIAN GODDING (August 19, 1945 - November 26, 2023) The Welsh jazz, rock and pop guitarist died at age 78. He was a founding member of the psychedelic rock band Blossom Toes: two albums with the group, 1967's *We Are Ever So Clean* and *If Only for a Moment* from 1969, are now considered cult treasures. Godding was also a member of Keith Tippett's jazz-rock big band Centipede. He additionally had credits with Solid Gold Cadillac, Mike Westbrook, Julie Tippetts, Bob Downes and Annette Peacock.

JUKKA HAAVISTO (June 5, 1930 - November 24, 2023) The Finnish vibraphonist, who had a dual career in business and music, died at age 93. He worked in advertising from 1959 into the '90s, when he retired, but his first public appearance as a musician was at age 10 playing harmonica in a broadcast by Yle. Taking up accordion and vibraphone, Haavisto fell in love with swing. He worked with Combo 50, Happy Swing Band, Jazz Society Big Band, Thor Forsskåhl and DDT Jazzband. He also led the Jukka Haavisto Band and the Haavisto Swingers.

CATHERINE CHRISTER HENNIX (1948 - November 19, 2023) Steeped in music and culture from a young age, the Stockholm-born drone musician and composer died at her home in Istanbul at age 75. Hennix took lessons from Idrees Sulieman, the American bop trumpeter. She was then an early member of the Elektronmusikstudion (EMS), where she composed works for large mainframe computers. In 1968 she moved to New York for a time and became immersed in the downtown scene, where she encountered John Cage and Walter De Maria as well as a great influence, La Monte Young. In the early '70s, Hennix returned to Sweden to found her own group, inspired by the Theatre of Eternal Music, becoming prolific as a musician, artist and writer. She pursued a degree in mathematical logic at Uppsala University, relocated to New York in 1978, and served as a professor of mathematics and computer science at SUNY New Paltz, later joining MIT's Artificial Intelligence Laboratory. At the end of the '80s, she returned to Europe, first to Sweden and later to Amsterdam, pursuing music and academia. A figure in musical minimalism, Hennix returned to producing computer-generated sound works, initiating a productive two-decade run. She formed the Chora(s)an Time-Court Mirage in 2005 and later led the just intonation group the Kamigaku Ensemble. Hennix formally converted to Islam before relocating to Istanbul, where she spent the final years of her life.

PATRICK HUGHES (October 14, 1977 - November 1, 2023) The trumpeter died suddenly of natural causes at age 46 in

Ardmore, PA. He studied under Terell Stafford at Temple University, and worked with Bobby Zankel, Melody Gardot, Jordan Berger and others. He released two solo albums, *Herevibe* and *An Invitation to Connect*.

MAURIZIO MAJORANA (September 22, 1938 - November 22, 2023) The Italian bassist, a significant figure in Italian music production, died at age 85. He was one-fourth of the group I Marc 4, a versatile studio band in the late '60s and '70s. He also worked with the Roman New Orleans Jazz Band, René Thomas/Bobby Jaspar, Franco Cerri, Gino Marinacci and Piero Umiliani. Majorana was also a vital member of the bands Modern Jazz Gang and Epicarpus Duo.

HORACIO MALVICINO (October 20, 1929 - November 21, 2023) The Argentine guitarist, who died at age 94, was part of his country's nascent jazz scene in the late '40s. In 1947 he arrived in Buenos Aires and studied medicine before music took over his life. He became part of the bop generation centered on the Bop Club Argentino, a venue frequented by Gato Barbieri and Lalo Schiffrin, where the first attempts to develop modern jazz in Argentina took place. He had a long association with Astor Piazzolla; in 1955, he joined Piazzolla's Octeto Buenos Aires, which pioneered nuevo tango. With Piazzolla, Malvicino travelled the world and recorded 15 albums. But by the time Piazzolla met Malvicino improvising in the Bop Club, the guitarist had already played with several orquesta *típicas*, including those of Fernando Roca, Eduardo Armani and René Cospito. He also led his own groups for albums on Sonus, Microfon and Melopea Discos. Malvicino was a prolific film composer and has a place in IMDb as an actor. He worked under 15 pseudonyms, typically when playing music outside the world of jazz. In 2008, he published a book entitled *El Tano y Yo*, about his musical career as an electric guitarist in Piazzolla's various ensembles.

LARRY MCKENNA (July 21, 1937 - November 19, 2023) The saxophonist died at age 86 at KeystoneCare Hospice in Wyndmoor, PA, from chronic obstructive pulmonary disease and congestive heart failure. He lived almost his entire life in just two houses, three blocks apart in the Olney neighborhood of Philadelphia. From his home base in the City of Brotherly Love he performed and recorded with Frank Sinatra, Tony Bennett, Shirley Scott and Clark Terry, among others, and mentored generations of Philly musicians. He was briefly a member of Woody Herman's The New Swingin' Herman Herd in the early '60s before opting to remain in Philly. In the late '90s he recorded for Alanna, Dreambox Media and Consolidated Artists Productions.

NOBUKO "COBI" NARITA (March 3, 1926 - November 8, 2023) The fierce jazz advocate and widow of music store owner, Sam Ash (her second marriage), died at age 97 in Los Angeles, in her native California. Narita was a well-known fixture on the NYC jazz scene, as much a cheerleader as she was an effective promoter of the genre, and of women in jazz in particular. She was an impresario who produced concerts and ran performance spaces for over 40 years in the city. A survivor of a U.S. internment camp for Japanese Americans, Narita was a volunteer at Jazz Interactions, Executive Director of Collective Black Artists, created the Universal Jazz Coalition and The New York Women's Jazz Festival, established the Jazz Center of New York, founded International Women in Jazz and ran a longtime concert series under the banner Cobi's Place. In later years, before returning to California for health reasons, she ran a Friday night open mic with the late pianist Frank Owens. Even in advanced age and wheelchair-bound, Narita continued to be a presence and force in her advocacy for jazz.

