

FEBRUARY 2024—ISSUE 262

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM

# THE NEW YORK CITY JAZZ RECORD

BLACK  
HISTORY  
MONTH  
ISSUE

KAHIL EL'ZABAR

ETHNIC HERITAGE ENSEMBLE'S GOLDEN ANNIVERSARY

STEFON  
HARRIS

VAL  
JEANTY

CHARLIE  
BURNHAM

JELLY ROLL  
MORTON



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## IN CORRECTION (January 2024 issue)

The record label for Charles Mingus – Mingus Takes Manhattan (listed as a “Best Boxed Set” in the BEST OF 2023 and as a Recommended New Release) is: New Land (not No Land)

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## Letter from the Editor

Consider that every month should be Black History Month, just as every month should be Women's History Month, and every day should be Earth Day. Although February and March are annually designated as Black History Month and Women's History Month, respectively, shouldn't recognition and celebration of the contributions from these two groups be every day of the year? The focus on them over the next two months certainly serves as a good reminder to appreciate, honor and better balance racial and gender equality, for the record.

With that said, welcome to our “Black History Month Issue”. We acknowledge and feature two elders of the music, both septuagenarians: percussionist Kahil El'Zabar (Cover) and violinist Charlie Burnham (Encore). El'Zabar speaks to jazz' African roots with every breath and beat he takes and makes. Founder of the Ethnic Heritage Ensemble (EHE) 50 years ago, he celebrates the occasion with a new EHE album and global tour, including a stop in NYC. Burnham has had an unassuming but long and distinguished career himself, and in just about every context you can imagine, from work with Doug Hammond and James “Blood” Ulmer to Steven Bernstein, Cassandra Wilson, Living Colour and Martha Redbone. It will be hard to miss him in the city this month as he has at least a half-dozen live appearances. Vibraphonist Stefon Harris (Interview) has graduated from up-and-comer to professor, with years on faculty at Manhattan School of Music to, more recently, a new position at Rutgers. He reconvenes his Blackout group at the Apollo, the quintessential hub that has historically played such a central role as a significant outlet for African American artistic creativity since the '30s. Drummer/percussionist/electronicist Val Jeanty (Artist Feature) speaks to her Afro-Haitian roots while having bolstered projects by everyone from Wallace Roney to Kris Davis and the stunning new collective Nite Bjuti. This month Arts For Art presents her in duo with the organization's founder/dancer Patricia Nicholson Parker, as part of its “Out Music Festival: The Future is Pissed!”. In addition to our forward section of Album Reviews dedicated to Black History Month (see pgs. 14-21), we remember the earliest roots of jazz in America with a feature on pianist Jelly Roll Morton (Lest We Forget), who himself claimed to have invented jazz and was, at the very least, one of the music's first great arrangers. A revival of the 1992 Broadway production *Jelly's Last Jam*, inspired by Morton's life story, tells a fable of American history and legacy and returns to the stage at New York City Center for a short run this month through early March.

Jazz is American History. American History is jazz. And what better way than to celebrate, through Black History Month and each and every month thereafter.

Onwards and outwards and see you out at the shows....

*On The Cover: Kahil El'Zabar photo by @ Ave Pildas Photography*

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# ***ETERNAL SPIRIT: VIJAY IYER & FRIENDS CELEBRATE THE MUSIC OF ANDREW HILL***

**FRIDAY, MARCH 1 & SATURDAY, MARCH 2 | 7:30PM**  
**150 Convent Ave, New York, NY 10031**

Harlem Stage welcomes back GRAMMY nominated composer and pianist **Vijay Iyer**, one of the leading music-makers of his generation, to guest curate and perform in ***Eternal Spirit: Vijay Iyer & Friends Celebrate the Music of Andrew Hill***. Iyer leads a stellar ensemble, including drummer **Nasheet Waits**, trumpet player **Milena Casado**, saxophonist **Mark Shim**, bassists **Devon Gates** and **Reggie Workman**, flutist **Nicole Mitchell**, vibraphonist **Yuhan Su**, and others, through his arrangements of compositions by his friend and hero, the vastly influential jazz piano legend **Andrew Hill**.

Vijay Iyer is a "social conscience, multimedia collaborator, system builder, rhapsodist, historical thinker, and multicultural gateway." -*The New York Times*

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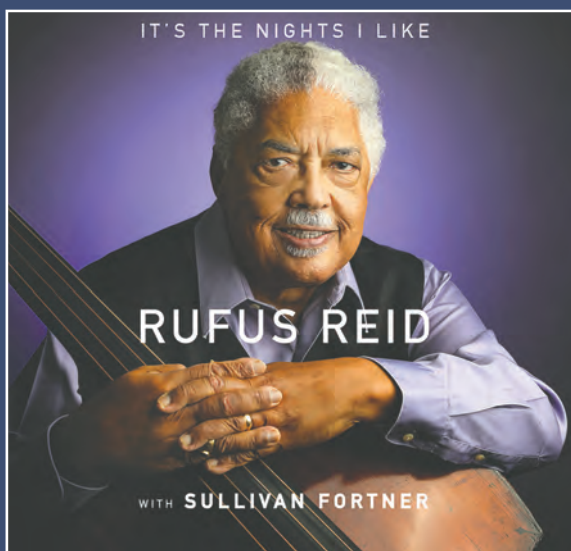
**Get Tickets at [harlemstage.org](http://harlemstage.org)**

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Andrew Hill photo by Jimmy Katz  
Vijay Iyer photo by Ebru Yildiz





## RUFUS REID SULLIVAN FORTNER IT'S THE NIGHTS I LIKE

SSC 1730 / AVAILABLE 2/2/24

**Rufus Reid** has been acknowledged as one of the best bassists in jazz for decades, leaving him nothing more to prove. The heralded young pianist, **Sullivan Fortner**, has a maturity beyond his years and the pairing of the two allows for music making of the highest caliber.



## MIKE MCGINNIS + 9 OUTING / ROAD TRIP II

SSC 1719 / AVAILABLE 2/16/24

**Mike McGinnis** and his 10-piece jazz ensemble pay tribute once again to the legendary clarinetist and composer Bill Smith whose commissioned piece "Transformations" is debuted and featured along with McGinnis's dynamic recent works.

@ BARBÈS / Brooklyn, New York  
February 1, 2024  
7 PM



www.sunnysiderecords.com

If Julian (aka "Cannonball") Adderley and his younger brother Nat were still around playing clubs, they might sound something like Gil (aka "XL") and Ansy Defay. This pair of siblings also infuse their soulful jazz with gospel and funk, renovating it with hip hop and reggae. At Lefferts Garden's Bar Bayeux on a Friday (Dec. 5), the **Defay Brothers** crew—with Joel Desroches (piano), Parker McCallister (bass) and Ben Nicolas (drums)—opened with Ansy's "Seven Angels", a nursery-rhyme theme over a swing-funk groove that moved to a bridge in 11/4 time. It was simple yet sophisticated, much like a cut from Herbie Hancock's *Fat Albert Rotunda*. After three more originals—"Risen Son", set up by Desroches' churchy chords; "On the NYC", merging a postbop theme with a slamming hip hop beat (reputedly inspired by the sound of a gas burner struggling to light) and the calypso-flavored "What a Friend"—the set ended with a medley of Bob Marley's "Waiting in Vain" and "Stir It Up", bookended by Roberta Flack's "The Closer I Get to You". The latter saw Ansy switching from soprano (on which he played most of the set) to honey-toned tenor saxophone, rocking the room with reggae-jazz vibrations. The trumpeter/flugelhornist Defay brother cleverly quoted "Rhapsody in Blue", "March of the Gladiators", even "Taps", but proved especially adept at *ad hoc* melodies, such that sections of his solos often sounded like pre-composed songs.

— Tom Greenland



Defay Brothers @Bar Bayeux

After heavy rainfall cancelled his Joe's Pub gig last September, violinist **Arun Ramamurthy** rebooked his trio at the same venue (Jan. 4) and fortunately drummer Sameer Gupta, his longtime cohort in Indian/jazz experimentation (but now living in Oakland, CA), was in town. Immediately evident to the attentive crowd, was the close, almost telepathic cohesion between the leader, Gupta and bassist Damon Banks. Ramamurthy's compositions, all based on ragas (akin to modes) and talas (rhythmic cycles) of South Indian Carnatic music, supplied skeletons to be fleshed out by his improvised melodies and Gupta's explosive yet empathetic drumming, while Banks' bass formed connective tissue between the two, anchoring the key center and tala pattern with sinewy lines. Ramamurthy's "Walk as One" and "Conception" served as preparation for his 4-part "New Moon Suite". This multidimensional centerpiece moved through 4-, 6-, 7- and 10-beat cycles, led by the voice-like violin singing out in long sequences, drums easily catching its shifting accents, bass holding form, even when Gupta's wild phrases pushed then pulled against the established form, threatening anarchy. During "Sri Valli", Ramamurthy made one of his most understated yet heartfelt gestures, a moment when applause becomes superfluous. At the end of this rich, full-flavored musical dinner, the trio offered a lighter two-course dessert: "Delusions" in funky 4/4 with a backbeat and "Govardhana Giridhara", a lovely Carnatic song delivered with a gentle lilt. (TG)

Saxophonist/vocalist **Camille Thurman** with the Darrell Green Quartet appeared at the chic hotel room, Chelsea Table + Stage (Jan. 12) to preview their upcoming album project. Leading with trumpeter and frequent collaborator Wallace Roney Jr., the two *a la* Coltrane and Miles blew a thrilling Thurman composition, "Stand Tall" that played like an established bebop original. From the "Bacharach Reimagined" repertoire, she turned to her vocalist chops to deliver an assertive "Going Out of My Head" (Hal David, lyrics). Her vocal tone is amazingly flute-like, sweet and pure. At one point, vocalizing and playing flute on "Alfie", it was oddly difficult to discern if the ears were hearing her voice or the instrument. What's delightfully apparent is that Thurman's phrasing emulates her saxophone playing, even down to the gesticulations that accompany her delivery—unceasing movement along with a rubato of rising and falling notes. Her finely-developed scatting skill was especially heard on Cole Porter's "(You'd Be So) Easy to Love", which began *a cappella* and gave features to band members: Brandon McCune (piano), who offered solid support in playing and comping throughout the set; Paul Beaudry (bass) and Green (drums, and Thurman's husband). While Thurman in song leans in on melody and is American Songbook-anchored, Green, although known for his versatility, mainly stuck to a post bop sensibility, which made a statement, but often perhaps not the one Thurman was making.

— Marilyn Lester



Camille Thurman @Chelsea Table + Stage

When it comes to acknowledging the achievements of indigenous peoples, **Julia Keefe** has been ahead of the curve. The vocalist, actor and activist is Nez Perce and as a self-confessed "jazz nerd" was early on attracted to the music of Mildred Bailey, of Idaho's Coeur d'Alene people. At Birdland Jazz Club (Jan. 8) Keefe brought a swinging nonet to back her in fêting Bailey's music. Typically, jazz vocalists aren't long on narrative, but the passionate Keefe had a lot to say about her 20-year-long mission to educate people about the singer's achievements. Bailey was the first female vocalist to sing in front of a big band (she joined the Paul Whiteman Orchestra in 1929), opening the door for "girl singers" who would follow. Keefe began with "Lover, Come Back to Me" (S. Romberg/O. Hammerstein II), with an energetic delivery that set the tone for her set, comprised of numbers that Bailey sang/recorded. "Honeysuckle Rose" (F. Waller/A. Razaf), with a swinging alto feature by Erica von Kleist and scatting by Keefe spiced up the evening. Some lesser-known jazz standards were offered, including a swinging "Bluebirds in the Moonlight" (R. Rainger/L. Robin). The vocalist delivered "I'll Close My Eyes" (B. Reid) to guitar accompaniment only, by Tim Jago, capturing the rapt attention of the band as well as the audience. The set closer was a tune Bailey was especially known for, Hoagy Carmichael's "Rockin' Chair". (ML)



The inheritor of a tremendous legacy, drummer **Kojo Melché Roney** used his gig at Blue Note (Jan. 8) to honor the centennial of Max Roach, who was not just a musical hero, but a family friend (he even shared a story about attending Roach's funeral as a toddler). As the nephew of late trumpeter Wallace Roney, the evening's theme of family also included the young drummer's father, Antoine Roney (tenor) plus "uncle" Buster Williams (bass). Throughout a set organized around musical motifs rather than structured tunes, DJ Logic cued clips of Roach—the primary voice around which the set was arranged—speaking on drumming and life. Roney, only 19 and considered a prodigy, showed off his prowess in multiple solos, without being showy or overly deferential to Roach, a tough balance to strike. One highlight: the dancer Nia Love, face, hair and body covered in white powder, hauntingly slinked through the crowd and onto the stage while a recording of Roach's voice spoke of the necessity for drummers to understand dance ("I do a little rattle and roll," he said.) Love, whose father Ed was a close friend of Roach's, and who is Kojo's mother, dressed thusly, represented "the ghost of jazz" *a la* the Mexican tradition of Día de Los Muertos ("Day of the Dead"), honoring the beings that don't fully leave us, but just change form. It was a fitting idea to savor as young Roney finds his own place within the music.

— Kyla Marshall

**Donald "Big Chief" Harrison** crammed a big chunk of jazz history into his two-hour as-billed "Music Omniverse" concert at The Town Hall (Jan. 11). Opening with several numbers in a late '90s style he dubbed "Nouveau Swing", with his youthful trio (Dan Kaufman-piano, Nori Naraoka-bass, Brian Richburg-drums) he next surveyed various subgenres—ragtime, swing, bebop, funk—doing creditable impersonations of Sidney Bechet, Charlie Parker, Miles Davis, John Coltrane and Maceo Parker along the way, all on alto saxophone. A host of notable guests included Arturo O'Farrill (piano) and Bill Summers (percussion) who added Afro-Cuban umph to "Temporal". Charles Tolliver (trumpet), Vernon Reid (guitar), Dave Holland (bass) and Mike Clark (drums) offered "Blues for Dave", with a masterful solo intro by the tune's namesake. A pair of medleys served up the funk: James Brown covers with trombonist Fred Wesley (who, at 80, still blows a mighty fine horn), turntablist DJ Logic, Reid and Summers; and Headhunters covers with DJ Logic, Clark, Summers and Kaufman on wah-wah clavinet. The multit talented impressionist Harrison showed his deft beatboxing skills during the funk medleys, then imitated (on alto) Living Colour's lead vocalist Corey Glover on a hard-rock cover of "Cult of Personality". To complete the history lesson, he played a funk finale in the key of New Orleans, Harrison's hometown, with the "Big Chief" reciting Mardi Gras Indian patois before singing The Meters' "Hey Pocky Way", invoking the crowd with a sky-high falsetto worthy of Prince.

— Tom Greenland



Kojo Melché Roney @Blue Note



Charles Tolliver, Donald Harrison @The Town Hall

Vocalist **Shenel Johns** has become known as a standout member of bassist Endea Owens' band The Cookout, but with her own trio at Dizzy's Club (Jan. 3), her sit-up-and-listen voice and arresting stage presence are worthy of their own headliner status. In a tribute to Dinah Washington, whose centennial is this year, Johns, with Jonathan Thomas (piano), Barry Stephenson (bass) and TJ Reddick (drums), delivered a program of tunes Washington made famous, including "This Bitter Earth" (Clyde Otis) and the standout "I Don't Hurt Anymore" (Don Robertson/Jack Rollins). The singer also guided us through Washington's life story, sharing her own connections to it and from where she drew inspiration. Johns has an astounding, guttural delivery, through which blues and torch songs come easily. Her voice has all the soul of so many great Black American woman singers, but without the apparent heartache that characterized so many of those women's lives. Through her storytelling, and the choice and sequencing of repertoire, Johns led us toward an uplifting conclusion, finding the hope in tunes that otherwise read as bittersweet, such as "I'll Close My Eyes" (Billy Reid) and set closer "Trouble in Mind" (Richard M. Jones). To reinterpret the songs of a legend—really, to be any kind of artist—requires a point of view. Johns' angle on Washington extended beyond mere re-arrangements to show the depth, and potential, of her own musicianship.

(KM)

The crowd outside Smalls that braved the Tuesday night (Jan. 9) soaking rainstorm was treated to a satisfying show by **Steve Nelson** and his quartet. The evening's first set opened with his solo vibraphone, ringing out a short clarion introduction, ushering in the band of Rick Germanson (piano), Kiyoshi Kitagawa (bass) and Charles Goold (drums), which together played "There's No You" at a relaxed grooving tempo. The leader was first up taking a solo turn and stretching out on the standard, followed by extended Germanson and Kitagawa outings and a series of climactic drum exchanges that led smoothly into the head out. With his last note still resonating, Nelson then played a dramatic two-note vamp that launched the quartet into his captivating original "Song For Tina", a briskly waltzing workout that featured unbridled soloing by each band member. The mood mellowed with the quartet's delicate reading of "Where Is Love" (the longing lament from the Broadway musical *Oliver*), then ramped up on "Blues For Carl", the vibraphonist's hard swinging tribute to drummer Carl Allen, with Goold letting loose. The band then slipped into a bossa groove with Michel Legrand's "Watch What Happens", after which the leader announced, "You can't come to hear a Steve Nelson concert unless you hear the blues." And with that he reached back to his years with David "Fathead" Newman to end with "Down On His Luck".

— Russ Musto

## WHAT'S NEWS

Coinciding with Black History Month, the Detroit Institute of the Arts opens its **Regeneration: Black Cinema, 1898-1971** exhibit, honoring the legacy of African American filmmakers and actors. It will include photos, costumes, props and posters, as well as newsreels and home movies, including a selection of fully-restored films (some rarely seen), from tap dancers Fayard and Harold Nicholas in *Stormy Weather* (1943) to the International Sweethearts of Rhythm in *That Man of Mine* (1946). The exhibit will be available for viewing until Jun. 23. For more info visit [dia.org](http://dia.org).

The historic Harlem hotspot **Minton's Playhouse** (206 W. 118th St.) is back and so are late night jazz jams. Founded in 1938, Minton's is the place where bebop was born, thanks to the early '40s jam sessions that featured soon-to-be bebop architects Thelonious Monk, Bud Powell, Charlie Christian, Charlie Parker, Dizzy Gillespie and Kenny Clarke. A soft reopening of Thursdays through Sundays will have two dinner sets (7/9 pm) plus late-night jazz jams (11 pm - 3 am), thanks to a partnership with Harlem Late Night Jazz, Inc. (HLNJ), the non-profit organization dedicated to preserving Harlem's musical legacy. Hosted and curated by HLNJ, the jams will feature mainstay veteran players such as Patience Higgins and Ronnie Burrage, "Young Lions" Kevin Oliver Jr., Tyreek McDole, Isaiah Collier and Anthony Hervey, as well as John Smith and Willerm Delisfort. For more info visit [mintonsync.com](http://mintonsync.com).

The inaugural **Jazz Music Awards**, a non-profit division of Jazz 91.9 WCLK FM (through Clark Atlanta University), had its broadcast premier (via PBS Passport's on-demand platform) on New Year's Day. Hosted by vocalist Dee Dee Bridgewater and actor Delroy Lindo, the winners of the ceremony included: Wayne Shorter and McCoy Tyner (posthumous "Lifetime Achievement Awards"); Henry Threadgill and Ambrose Akinmusire ("Jazz Innovator Awards") and Dr. Lenora Helm Hammonds ("Jazz Educator Award"). Music was provided by Music Director Terri Lyne Carrington with Jazzmeia Horn, Dianne Reeves, Brandee Younger, Kassa Overall, Marcus Strickland and many others. For more info visit [pbs.org/show/jazz-music-awards](http://pbs.org/show/jazz-music-awards).

The Jazz Loft in Stony Brook, LI, has recently acquired a collection of more than 50 memorabilia items once belonging to Charlie Parker. Dubbed **Operation Bring Bird Home**, the acquisitions come from a sale at Christie's, which handled the estate of the late Rolling Stones' drummer Charlie Watts. Included are: acetates from important Bird recording dates, a personalized instrument case, the alto saxophonist's union card, Birdland contracts and much more. Starting this month, an opening exhibit at The Jazz Loft will highlight many of these items, in conjunction with numerous concerts and events of Parker's music, such as a screening of Clint Eastwood's *Bird* movie (Feb. 20) as well as "Celebrating Bird", which will feature The Jazz Loft's very own Tom Manuel, who will give a tour, talk and performance (Feb. 22). And in April, there will be two performances of *Charlie Parker with Strings* featuring saxophonists Chris Donohue and Dayna Stephens. For more info visit [thejazzloft.org](http://thejazzloft.org).

In December, **Jazz House Kids** (JHK) Founder/President Melissa Walker, and her husband, bassist Christian McBride, received a \$25K donation on behalf of JHK from Wing Drone Delivery during the couple's appearance on *The Kelly Clarkson Show*. The nonprofit JHK reaches more than 50K students and is committed to education and performance programs that create avenues of access, learning, career development and community building in New Jersey and NYC schools. McBride said, "Jazz is the sound of freedom. Jazz is America's indigenous art form... in order to learn this music properly, you have to have listening skills. You have to understand the concept of teamwork, (then) you understand empathy. Those things together not only make you a really great musician, they make you a great human being." Well said, Mr. McBride. We couldn't have said it better. For more info visit [jazzhousekids.org](http://jazzhousekids.org).





# STEFON HARRIS

## BLACKOUT VIBES TO AI

### BY DANIEL A. BROWN

*If wisdom includes the ability to convey deep, meaningful knowledge, Stefon Harris is a wise soul indeed. In the past three decades, the multiple Grammy-nominee has established himself as a respected vibraphonist, leader, composer, collaborator and educator. For his upcoming NYC performance at the Apollo, he's now combining those experiences on the cutting edge of AI technology.*

**The New York City Jazz Record:** With the vibraphone, it seems like a player can get the best of all worlds: chords, melody and rhythm. What originally attracted you to the instrument?

**Stefon Harris:** You mentioned melody, rhythm and harmony. And the fact that the vibraphone has access to all of those elements, that's attractive from an intellectual perspective. But the thing that actually really draws me to the instrument is the physicality of it. I feel completely free to utilize my entire being to express myself during the creative process: the way that you move, the way you stand—all of that has an impact on one's ability to swing and to create rhythm that feels fluid and connected with others. So I find being able to stand in front of my instrument and not have to carry it, so to speak, I literally dance. I find it a significant part of the delivery of art, that the vibraphone allows the audience access into the music from a visual perspective, because the vibraphone is facing the audience, and there's nothing obstructing your face. Not only are you getting the physical movement of the mallets, you're getting the movement of the body and facial expressions of the person playing the vibraphone. These are elements that are often not thought about in terms of the effectiveness of the vibraphone to help deliver emotion in art.

**TNYCJR:** You vocalize when you play the vibraphone and it brings an ecstatic joy to the music. When did that originally start?

**Harris:** It's funny: on the recordings, you may hear it, but what you're hearing is me trying *not* to do it. It's actually something that I'm very conscious of. My mother is a minister so I grew up in the Black church. My initial experience with music was one in which I observed people stand up to tell stories, to talk about what was going on in their lives and express themselves. And they happened to be using music to do it. No one was standing up to sing a song when they testified. When I'm singing, it's not so much that I'm singing. I'm literally speaking sentences in my mind. I'm just taking the words away.

**TNYCJR:** Touching on that idea of an expression of spirit, are you aware of a shift in your consciousness when you move into pure improvisation?

**Harris:** When I first started to learn jazz—it's such a beautifully complicated art form from a technical standpoint—I was forced to do a lot of thinking to keep up with the chord progressions. And then gradually I

realized, thinking back to church, is that you really need to lead with your ear in order to connect with what's happening with the other musicians about each individual chord progression. So at this point, I would like to think that the majority of the time when it's time to improvise, I'm able to let go, even when I'm seeing a piece of music for the first time. I'm okay without thinking that every note in the chord needs to be played.

What does need to be played is something that is beautiful—something that is connected to what the other musicians are doing and that is connected to what I may have previously played. Sometimes you move your hands and you can hear a melody. But it's almost like you're the observer at the same time. You played it, but it surprises you. And if you're surprised by what you played yourself, your mind shifts and hopefully stays in a space of empathy, where you're really listening and responding to the idea. The other amazing thing that occurs on the bandstand is you may play an idea, but instantaneously the other musicians are responding to it and they're completely transforming your initial idea. By the time you come back to respond, it's been imbued with all the gifts of everyone else on the bandstand; it really isn't your idea anymore and becomes the idea of the collective, and then you're able to contribute to the ever-evolving community.

**TNYCJR:** You had once described a musical scale as a "collection of feelings." As a music educator, do you think it's harder to teach younger players the value of playing vulnerably from the heart and spirit instead of playing from the mind?

**Harris:** I'm an eternal optimist. What you just described to me, the way that it lands on my heart, is that it's an opportunity. But when you think about the evolution of jazz in academia, initially the music was allowed into institutions, but not the *culture* of the music. Song forms were allowed; people were talking about modes and scales, but the discussion around *why* we play and where the playing and the ideas *come from*—those are cultural characteristics of African-American people. If you don't have us in the institution, you may analyze it from a European perspective and miss out on the true beauty that is at the heart of the music. So for me, now that we're at a point where the music is in many institutions, I think the next step is to cultivate a pedagogy that is actually a direct reflection of the culture that gave birth to the music. Is it challenging to take a musician from the head to the heart? It is if someone has been doing something for 19 years. I'm cultivating and creating a curriculum that starts you off with the heart first, and then explains it later. It's all about feeling.

**TNYCJR:** Over time, you've made the transition, being a rising-star vibraphonist to now being a respected veteran and an educator. What are your thoughts on this type of renaissance happening with younger vibraphone players such as Joel Ross, Patricia Brennan and Simon Moullier?

**Harris:** I love it. Patricia and Joel were both my students. I got to work with them very early on; they both carry beautiful gifts inside of them. I feel that I've always been a teacher. It's like, "When did you become a musician?" As long as can you remember. The first time you heard music, it probably brought a smile to your face. I think for me, I love music on a spiritual level. But I also *really* love music on a scientific level. I find the mechanics of harmony absolutely fascinating. It's been a true blessing to try to be of service to others through music. The more that I teach others, the deeper access I gain to music as an artist.

(CONTINUED ON PAGE 34)

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# VAL JEANTY

**AFRO-ELECTRONICA SOUNDSCAPER**

**BY TERRELL HOLMES**

A singular DJ, percussionist and sound designer, Val Jeanty has a unique style and concept that has made her highly in demand in jazz, visual art, spoken word and drama. She's not only worked with Wallace Roney, Yosvany Terry, Terri Lyne Carrington and others in ensemble settings, she's also a member of two avant garde groups: Diatom Ribbons, which she co-founded with pianist Kris Davis, and Nite Bjudi, a trio that examines the African diaspora from nontraditional historical and musical perspectives, with bassist Mimi Jones and vocalist Candice Hoyes.

Jeanty incorporates her bold constructs seamlessly, challenging accepted song structures and expanding their definitions. Her soundscapes range from ethereal and almost subliminal to boldly percussive and rhythmic, masterfully layered and timed. She frequently includes vocal samples from various sources that are instructive, not ornamental. As writer Darius James noted in the documentary *The United States of Hoodoo*, Jeanty's abilities "[fuse] the ancient skills of the ritual drummer with the tools of the DJ in the digital age."

Jeanty was born in Haiti and has maintained an unshakeable cultural identity. Her great-uncle, Occide Jeanty, was a composer, pianist and music director and her grandmother, GranMe Shoun, was a Mambo (or Vodou priestess). Those musical and cultural traditions guide Jeanty's creativity and spirituality. "That's my core; that is actually also my life, my life path as what you would call a Vodouist," Jeanty says. "It started with my grandma, who was a Mambo, so this is like a family tradition. It keeps me grounded, keeps me focused. It feeds my spirit, it feeds my soul. Without that culture I don't think I'd be able to even have this conversation with you right now. It definitely sustains every part of my life." Like countless other teens growing up in the '80s and '90s, Jeanty was heavily influenced by the sound and rhythm of hip hop, but she became a DJ and turntablist because of an unusual circumstance. "In my family we have some people who stutter," she reveals. "My father does, my brother [does], and I do as well, so growing up it was always a thing, you heard *tha-tha-tha-tha*. The first time I saw Run-DMC on *Yo! MTV Raps* or something, and I saw they were doing *cha-cha-ch-cha-cha*! And I said wait a minute! That's how I sound when I talk! I can express myself [like that] because this is the way I talk anyway."

Jeanty arrived on the scene at one of those junctures when jazz was shedding another skin, and she immediately thrived on that landscape. "The first little gig that I had [where] I started to do sound was for Wallace Roney because the company Roland had sent him a VS-880 multi-track, and at that time I knew how to run all those things," Jeanty says. "A friend of mine, Steve Hall, a saxophonist who played with [Roney's] band, called me and said 'Hey Val, I know you got a read on all these gadgets! Wallace Roney has a [VS-880] and we don't know what to do with it! Come over here! Come over here!' I was sitting in that room; I was recording; I was just in awe. So afterwards,

after they played and I played back what they played, Wallace was like 'What? That's Val Gelder! That's Val Gelder!' He gave me the little nickname from Rudy van Gelder." Jeanty eventually developed the concept of Afro-Electronica, which blends her contemporary creative expression with her embrace of Haitian cultural traditions. "Afro-Electronica, for me, is the African, of course," she explains. "That's the root. Without that, I'm nothing. Let's start there first. My whole idea was to project my culture into the future. That was my whole idea."

Jeanty agrees that what she has developed is an aspect of Afro-Futurism: "Yeah, basically that. But it got deeper. Because this is the thing with Haitians: we are specifically projecting an African sort of destiny. This is who we are. It's not going to be diluted or mixed. And now I try to make it even more descriptive by saying 'Vodou-Electro,' so we can go even deeper and go into that space. But it kind of works this way: when I'm working with cultural places, you know, then Vodou-Electro fits. When it's festivals, Afro-Electronica kind of works better. As long as it's projecting the African presence, that's basically what it is."

In the liner notes to the group's eponymous album *Diatom Ribbons*, pianist Kris Davis discussed Jeanty's role in an improvised show they performed with Terri Lyne Carrington at The Stone at New School. Davis observed that Jeanty's "hip hop influence, being able to shape the music using words and also 'nature' sounds and percussion—it opened up a whole new palette for me to consider when I was conceptualizing this project." Jeanty adds, "I met Kris way back in the day with Geri Allen. I was honored enough to work with Geri as well. And [Kris] was like 'Oh, let's try something new!' And I was like 'Okay, let's do it! Let's push the boundaries there.' So that's pretty much how we did it. For some tracks she had specific ideas which were amazing. It's so creative working with them and so inspiring. DJs, that's what we love to do, not just push buttons but push [those] creative limits just a little bit. That makes it a lot more fun."

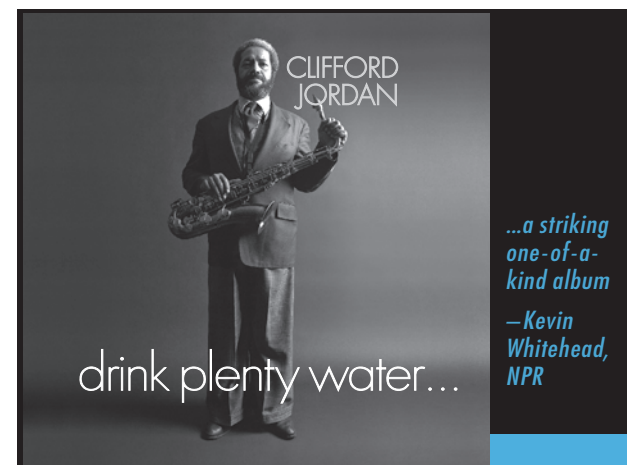
Jeanty encourages her students at Berklee College of Music to explore those limits as well. "The way it works for my classes is more about letting them explore where they are," she explains. "It's not like dealing [with] the business of art, it's more about 'Okay, who am I, and how do I express what I'm trying to express? How do I get the story out, and what are the tools I'm to use to get it out?' That's a tough one, because everybody's doing art, but it's a copy of a copy of a copy, so my thing is 'You're not just gonna press the buttons. If someone unplugs your laptop, what are you gonna do?' So yeah, it's more about connecting with the art itself. Certain tools help them develop that sound and that voice, so they're not just copying and copying."

Val Jeanty is definitely not a copy. She's eclectic, innovative, centered in her culture and committed to moving art forward and helping it grow. She's a true original.

For more info visit [val-inc.bandcamp.com](http://val-inc.bandcamp.com). Jeanty is at Theater for the New City (part of Arts for Art's Out Music Festival) Feb. 2. See Calendar.

#### Recommended Listening:

- Wallace Roney — *No Room For Argument* (Stretch, 2000)
- Caroline Davis Alula — *Captivity* (Ropeadope, 2017)
- Kris Davis — *Diatom Ribbons* (Pyroclastic, 2018)
- Raz Mesinai/Val Jeanty — *Time Assassins* (UPA, 2022)
- Kris Davis Diatom Ribbons — *Live at the Village Vanguard* (Pyroclastic, 2022)
- Nite Bjudi (Val Jeanty/Candice Hoyes/Mimi Jones) — *Nite Bjudi* (Whirlwind, 2022)



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## KAHIL EL'ZABAR

## ETHNIC HERITAGE ENSEMBLE'S GOLDEN ANNIVERSARY

BY GEORGE GRELLA



Kahil El'Zabar was studying music and culture in Ghana, as part of an exchange project in the early '70s, when his teacher asked him if he could sing a blues. "I said, yeah, I'm from Chicago," El'Zabar relates. His teacher replied: "That's the language of your land, your heritage by the water, where your lifeblood grew." And so the multi-instrumentalist and composer thought about it. "When you think about the African American community and about blues or jazz or funk, you think about the food of the Carolinas or the Creole food of New Orleans, certain styles of dress that have been highly influenced by Black urban culture for the last 150 years. No one ever looks at it as an ethnic heritage. If you're from a German culture, an Italian culture, or a province of China—you have an ethnic heritage."

In America, these heritages are preserved, often as if frozen in the past, as a way to signify ethnic identities, cultures and values. "Everyone but the African American was looked at for the inherited values in their culture," he continues, and points out that the cultural roots of African Americans were deeply damaged and altered by "the sad history of slavery" to contemporary times. "There is an ethnic heritage [and] I decided to claim it." If a mark of genius is to take something complicated and make it simple, then El'Zabar had the genius to look at the deficiency of this cultural calculation and reframe it in a way that now seems obvious: that this Black influence from the culture of the diaspora was indeed the mark of a profound heritage.

And so, 50 years ago, his Ethnic Heritage Ensemble (EHE) was born. In the decades since, the EHE has been building and advancing this particular great American ethnic heritage. El'Zabar says, "I find it very interesting that when you look historically and anthropologically, you can't trace a people more influential across art forms than [the] African American. So why shouldn't we claim blues, jazz, funk, rock, certain forms of dance and foods as a viable, historically significant ethnic heritage?" It's his observation that everything in America is modern compared to other historical cultures. Modernism is inherent to African American musical culture, jazz and all post-WWII popular music, as well as the blues. "African American heritage has given substantial authenticity to the total American experience of artistic expression and culture," he adds.

It is, after all, modern heritage that makes American culture modern. And the EHE has been at the cutting edge of modern jazz over the course of six decades, renewing the blues and jazz with the panoply of African American musical innovations that are part of El'Zabar's experience. Saxophonist and composer Edward Wilkerson, one of the early members of the EHE, says jazz "should be about some revolution, some impetus for change to happen." The context for him is the history of racism in America, and how jazz has and can be part of, at the very least, creating and buttressing a culture that stands against it. Wilkerson started playing in the EHE in 1976, only a couple of years after El'Zabar founded the group, and spent around 20 years in it. Other early members included multi-instrumentalist "Light" Henry Huff, trombonist Joseph Bowie and saxophonists Kalaparusha Maurice McIntyre and Ernest Dawkins—some of the leading names on the creative edge of jazz in the Midwest during the '70s, aligned between the

geographical poles of the Association for the Advancement of Creative Musicians (AACM) in Chicago and the Black Artists Group (BAG) in St. Louis. These members took the impetus to create and perform their own material and work collectively to support each other's music. That these organizations and EHE grew and thrived in and around Chicago was no coincidence. El'Zabar credits the unique cultural and social environment of the city for making this possible. The musical influence speaks through the names he mentions as part of his personal development: Von Freeman, Gene Ammons, Sun Ra, Chaka Khan, the Five Steps and Sammy Davis Jr., as well as the genres of blues, soul and gospel.

Then there was the city itself. "Chicago is a place where segregation allowed a cultural elegance to evolve in blues, jazz, baseball, gospel music," he says. "You had a large audience with critical confidence." And the audiences were consolidated, Wilkerson points out, into full neighborhoods with their own businesses and shopping, even a separate building for the Black musicians' union. El'Zabar calls this "the seclusion of large spaces for people to feel secure and express their authenticity," a perverse benefit of segregation. Chicago is still producing great musicians, younger players such as trumpeter Corey Wilkes who, along with baritone saxophonist Alex Harding, can be heard on the last several EHE albums on Spiritmuse (which next month will be releasing the ravishingly beautiful new album by the group, *Open Me, A Higher Consciousness of Sound and Spirit*.) El'Zabar clearly relishes renewing the group with younger players. He cites the example of Miles Davis having respect for younger, independent voices "to add to your voice," and points out that, with Wilkes and Harding, he's learned new ways to play: "What I find a little bit different than my peers today—I went back and I started jamming with younger guys, and rather than try to show them what I know, I tried to learn the way they played." He adds, "I'm not from the hip hop generation" and says that with Wilkes and Harding, "there's a different lexicon. I grew up as a swing child. Anyone that's grown up since the '70s, no one from that age can be a swing child. So I had to relearn my playing to work with Corey and Alex to where my motifs fit the way in which they attack melody and rhythm; I had to learn the hip hop sensibilities, the house music sensibilities, and so the core elements rhythmically and harmonically in the EHE comes more from that."

Take for instance the EHE's two takes of Chicagoan Eddie Harris' "Freedom Jazz Dance": one from the 1999 Delmark album of the same name and the other from the more recent *Be Known: Ancient/Future/Music* (Spiritmuse). Recorded 20 years apart, it captures both El'Zabar's musical development and the ongoing creation of modern heritage. For the earlier recording, the EHE is comprised of El'Zabar, Dawkins, Bowie and guitarist Fareed Haque. It's light-stepping; the swing roots are clear, so are touches of soul, and it's directly out of the '70s loft jazz movement—and of course the Chicago (AACM) and St. Louis (BAG) milieus of the musicians. Echoes of both big band soloing and bebop are in the background. For the more recent version, with cellist Ian Maksin and the horns of Wilkes and Harding, the difference starts with El'Zabar keeping a booming, rolling beat on the drums, hip hop heaped with go-go

music. There's a slightly aggressive minor key feel, and the horn players are on top of the beat, leaving swing behind for punchy straight eighth notes. Though more recent, the blues is directly and prominently underneath.

El'Zabar's idea of heritage is eloquently on display, living and growing and changing every day. It's like a mighty tree, grounded by its root system—much of which is still apparent in the shape and folds in the earth around it—branches growing in myriad directions, blooming in a canopy of leaves, and home to birds and squirrels that build their nests there, even using parts of the tree itself in the construction. The roots nourish every part of it, even the smallest and newest buds reaching away and upward. From the other side of that, Wilkes says, "Our musical exchange has been mutually beneficial. Kahil's insights into earlier traditions and ideas have enriched my playing, offering new perspectives and a deeper appreciation for diverse musical styles." Hip hop and house are elements in the ongoing evolution of the blues, the ongoing creation of a modern ethnic heritage and Wilkes shares El'Zabar's perspective. Embracing a contemporary perspective feels innate, shaped by experiences spanning generations: "Within the EHE, I seamlessly blend African heritage, jazz and hip hop into my style, creating a distinctive layer that harmonizes with the evolving narrative of African American heritage." That heritage is an experience that, as Wilkes says, unites him and El'Zabar.

The EHE's ever-evolving ethos is now reaching a new under-30 audience who know nothing of the music's history. "Not the same audience as most peers my age," he says. "People like Mos Def, Dave Chappelle, Erykah Badu, they discovered my music on their own, and were like, 'Man, this cat's been doing this for 50 years; he's got killer grooves and sophisticated harmonies and incredible solos. It sounds like we can flow and follow it.' The music connects with them... So it's letting you know there's more heritage to create."

"I still think the blues has a long way to go. It's not a dead music," El'Zabar says. "As we become more and more eccentric and esoteric in modern music, from jazz to classical, we should not look at blues as a bastard, but something that's still evolving and something very American."

For more info visit [kahilelzabaris.com](http://kahilelzabaris.com). Kahil El'Zabar's Ethnic Heritage Ensemble's 50th Anniversary concert is at Brooklyn Music School (presented by Blank Forms) Feb. 9. See Calendar.

## Recommended Listening:

- Ethnic Heritage Ensemble—*Three Gentlemen From Chicago* (Moers Music, 1981)
- Ethnic Heritage Ensemble—*Dance with the Ancestors* (Chameleon, 1993)
- Ethnic Heritage Ensemble—*Ka-Real* (Silkheart, 1997)
- Ethnic Heritage Ensemble—*Mama's House Live (35th Anniversary Project)* (Katalyst, 2008)
- Ethnic Heritage Ensemble—*Be Known: Ancient / Future / Music* (Spiritmuse, 2018)
- Kahil El'Zabar's Ethnic Heritage Ensemble—*Open Me, A Higher Consciousness of Sound and Spirit* (Spiritmuse, 2023)



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## ENCORE



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# CHARLIE BURNHAM

## WATCH OUT FOR THE WAH-WAH

BY TRISTAN GEARY

In the City of New York, culturally vast and varied, you can find just about any kind of gig to quench your musical thirst on any given night. It's a bonus of city life stretching way back in time, with a lively scene constantly changing and evolving over the years. With such plenty, it may be difficult to separate the wheat from the chaff, to figure out what's "good" or not. Longevity and experience *can* bring clarity in such subjective matters.

Such is the case with veteran violinist, improviser and composer, Charlie Burnham, who has kept up with the scene, participating in every corner of its music. Now 73, his decades of experience have afforded him fluency in many musical languages. "I didn't come up strictly as a jazz player. I didn't come up strictly as a country player... things were kind of introduced to me bit by bit, and I kind of learned as I went," says Burnham. This happenstance, not to be constrained to one specific style, has led him to work with diverse ensembles and musicians, from Steven Bernstein's Millennial Territory Orchestra (MTO) to the proto-punk ensemble The Kropotkins to James "Blood" Ulmer to Cassandra Wilson, Norah Jones and many more.

Burnham has also spent significant time outside the five boroughs. "When I left high school, it was the late '60s, the middle of a hippie revolution," he recalls. "It seemed an opportune time to go out to California. So I did that, and I took my violin with me." A fruitful collaboration with drummer Doug Hammond was one of Burnham's first professional forays into jazz improvisation. Moving further west still, Burnham continued to develop his jazz repertoire with pianist David Paquette in Hawaii. By this time, the violinist was carving out his own sound, marked by playing

steeped in the blues with an exploratory approach to improvisation and an interest in singing and playing his chosen instrument with a playful use of the wah-wah pedal, a technique he's become closely associated with. But it's the blues. Whether in sound, feeling or ungraspable atmosphere, that's Burnham's mother tongue. Although he's schooled in bebop, chamber, country, soul and free jazz styles of playing, he considers himself a blues man first and foremost. "My natural language is blues," he says. "I feel like I can speak fluently and freely."