DINO PIANA (August 3, 1930 - November 5, 2023) Active with his Dino e Franco Piana Jazz Orchestra until a few months before his death in Rome at age 93, the Italian trombonist worked with Giorgio Azzolini, Armando Trovaioli, Helen Merrill, Buddy Collette, Quintetto Di Torino, Gianni Basso/Oscar Valdambri, Jacques Pelzer, Romano Mussolini, Franco Cerri, Giorgio Gaslini, Eraldo

Volonté, Piero Umiliani, Pedro Iturralde, Angel "Pocho" Gatti, Gil Cuppini, Amedeo Tommasi, Franco Tonani, Giorgio Buratti, Orchestra Sinfonica Di Roma Della RAI, Marcello Rosa, Charles Mingus, Kai Winding, RAI Big Band, Gianni Coscia, Gianluca Petrella and others. He recorded many albums beginning in the '60s, for Cetra, Globe, Horo, Vedette, Penta Flowers, Philology, Casa Del Jazz and Alfa Music.

MICHEL PILZ (October 28, 1945 - November 2, 2023) The bass clarinetist, who was born in Bad Neustadt an der Saale, Germany, died at age 78. His musical journey began at the Luxembourg Conservatory in the mid '60s. He then joined Manfred Schoof's ensemble in 1968, an association he maintained into the '80s. In his evolution from a classical clarinet student to a significant jazz musician, Pilz was among the few to concentrate solely on the bass clarinet, whether in the Globe Unity Orchestra, German All Stars or other groups. He founded his own ensemble in 1972, playing with Peter Kowald, Paul Lovens, Buschi Niebergall and Itaru Oki, among others. Pilz' musical style was a unique blend of classical and jazz elements with improvisation. He worked with Alexander von Schlippenbach, Guru Guru, V.V. System, Klaus König and others, and recorded his own or collaborative albums since the '70s on FMP, Trion, DROPS, Adda, Bimbo Tower, Creative Works, shaa-music, Konnex, Jazz Haus Musik, Badass Yogi Productions and Nemu. Pilz also left a mark as a composer of eclectic, complex yet accessible music, and as an influential educator.

LARRY RAMIREZ (December 29, 1938 - November 14, 2023) The trumpet player, who died at age 84, spent most of his career as an instrument engineer. He had as clients major players including Miles Davis, Dizzy Gillespie, Clark Terry, Maynard Ferguson and Arturo Sandoval, many of whom became close friends.

MANFRED SELCHOW (October 2, 1936 - November 5, 2023) The jazz enthusiast, who died at age 87, booked tours in his native Germany and Switzerland, authored books on clarinetist Edmond Hall and trombonist Vic Dickenson and wrote liner notes for archival releases on Mosaic, Timeless and Nagel Heyer.

STEVE VOCE (1933 - November 23, 2023) The British journalist and writer, who died at age 89, was a decades-long contributor to *Jazz Journal* and also penned liner notes for albums on Pye Nixa, Riverside, Polydor, Verve, Spotlite, Affinity, Black Lion, Roulette, Jazzology, Storyville, Hep, Candid, Arbors and other labels. He was, among other pursuits, an expert on Duke Ellington and an active participant in the decades-old LYM Listserv about Ellington.

MARS WILLIAMS (May 29, 1955 - November 20, 2023) The saxophonist died of ampullary cancer at age 68 in his native Chicago. He had numerous rock and pop credits, most notably The Waitresses and The Psychedelic Furs, and also worked with Fred Frith, Hal Russell, Ken Vandermark, Peter Brötzmann, Harrison Bankhead, Raoul Björkenheim, Keefe Jackson, Ingebrigt Håker Flaten, Paul Giallorenzo, Michael Zerang and Tim Daisy. Williams was also a member of Audio One, Boneshaker, Chicago Edge Ensemble, Chicago Reed Quartet, Liquid Soul and Switchback. He had his own or collaborative albums on OkkaDisk, Trost, Idyllic Noise, Soul What, The Bridge Sessions, Not Two and Aerophonic, including the five volumes of *An Ayler Xmas*.

TONY WILLIAMS (1931 - November 11, 2023) The saxophonist, who played and taught music in Philadelphia for more than 60 years, died at age 92 of age-associated decline and chronic illnesses. Williams, who also had a career teaching physical education in the public school system, worked with many of that city's jazz stars. He released two of his own albums since the '90s, was a member of the band on "The Bill Cosby Show" and founded the Tony Williams Scholarship Jazz Festival and the Mt. Airy Cultural Center, the latter providing music instruction for many of today's leading jazz artists.

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JAN 12TH
THE BITTER END

6:30 PM AURORE VOILQUÉ
7:45 PM DEAD JAZZ
9:00 PM LÉON PHAL
10:15 PM ALEXIS VALET QUINTET
11:30 PM LUDOVIC LOUIS

JAN 13TH
ZINC BAR

5:30 PM ALEXIS VALET QUINTET
6:20 PM AURORE VOILQUÉ
7:10 PM DEAD JAZZ
8:00 PM LUDOVIC LOUIS
8:50 PM GABI HARTMANN

JAN 13TH
NUBLU

6:00 PM LÉON PHAL

JAN 15TH
SMALLS JAZZ CLUB

7:30 PM ALEXIS VALET QUINTET
9:00 PM AURORE VOILQUÉ
10:30 PM CLOVIS NICOLAS
00:00 AM GABI HARTMANN

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