All of the many skills that Burnham mastered were what guitarist and bandleader James "Blood" Ulmer was searching for when he gave Hammond a call, asking if he knew any fiddle players that fit the bill. Serendipitously, Burnham happened to be at Hammond's apartment at that exact moment. Subsequently joining Ulmer's band impelled the violinist's return to New York. But circumstances surrounding the move rendered Burnham pedal-less. He was able to pawn the soprano saxophone he owned to replace his wah-wah, which was central to Ulmer's group sound. With the guitarist, Burnham recorded many albums, including *Odyssey* (Columbia, 1983) on which he can be heard in a multifaceted role, offering soaring solos, otherworldly melodies and textural pads of sound. Bass-less, between Ulmer's open-tuned guitar, Burnham's violin and drummer Warren Benbow, the sound gets filled out plentifully.

"After playing with Blood, that opened a few more doors and [I] began to enjoy some of the benefits of being a New York musician," he explained. Being able to cast a wide net granted him chairs in many ensuing ensembles of varying styles and scope. One such eclectic group was the String Trio of New York, founded by guitarist James Emery, bassist John Lindberg and violinist Billy Bang (whom Burnham replaced in 1986). This chamber jazz group, adept in rip-roaring string renditions of American Songbook repertoire and thoughtful original compositions, displayed Burnham's abilities in a purely acoustic setting, *sans* wah-wah pedal, with heavenly melodies and dexterous improvisation. Burnham also contributed compositionally to this ensemble, with pieces such as the title track to *Time Never Lies* (Stash, 1991), a particularly virtuosic album from the trio. His

playing is intimate and vulnerable, and the raw friction from where rosin meets string is both gravelly and satisfying.

Other ensembles that Burnham has written for include the Pitch, Rhythm and Consciousness Quartet, where he at times transcends the violin itself, offering vocals on original selections such as "Hurt Nobody". His singing is at once arresting and heartfelt, and the composition, open for riotous improvisation, is mellow and catchy. Steven Bernstein, founder of the MTO, of which Burnham has been a member for 23+ years says, "Whenever Charlie starts his magic, the music moves to a new level. He's very connected sonically, rhythmically and vibrationally. His singing is another part of his magic... And when he starts the wah-wah pedal—watch out!"

Interspersed within blues/gospel/soul/folk vocalist Martha Redbone's tour, this month there are numerous NYC appearances at which audiences can witness Charlie Burnham's deep understanding of the blues, mind- and sound-expanding improvisations and distinctive approach to the violin, including his wah-wah magic.

*Burnham is at Owl Music Parlor with Brandon Ross and Pheeroan akLaff Feb. 2, Theater for the New City (part of Arts for Art's Out Music Festival) in duo with gabby fluke-mogul Feb. 3, Downtown Music Gallery with patrick brennan's String Party Feb. 6, and Sunny's Bar with Smokey's Roundup Feb. 7, 14 and 28. See Calendar.*

### Recommended Listening:

- James "Blood" Ulmer—*Odyssey* (CBS/Columbia, 1983)
- String Trio of New York—*Time Never Lies* (Stash, 1991)
- Susie Ibarra—*Radiance* (Hopscotch, 1999)
- Mario Pavone Sextet—*Deez To Blues* (Playscape, 2005)
- Pitch, Rhythm and Consciousness Quartet (Tony Jones, Charlie Burnham, Marika Hughes, Kenny Wollesen)—*Pitch, Rhythm and Consciousness Quartet* (Reva, 2013)
- Universal Language Quartet (Kirk Knuffke/Thommy Andersen/Charlie Burnham/Martin Andersen)—*Always Into It* (Mingus, 2022)

## LEST WE FORGET



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# JELLY ROLL MORTON

## JELLY'S JAM

BY FRANCESCO MARTINELLI

Probably the first great arranger of jazz, Jelly Roll Morton, born Ferdinand Joseph Lamothe to a New Orleans Creole family circa 1890 (no birth certificate was recorded), from an early age played different instruments, sang on the street in a boys quartet and regularly attended the French Opera. At first, he rejected the piano as a girls' instrument, but soon realized piano players had success with the ladies. The raunchy, dirty lyrics and the bluesy, clashing notes attracted him, so he began to play piano in the "houses" (the New Orleans brothels) of Storyville, known as the red-light district. His family, which found this unacceptable, threw him out, and thus followed a nomadic life, playing in: Biloxi, MS; Pensacola, FL; Memphis, TN; Houston, TX; Mobile, AL; Kansas City, KS; Oklahoma City, OK. On the road he began composing, including one of his earliest and most well-known tunes, "King Porter Stomp".

More travel followed, including a tour through

the Midwest as a vaudevillian in blackface (pointedly because of his light complexion), before he established his base in Chicago, publishing "New Orleans Blues" (aka "N.O. Blues") in 1914. His first success was transforming the bawdy "Tricks Ain't Walkin' No More" into the romantic "Someday Sweetheart", a hit for blues singer Alberta Hunter. Morton was given second billing on his own tune, "The Wolverines", later renamed and republished as "Wolverine Blues" and recorded by the New Orleans Rhythm Kings. And in 1923, Morton followed with a string of hit-making recording sessions.

"One day Jelly Roll Morton came in," pianist Lil Hardin told Studs Terkel in a long interview (*And They All Sang: Adventures of an Eclectic Disc Jockey*). "Oh, boy, he sat down at the piano and his long skinny fingers were hitting those keys and he was beating out a double rhythm and the people were just going wild. I was going wild, too! Jelly Roll is the first pianist that influenced my playing." (*New Orleans Magazine*, October 2018).

In 1926 with his Red Hot Peppers, Morton waxed "Black Bottom Stomp", "The Chant", "Sidewalk Blues" and the orchestral "Grandpa's Spells". Prophetically, 1927's "Jungle Blues", based on a single chord, full of dissonances and, lacking harmonic progression, hinted at modal jazz to come. But around this time, Morton's star began to fall: his move to New York was unsuccessful; RCA dropped him and Louis Armstrong

and Duke Ellington took his place in the public eye, while his "King Porter Stomp" became a huge Swing era staple and success for Fletcher Henderson and Benny Goodman, Morton receiving no royalties at all.

Dismayed, Morton moved to Washington and soon emerged in writing protest letters (to the White House and in *DownBeat*), as well as going on record about being deprived of his rights financially. In Washington, Morton recorded his recollections of New Orleans at the Library of Congress for folklorist Alan Lomax—the first oral history of jazz in sound. While his previous excessive touches (e.g. the golden tooth, the bank roll) might be considered part of the building of Jelly Roll's persona, his boasting in Washington, including infamously presenting himself in an obviously exaggerated manner as the inventor of jazz and blues, must be viewed in a context where he was deprived of his rights, his profit and the fact that Benny Goodman was crowned in the press as "the King of Swing", riding on his own success of "King Porter Stomp".

Knifed by a customer in a Washington dive, he moved back to New York, where in 1940, in poor health, he recorded his last, superb, piano solos. Another relocation, to California, followed before his health further worsened and, in 1941, he died almost penniless. According to Howard Reich and William Gaines' excellent biography, *Jelly's Blues: The Life, Music, and Redemption of Jelly Roll Morton*,

(CONTINUED ON PAGE 35)



# JAZZ DETECTIVE

THE SHERLOCK HOLMES OF JAZZ

BY GEORGE GRELLA

Zev Feldman is a man of many labels. Thirty years ago this January he started as an intern at Polygram Group Distribution, and since then has spent time working at, or with, Rhino, Verve, ECM, Deutsche Grammophon and even John Lurie's Strange & Beautiful Music. And for more than a decade now, he has been part of the closely-related Elemental Music (of which he is a co-founder), Resonance and Reel to Real labels, where he has become one of the most prominent archival recording producers in jazz. In this capacity, he has helped unearth and package significant live concert and radio broadcast recordings that include the music of Albert Ayler, Bill Evans, Sonny Rollins, Wes Montgomery and others.

His latest imprint is Jazz Detective, part of the Deep Digs Music Group he established. Its first releases came in 2022, so though its discography may be small, its releases have been widely acknowledged as quite significant. Important unearthed gems include: the *Emerald City Nights* series of three excellent multi-disc volumes of pianist Ahmad Jamal's trio playing live at the Penthouse in Seattle (1963-1968); Chet Baker's *Blue Room*, a set of lovely studio sessions the trumpeter recorded in Holland (1979); saxophonist Sonny Stitt's *Boppin' in Baltimore - Live at the Left Bank*; and vibraphonist Cal Tjader's *Catch the Groove (Live at the Penthouse 1963-1967)*.

Asked via Zoom, what makes Jazz Detective different

from the very similar quality of Elemental Music and Resonance, Feldman first talks about George Klabin, co-president of Resonance. Feldman started working with Klabin purely on the business side: "I started there doing distribution work building his network of international folks. And we just became very close right out of the gate; there were a lot of things that drew us together," he says. "George said to me one day, 'Zev, I don't understand how you know so much about the music, but you've never produced an album, is that true?' And I said, 'yeah.' He said, 'If you can go ahead and find recordings that have never been out before, not just reissued but something new, and I'm into the music, you can produce it.' And that led to the release of the West Montgomery *Echoes of Indiana Avenue* and Bill Evans' *Live at Art D'Lugoff's Top of the Gate*, both 2012 releases, which really started me off."

Feldman also praises Klabin's generosity in allowing him to explore his other projects, especially the new one. "The differences between these labels are sometimes different identities," he says, "making rough categories of certain artists and styles like 1950s post-bop, more swing, or modernists like Ayler. The great live *Revelations* Ayler set is on Elemental while Evans and Montgomery are on Resonance. We'll bring a release to the label based on what it is."

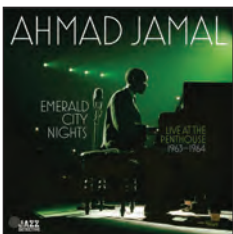
What makes Jazz Detective different is not necessarily what it's producing but, being Feldman's own imprint and music group, what's right for him. The real key to his thinking is not so much what is already out on the new label, but Feldman's future plans. The Deep Digs brand gives him the chance to research and

release archival finds while following his passions for music that isn't strictly jazz, including blues, folk and even classical.

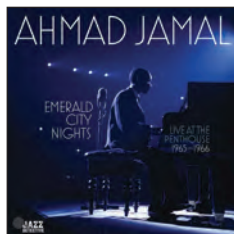
But his main focus is jazz from the archives. And for the next Record Store Day (Apr. 20), he has an amazing ten new releases coming out (these were still embargoed at the time of this writing, and span all his label associations). Feldman says music fans can follow his social media accounts (the most central one being @feldman.zev on Instagram), where, he says, "I'm going to selfishly roll it out, with a press release and my very tailored summary about each project. Over a week, every other day, I'm going to be sharing these."

The trademark Feldman production is not just music with historical significance and of high quality, but that he invests in the whole package of putting it out. He points to Mosaic Records as the example he likes to follow: "building these projects of a super-high caliber, having different photographs and different essays, the boxed set style curation of years past." Considering what goes into these recordings—it's not just the editorial details, but following leads and searching for recordings in archives at places like the Institut national de l'audiovisuel—the sheer scope of ten releases seems beyond one man producing it all. But Feldman says "you know, this is all that I do. I live, eat and breathe and sleep this." He also points out he couldn't do it without the support and generosity of people like Klabin. And addressing the reader directly, he says, "It wouldn't happen at all without you. Beautiful. Alright."

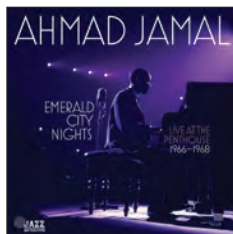
For more info visit [deepdigsmusic.com](http://deepdigsmusic.com)



*Emerald City Nights* (1963-1964)  
Ahmad Jamal



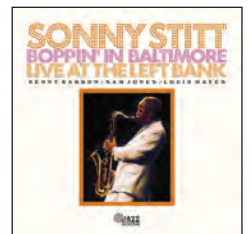
*Emerald City Nights* (1965-1966)  
Ahmad Jamal



*Emerald City Nights* (1966-1968)  
Ahmad Jamal



*Catch the Groove*  
Cal Tjader



*Boppin' in Baltimore*  
Sonny Stitt

## VOXNEWS

# SAINTS

BY SUZANNE LORGE

When **Nora York** died in 2016 at the age of 60, she left behind a distinguished body of creative works: theatrical performance pieces, commissioned concert compositions, soundtracks, several jazz albums (including one with bandleader Maria Schneider) and one TED talk. Her warmly-colored voice, at once soothing and challenging, proved an apt vehicle for her boundlessly eclectic ideas. These ideas have only grown in relevance over the years—as evidenced by *Rain* (Good Mood), a 10-track collection of York's later creations.

This posthumous release draws primarily from two of York's stage productions, created in collaboration with composer Jamie Lawrence, now the album's producer. Their workshop production of *Water, Water Everywhere*—a prescient warning about climate change presented at the BRIC Arts Media in 2013—gives us two tracks: the show's title cut, an amalgam of York's original lyrics (inspired by interviews with climate scientists) and her compositional take on Handel's *Water Music*, followed by "Tiny Blue Green Creature", a sobering musical monologue in a chamber setting.

Again alluding to the classical canon, York and Lawrence reworked *Tosca* as a pop-folk theatre piece called *JUMP*, which premiered at The Public Theater in 2011. Six of the new album's tracks derive from this

show: standouts are "Love and Beauty", a charming operatic-folk aria; "Love Only Me", surprising in its rhythmic vitality and "Vissi Darte", the production's heart-gripping finale. This tune didn't close the album, however. This prime spot went to "When I Am Laid in Earth", an elegiac version of Henry Purcell's lament. York sings on this track, her voice ever clear and ever present.

**Jay Clayton**, another vocal jazz innovator, battled cancer for a year before she passed on Dec. 31. She'd spent more than 60 of her 82 years championing vocal jazz, specializing in the type of free vocal improvisation that few can master. Composers and instrumentalists as diverse as Charles Mingus, Steve Reich, Ornette Coleman, Muhal Richard Abrams, John Cage, Lee Konitz, Fred Hersch and Jerry Granelli were all drawn to her talent—and with these and others, she recorded more than 30 albums and sang in countless live performances the world over.

Clayton was also a master educator who taught the vocal jazz program at the Cornish College of the Arts in Seattle and at the Universität für Musik in Graz, Austria; later she would join the jazz faculties at Johns Hopkins' Peabody Institute and Princeton University. But New York singers know her best through the teaching studio she shared in Chelsea with "jazz child" **Sheila Jordan**. There she held private lessons, rehearsals and group vocal improv classes, surrounded by decades' worth of books, photos and music lionizing the jazz greats. She now joins this pantheon.

In July 2022, Christian McBride honored the tight

musical relationship between traditional pop icons **Frank Sinatra** and **Peggy Lee** with a singular concert at the Hollywood Bowl—imagine Billie Eilish, Debbie Harry, Dianne Reeves, Brian Stokes Mitchell, Seth MacFarlane, Bettye LaVette and Gretchen Parlato fronting the Count Basie Orchestra. This month McBride re-creates this powerful performance at NJPAC with *Celebrating Peggy Lee, Frank Sinatra & Friends: A Tribute in Song* (Feb. 8). It's a different lineup, same vibe. Both Mitchell and LaVette return, joining new castmates **Aloe Blacc**, **Dee Dee Bridgewater**, **Paula Cole** and **Rachel Price**, along with McBride's own strings-sweetened big band. The group promises to deliver Lee favorites ("Fever", "Is That All There Is", "It's a Good Day", "Let's Love") and Sinatra classics ("Luck Be a Lady", "I've Got You Under My Skin", "One For My Baby", "Nice Work If You Can Get It").

This year, several preeminent singers will honor Saint Valentine while in town: There's **Morgan James** at Dizzy's Club and **Lizzie Thomas** at The Django (Feb. 14), **Catherine Russell** at Birdland (Feb. 13-17) and **Dianne Reeves** in *Lovestruck* at JALC's Rose Hall (Feb. 16-17). And for his 10th annual Valentine's Day concert in New York, **Gregory Porter** will take to the stage at Carnegie Hall (Feb. 16).

For something less pink, look for the "Ella Meets Duke" tribute at Aaron Davis Hall (Feb. 24), **Bilal** at City Winery (Feb. 29) or American Patchwork Quartet with **Falu** at Joe's Pub (Feb. 10), where they'll launch their debut album and affirm their "mission to reclaim the immigrant soul of American Roots Music."



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FESTIVAL REPORT

STATEN ISLAND  
JAZZ FESTIVAL

BY TOM GREENLAND



PHOTO BY WILLIE CHU / WINK PHOTOGRAPHY

Winard Harper @St. George Theatre

Though it's off the beaten (subway) track, the Staten Island Jazz Festival (SIJF)—founded in 1988 by Sajda Musawwir Lander—is well worth the ferry trip or bus/car ride over the Verrazano Bridge. As the flagship event of Universal Temple of the Arts, an arts/cultural/educational organization founded in 1967, SIJF celebrated its 35th edition (Dec. 15) at the meticulously restored St. George Theatre on the island's North Shore. Built along sloping Hyatt Street, the edifice's unassuming exterior belies the gorgeous gaudiness of its Spanish/Italian baroque interior, a visual bombast of gilded plaster and ironwork.

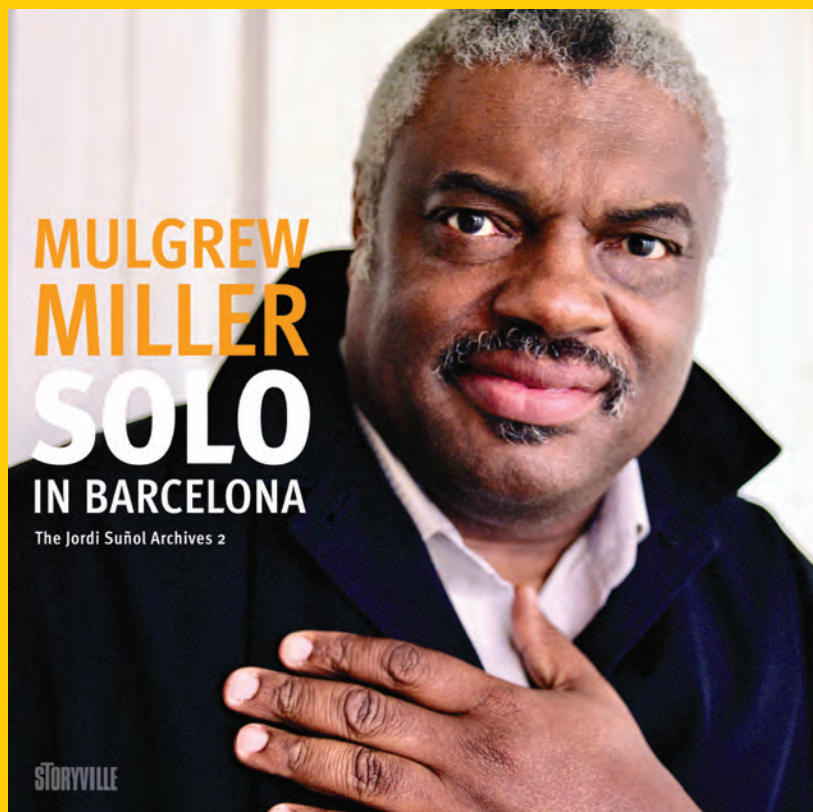
Because this year's event honored five local religious/community leaders and featured an ensemble from Jazz House Kids (an after-school program for young musicians), festival attendees ran the gamut from members of the honorees' congregations to parents of student musicians, neighborhood jazz fans and even a few local politicians. Despite the theatre's imposing elegance, most people seemed relaxed, many acquainted with one another, and inclined to shout out when one of the speakers said something they agreed with, or when a musician played a particular note or passage that made them feel something special. As such, the casual familiarity provided a refreshing change from those formal concert spaces where an audience can feel hushed and anonymous. The informal ambience was quickly apparent to attendees as they entered the lobby where a student band worked out on standards such as "Tenor Madness" and "Blue Bossa", one spectator sitting in on congas, others stopping to gawk at the sumptuous décor.

The posted program began just after 7 pm, with **Organ Ambassadors**. Arrayed across the main stage in front of a blown-up collage by Romare Bearden titled "Jazz Village" (depicting a jazz quartet in full flight), the all-star student ensemble under Dr. Darrell Smith performed crowd-pleasers including "Back at the Chicken Shack", which featured the enthusiastic organ work of Tyler Fengya. Radio station WBGO personality and host for the evening, Sheila Anderson, provided a segue to the second act, a trio led by guitarist **John Lynch**, with organist Greg "Organ Monk" Lewis and drummer Mike DeConzo playing soul-jazz and with plenty of both. Without excessive flash or volume, the combo consistently evoked the type of audience responses detailed above—especially when baritone saxophonist Ray

(CONTINUED ON PAGE 35)



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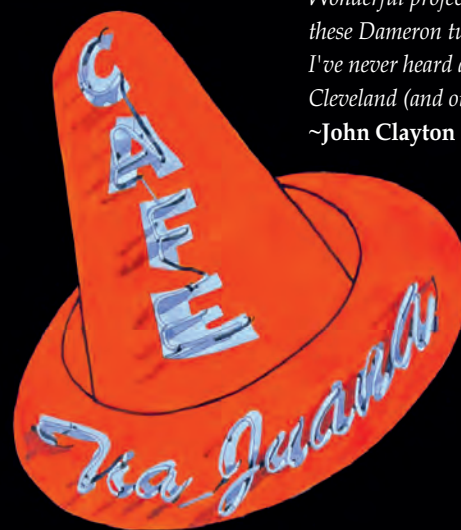
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~Chuck Israels - bassist, composer/arranger

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~John Clayton - bassist, composer/arranger



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**Masters Legacy Series, Volume 5**  
**Emmet Cohen (featuring Houston Person)**  
(Bandstand Presents)  
by George Kanzler

Houston Person, who turned 89 last November, is the third tenor saxophonist to record an album in pianist Emmet Cohen's *Masters Legacy Series*, following George Coleman and Benny Golson. Of the three, Person is the one most closely associated with both soul jazz and the inner city "chitlin' circuit"—a collection of venues throughout the eastern, southern and upper Midwest that provided performance outlets for African American musicians during the Jim Crow era. Much of Person's work and recordings during the '60s, '70s and '80s included Hammond B3 organists. He also co-led a band with singer Etta Jones (from 1976 until her death in 2001) that featured B3 in its first decade-plus, later supplanted by piano. And many of the selections on this album are songs that Person performed regularly with Jones.

Often described as a soulful, bluesy tenor saxophonist with a big, burly tone, Person's sound is influenced not only by the B3 of soul jazz but by his association with Jones, as well as other singers with whom he worked. Cohen and his trio, with Yasushi Nakamura (bass) and Kyle Poole (drums), bring out the saxophonist's inherent lyricism, while also ably supporting his soulful, funky side. The album opens with Person digging into a bluesy "Why Not?", but quickly shifts as the pianist weaves a rubato opening to the Rodgers and Hart standard "Isn't It Romantic?". The tenorman's limning of the melody conjures the lyric as sure as any vocalist can; later his improvised solo glances at the melody in a lyrical paraphrase. Cohen and Person also find new ways to play old chestnuts and newer standards. In "Just The Way You Are", the rhythm section injects a bouncy Latin feel into the Billy Joel song, as Person's solo toys with Joel's melody in paraphrases. With "I Let a Song Go Out of My Heart", the leader introduces Duke Ellington's song as a stride piano solo, in a swing feel picked up by the rest of the quartet. Person then rollicks through his solo creating a line that could easily be cast in a vocalese commentary on the original lyric. The album ends with a backbeat-inflected version of a soul ballad Person memorably performed with Jones, "Sunday Kind of Love", spiked with rolling piano crescendos from Cohen.

For more info visit [bandstandpresents.com](http://bandstandpresents.com). Cohen is at *Smoke* Feb. 28 - Mar. 3; Person is at *Birdland Theater* Feb. 2-4, and *Pangea* with Daryl Sherman Feb. 28. See *Calendar*.



**Solo in Barcelona**  
**Mulgrew Miller (Storyville)**  
by Tom Greenland

Solo piano can offer a jazz artist a truly great opportunity or challenge: with eighty-eight keys

controlled by ten fingers on two hands, the effect can be akin to a drum or bass, or the instrument of an accompanist, or soloist and sometimes all four simultaneously. Mulgrew Miller's posthumous release, *Solo in Barcelona* (recorded exactly twenty years ago, on Feb. 2) is a sterling example of this tradition of pianistic diversity. His musical roots are revealed on the set's single original, "Excursions in Blues", an omnibus of blues, boogie, Fats Domino, funk, gospel ballads and shouts, double-time bebop, even reggae, all permeated with that most essential ingredient: soul. The rest of the set covers jazz, Broadway and bossa nova standards. The opener, Dizzy Gillespie's "Tour de Force", is exactly that, showing Miller's delicate yet decisive touch and his awesome ability to play high-speed runs that, despite their rhythmic irregularities, somehow manage to land precisely on pulse. Cole Porter's "I Love You" has similar runs, as well as inventive quotes ("Three Blind Mice", Charlie Parker's "Cool Blues"), autonomous left-hand counterpoint, song-specific motific development (*à la* Thelonious Monk) and imaginative reharmonization. Towards the end of the set, Gillespie's "Woody 'n' You" has even faster runs, some that don't land quite so precisely, a few jaw-droppingly fine. Tom Jobim's bossa "O Grande Amor" begins unpretentiously, but eventually evolves an extremely dense texture with a funky left-hand bass alongside right-hand alternations between high-solo phrases and mid-range chords—all miraculously executed with complete relaxation and accuracy. Two ballads, Rodgers and Hart's "It Never Entered My Mind" and Erroll Garner's "Misty", evince expressive use of rubato and skilled orchestration; improvised sections double up the double-time in long, keyboard-spanning note-chains. John Lewis' "Milestones" contains some of Miller's knottiest ideas, but the symmetry of these improvised phrases gives them a certain classical elegance, and he's never far from a swinging blues gesture. After such dazzling display, the pianist unlooses tension with a relaxed and eminently satisfying reading of Duke Ellington's "Just Squeeze Me (But Please Don't Tease Me)". Two decades have passed since this performance (and almost eleven years since Miller's passing), but this recording endures as a document of what one much-missed artist could accomplish with a piano, live and alone, over the course of a single evening.

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



**60 Years**  
**Horace Tapscott's Pan-Afrikan Peoples Arkestra**  
(The Village)  
by John Pietaro

Within the pantheon of revolutionary Black Liberation and Black music, the cultural revolution of the '60s included radical Black arts collectives. On the West Coast, pianist/composer/activist Horace Tapscott, who composed the theme song of the Black Panther Party ("Seize the Time"), predated Amiri Baraka's NYC Black Arts Movement, as well as Chicago's Association for the Advancement of Creative Musicians (AACM) and St. Louis' Black Artists Group (BAG).

With Tapscott's 1961 founding of the Union of God's Musicians and Artists' Ascension (about the

same time Sun Ra brought his Arkestra to NYC's Lower East Side), the composer recognized the liberation inherent in "free jazz", but also conceived of still newer forms. His ensemble, the Pan-Afrikan Peoples Arkestra, fused traditional African music into modernist textures along with unfettered free improv and overt statements of pride, protest and spirituality. Various editions of this band ran for decades and Tapscott, ever the teacher, remained a philosophic force well beyond his 1999 passing (this month marks his 25th year deathaversary). So powerful was his tutelage, that his Arkestra's legacy continues to current day. But unlike the cosmic Sun Ra, Tapscott focused quite exclusively on this planet, composing music of African American culture with its issues, struggles and celebrations.

This *60 Years* collection, of six previously unheard live recordings, delves into the lifespan of the Pan-Afrikan Peoples Arkestra, from its early days through 2019. Most striking is the immediacy; but for the progression in recording quality, these expansive works could have come from a single concert. Opening cut "The Golden Pearl" (from 1961), featured the original septet's garage performance and a young Black Arthur Blythe's aerial solo out front. But be sure to also absorb Angel Bat Dawid's probing solo bass clarinet on the later "The Ballad of Deadwood Dick". The R&B grooves and soul-drenched vocals of "Little A's Chant", "Nation Rising" and "Justice" speak to street-heat as much as urban nights dazzled by extended improvisations. The slow build on the latter is exquisite, from Dwight Trible's throaty vocal performance to a stirring trombone improvisation against the throbbing 3/4 meter's final tumult. And 1981's "Nation Rising", with an empowering vocal by Jujigwa, is nothing short of epic, spitting fire at the

## RECOMMENDED NEW RELEASES

- Hasaan Ibn Ali—*Reaching for the Stars* (Omnivore)
- Black Art Jazz Collective—*Truth to Power* (HighNote)
- Art Blakey & The Jazz Messengers—*Live in Paris* (Fremaux & Associates)
- Betty Bryant—*Lotta Livin'* (Bry-Mar Music)
- Miles Davis Quintet—*In Concert at the Olympia Paris 1957* (Fresh Sound)
- Kirk Edwards—*Shout!* (s/r)
- Kahil El'Zabar's Ethnic Heritage Ensemble—*Open Me, A Higher Consciousness of Sound and Spirit* (Spiritmuse)
- Gerald Cannon—*Live at Dizzy's Club: The Music of Elvin & McCoy* (Woodneck)
- Lawrence Fields—*To The Surface* (Rhythm N' Flow)
- Vanisha Gould/Chris McCarthy—*Life's A Gig* (Fresh Sound New Talent)
- Abdullah Ibrahim—3 (Gearbox)
- Moor Mother—*The Great Bailout* (ANTI-Records)
- Willie Morris—*Attentive Listening* (Posi-Tone)
- Endea Owens and the Cookout—*Feel Good Music* (BassBae Music)
- Ulysses Owens, Jr. and Generation Y—*A New Beat* (Cellar Music)
- Reggie Quinerly—*The Thousandth Scholar* (Redefinition Music)
- Rufus Reid—*It's The Nights I Like* (Newvelle-Sunnyside)
- Joel Ross—*nublies* (Blue Note)
- Matthew Shipp/Steve Swell—*Space Cube Jazz* (Rogue Art)
- Jamaaladeen Tacuma/Odean Pope—*The Lighthouse* (Jam All Productions)



nascent ultra-conservative Reagan Administration. But this two-record collection does not claim any single era; it is rather a compendium of Tapscott's vitality across decades—and counting. If there's anything herein that disappoints, it's only the lack of clarity on the specific personnel of each magical track.

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



*Fire Within*  
Rich Halley/Matthew Shipp/Michael Bisio/  
Newman Taylor Baker (Pine Eagle)  
*We Speak*  
Frode Gjerstad/Matthew Shipp  
(Relative Pitch)  
by Brian Charette

A mainstay of the NYC improvised music scene for almost four decades, Matthew Shipp's orchestral approach and vast knowledge of all modern piano styles make these two albums under review a sheer joy to listen to.

*Fire Within*—nominally-led by Rich Halley (tenor), with Shipp, Michael Bisio (bass) and Newman Taylor Baker (drums)—starts right off with the title track: solo riffs from Halley, as the band enters with tongue-in-cheek, playfully quoting his figures. Shipp may hint at blues clichés, but slowly morphs into swampy swing and artful chording, followed by Baker who settles into a slow simmer and also contributes a fine eclectic-free-jazz-at-its-best drum solo. “Angular Logic” has a leaping motive from the saxophonist. The band supplies somewhat of a fugal counterpoint and, taking cues from Halley's lines, Shipp builds related blocks for his accompaniment, a common characteristic in his playing, and in this collaboration in particular; the pianist thoughtfully shapes motivic material which he utilizes thematically as a thread throughout many of the album's five selections. “Following the Stream” starts with a fun reggae snare from Baker, developing into long tones from Halley and whimsical, even swinging playing from Shipp, who uses the white keys under shifting pedal points to make interesting quartal voicings that change in relation to Bisio's searching bass lines.

*We Speak*, the pianist's duo with Norwegian alto saxophonist/clarinetist Frode Gjerstad, is comprised of short pieces based around a word or mantra. Shipp rolls big chords (the title track), plays hip chords with the occasional understated bebop line as well as plucks harpsichord textures on piano strings (“About Freedom of Expression”), offers dissonant clusters (“About Minorities”) and is an overall supportive duo partner without being obtrusive (“About Peace”). Gjerstad, meanwhile, moves from classical tones to wild stratospheric wails on clarinet (“About Freedom of Expression”) and explores the instrument's full range (“About Minorities”). The two continuously prompt one another with ideas in short lulls that always seem to lead to further exploration and interaction.

Shipp obviously has a lot of piano under his belt and audibly loves to switch gears as well as dip into musical cracks and crevices, regardless of context, whether as part of a full rhythm section plus saxophonist Halley or in the pared-down context of the spontaneous musical conversation with Gjerstad.

For more info visit [richhalley.com](http://richhalley.com) and [relativepitchrecords.com](http://relativepitchrecords.com). Shipp is at Zürcher Gallery's Forimo Piano Mini-Festival Feb. 12. See Calendar.

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**CT!**  
**Adam Schroeder & Mark Masters  
Celebrate Clark Terry (Capri)**  
by Jim Motavalli

Legendary jazz trumpeter Clark Terry passed away nine years ago this month at the age of 94. Delayed by the pandemic with the original intention to celebrate what would have been Terry's centennial (2020), baritone saxophonist Adam Schroeder had the happy idea to record an album of Terry's compositions (including some not as well-known) with a 12-piece band using arrangements by the experienced Mark Masters. Masters' apropos last name certainly suits the masterful arranging on this date, as he has proven on numerous occasions in the past, with recorded album tributes (many of which featured the actual artists as soloists), including Billy Harper, Jimmy Knepper, Grachan Moncur III, Lee Konitz and Dewey Redman.

Schroeder is undoubtedly the main man on *CT!*, and happily his baritone sax playing is in fine form, marrying the muscularity of a Pepper Adams with the light touch of Terry musical associate, Gerry Mulligan. While it may seem unusual for a saxophone player to be in the lead chair on such a tribute, three heavyweight trumpet players are also on board: Dan Fornero (in the lead seat), James Ford and Aaron Janik. So if you want to hear some trumpet, start with one of Terry's better-known tunes, "Michelle", which features Janik in a relaxed and soulful mood. (And to hear Terry play it, revisit *Back in Bean's Bag* with Coleman Hawkins from 1963). Janik also solos with a growly mute on the mid-tempo "Slow Boat" and an open horn on the bright "Top and Bottom".

The album opener is another Terry gem, the bristling up-tempo of "Serenade to a Bus Seat" (featured on the 1957 Riverside album of the same name). Schroeder has some cogent solo space, along with Bob Sheppard (tenor) supported by effective big band riffs and anchored by the piano-less rhythm section of Edwin Livingston (bass) and Peter Erskine (drums). The Ellington-style ballad "Ground Hog" showcases great writing for the ten horns (including Schroeder). "Ode to Pres" (originally from *Get Together*, 1979) puts Kirsten Edkins (tenor) to the fore, along with Ido Meshulam (trombone) and Sheppard again. It's bright and cheery, with the to-be-expected strong ensemble writing of Masters.

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



**Coin Coin Chapter Five: In the Garden...**  
**Matana Roberts (Constellation)**  
by Marco Cangiano

*Coin Coin Chapter Five: In the Garden...* is Matana Roberts' fifth installment of her 12-part *Coin Coin* project. Her goal is to revisit African American history, and her personal familial history, through a combination of composed and improvised music ranging from (free) jazz to (post) rock, gospel, rural blues and contemporary narrative forms and theater. Roberts' talents as a composer, instrumentalist,

arranger, visual artist and band leader produce a one-of-a-kind experience whereby all these elements come together as a cohesive whole. The result is a hypnotic kaleidoscope that is impossible to define and which Roberts calls "panoramic sound quilting" and "cognitive dissonance" (her approach has also been labeled and described as "dreamscape"). In telling her stories, Roberts adds commentary on today's America and its plights: including taking a stance against the Supreme Court decision to knock down 50 years of freedom of choice/abortion rights guaranteed in *Roe v. Wade*.

The 16 tracks are not arranged as a suite but rather maintain their individuality with a range of diversity, retaining coherence within the overarching narrative. The story of one of Roberts' ancestors, who died of complications from an illegal abortion during the early 20th century, provides the one context within which the music supports and comments on this narrative, especially via Mazz Swift (violin), Stuart Boogie and Matt Lavelle (clarinets) and Darius Jones and the leader (altos). Many also whistle, play percussion and chant, in addition to their individual instrumental contributions. The overall tension is marked throughout at an underlying martial pace. There is thus a sense of anxiety created, which is countered by presenting means of surviving through communality action and a sense of camaraderie.

It is almost impossible to single out an individual tune or player or defining artistic contribution, as the effort here is a communal and collegial one, summarized by what becomes a mantra-like ending on each of the narrative parts throughout the album: "my name is your name / our name is their name / we are named / we remember / they forget."

With four preceding *Coin Coin* editions, we eagerly anticipate future installments.

For more info visit [cstrecords.com](http://cstrecords.com). Roberts is at The Stone at New School with Tomas Fujiwara's *"Return of Plutonia: For Greg Tate"* Feb. 17. See Calendar.



**Cosmic Unconsciousness Unplugged**  
**Sam Newsome & Jean-Michel Pilc**  
**(Some New Music)**  
by Ken Dryden

Soprano saxophonist Sam Newsome and pianist Jean-Michel Pilc have been successful bandleaders and prolific composers in their own right and, as a duo, have a special chemistry that has taken them in new directions. Their earlier duo release, *Magic Circle*, focused on spontaneity, with one man beginning to play without indicating what tune he might lead into or if his partner even knew it. That recording focused more on jazz classics and standards. Their latest recorded collaboration, *Cosmic Unconsciousness Unplugged*, concentrates mostly on total improvisation, with a wide range of moods, plus several familiar works. Newsome's horn preparations add depth, drama and occasionally, bewilderment. The overpowering intensity of "The Enigma's Melody" gives a sense of foreboding with searing saxophone over dramatic piano playing. The title track blends Newsome's swirling modified saxophone with Pilc's hand-muted or prepared piano; there is so much going on that it sounds overdubbed, yet that would conflict with their goal of a single take. Among the standards, Jerome Kern's timeless "All The Things You Are" stands out for its whimsical approach and unpredictable lines. Irving Berlin's "How Deep Is The Ocean" is the most unusual setting. The somber cadence of Pilc's introduction makes it sound like someone anxiously pacing in a hallway, instead of the usual lush ballad approach. Newsome's didgeridoo-like prepared



soprano is added after the introduction, with its electronic-sounding gurgle growing more prominent as the piece progresses. It's a novel approach to this standard (though it will leave some listeners puzzled). Billy Strayhorn's "Take The 'A' Train" begins with a sparse call and response that segues into a marvelous blend of darting piano lines and equally inspired soprano interjections. Just as delightful is the setting of Duke Ellington's moving ballad "Solitude", a solo feature for Pilc incorporating percussive repeated notes and playful tremolos, without losing sight of the lush nature of the melody. Whether it was planned as a solo or Newsome chose to sit this one out on the spur of the moment, "Solitude" is the perfect conclusion to this adventurous record date.

For more info visit [somenewmusic.com](http://somenewmusic.com). The album release concert is at Mezzrow Feb. 15. Pilc is also at Joe's Pub with Stephane Wrembel Feb. 2-4, and Smalls Feb. 16-17. See Calendar.



**Causa y Efecto (Vol. 2)**  
Francisco Mela/Zoh Amba (577 Records)  
by John Sharpe

Like its predecessor, the second volume of *Causa y Efecto* stems from the 2021 studio session which paired Cuban drummer Francisco Mela with the then 21-year-old reed sensation Zoh Amba for another set of freewheeling duets. While Amba's 2022 and 2023 releases *O Life, O Light, Vol. 1*

& 2 (also on 577 Records) featured Mela alongside bassist William Parker on a program of her own compositions, the drummer takes the lion's share of the credits on the five cuts here, excepting one joint effort and one cover. As the opening title track makes clear, the drummer's uncomplicated themes generate fertile blowing opportunities for Amba's incantatory tenor saxophone playing. She repeats, flexes and worries at riff-like phrases, extracting every last drop of emotion, before exploding into squalling overblowing. Although the prevailing vibe is one of freedom, that doesn't preclude funky or tuneful passages. This is especially so on "Mundos Diversos" where Mela's wordless vocals and tumultuous cadences alternate with Amba's twittering, and ultimately dancing, flute work.

Mela's buoyant drum cavalcade, vocal exhortations and singing retain a seat-of-the-pants freshness, even while being informed by the heritage of his native island. From different parts of his kit he conjures inventive grooves and exuberant polyrhythms from contrasting tonal colors and tempos; and most importantly, in such a stripped back setting, he shows himself to be a sensitive partner, demonstrating an appreciation of density and transparency, never threatening to overwhelm Amba even in her most delicate moments. Although the collaborative "MEZO" begins with percolating flute and exotic percussion, it's not long before the temperature rises and Amba deploys her wide vibrato in frayed bleats and a ripe falsetto, accompanied by a galloping tattoo. However, she knows the value of tempering the cathartic outpourings with the cooling balm of a wistful melody. Mela provides the drama on the final "El Cisne Blanco". His animated chant, punctuated by bass drum booms, bookends another insistent saxophone outburst, though one which winds down to a wavering vulnerability, giving an affecting hint of pathos behind the power.

For more info visit [577records.com](http://577records.com). Amba is at Downtown Music Gallery Feb. 20. See Calendar.

## IN PRINT



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

Considered a free jazz pioneer, drummer/percussionist Milford Graves was part of the '60s avant garde. In this first-ever overview on the multimedia art of free-jazz polymath Graves, the 256 pages of *Milford Graves: A Mind-Body Deal* is a fully illustrated catalogue that includes hand-painted album covers and posters, idiosyncratic drum sets, recording ephemera, multimedia sculptures, photographs, costumes and artifacts from his scientific studies. The book was spawned by a museum exhibition of the same name, which ran in Philadelphia in 2020-21, the year Graves passed, and which was presented by Ars Nova Workshop and the Institute of Contemporary Art. Much of this material will be new to most readers, though some texts have been published elsewhere, including a 2002 *DownBeat* profile, a conversation with a Vodou priest and another with consultant Jean-Daniel Lafontant.

The book opens with full-page shots of the large three-story house in Jamaica, Queens where Graves started to live around 1970. Herein are the first glimpses

of his varied areas of activity: a collection of herbs, programming books and mural artworks. Essays and interviews expand on those facets of his interests. In writing an introduction to a piece about Yára, the martial art Graves created, editor Celeste DiNucci asks: "How can we share something so uniquely experiential in essay form? It's a question the entirety of *A Mind-Body Deal* seeks to answer." The picture of Graves that emerges in the book does not fundamentally differ from prior documentation but gains in depth. Cardiologist Carlo Ventura, for instance, provides much more details on Graves' heart research than can generally be found in profiles. Saxophonist Hugh Glover recalls a trip to FESTAC '77 in Nigeria, while Japanese dancer Min Tanaka gives elements on his collaborations with Graves.

Music is not what takes center stage in the book. The volume's main focus and protagonist is the "Professor" (as many people called Graves), not the drummer who took part in the cultural agitation of the '60s. The book contains little about that context; saxophonist Giuseppe Logan, a significant early partner, is barely mentioned, for instance. An assertion from Graves, which appears early on in the book, frames his contribution to '60s political events as merely incidental, a statement at odds with his reproduced *Cricket* magazine contributions. *Milford Graves: A Mind-Body Deal* makes no claim about being the last word on Graves, but it is more than a standard exhibition catalog: it combines welcome entry points to the drummer's intricate world into a volume that can best be described as visually arresting.

For more info visit [arsnovaworkshop.org](http://arsnovaworkshop.org). The exhibition, *Milford Graves: A Mind-Body Deal*, continues to tour nationally and will be at Bennington College's Usdan Gallery (Feb. 27 to Apr. 27).

## Blue Note NEW YORK

### FEBRUARY SHOWS



FEB 3-4  
**KENNY GARRETT**



FEB 5  
**JAMES CARTER**



FEB 6-11  
**JAMES FRANCIES**



FEB 12-13  
**SLUM VILLAGE**  
FT. CHRIS ROB  
& LIVE BAND



FEB 14  
**VICTORY BOYD**  
CELEBRATES  
VALENTINE'S DAY



FEB 15-18  
**CORINNE BAILEY RAE**  
**BLACK RAINBOWS**



FEB 19  
**J.PERIOD**  
PRESENTS  
**STORY TO TELL LIVE**



FEB 20-22  
**REBIRTH**  
**BRASS BAND**



FEB 23 - MAR 3  
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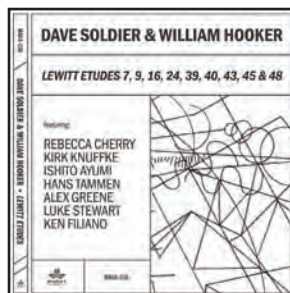


**A Lovesome Thing**  
**Geri Allen & Kurt Rosenwinkel**  
(Heartcore/Motéma Music)  
by Ken Dryden

The pairing of pianist Geri Allen and guitarist Kurt Rosenwinkel took both musicians outside of their usual group settings, though their chemistry must have been obvious to them from the first time they played together. Only one duo booking (at NYC's since-defunct Jazz Standard) preceded their 2012 concert in Paris, captured here, live at the Philharmonie de Paris. Both musicians enjoyed playing in a free-flowing manner that allowed plenty of room for improvising. The extended performances from this concert are a joy, with no wasted space, nor any danger of either one of them running out of ideas or taking one chorus too many. Allen lost her battle with cancer in 2017 at age 60, before they could meet in the studio to record what would be their second album, but this recent release is welcome news. Although the Paris Philharmonic is a large cultural center, the venue (and location of the concert within it) features great acoustics and, from the reaction of an appreciative audience, infers an intimate, magical setting no matter the actual size of the space. Billy Strayhorn's "A Flower Is a Lovesome Thing" has never sounded so lush, with Allen's rhapsodic chords fueling Rosenwinkel's moving guitar lines. "Embraceable You", an oft-recorded favorite of jazz musicians, finds the duo delivering a fresh approach with an intricate improvised introduction

that gradually reveals its theme. The pair take their time exploring the timeless melody to embellish it in an intricate, often surprising manner that's far from more typical interpretations. Rosenwinkel's "Simple #2" is a jaunty vehicle that suggests a breezy spring day with its upbeat nature. Thelonious Monk's "Ruby My Dear", often subject to workmanlike treatment, is elevated by the guitarist's solo introduction that weaves a mesmerizing improvisation, briefly hinting at the melody, which is only revealed upon Allen's entrance. The two also retain the composer's playfulness while embellishing the number with their unique voicings. The pianist's constantly shifting "Open Handed Reach", the final track, provides ample proof of Geri Allen's creativity as a composer, providing a breathtaking finale to a concert that is one for the ages.

For more info visit [heartcore-records.com](http://heartcore-records.com). Rosenwinkel is at Village Vanguard Feb. 13-18. See Calendar.



**LeWitt Etudes**  
**Dave Soldier and William Hooker (Mahakala Music)**  
by Andrew Hamlin

The late conceptual artist Sol LeWitt was particularly famous for his wall drawings; the artist even left instructions for others to create work like his, in ways of keeping with their own tastes and skills. In that spirit, multi-instrumentalist Dave Soldier took inspiration from LeWitt and his wall drawings to set down a series of 50 "Etudes", and with each a textual set of rules,

avoiding standard notation nor advocating a standard musical process. Like the intent of the visual artist, Soldier's work is meant to inspire musical adventures by groups of any level of playing in any tradition. He's recorded other versions of the "Etudes" and this latest one features drummer William Hooker, who's been making music with Soldier for decades. Hooker is a genre-defying drummer who's been a veteran of NYC's free improvisation scene since the mid '70s. He can thunder when the spirit moves him but also has the smarts, wisdom and respect for his colleagues to leave them space. Predictably, Hooker's powerful-yet-nuanced drumming had a pointed effect on the dynamics of each piece.

In "Etude 40", an epic freighter's-horn drone with the potential to turn into "Also sprach Zarathustra", has that drone with Soldier's violin teasing in the background. Horns join, drop out and drop in again. Bassists Luke Stewart and Ken Filiano saw through that deep end, and when Hooker steps in—around the five-minute mark—his play is unobtrusive, almost inaudible, while Soldier slowly builds his own storm. The piece is a good example of how each rendition of an "Etude" can contain a multitude of ideas. "Etude 43", the only piece delivered in two distinct takes, spins out through "version one" as a series of solo outings. Then, like a multi-voiced singalong, the players contribute their own individual but collective voicings. One violin trades a sweet, mournful legato lick with tenor saxophonist Ayumi Ishito; plucked bass comes in, then more sounds of basso foghorn drones and Alex Greene volunteers a delicate piano statement.

For those who appreciate innovation and free jazz, this music is compelling. It's an as-intended adventure, an odyssey delivered without notion of intellectual trappings.

For more info visit [mahakalamusic.com](http://mahakalamusic.com). Hooker and Soldier are at Bowery Poetry Club Feb. 7; Hooker is also at Theater for the New City (part of Arts for Art's Out Music Festival) Feb. 4. See Calendar.

## ON SCREEN



**Dr. Eddie Henderson: Uncommon Genius**  
Directed by Michelle Bauer Carpenter  
(Salina Star Route)  
by Jim Motavalli

The new documentary, *Dr. Eddie Henderson: Uncommon Genius* is about one of jazz' greatest trumpet players and offers many valuable insights into this multi-faceted man and musician. Judging by his talking head interviews, he's also his own best biographer. But be warned, there's unfortunately precious little performance footage in this short film. Only at the end of this work by Michelle Bauer Carpenter (director, editor and co-producer), do we get live music in the form of a brief excerpt from a fairly recent in-performance video shot at NYC's Smoke Jazz Club with Henderson, Donald Harrison (alto), George Cables (piano), Gerald Cannon (bass) and Lenny White (drums). And it's great—Henderson proves he is still, unquestionably, in top form.

There are also brief snippets of Dr. Henderson's

parents, both whom are also performers. As the good doctor tells it, very engagingly, his mother was a Cotton Club dancer who performed with her twin sister (and Fats Waller) and his father was a member of the Charioteers singing group—regulars on *The Bing Crosby Show*. Henderson was born in New York in 1940, and inherited his uncle's trumpet. There was stardust from the beginning. Mom and Sarah Vaughan took the young Eddie backstage to see Louis Armstrong at a gig, who right then and there "taught me how to make a sound on the trumpet." A year later, Henderson was back, and knocked Armstrong out of his chair with "Flight of the Bumble Bee". A note from Satchmo encouraged the youngster: "Keep playing, you sure sound beautiful."

But jazz had to wait, because the young Henderson became entranced with ice shows and figure skating, studied with Richard "Mr. Debonair" Dwyer (also an interviewee), and was soon doing double axels. Despite huge racial barriers at that time, he ended up winning bronze medals in major skating competitions. Henderson's stepfather in San Francisco was a physician to jazz stars, including Miles Davis, who took the young trumpeter to a gig in his Ferrari. On the bandstand were both Cannonball Adderley and John Coltrane, with the famed jazz rhythm trio of Wynton Kelly, Paul Chambers and "Philly" Joe Jones. "They were like avatars up there, superhuman beings," Henderson says. "I became a Miles Davis fanatic." Henderson enrolled at the San Francisco Conservatory of Music,

where he was classically trained, meaning he still needed to learn how to improvise. His teachers in that art included Freddie Hubbard and Lee Morgan. At another point in his life, Henderson was following his father into medicine by day and hitting the jazz clubs at night, eventually earning his M.D. The story of how Henderson joined Herbie Hancock for five and a half years after putting his budding career as a psychiatrist on hold is alone worth the price of this short movie's admission. Insightful interviews come from drummer Billy Hart—who was impressed by Henderson's ability to sight read—Cables, Harrison and drummer Mike Clark. The documentary is on the abbreviated side at only 27 minutes, and lacks not only performance footage, but an interview with Hancock or information about Henderson's post-Hancock career. The trumpeter made his first solo album, *Realization*, in 1973 (for the Allman Brothers' Capricorn label) and it's a pioneering electric date, with many of his Mwandishi bandmates. Henderson, who also worked with McCoy Tyner, Hubbard, Kenny Barron and Benny Golson, took part in Hancock reunions, and resumed his medical career. And, as he once told me, bought a bunch of Ferraris: Miles Davis was obviously influential in more ways than one.

For more info visit [uncommongenius.us](http://uncommongenius.us). A screening of *Uncommon Genius* is at Smoke Feb. 7; Henderson plays at Smoke Feb. 7-11 and is at Birdland with *The Cookers* Feb. 27 - Mar. 2. See Calendar.



## GLOBE UNITY



**JID018 (Jazz Is Dead)**  
**Tony Allen/Adrian Young**  
**The Golden Sèkèrè**  
**Douyé (Rhombus)**  
**3**  
**Abdullah Ibrahim (Gearbox)**  
by Daniel A. Brown

In honor of Black History Month, this edition of Globe Unity focuses on two Lagos, Nigerian-born musicians and one of South Africa's most famous composer-musicians. One passed away during the pandemic's first months, another is a Gen X vocalist and the third is a jazz elder. They all share a sophistication that can transcend location, genre and generations and all honor the highest aspects of jazz music.

A founder of the Afrobeat movement, drummer Tony Allen (1940-2020) was the rhythmic warhorse for Fela Kuti's 1968-79 jazz-funk revolution. Allen has been sampled by so many hip hop artists that his kick-drum thumps and snare cracks are syllables of contemporary music. The recent eight-song release *JID018* features Allen, aligned with L.A.-based composer-producer Adrian Young and a squad of seasoned players, heavy on the brass, with

empathic large-ensemble performances. Kicked into gear with Young's bass guitar and Allen's beats, "Ebum" is an object lesson in jazz-funk. Sustained horn swells and wah-wah guitar are given equal footing; the affect is so hypnotic that when the band modulates to a new key during the outro, it sounds like a cameo appearance. On "Don't Believe the Dancers", Allen and the assembled players equalize funk through force and restraint, leaving us with a mesmerizing slice of dance-floor trance. Allen was 78 years old when these tracks were recorded, and the supernatural muscularity and earned finesse to his playing beckons the band to follow—and they audibly do.

Based in Los Angeles, vocalist Douyé surrounds herself with a cadre of qualified players on *The Golden Sèkèrè*, a celebration of the Great American Songbook in the age of Kindle; the overall effect of the 14 tracks is reverent and playful, the torch song now illuminated with LED lighting. Douyé cites Nigerian organist-composer Fela Sowande (1905-1987) as a conceptual touchstone for her album. In lieu of Sowande's merger of classical and Yoruba music, with "Cherokee", Douyé and her 11-piece band imbue the standard with nuanced, percolating rhythms, including the titular beaded-gourd instrument, and album's namesake, the sèkèrè. "Afro Blue" is a tasteful example of low-boil polyrhythms, the leader's laid-back vocals unfazed by Dokun Oke's guitar plucks and pianist Dapo Torimiro's piano jabs. "Devil May Care" showcases legendary bassist

Buster Williams, who guides the vocalist through the tune over static percussion by Najite Agindotan. Douyé and band also flex their skills with savvy interpretations of tunes by Kurt Weill ("Speak Low") and Duke Ellington ("It Don't Mean a Thing").

Now at age 89, South African pianist-composer Abdullah Ibrahim embodies the qualitative impact of a living jazz legend; among other apex moments, he performed his anti-apartheid anthem "Mannenberg" at Nelson Mandela's inauguration. His latest release, 3, is a three-LP, 19-song set of studio and live recordings that unfurls like a soulful paean to the music of his upbringing, with nuanced and evident honoring of sacred and secular music, jazz, classical, Ellington and Coltrane. Joined by Noah Jackson (bass) and Cleave Guyton, Jr. (flute), the tentative arrival of "Mindif" (the title cut to his 1988 album) here is an etude for the haunted, the feelings of loss and homesickness that can arrive when one is already home. The pianist allows the chords and notes to invite a minimal ostinato bass line from Jackson to underpin Guyton's pensive flute melodies. "Water from an Ancient Well" (the title track to Ibrahim's memorable 1985 recording), in this rendition, mixes gradients of gospel and blues, with the trio splitting the difference between a church revival and a roadhouse, all contained in the humble galaxy of a G7 walking blues.

For more info visit [jazzisdead.com](http://jazzisdead.com), [rhombus-records.com](http://rhombus-records.com) and [gearboxrecords.com](http://gearboxrecords.com)

Bassist **Endea Owens** is one of jazz' most vibrant emerging artists. Mentored by jazz icons such as trumpeter **Marcus Belgrave** and bassists **Rodney Whitaker** and **Ron Carter**, she has toured and performed with: **Wynton Marsalis**, **Jennifer Holliday**, **Diana Ross**, **Jon Batiste**, **Jazzmeia Horn**, **Dee Dee Bridgewater**, **Cyrus Chestnut** and appeared with **H.E.R.** during the widely acclaimed **Super Bowl LV** performance.

In 2019, The Emmy, Grammy and George Foster Peabody Award-winning Owens joined *The Late Show with Stephen Colbert* house band, **Stay Human**.

She is also founder of The Community Cookout, a non-profit organization birthed out of the COVID-19 pandemic which provides meals and music to underserved neighborhoods worldwide. Endea's organization has helped feed over 6,000 people!

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## BOXED SET



**Mingus Takes Manhattan:  
The Complete Birdland Dates (1961 - 1962)**  
**Charles Mingus (New Land)**  
by Jason Gross

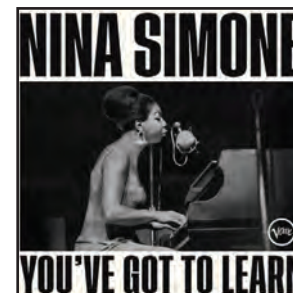
By the time of these fabled 1961-1962 radio broadcasts from Birdland ("the jazz corner of the world"), renowned bassist/composer Charles Mingus had already spent the '50s revolutionizing bop music with a prolific string of albums. Though the music heard here has been bootlegged for decades, this lavish 4-LP boxed set marks the first time it's officially been released (the tapes remastered in mono). Mingus' Jazz Workshop band, featured in the set, had a stunning cast of characters that changed constantly.

Many of the selections come from the underrated 1962 album, *Oh Yeah* (Atlantic), such as "Hog Callin' Blues", a wild, gospel-flavored romp. The October 1961 date stars Roland Kirk's multi-sax prestidigitation and Mingus' elegant piano, as "Nouroog" moves from bluesy ballad to exotic swing. By March 1962, the band shifted to

the outstanding horn section of Charles McPherson (alto), Booker Ervin (tenor) and Richard Williams (trumpet), who perform a fast-paced version of "Take The 'A' Train" and a loose, Latin-tinged take on "Fables of Faubus" with the ecstatic New Orleans-flavored "Eat That Chicken". By month's end, the group really hit its stride with the high-speed horn drama of "Monk, Funk or Vice Versa", which actually gains in intensity in a May 1962 session featuring horn battles so quick that notes blur together. By contrast, in the same show, "Devil Woman" has a slow, bluesy feel to it and "Reets and I" is a lithe piano trio (minus Mingus), featuring Toshiko Akiyoshi. "Peggy's Blue Skylight" (from mid-May that same year) has relaxed but fast-paced sax solos, and the wonderfully complex "Tijuana Table Dance", alternating between Mexican street music and bouncy swing, features Henry Grimes' blistering bass thumping. The October 1962 show has a slower "Monk, Funk or Vice Versa" and "Please Don't Come Back From the Moon" with a sexy, screaming solo from little-heard trumpeter Edward Armour and baritone saxophonist Pepper Adams sounding ever-graceful. For a late-October date in 1962, Adams lets loose with dizzying fury on "O.P." alongside Armour's blaring flugelhorn. The set ends with the slow, sensuous "The Search (I Can't Get Started)", paced with calm, reflective horn solos.

In all, these historic recordings show Mingus at the peak of his powers as a bandleader, certainly eclipsing the failure of the 1962 Town Hall concert.

For more info visit [newland.ochre.store](http://newland.ochre.store). *Mingus Big Band is at Drom Mondays. See Calendar.*



**You've Got to Learn**  
**Nina Simone (Verve)**  
by John Pietaro

Recorded live at the 1966 Newport Jazz Festival, *You've Got to Learn* captures the immortal Nina Simone (who would have turned 91 this month) in a brilliant, concise set, profoundly highlighting her as both musician and social activist. Miss Nina Simone, as she was billed that Saturday, was at her most musical and relaxed. July 2, 1966 was a particularly mild day in Newport, RI, but her performance was anything but. Right from the opening, title cut, Simone's penchant for an utterly visceral performance is on full display. Her lyrics sizzle: ...*You've got to learn although it's very hard/The way of pocketing your pride/Sometimes face humiliation/While you were burning up inside...* From this powerful statement, Simone moves into her well-known adaptation of the Gershwins' "I Loves You, Porgy" in dreamy near-rubato. Bassist Lisle Atkinson's melodic fills dance about the leader's voice and piano, particularly when he slips into lustrous, soaring improvisational scat and immense vocal dips. "Blues for Mama" goes further still. Simone describes this as a "gut-bucket blues" co-written with Abbey Lincoln (lyrics) and it features guitarist Rudy Stevenson at his lonesome best, dropping in sinewy fills

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and brief, heartfelt solos. Demonstrating the heartbreak in song was always something Simone championed, and “Blues for Mama” may be one of the best examples of her preference, calling on the heritage of earlier forms such as the field holler. There is more deep emotion in “Be My Husband”, which somewhat echoes the Abbey Lincoln/Max Roach pairing of “Driva Man”, as drummer Bobby Hamilton leans hard into his bass drum with hi-hat accents leading into each following measure.

The traditional yet expressionist underpinnings of the set conjured a “Mississippi Goddamn” straying far from the two-beat “show tune for a Broadway show that hasn’t been written”, offering the festival audience a slowly swinging vision of this biting song about hate in the deep South. Simone was no one’s fool, and the strength of her music not only kept up with the progressive sounds heard that day, but spit fire into the face of Southern Civil Rights opposer Bull Connor, the Ku Klux Klan and U.S. government reactionaries. A side note: Simone historian Nadine Cohodas brought the tapes of the set (which were donated to the Library of Congress by Newport Jazz Festival founder George Wein) to the attention of Verve Records and the Nina Simone Charitable Trust. It is thanks to her that this previously unreleased body of work is now available.

For more info visit [ninasimone.com](http://ninasimone.com). “How It Feels To Be Free”, a Nina Simone/Abbey Lincoln tribute, is at Dizzy’s Club Feb. 8. See Calendar.



**nubluess**  
Joel Ross (Blue Note)  
by Keith Hoffman

Fifty years ago, when much of the improvised music world was busy releasing electronics-based music, some of it great, The Modern Jazz Quartet released *Blues on Bach*, an unapologetically acoustic album that reached back more than 200 years for its inspiration.

Five decades later, enter *wunderkind* Joel Ross and his supremely talented quintet, Good Vibes: Immanuel Wilkins (alto), Jeremy Corren (piano), Kanoa Mendenhall (bass) and Jeremy Dutton (drums) with his fourth Blue Note leader release, *nubluess*. Ross’ inspirational vibraphone Trinity is the MJQ’s Milt Jackson, Bobby Hutcherson and mentor Stefon Harris. Like Jackson, Ross almost exclusively uses only two mallets because he doesn’t want to dictate harmonic content to his bandmates. And like the MJQ, his leader dates are acoustic, even while many around him are making crossover and electronic-influenced music. Ross has also reached back in time and deep into his band’s collective soul to gather inspiration from the *feeling* of the blues.

Good Vibes have managed, in the studio, to corral the deep spirituality its live performances evoke. You don’t merely listen to this music—you put on headphones, get into a comfortable chair, clear your mind and just let it all take you to a deeply meditative and peaceful place. It is that good. The seven originals are, in some sense, bookended by two Coltrane tunes (from *Coltrane’s Sound*): “Equinox” and “Central Park West”. There is much effective use throughout of the hypnotic vamps that the leader uses so expertly live. The band introduces a motif at the end of “Equinox” that is then woven into “mellowdee”, which follows without a break. The vibraphonist brought in life-mate, Gabrielle Garo (flute), for several tunes. For “Chant”, he plays

piano, while Garo has multiple overdubs, producing an arresting beauty.

On “ya know”, Wilkins showcases his brilliant, chromatic bebop-influenced playing, while both he and Ross hint at Tadd Dameron’s “Hot House”, without ever directly stating it. In a further obvious nod to *Blues on Bach*, and to Ross’ (and Wilkins’) deeply-lived Christianity, the leader gives us the simple and gorgeous “bach (God the Father in Eternity)”, based on one of the many settings Bach wrote for the litany “Kyrie, Gott Vater in Ewigkeit”.

I am certain this album will be on my Top 10 of 2024. And I am equally certain I will not be alone.

For more info visit [bluenote.com](http://bluenote.com). Ross is at Symphony Space with the Blue Note Quintet (part of Blue Note Records’ 85th Anniversary concert event) Feb. 23. See Calendar.



**The Other One**  
Henry Threadgill Ensemble (Pi Recordings)  
by Kurt Gottschalk

In recent years, Henry Threadgill has been putting himself forward as a composer, and a fascinatingly perplexing one. With the exception of the wonderful and often overlooked 1994 collection *Song Out of My Trees* (Black Saint), Threadgill’s playing—and almost always that incisive alto—has been heard on every record under his leadership since 1975. These recent releases, however, have diverted the focus away from performance and toward new challenges in listening.

As with the previous *Old Locks and Irregular Verbs* (2016) and *Dirt... And More Dirt* (2018), the latter on which he does play, *The Other One* is a long-form composition for large ensemble titled (despite the name of the album) “Of Valence”—dedicated to drummer Milford Graves. The dozen-strong group could, and sometimes does, break down as a low-end string quartet, with two cellos rather than two violins and a jazz ensemble of three saxophones, two bassoons, tuba, piano and drums. But Threadgill, as always, makes great use of the riches of timbres and mixed tonalities within the ensemble.

It’s a fairly chaotic record, for the most part strictly composed, but as easily contained as insects on the surface of a pond. The piece is in three movements, and depending on how you count, twenty sections, nine of which are under two minutes. There’s a blink-and-you’ll-miss-it quality to the transitions. There’s also an implicit logic throughout that can be felt, if not followed. What proves the pudding is the magnificent second movement, presented in a single 16½-minute block. It begins in dissonant, overlaid string lines that recede into a whispered haze, out of which breaks a single saxophone line. Then a softer support saxophone joins and slowly the ensemble swells in elongated, complementary tones. The solo voice eventually seems to build consensus, which eventually edges toward excitement. It’s a stunningly prolonged build into something genuinely upbeat, a well-earned reverie that helps define the rest of the decidedly esoteric composition.

Henry Threadgill (who turns 80 this month) has always made dense, and often exuberant, music. He’s sold idiosyncratic complexity by being a hell of a bandleader. These recent records don’t benefit from the welcoming spirit of a jumping group. This time around, you’ve got to come to him.

For more info visit [pirecordings.com](http://pirecordings.com). Threadgill is at The Jazz Gallery Feb. 25. See Calendar.

## UNEARTHED GEM



**In Concert**  
Roy Eldridge Quartet/Ella Fitzgerald Quintet  
(SteepleChase)  
by Marilyn Lester

Recorded at Copenhagen’s Falkoner Center in April 1959, this release marks the third of the SteepleChase label’s *In Concert* series. By this time, Ella Fitzgerald, the “Queen of Jazz”, had been lured from her long association with Decca Records and was being managed by Norman Granz under his Verve label. Granz had specific goals for Ella’s career and the content of this album certainly reflects that. There are the straightforward ballads, sung with deliberation: among them “You Brought a New Kind of Love” (Fain/Kahal/Norman) and a pair of Gershwins, “Oh, Lady Be Good” and “I Loves You, Porgy”, which offer a hint at what the vocalist brought to her Songbook series. Fitzgerald excelled in any style, but in this pop mode she creates mood, diving deep into making each word count.

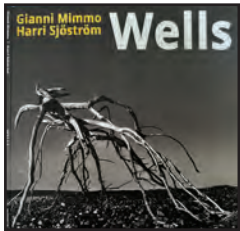
There are several choice tracks of pure jazz Ella heard herein. Irving Berlin’s “Cheek to Cheek” added spirited swing to a song she’d just recorded for *Sings the Irving Berlin Songbook*. From the 1956 Broadway show *Mr. Wonderful*, “Too Close for Comfort” (Bock/Holofcener/Weiss) transforms big Broadway orchestration into a hip jazz tune, enhanced by guitarist Herb Ellis. Another Broadway entry, “Whatever Lola Wants” (Adler/Ross), from *Damn Yankees*, has a Latin twist, with Fitzgerald having a ball singing the devilish lyric. Scatting as only she could, the diva then moves seamlessly into the musical’s “Who’s Got the Pain” in full mambo mode. She aces the energized blues number “Alright, Okay, You Win” (Wyche/Watts) with a fast scat, effortlessly playing with words and sounds. Her frequent concert closer, “How High the Moon” (Lewis/Hamilton) is a barn-burner of a tune, with extended fast-paced scat and on-the-spot lyrics, all demonstrating her vocal range and musical genius.

On this European tour, her opening act was trumpeter Roy Eldridge, a master of rhythmic drive and high-note wailing. Two Eldridge tracks appear on the album: Benny Goodman’s 1939 blues “Soft Winds”, and the trumpeter’s up-tempo “Roy’s Riff”, which begins with Wilfred Middlebrooks’ bass solo and leads into the electrifying rhythms of drummer Gus Johnson, ending with Eldridge reaching for the stratosphere.

Ultimately, this release offers a snapshot of Ella Fitzgerald at a time when her star was continuing to rise. Because the concert was recorded live, it’s a treat to hear her address the audience and to hear the love received back as about 20,000 fans cheered her on.

For more info visit [steeplechase.dk](http://steeplechase.dk). An Ella Fitzgerald tribute, “Ella Meets Duke”, is at Aaron Davis Hall Feb. 24. See Calendar.





### Wells

Gianni Mimmo/Harri Sjöström (Amirani)

*Especially For You*

Harri Sjöström/Erhard Hirt/Philipp Wachsmann/  
Paul Lytton (Bead)

by Ken Waxman

Harri Sjöström, who turns 72 this month, is a Finnish musician who has maintained an affiliation with free music over the years and remains a soprano/sopranino saxophonist who might be more likely to play with other European improvisers than Finnish ones. *Wells* and *Especially For You* are two fine examples of this proclivity.

On *Wells*, he is paired with Italian soprano saxophonist Gianni Mimmo, who has a similar knack for finding sympathetic partners. Purely acoustic, their individual timbres are easily identifiable, particularly when Sjöström sticks to his skyscraper-pitch sopranino. The Finnish player's peeping tones decorate, while the Italian's soprano advances colorful themes. Sometimes the two break up the contrapuntal challenges by pivoting to sudden reed blats or further stretching expositions, as on the double counterpoint of "Signaling", which is broken with one saxophonist creating a continuum of percussive tongue slaps while the other squeaks and squeals.

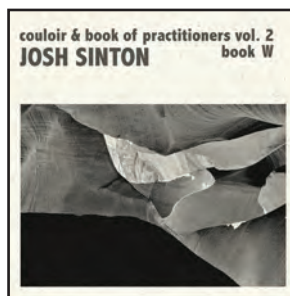
Although pointed tones are the duo's preferred playing strategy, that doesn't preclude the infusion

of warmer tones. The concluding "Encyclopedia at Glance" melds reed intersection with smooth timbral slides. Its final affiliation is enlivened with tough bites from one and shrill flutters from the other. Even on the extended "Pas de Deux", consistency is emphasized. Squeezed notes may be tossed from one to the other as each moves up the scale—but the conclusion is both harmonized and horizontal. Intriguingly, the duo's sound is so entrenched that, when each gets a solo spot, reed techniques suggest that another saxophone is producing additional sound squibs.

There's no question whose reed textures are projected on *Especially For You*, since Sjöström is the only horn player. But considering that British violinist Philipp Wachsmann amplifies his strokes with electronics, German guitarist Erhard Hirt projects his timbres with computer treatments and British drummer Paul Lytton adds textures with cymbals and various percussion objects—reconstituted sounds are common. Each player has a history of playing with one another, so synergy is immediately and audibly established. Most obvious are acoustic intonations from the saxophonist and violinist, though Wachsmann often alternates his melodic patterns with arco stops. And while Sjöström's harsh bites and split tones are also prominent, Lytton's irregular smacks or sweeping cymbal pealing become accents to intensify themes. Otherwise, there are more silent interludes than percussion breaks.

While the album ends with a near-balladic track ("For You Lullaby"), detours are prominent during the previous improvisations. Hirt may occasionally sound a single string clip or sweeping strum, but his output is mostly computer programmed. Coupled with the violinist's electronically-mutated pulses, the synthesized voltage adds unexpected squeaks or snorts that attain greater dynamics or disrupts narratives with crackles when the interface seems too conventional. Sjöström efficiently demonstrates how his limpid tone fits, regardless of acoustic or electronically-oriented situations. More crucially both albums contain enough horizontal evolution that distinctive improvising has context in which to be appreciated.

For more info visit [amiranirecords.com](http://amiranirecords.com) and [beadrecords.com](http://beadrecords.com)



*Couloir & Book of Practitioners, Vol. 2*  
Josh Sinton (Form Is Possibility)

by Mike Shanley

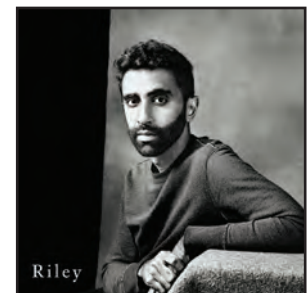
A solo instrument album often contains a healthy amount of deep introspection with the occasional dash of self-indulgence, and two albums-worth of solo performances can admittedly really ask a lot from a listener. Josh Sinton is no stranger to the format, having released albums of his own compositions and those of soprano saxophonist Steve Lacy, with nothing in the studio besides Sinton's baritone saxophone. Those sessions presented very personal works that took the solo challenge seriously and delivered the goods. His newest release has it both ways, with one disc of spry, spontaneous inventions, followed by more readings from the book of Lacy on the second disc.

In 15 tracks, *Couloir* presents a wide range of

textures that expand the expectations of a baritone saxophone. Left to his own devices, Sinton produces rich overtone blasts ("Thrutch") and twists a two-note trill for dear life ("Talus"), but he saves those bits for later, preferring to launch the set with "Rift" where his warm tone almost sounds like a tenor. Unhinged displays of his sharp technique are often buffered by pieces built on restraint. "Interstice" also finds him flirting with the upper range of the big horn, uncoiling a boppish line that sounds quite dense for something spontaneous. The slow, bluesy "Seam" acts as the perfect cap to this varied set.

*Book of Practitioners Vol. 2*, also known as *Book 'W'* due to the first letter in every title, comes from a book of saxophone etudes Lacy composed in the '80s. Sinton studied with Lacy at the New England Conservatory and he has since devoted a lot of effort to the legendary soprano saxophonist's repertoire. Sinton's quartet, Ideal Bread, played Lacy compositions exclusively. To say that Sinton understands these etudes might be a bit of an understatement. After *Couloir's* multi-sided recital, these six pieces almost feel conventional. This effect happens, in part, because "Willy-Nilly" opens the album with a phrase that feels lifted from the Johnny Mandel/Paul Francis Webster standard "The Shadow Of Your Smile". A few tracks later "Whoops" features a rhythmic line that recalls Charlie Parker's "Au Privave". But both of these references are red herrings that, if they are indeed intentional, ensure that the listener is paying attention. Lacy created unique works with extended lines ("Waterline") that take intriguing paths ("Windfall") and are ideally suited for a solo instrument. Any additional accompaniment would overcrowd the music. While the melodic territory contains a lot of twists, Sinton still finds plenty of space for the music to breathe without ever sounding stark or bare. In addition to keeping Lacy's work alive, *Book of Practitioners Vol. 2* proves that Sinton is continuing to expand the language of the baritone saxophone.

For more info visit [joshsinton.com](http://joshsinton.com). Sinton plays solo and duo with Mazz Swift at Downtown Music Gallery Feb. 27. See Calendar.



### Riley

Riley Mulherkar (Westerlies)

by Andrew Hamlin

This theater has ghosts, warns the old Chinese man to the young Japanese tourist, in Tsai Ming-liang's art house classic *Goodbye Dragon Inn*. Similarly, *Riley*, the debut album as a leader from trumpeter Riley Mulherkar, has a haunted melancholy to it, a sad atmosphere of the spiritual that weighs down every other aesthetic: they can exist, but only as undertones of vague, shifting shapes. Yet there's innovation in this release, and complexity and full-out passion. "Chicken Coop Blues", the album opener, sets a certain tone with an echoing stomp that marks time. Mulherkar's horn double-tracked (at least) is so close-mic'd that his audible inhales register assertively. A fantasia on Jelly Roll Morton's "King Porter Stomp" finds the trumpeter further into rich legato phrasing, but backed by piano-drone bass tones, a seemingly waterlogged vibraphone and a high-hat that might have been clunked with

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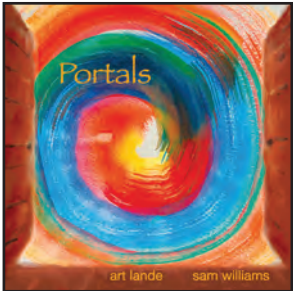


a railroad spike, which translates the merriment Morton intended into a struggling and ultimately overwhelmed disappointment.

“No More”, the only vocal selection, features singer Vuyo Sotashe for a solo spot; the soundscape evokes an ancient field holler, percussion that’s a shuffle of clanking chains and a hammer striking rock. In the repetitive lyric “No more, no more,” Sotashe enunciates and then boldly bends the vocalist’s delivery so that other words become irrelevant. In making *Riley*, the leader sought inspiration from pianist Chris Pattishall and guitarist/producer Rafiq Bhatia who both programmed the sound design and used the studio itself as an instrument. Kyle Poole and Russell Hall are credited respectively on drums and bass, but it’s a struggle to decipher what’s being played and how. The standard, “Stardust”, delivers a nearly mainstream, if outstanding, expression of loss and memory. By contrast, “Looking Up” structures each slow distorted bass pluck as a downward-seeping tear, or perhaps an upward-reaching submarine ping, a message from the deep floating upward to the lost surface.

In *Riley*, existence is a fragile thing. Take nothing for granted the creators seem to say—it’s best to bring awe and gratitude, and a new pair of ears to the experience.

For more info visit [westerliesmusic.com/label](http://westerliesmusic.com/label). Mulherkar’s album release concert is at Littlefield Feb. 18. See Calendar.



**Portals**  
**Art Lande/Sam Williams (Kilkhabart Music)**  
by Scott Yanow

Pianist Art Lande (who turns 77 this month) has been a fixture in Boulder, CO, since 1987. Away from the major cities, he developed his own eclectic style and musical personality. Listening to any of his recordings makes it clear that he has studied earlier jazz stylists while keeping his own music open to fairly free improvising and interaction with like-minded musicians. While from a later generation, tenor saxophonist Sam Williams clearly thinks along similar lines. He blends well here with Lande and seems at ease during the many tradeoffs on their duet album *Portals*.

The program of original music covers quite a few moods, alternates arranged passages with concise solo statements and finds the duo playing both tight and loose. The opener, “Booker & Paul”, is a quirky jazz waltz that is bright and cheerful despite the complexity of the music. “Possum Hunting” begins with a little bit of free playing before the theme is announced. It’s a tune that, if expanded beyond its six-minute length, could have been a suite by itself since it contains several sections and a few changes in tempo. Williams switches to soprano for his “Columbine”, a somber, melancholic ballad that seems to ask “When will they ever learn?”. In contrast, “The Orchards” is a happy piece with a simple but catchy melody.

The desolate ballad “Hodo” is followed by the fairly straight-ahead swinger “Pool Shark”. “Sea Shanty Medley (Shanty Cruise/Landlubber’s Lament)” begins and ends with a childlike melody played by Williams and Lande’s melodica that

sandwiches a minor-toned segment with a similar feel. Other selections include the dissonant but playful “Waitin’ For The Fadilla Monga”, an up-tempo, Chick Corea-ish “Portals Of Properini”, the downbeat “Starfish” and the relatively mellow and picturesque “Robin’s Rest”.

*Portals* holds together quite well. Lande and Williams display plenty of self-restraint while focusing on serving the often-haunting music.

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



**Open Arms**  
**Oran Etkin (GroundUP Music)**  
by Tom Greenland

Oran Etkin is something of a jazz ethnomusicologist. Born in Israel, raised in Boston and now based in New York, the clarinetist/saxophonist is a global traveler in search of vibrant indigenous music. Taking side-trips during tours, he records and jams with local musicians, later using samples and electronics to improvisationally deconstruct field recordings. This process allows Etkin to develop his own brand of “world jazz.” On *Open Arms*, Etkin’s sixth album, he recorded sessions in Brazil, Czech Republic, Zimbabwe, Turkey and Canada. The ten tracks display his versatile yet identifiable style: on cuts such as “Pavlinka’s Dream” and “Djelem Djelem”, he approximates the signature ornaments and obligatos of Bohemian Roma clarinetists; on “We Are Together” and “Chigwaya—Song for the Mermaid Spirit”, Etkin demonstrates an ability to navigate the slinky 6/8 syncopations of South African mbira music; and on “É Doce Morrer No Mar” and “Caymmi”, there’s an affinity for Brazilian song-forms.

A tasteful, spiritual player who favors the bass clarinet, Etkin reveals a more straight-ahead, harmonically progressive side on “Pro Carnaval Voltar”, which features an expressive clarinet coda, as well as a second, live version of “É Doce Morrer No Mar”, performed in Canada on tenor saxophone with Kevin Hays (piano) and Matt Wilson (drums). Four cuts, recorded in Brazil, feature Etkin’s core quintet with Vinicius Gomes (guitar), Benjamim Taubkin (keyboards), Vanessa Ferreira (bass) and Sergio Machado (drums). On “We Are Together”, the quintet (*sans* Machado) improvised to a recording by Zimbabwean mbira players Tute, Irene and Wiri Chigonga and Clarence Mzite. A similar studio collaboration occurs on “Pavlinka’s Dream”, where Roma vocalist Pavlína Matiová adds her voice to the Brazilian background track, then overdubs it with haunting parallel harmonies. A third multi-studio production, “Protection Song”, mixes Jehan Barbur’s vocals and Erkan Oğur’s *kopuz* (fretless lute), recorded in Turkey, with Etkin and Machado’s clarinet and drums recorded in Brazil.

For all of its globe-trotting eclecticism, the album hangs together as a unified artistic statement. It is, perhaps, a product of the close musical and personal relationships that Etkin has keenly sought out and fostered along his many travels.

For more info visit [groundupmusic.net](http://groundupmusic.net). Etkin’s album release concert is at Dizzy’s Club Feb. 12. See Calendar.

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*Tora Collective*  
Petros Klampanis (Enja/Yellowbird)  
by Elliott Simon

Greece, positioned in the Eastern Mediterranean, has long absorbed musical influences from Asia and Africa, making for a rich tapestry of sound. It is unsurprising then, that the improvisational and harmonic elements of jazz intertwine with the traditional melodies and rhythms of Greek music. Bassists play a prominent role in this exchange, with figures such as Apostolos Sideris and Yiotis Kiourtsoglou standing out. Petros Klampanis, based in New York City, has become a central figure in this sphere and expands the genre's horizons through his project, *Tora Collective*. The bassist anchors a rhythm section that includes Israeli drummer Ziv Ravitz and Estonian pianist Kristjan Randalu. Ravitz co-produced the release, and tactfully decorates the music with electronic tinge, contributing to the Middle Eastern feel with an elegant percussive touch. Randalu's playing is classically informed; his previous intimate collaboration with Klampanis (*Irrationalities*) and his work alongside oudist Dhafer Youssef (*Birds Requiem*) makes him the ideal choice to straddle these cultural realms.

The Greek musicians contribute virtuosity and validity to the music. Vocalist Areti Ketime embodies the rebetiko tradition—a dynamic fusion of Greek, Turkish, Jewish and Roma musical styles. The emotion and exquisite phrasing in her voice vividly reflect these diverse influences across a variety of settings. She is electric as she thrusts and parries with Klampanis on the up-tempo Macedonian tune “Enteka” and delicately weaves her way into your heartstrings on the lovely waltz “Menexedes kai Zouboulia”. Premier oudist Thomas Konstantinou is masterful and seamlessly slips into this milieu without sacrificing any of his heritage. His interplay with Ketime on this updated version of the rebetiko standard “Hariklaki” is superb. Giorgos Kotsinis skillfully captures the great clarinet stylings of the Greek region of Epirus, using his expertise in ornamentation and expressive playing. On “Tora”, the spiritual doina that opens the album, he makes an immediate impact. His warm vibrant tone and mastery of melismatic nuance pay homage to spirits of previous generations. Kotsinis then leads a rendition of the Epirus folk song “Xehorismata” with Konstantinou delivering a touching vocal performance. Throughout the session he complements Konstantinou by adding depth to the melodic lines and enhancing the overall texture. Two original compositions, the enigmatic “Disoriented” and the expansive “South by Southeast”, have Klampanis, Randalu and Ravitz introducing an open setting to old-world charm.

*Tora Collective* is all that is good about world jazz, with its transcultural ethos and its cultural synergy.

For more info visit [petrosklampanis.com](http://petrosklampanis.com). Klampanis' *Tora Collective* album release concert is at Drom Feb. 15. See Calendar.



*Evening Will Find Itself*  
Alex LoRe & Weirdear (Whirlwind)  
by Ken Waxman

Three brief interludes on alto saxophonist Alex LoRe's album *Evening Will Find Itself* are entitled “Radiance”, suggesting the lightness and brightness his Weirdear quartet brings to the interpretation of the ten original compositions. For this project, he explores themes of agreement and dissent, technology, chance and control, darkness and light and the power of nature. Throughout, the Brooklyn-based saxophonist airily tone trills and flutters without weakening each tune's responsive or reflective theme. Bassist Desmond White's thick string pops power the bottom, while pianist Glenn Zaleski comps effectively throughout, often uniting his measured elaborations with the leader's soaring reed expositions. As for Allan Mednard, the drummer demonstrates that proper cadences can be created to impel the program, using just occasional cymbal sizzles and unforced accents of subtle drum beats. Overall, each track has an audible buoyant quality.

LoRe has extensive experience with jazz and notated music ensembles. But even within that ethos, compositions can be serious as well. “Green”, a shout-

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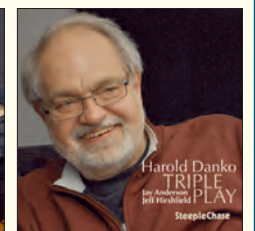
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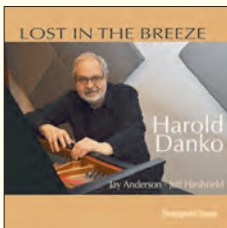
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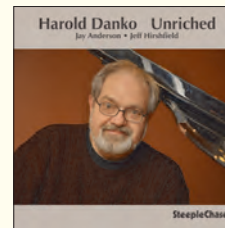
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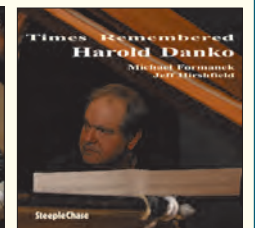
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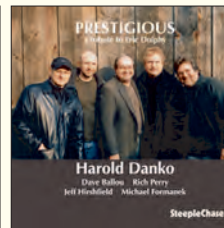
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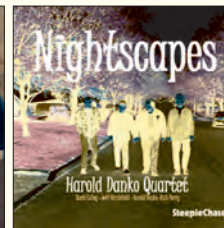
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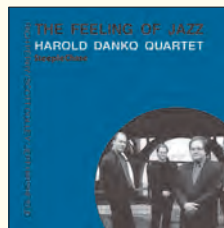
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out to the saxophonist's mentor, alto saxophonist/educator Bunky Green, is a near-blues. It's taken at a faster clip than most of the album's other pieces and, with a short, simple piano break and bass stops, evolves through LoRe's expressive peeps and triple-tonguing. Dual sax/piano elaborations set up "At Shore", the album's freest track. Moving upwards and then downwards for the finale, the exposition includes the leader's tongue slides and tone fragmentation, expressed on top of White's bowed double bass thrusts, Zaleski's keyboard plinks and dead-on raps from Mednard.

In addition to compositional smarts, LoRe creates a luminescent and glossy individual tone in his saxophone playing. The noticeable drawback to this style of attack is that it often seems as if he's playing one unbroken solo rather than expressing individual comments on each narrative in turn. Other than this concern, however, *Evening Will Find Itself* is exemplary mainstream jazz. Also notable is that, besides Green, LoRe reveals in his playing several other mentors such as masters Lee Konitz and George Garzone, in addition to influences from various other musical genres. As an evolving musician, it will be interesting to hear how his career progresses from here.

For more info visit [whirlwindrecordings.com](http://whirlwindrecordings.com). LoRe is at Roulette Feb. 9. See Calendar.



*Kairos*

**Izumi Kimura/Gerry Hemingway (Fundacja Słuchaj)**  
by Stuart Broomer

Izumi Kimura is a Japanese pianist/improviser who currently lives and teaches Jazz and Contemporary Music Performance at Dublin City University in Ireland. In recent years, her work has included strong associations with two distinguished improvisers and composers: drummer Gerry Hemingway and bassist Barry Guy. *Illuminated Silence*, her debut on the Polish label Fundacja Słuchaj, was a trio encounter with the two veterans; the second and third, *Kind of Light* and *Kind of Shadow*, were quartet recordings with Guy, drummer Ramón López and Polish trumpeter Artur Majewski.

*Kairos*, a duet with Hemingway, takes as its title an ancient Greek word meaning the "right time", the "critical moment" or "opportunity". It's a motto for improvisers, and a defining idea on this very recording, along with possible corollaries, like the apt space or a notion of resonance. The duets are also dramatic and abstract, yet conversational, with Hemingway adding marimba, xylophone and voice to his drumming.

Five of the eight compositions are jointly credited, distinguishable by empathy and form that suggest some minimal design as well as close listening. Emphasis on time is evident immediately in the opening "Dendrochronology" (named for the study of tree rings and their relationships to changing environments). It's not a passing obscurity but a clear analogue, moving with slow drama, in part through alternating sustained piano clusters as well as sudden dramatic percussion events. Each piece that follows is musically distinct yet imbued with some of the same drama. "Water Thief" mixes prepared piano and assorted drums into a percussion of shifting rhythms and densities, while "Cloud

Echoes" is pensive reflection.

Each musician has sole credit for their compositions. The pianist's "Chronostrata" is very brief, a shade over two minutes, in which the duo explode in an effusion of runs and rolls, cymbals tapping out Morse codes and Kimura alternating dissonance and consonance at high speed. The percussionist's relatively extended "Day into Night" is a lively nocturne, beginning as quiet, unidentifiable rustling to gradually expand into a glittering exchange of spare but rapid piano lines. Hemingway's luminous xylophone suggests a starlit sky. The concluding minute-long "Circadian Twilight" provides a moment of fleeting, evanescent beauty and makes for an apt conclusion to a remarkable program.

For more info visit [fsrecords.net](http://fsrecords.net). Hemingway is at Theater for the New City (part of Arts for Art's Out Music Festival) with Brew Feb. 1, and *Soup and Sound* with Earl Howard Feb. 3. See Calendar.

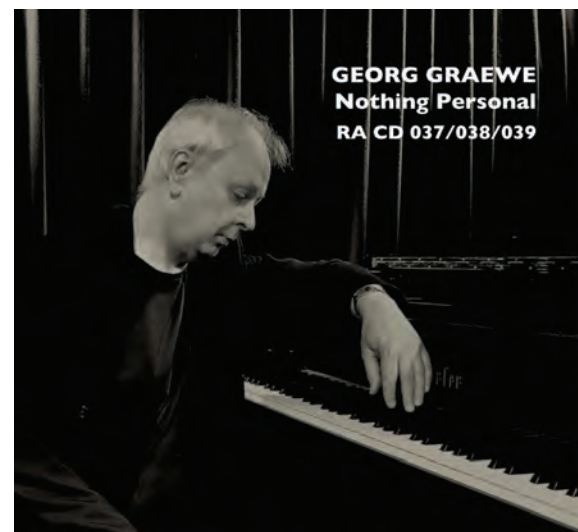


*Live at Scholes Street Studio*  
**Stephen Gauci/Shinya Lin/Adam Lane/Kevin Shea**  
(Gaucimusic)  
by Mike Shanley

Prior to the pandemic, saxophonist Stephen Gauci hosted a weekly event at the Bushwick Public House, a small bar/coffeeshop in that Brooklyn neighborhood of the same name. Each week, five different acts, ranging from soloists to quartets, had a chance to play a brief spontaneous set in the venue's basement. His tenor usually figured into one of those sets, and back then, he maintained a collective trio with bassist Adam Lane and drummer Kevin Shea. As a continuation of that series, Gauci currently curates Wednesdays at Main Drag Music in Williamsburg (still Brooklyn) in addition to monthly sessions at Scholes Street Studio. It was at the latter that his trio teamed up with Shinya Lin (piano) in December 2022 for the 38-minute set captured here.

Gauci can easily kick off a set with a fiery wail and sustain that high-range power. But in the 30-minute piece that makes up the bulk of this release, he doesn't come to a boil right away. His throaty tenor often evokes the gruff, jagged edge of early Archie Shepp, blending with Lin, whose choice stabs and spastic jumps across the keys feel somewhat evocative of Cecil Taylor. Lane alternates between bowed harmonics and drones, his plucked lines bringing depth to the sounds flying around him. Shea has often attacked his kit as if he sported an extra set of limbs but, like Gauci, he shows restraint here, utilizing a bank of cymbals, bells, rims and other percussives just as often as he cracks a drum head for emphasis. Throughout this longer piece (and the eight-minute "Improvisation II" that follows), the group's power comes when all four players listen and react to each other. Gauci and Lin drop out quickly to give Lane room to bow, and their reentry is audibly shaped by what they've heard. Following a Shea solo, the group reconvenes in a manner that feels like a composed conclusion. It may be free, but it's focused.

For more info visit [gaucimusic.com](http://gaucimusic.com). Gauci is at Downtown Music Gallery Feb. 10, Scholes Street Studio Feb. 11 and Main Drag Music Wednesdays. See Calendar.



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**Central Avenue Swing & Our Delight**  
(The Music of Tadd Dameron)  
**Madd For Tadd (Tighten Up)**  
by George Kanzler

In honor of Tadd Dameron's centennial in 2017, Kent Engelhardt and Steve Enos put together a big band, Madd for Tadd, in Dameron's hometown of Cleveland, OH, and gave a concert later released in 2018 on the album *The Magic Continues*. Now, a two-disc release is a continuation of their exploration and reclamation of Dameron's music, including pieces written for bebop combos repurposed and adapted for big band. According to Engelhardt, who wrote or adapted all the arrangements, Dameron "had a profound gift of melody, like George Gershwin and Duke Ellington. He created melodies that instantly stuck, and his harmonic inventions brought colors to the music that just hadn't been heard before, foreshadowing what was to come." Engelhardt, inspired by Dameron's work, expanded and enhanced them in exhilarating charts that inspired sparkling solos.

The two discs reflect very different aspects of Dameron's career. The first, *Central Avenue Swing*, features Engelhardt's adaptations of nine tunes Dameron wrote and arranged in 1940 for the Kansas City band Harlan Leonard & His Rockets. The title tune is an Engelhardt original. "Heaven's Doors Are Open Wide", a song Dameron wrote for Kay Penton to sing with Miles Davis in 1949, is also included. Dameron's 1940 pieces, especially swingers such as "Dameron Stomp", "400 Swing" and "Rock and Ride", rival the best of more well-known Swing era bands including the likes of Jimmie Lunceford, Count Basie and Benny Goodman. Two ballads, the tenor saxophone-led "A La Bridges" and the baritone saxophone-led "My Dream", reveal an audible Ellingtonian flare. (The former, memorably limned by tenor saxophonist Mike Tamaro, also echoes the standard "Memories of You".)

*Our Delight* places Engelhardt and Enos' band squarely in the pantheon of ensembles like John Beasley's MONK'estra and the many iterations of Charles Mingus tribute bands, as musicians who engage in cross-generational ferment and collaboration. Madd for Tadd expands and reimagines Dameron's bebop combo for jazz big band in exciting ways. Enos steps out on two tracks originally written for trumpeter Blue Mitchell's combo sessions: "A Blue Time" and "Smooth As the Wind". On the former, his open horn is wrapped in singing high saxophone passages; on the latter his tightly muted horn duels with ensemble shout interludes. Dameron charts for John Coltrane are expanded with worthy orchestrations, Engelhardt stepping out of his lead alto role to solo on "Soultrane" and "Handy Andy (Gnid)". "Mating Call" is turned into an anthemic, Afro-Latin-inflected romp with bravura solos from both trombonist Michael Dease and tenor saxophonist Dave Kana.

These two discs make for a stirring introduction to (or reminder of) the importance of the jazz contributions of Tadd Dameron, born 107 years ago this month (and passing away almost six decades ago. He was only 48).

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



**Lantskap Logic: Hidden Danger Lets Me In**  
Evelyn Davis/Fred Frith/Phillip Greenlief  
(Clean Feed)



**Laying Demons to Rest**  
Fred Frith/Susana Santos Silva (Rogue Art)  
by Kurt Gottschalk

Multi-instrumentalist Fred Frith retired in 2018—not from making music, which would be fairly unfathomable, but from his teaching post in the storied music department at Mills College. Just a few years later, the fate of that school—which has included on its faculty composers Luciano Berio, Lou Harrison and Darius Milhaud, radical innovators Robert Ashley, Pauline Oliveros and Terry Riley and contemporary visionaries Anthony Braxton, George Lewis and Zeena Parkins—was itself in question when it was announced that Mills would be closing. On May 28, 2022, with the school's future still hanging in the balance (negotiations were underway for the college to be acquired by Boston's Northeastern University), Frith brought his guitar to the Mills College Chapel, where he met up with reed player Phillip Greenlief and organist Evelyn Davis.

The three had recorded a session there in 2013, released by Clean Feed under the name *Lantskap Logic*. Making their second album, *Hidden Danger Lets Me In*, was a loaded proposition. Frith (who celebrates his 75th birthday this month) writes in the liner notes: "Whereas the first record had been made in a spirit of open-hearted exploration, this one had a certain focus, an emotional edge, that captures the feeling of the time. I experienced countless concerts and installations in this chapel during my twenty years at Mills, and the ghosts and spirits of many extraordinary and gifted composers and performers haunt that space and resonate beyond it. I hear our music from that day as both a requiem and a call of defiance against the lack of curiosity and imagination inherent in this revolutionary Music Department's demise."

*Hidden Danger Lets Me In* is an intense record. Not an angry or ominous one, but with the energy of a last opportunity. Each of the players is attuned to supporting the others, the common good. There is often a remarkable blending of timbre. The reediness of the organ doesn't converge with but runs parallel to the saxophone and clarinet. The guitar (and, as always, masterful use of electronic effects) sets long tones unhampered by attack or delay, breathing with the other two. Each of the players is just as likely to run on a tangent, but not for long. They are a tight, if sadly sinking, ship.

*Laying Demons to Rest* features Portuguese trumpeter Susana Santos Silva, who is fast becoming a regular playing partner for Frith, and deservedly so; her fluency in both orthodox and extended technique is remarkable and as an improviser she's a fantastically quick thinker. The album presents the pair in duet at Motoco (in Mulhouse, France), as part of Festival Météo. It's a bold session—a single, 42-minute track that never sits still. Frith plays foreground and background, filling a lot of space tastefully with a multiplicity of instrumental voices. Silva, with just a brass tube at her disposal, is nearly as variegated. It's an engaging and ever-shifting dialogue between masters and across generations.

For more info visit [cleanfeed-records.com](http://cleanfeed-records.com) and [roguart.com](http://roguart.com)





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## IN PRINT



### ***And Did Those Feet... Six British Jazz Composers* Duncan Heining (Jazz in Britain) by Francesco Martinelli**

This innovative book/CD combo is a major editorial event; unlike typical jazz histories, there are precious few books discussing the music and the lives of a group of musicians broadly associated in a place and time, especially who created original, jazz-inspired music that went past conventional jazz. *And Did Those Feet... Six British Jazz Composers* is focused on English jazz in particular, where in contrast to other European countries, musicians were not concerned with this issue. Inspired by the brass band and choral traditions of the U.K., as well as the music of immigrant communities, the diverse group of chosen composers herein include: Michael Garrick, Mike Gibbs, Barry Guy, John Mayer, Keith Tippett and Mike Westbrook. Author Duncan Heining is no stranger to the subject of jazz; he began writing about jazz in the mid '90s and has written for a number of publications and websites. His other books include *Stratusphunk: The Life and Works of George Russell* and *Trad Dads, Dirty Boppers and Free Fusioneers: British Jazz, 1960-1975*.

*And Did Those Feet...* features essays about the life and the work of each individual composer, dealing with their orchestral writing, their smaller groups and relation to their instruments. Adding to the meticulous background research, Heining includes his own previous work and original interviews. His definition of jazz is: "a way of making music based on its manipulation of the relationship between improvisation and form... always in dialogue with itself, its history and tradition, never fully realized but rather waits to be realized again by those creating it anew." This statement is as good as any and informs all the discussion in this book. The author shows not only knowledge but empathy as he paints the complex picture of the musical world these composers operated in, from Indian and Caribbean music traditions to avant garde and free improvisation, as well as of their goals—those achieved and those missed.

The included double-CD of previously unreleased recordings by the six composers is "worth the price of admission," as they say. The set includes tracks taken from the BBC archive and recorded in the early '70s, excepting the *Santarcangelo* suite by Mike Westbrook (recorded in 1980). The content will be as valuable to informed readers/listeners as to novices. One of only a few minor qualms, though, about some of the editorial choices, would include the need for a richer appendix with full bibliography and discography which would have served useful (all the references are in the text, but not all together in the same page). Nonetheless, *And Did Those Feet...* is absolutely recommended reading: its content and the music are a precious guide to a path of discovery.

For more info visit [jazzinbritain.org](http://jazzinbritain.org)



### ***Fellowship* David Gibson (Imani) by Zachary Weg**

As one of the first jazz records of the new year, David Gibson's *Fellowship* is a welcome marvel of joyousness and musical collaboration. *Fellowship*, his eighth album as leader, features the New York-based trombonist leading a quartet of Davis Whitfield (piano), Joseph Lepore (bass) and Kush Abadey (drums) and it's the kind of solid, no frills bebop album that is rare these days. As a bonus, listening to it is a balm for the harshness of the winter.

"Disquietude", the album-opener, establishes its warm tone. After a funk-inflected bass intro from Lepore, the leader steps in with his whirring trombone, making clear the near limitless possibilities of his instrument. At one point, breathing forcefully, huffing through his horn, he switches over to a softer attack, conjuring a reverie. Among today's trombonists, Gibson is certainly one of the most versatile. The intriguingly titled "Beyond Breath" (the second of eight tracks) reveals he can also be a romantic. With its long horn lines and twinkling keys, the track almost transports the listener to the rosy air and low lights of Smalls, the West Village jazz club where Gibson plays regularly.

Gibson to this reviewer is akin to a modest Prince of Downtown and, with this album, he's created an easily digestible, buttery treat for a musical banquet. This release is so smooth it goes down like a butterscotch sundae. Yet, to be sure, *Fellowship* isn't background "smooth jazz"; it's music of intrigue and substance. The ironically titled "Meek's Wrath" has a calming effect, and, with Gibson's peppery horn, comes wonderfully alive. "Chief's Distortion" is similarly agreeable, yet has enough vigorously-drummed perkiness to keep listeners engaged. By the time the title track is heard, the notion emerges that possibly one reason the trombonist made this album is to unite listeners into a kind of musical fellowship. With its consummate musicianship and welcoming spirit, it serves as an antidote to hardship and an embodiment of jazz' sunnier side.

For more info visit [imanirecords.bandcamp.com](http://imanirecords.bandcamp.com). Gibson is at Smalls Feb. 8 and 22, and The Django Feb. 16. See Calendar.



### ***Outing: Road Trip II* Mike McGinnis + 9 (Sunnyside) by Elijah Shiffer**

There's something about a medium-sized ensemble—a group between a combo and a big band—that is unique: it can have the former's freedom and flexibility while approaching the latter's harmonic richness. On *Outing: Road Trip II*, clarinetist Mike McGinnis explores these

possibilities to their fullest potential with a 10-piece lineup that includes three brass, four reeds and rhythm trio. The album is truly an adventure; in eight tracks, the band traverses an eclectic range of styles and textures with authenticity and playful humor, utilizing a contemporary sound infused with swing and bebop influences. McGinnis is certainly an attentive student of the jazz tradition, with writing that has a strong focus on melody, no matter how quirky the rhythms and harmonies get. He's also not wary of featuring multiple soloists in the same piece; in the aptly titled "Roundtable", everyone gets two choruses of blues.

There's plenty of collective improvisation as well; two tracks are brief, purely improvised interludes, but collective group improvisation even shows up in "The Gospel Of Bone Drye", a heartfelt feature for Brian Drye (trombone). Other particularly exciting soloists include: Justin Mullens (French horn), Peter Hess (tenor) and Jacob Sacks (piano). The centerpiece of the album is "Transformations", written specifically for this group by the late Bill Smith—an influence on McGinnis as well as an experimental classical composer and jazz clarinetist long associated with Dave Brubeck. Smith's through-composed piece combines hard-swinging grooves with thorny wide-interval lines in classic Third Stream style. Its off-kilter trickiness fits well with McGinnis' own compositions.

It's a well-paced album: long tracks are broken up by shorter ones in between, and every shift of texture happens at just the right moment. The album closer serves as a perfect conclusion, with an arrangement of Frank Foster's "Shiny Stockings" that is relatively faithful to the original big band version while incorporating some sly new wrinkles. The theme is stated by horns only (no rhythm section), and the penultimate ensemble chorus adds an unexpected meter change. In its experimentation within a swinging framework, the number is a satisfying summation of this entire album.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). McGinnis is at Theater for the New City Feb. 3 (part of Arts for Art's Out Music Festival). See Calendar.



### ***Trillium* Harold Danko (SteepleChase) by Robert Iannapallo**

Pianist Harold Danko emerged in the '70s to become one of the most consistently interesting musicians in jazz. His early gigs in the big bands of Woody Herman and Thad Jones/Mel Lewis established his name; he also worked and recorded in the groups of Lee Konitz, Chet Baker and Phil Woods. Though albums under his own name began in 1978, it was during the mid '80s, with a series of albums for Sunnyside in mostly small groups (duos to sextets as well as the remarkable solo *Ink and Water*, which regrettably has not yet been reissued), that Danko's name became more widely known. The pianist's most fruitful collaboration, however, has been with the Danish SteepleChase label for which, since 1994, he has released 28 recordings in a variety of small group formats.

*Trillium* is Danko's latest and it's a fascinating document. Anyone who has been able to catch him live the past few years (particularly solo) has been treated to lengthy excerpts from a piece of music by which he seems obsessed: Igor Stravinsky's *The Rite Of Spring*.



Danko's prior two releases (*Spring Garden* performed with a quartet and the solo set *Rite Notes*, both on SteepleChase) have been based on this, using themes from the piece as source material. *Trillium* continues the concept.

Rather than a standard piano trio format, here Danko opted to again use a trio but different instrumentation, with Rich Perry (tenor) and Kirk Knuffke (cornet). Both have been frequent collaborators with the pianist, so they seem to know intuitively what he wants. The leader uses pieces from his first two recorded versions: "The Rite of Spring" for this set and also an original new piece "Vernal Eternal". But despite using the same work derived from the earlier versions, the approach in all three is different and distinctive. Compared to the other two releases, there are different rhythmic and harmonic tactics here, as in this context the material is opened up even more. Perry doesn't reprise his role from *Spring Garden* (on which he also appears), but rather digs deeper into the material, coming up with different avenues. And Knuffke, an open yet melodic player, knows how to free up the material, still maintaining a mutual approach with both the pianist and saxophonist.

All in all, *Trillium* is well-directed by Danko and well-worth the extra and continued effort.

For more info visit [steeplechase.dk](http://steeplechase.dk). Danko and Rich Perry are at Hudson View Gardens Feb. 18. See Calendar.



**Bizet: Carmen in Jazz**  
John Ellis Quartet (Blue Room Music)  
by Tom Greenland

Jazz musicians have almost always relied on folk songs, popular hits, Broadway shows, movies and radio to connect with audiences. Using a familiar tune not only attracts and comforts listeners, it affords comparison between the original and cover, inviting evaluation of the latter's artistic merit. On his latest release, *Bizet: Carmen in Jazz*, multi-reedist John Ellis picked six songs from the French composer's 1875 masterpiece, one of the most recognizable works in the opera canon. Corraling favorite collaborators from New York and New Orleans—Gary Versace (piano), Reuben Rogers (bass), Jason Marsalis (drums)—Ellis repurposes *Carmen* along lean, clean lines, using it as a jumping-off point for what is essentially a blowing date. For example, on "Habanera", the original Spanish tinge bass part is streamlined and syncopated with chromatic harmonies added to the opening theme—yet its chief allure lies in the improvisations. Ellis (on soprano) stutters then flows in a sort of Caribbean hard-bop style; Versace's piano parts are both organized and abstract, with bits of blues emerging out of left field. "Seguidilla" samples soca, Afro-Cuban and Spanish flamenco, all with a pervading ethos of New Orleans *bon temps rouler*, especially during Rogers' jaunty solo.

Lumbering along in a gospel shuffle, "Flower Song" features Versace's exaggerated ornaments recalling Crescent City ticklers such as Professor Longhair or James Booker and Ellis (on tenor) expresses intimacy with tremulous, breathy tones. "Toreador", another rhumba, follows the script of a jazz funeral parade—the music slow and stately as the body is carried out to the graveyard, fast and lively on the return. Ellis' soprano statement is a paradigm of musical architecture. His tenor playing

is equally elegant on the minor-keyed, rhythm-and-bluesy "Gypsy Song", in which he employs motif development *à la* Sonny Rollins to sustain interest and intrigue over an extended solo turn. "Card Song" (*sans* drums) features Ellis (on bass clarinet), his deep, delicate sound recalling Sidney Bechet. Versace, in one of his more adventurous moods, hews to the highest ranges of the keyboard, rolling histrionic trills in a suitably operatic style.

While Bizet's songs are well known, Ellis' repurposed versions won't be. Compare them for yourself.

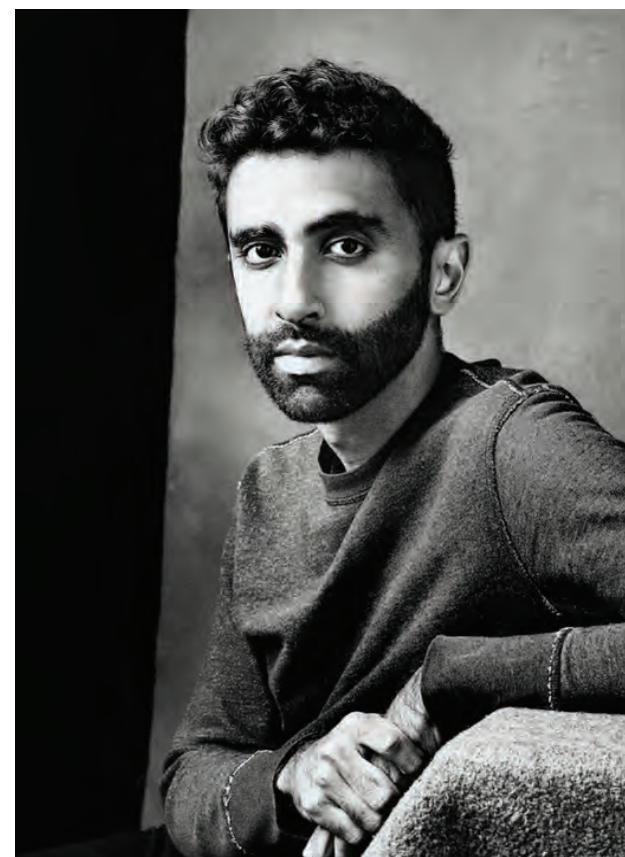
For more info visit [theblueroommusic.com](http://theblueroommusic.com). Ellis is at Nublu with Gili Lopes Feb. 23. See Calendar.



**Unclosing**  
**Illegal Crowns (Out Of Your Head)**  
by Kurt Gottschalk

The first time I listened to *Unclosing*, the second record by the collective quartet Illegal Crowns, I didn't make it all the way through—at least, not without stopping near midpoint and repeating a track. Revisiting the record some weeks later, I found myself again stopping in my tracks by this fourth of nine selections, drummer Tomas Fujiwara's "Fading Wave". At nine minutes, it's the album's longest cut. It's also the slowest (I do tend toward the down tempo). It begins with a brief ostinato played seemingly *ad infinitum* by pianist Benoît Delbecq, a prepared string at the apex causing the sweetest little clink. Two and a half minutes in, the drummer comes in with a cymbal wash as Mary Halvorson's guitar complements the piano figure so closely it's easy to miss it as a new instrument (until her trademark pitch bending, ever so slight, announces her presence). A minute or so later, Taylor Ho Bynum's horn (I'll wager from its mellow tone it's a flugelhorn) enters as a lovely, offset mirror. By now, any listener will understand that the sound doesn't emanate from just one instrument, but somehow it still feels as if it is. The musicians proceed to push a bit more, but never hard. A gentle drum roll swaps places with a quick bit of guitar plectrum tremolo. The brass floats overhead but ever in deference. Meanwhile, the piano line has varied—perhaps even with each iteration—but is always there. It's very nearly a perfect group performance. I can't think of any reason it isn't, except I'm not sure "perfect group performance" can actually exist. If such detailed praise presents the risk of casting a dark shadow on the rest of this very good record, so be it. The other tracks—two more by Fujiwara, three each by Delbecq and Halvorson, with Bynum containing his contributions to the playing—are quite good, and the group dynamic is superb throughout. But on a scale of one to Muhal Richard Abrams, it's Fujiwara's "Fading Wave" that will keep me coming back, and will have me looking forward to the quartet unclosing again. As another musical master once sang, "Those kind of cars don't pass U every day."

For more info visit [outofyourheadrecords.com](http://outofyourheadrecords.com). Tomas Fujiwara and Mary Halvorson are at 92NY with Halvorson's Amaryllis Feb. 10 and The Jazz Gallery with Tomeka Reid Feb. 26. Fujiwara is also at Theater for the New City (part of Arts for Art's Out Music Festival) with Amir ElSaffar Feb. 1, The Stone at The New School Feb. 14-17, and The Jazz Gallery with his 7 Poets Trio Feb. 26. See Calendar.



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**Skultura**  
Nick Dunston (Tripticks Tapes)  
by George Grella

The challenge on the free side of jazz, from its beginning sixty-plus years ago, has been its language: free playing is akin to inventing a brand new vernacular, with vocabulary, grammar and syntax. On the inside it's an exhilarating experience to extemporaneously discover a new way to articulate the normally inexpressible to one's fellow musicians. One danger in that challenge, though, is that musicians creating this music may eventually run out of intersecting things to say to each other. Even more, is that the language can become too esoteric: maybe gestural, rococo or in some other way intelligible only to an in-group, and therefore not expressive, or even sociable to an audience.

That's the disappointment with *Skultura* from bassist Nick Dunston, a talented musician who is usually exuberantly outward facing and musically charismatic. On the album, in addition to being the composer of all the material (and production), Dunston is credited with performing on prepared banjo, sampler, tape and vocals. It is admittedly an interesting example of how the idea of composition can be realized in studio production—and make no mistake, this is an intensely “produced” album, full of studio effects, editing, sampling and other electronics. There's a lot of activity, but the result sounds more like molecules bouncing around an enclosure rather than expressive music.

Principal players Dunston, Eldar Tsalikov (reeds) and Cansu Tanrikulu (vocals) become fragments in a processed mix, used almost entirely for what may be perceived as trickery rather than as participants in a process to create coherent musical structures. There's a lot of discontinuity that never makes a form *à la* composer Carl Stalling; instead the entire effort feels haphazard. The clever details grow tiresome; to a discerning listener, the end product can strike one as a degradation of the irreverence and strategies of

the likes of John Zorn, “Butch” Morris, the Art Ensemble of Chicago and others.

*Skultura* represents gestural music in the extreme: a fast-walking bass in a chaotic sonic context, swirling and squealing saxophone. The album features Cathy Berberian-esque non-verbal, non-tonal vocalizations, but doesn't create any context to understand them. When all is said and done, the activity is frantic, even if the overall pace is leaden. So much is happening, yet nothing goes anywhere.

For more info visit [triptickstapes.bandcamp.com](http://triptickstapes.bandcamp.com). Dunston is at 92NY with Mary Halvorson's Amyrillis Feb. 10. See Calendar.



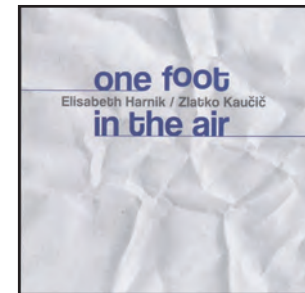
**Compassion**  
Vijay Iyer Trio (ECM)  
by Fred Bouchard

Since 1971 I've been riveted by the (largely) black-and-white photographs shot (or selected) by Manfred Eicher as jacket covers for ECM's 1,800-strong catalog of sublime and timely modern music. While I'm seldom piqued to investigate interconnections between the sights and sounds, Vijay Iyer's latest album covers and music stopped me dead in my tracks. His *Uneasy* (2021) squints at a tiny Statue of Liberty in New York Harbor: cloud-shrouded, distant, unattainable. His latest release, *Compassion*, depicts Jan Kricke's study of a flying flock of squalling gulls, likely in a feeding frenzy over a baitfish upswell or garbage dump. Iyer's succinct liner note says, in part: “I am no more qualified than anyone else to tell you anything new about compassion. But I hope that this word, placed alongside this music, offers us all a reminder, an assurance, a plea and perhaps an inspiration—to find each other in this together.” It's a short leap to recall Emma Lazarus' paean to immigration, *The New Colossus*, within the pedestal of F. A. Bartholdi's harbor angel: “Give me your tired, your poor/ Your huddled masses yearning to breathe free...” And then we listen to these souls in consummate communion—a Malaysian-Australian woman bassist (Linda May Han Oh), a Black drummer from Newark, NJ (Tyshawn Sorey) and a pianist of Tamil Indian heritage from Albany, NY (Vijay Iyer), who form a joyous and reverent testament to America's realized dreams of freedom.

Forming a working trio since the pandemic, all three musicians, each showered with accolades and awards, also immerse themselves individually in multicultural projects. As a trio, they chug along—alert, focused, devoted—in cherished moments together to weave tapestries of love and devotion. They share fiery chemistry and tender empathy; mutual inspiration charges the improvised workings of Iyer's tidy bluesy structures. Their sound rises as arched shapes build on quirky melodic nuggets and fall on briefly reflective tapering codas. The title track thus emerges from Sorey's cymbal mist like “La cathédrale engloutie (The Sunken Cathedral)” written by Claude Debussy for solo piano. “Arch” (for Desmond Tutu) unveils currents of relentless and impassioned Tyner-esque modalists. “Maelstrom” transforms

rumbling modal ostinatos into quasi-reggae, with dry snare snaps. Oh's lyricism builds robustly on the hypnotic “Panegyric”. At times the trio's interdependence veers into overload, filling all the space all the time. Iyer regularly pays homage to revered musicians with exuberant shout-outs: a lightning “Nonaah” by Roscoe Mitchell, Stevie Wonder's durable “Overjoyed” and “Drummer's Song” to pianist Geri Allen. They craft devotions to Iyer's father, to Emmett Till and transformations of poems by Eve L. Ewing.

For more info visit [ecmrecords.com](http://ecmrecords.com). Iyer's album release concert is at Village Vanguard through Feb. 3; he is also at The Jazz Gallery with Henry Threadgill Feb. 25. See Calendar.



**One Foot in the Air**  
Elisabeth Harnik/Zlatko Kaučič (Not Two)  
by Stuart Broomer

*One Foot in the Air* documents a duet performance by Austrian pianist Elisabeth Harnik and Slovenian percussionist Zlatko Kaučič (who turns 71 this month), recorded at the Kulturhalle Eggersdorf in Austria in June 2022. The title is explained by the jacket photograph: Kaučič lies under the grand piano, sweeping on the bottom of the instrument with one leg raised in the air, while Harnik stands, leaning forward, at the keyboard, directly interacting with the strings. The principal work consists of five movements, running to 57 minutes. It's an ever-shifting performance: turbulent, reflective and playful, as the two musicians succeed in transcending any sense of distance. This feat is performed by a shared intensity and a keen awareness that they're both playing percussion instruments. Harnik and Kaučič even accomplish this effect by, occasionally, playing the same instrument.

The music may be violent or quietly evanescent, but it's always precise and determined. Each segment, called a “Volume”, develops a particular arc from one texture to another. “Volume I” begins in a pointillist exchange of brief gestures, building a continuum out of distinctive approaches— isolated tones, brief flurries, a knitwork of sounds—eventually achieving a whirling forcefield throwing off fresh details. “Volume II” is initially a subtle exploration of objects applied rapidly to the piano strings, likely accompanied by a squeeze toy. “Volume III” possesses the utmost delicacy, with harp-like explorations of piano strings and small metallic percussion that has an almost liquid fluidity of pitch. That jacket photograph just might have been taken during this segment, given the approaches to the piano and the sweeping sounds. Returning to their usual positions, Harnik piles up furious clusters, while Kaučič mounts a corresponding storm at his kit.

“Volume IV” moves from strings to keyboard reverie to charging tonal play amidst a sea of exuberant rattling percussion. The final “Volume” begins in dense, polyrhythmic drumming, proceeding to a brief exchange that gradually evolves to complex string sounds, then an ultimate absorption in the glittering minutiae of sound, then silence. Even the brief encore, “Last Steps





(remembering Heimo Steps)", is memorable, Harnik's playfully anarchic patterns of splashing chords ultimately spurring Kaučič to a robust thrashing of his drums.

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



**EVENTS - Live! @ SFJAZZ**  
**Steve Slagle (Panorama)**  
by Scott Yanow

Steve Slagle has been such a consistently rewarding soloist (leading 17 previous albums, mostly for SteepleChase and his Panorama label, and appearing on over a hundred others) that it's easy to take the alto saxophonist (and flutist) for granted. He can always be relied on to take solos that display his original sound, virtuosity and ability to enrich and extend the tradition while creating new music. *EVENTS* (initially released as a digital download-only album) is a set of duets he recorded live with pianist Bruce Barth. While one might guess that with that instrumentation the date might emphasize ballads, this is far from the case. From the start of the opening track, the music is burning. While Slagle occasionally tips his hat briefly to Charlie Parker and Phil Woods, he always sounds like himself and every note has audible passion. Barth's playing occasionally recalls McCoy Tyner. He is very much a one-man rhythm section (his bass lines on "Moment's Notice" are particularly enjoyable) and makes the absence of string bass and drums barely noticeable.

The program mixes together originals with standards. The title track sets the bar for what is to follow with fearless, hard-swinging playing, including a torrid tradeoff. The alto saxophonist takes a great break after the melody statement on "Moment's Notice" and is quite fiery on "We Release", an excellent post-bop tune with original chord changes. He switches to flute on Thelonious Monk's "Light Blue", while keeping the melody close by (as Monk himself preferred). Both "Spirit Call" and "Down Home at Joe Hen's" (the album was recorded at SFJAZZ' Joe Henderson Lab) are soulful and bluesy without actually being a blues. On "A Nightingale Sang in Berkeley Square", Slagle (on flute again) is tasteful and melodic. The boppish "Alto Manhattan" has a few familiar melody quotes, although the driving piece utilizes a more modern chord structure. "Open Air", basically a 12-bar blues with altered chords in the ninth and tenth bars, has an infectious groove reminiscent of "Freedom Jazz Dance". And concluding the release is a bonus track, the original "There Is Still Time", on which Slagle and Barth are joined by singer Sachal Vasandani and Joe Lovano, the latter heard on drums rather than his usual tenor. The title track for an upcoming film, it's a bit of spiritual jazz with wordless vocalizing by Vasandani in unison with the leader's alto.

With *EVENTS*, Steve Slagle continues his perfect string of rewarding recordings.

For more info visit [steveslaglemusic.com](http://steveslaglemusic.com). Slagle's album release concert is at Dizzy's Club Feb. 6. See Calendar.

## UNEARTHED GEM



**Down Another Road @ Stockholm Jazz Days '69**  
**Graham Collier (My Only Desire)**  
by Marco Cangiano

Composer, bass player and mentor Graham Collier, who passed away over a dozen years ago (he would have turned 87 this month), played a fundamental role in developing the British jazz scene in the late '60s and early '70s. And many of the players he influenced are represented on this archival release, including Karl Jenkins (oboe, piano), Nick Evans (trombone), Stan Sulzmann (tenor, alto) and drummer John Marshall (who passed away last year). A Berklee alumni, Collier combined composition with improvisation in seamless fashion, his dictum being that "jazz happens in real time, once." With Mingus in particular, Collier shared the conviction that a band could be led from the bass, although contrary to Mingus his role as a bass player was functional to his music—he rarely ventured into solos and eventually abandoned the instrument to concentrate fully on composing.

This live recording, *Down Another Road @ Stockholm*

*Jazz Days '69*, precedes Collier's second album (*Down Another Road*) and contains most of the material therein, except for the suite "Danish Blue", which is replaced with the less abstract, mood-shifting opener "Burlings for Bob", featuring Collier's signature solo cadenzas. Initially conceived as transitions between different themes, these cadenzas grew over time as improvisations merged with compositions. Collier's melodic approach also provides for a variety of sounds by alternating these solo cadenzas with duos, trios and full-blown ensembles. "Molewrench", another extended composition based on a repeated bass figure, anticipates certain riff-based styles of play associated with Nucleus (the great British jazz-fusion band active from 1969-89). Jenkins' oboe solo, backed by Collier's bass and Marshall's always tasteful and supple drumming, has an Eastern feel, and is followed by Evans' fiery trombone over a funkier tapestry, led by Jenkins as he shifts to piano. Jenkins' "Lullaby" is a lovely and ingenious ballad featuring a heartfelt solo by Sulzmann (on alto). "Barley Mow" is the leader's pastoral ode to old British pubs, composed while he was in Boston, and featuring Jenkins (oboe) and Harry Beckett (flugelhorn). "Aberdeen Angus" concludes the album with an upbeat bluesy feel, thanks mostly to Jenkins' comping.

This previously unreleased live album is a welcome addition to Collier's early opus and a reminder of his polyhedric and somewhat underrated contributions to the jazz scene, particularly from across the pond.

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

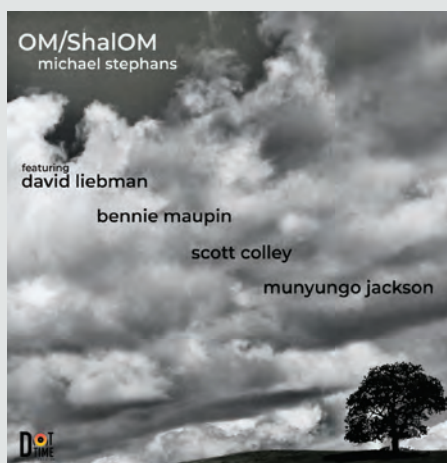
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PHOTOS BY DAVID LOBATO





**UMBRA**  
Elias Stemeseder/Christian Lillinger (Intakt)  
**Tesserae**  
Tilo Weber (We Jazz)  
by Stuart Broomer

Austrian-born, now New York-based, pianist Elias Stemeseder first gained recognition playing with drummer Jim Black and tenor saxophonist/flute player Anna Webber. His 2022 Intakt debut, *Piano Solo*, demonstrated his conceptual range, technical brilliance and willingness to pursue structural complexity in even brief episodes. While that album presented him as a traditional modernist, these two recent releases reveal an advanced post-modernism. He turns his attention to diverse sounds and techniques through collaborations with various musicians in New York and Europe, including drummer Christian Lillinger and bassist Petter Eldh (partners in unique projects such as Koma Saxo, Punkt.Vrt.Plastik and Amok Amor), representing a radical approach to free improvisation, electronica and extensive post-production.

On *UMBRA*, co-led with Lillinger, Stemeseder is highly involved in the recording process. His credits contrast with those on *Solo Piano*, all the way to the absence of a conventional piano, and include composition, production, lautenwerk (an 18th century keyboard that resembles a harpsichord, but with nylon strings), synthesizer, electronics and Una Corda (an upright piano with one string per key). Lillinger's roles here are composition, production, drums, sampler and synthesizer. That variety is enhanced by four guest musicians, added individually or in pairs throughout the album: Peter Evans (trumpet), Russell Hall (bass), Brandon Seabrook (banjo, guitar) and DoYeon Kim (gayageum: a traditional Korean plucked zither instrument).

The result is a sonic utopia arising in segments ranging from one minute to over seven, designated as "Cycles". The short just over minute-long "Cycle IV" consists of rhythmically disjunct percussion emphasizing a bass drum and high-pitched metal, while at the longer range, the seven and a half minute "Cycle VI" includes the quicksilver work of Evans and Seabrook in a continuously shifting collage. The bracketed "Cycle V" highlights sounds as diverse as backwards cymbal recordings and contrasting string tunings (gayageum, banjo, Una Corda), which arise in a continuous series of elisions and collisions, a brilliant field of disconnection that characterizes both individual tracks and the work as a whole.

*Tesserae* (the title refers to the small stones or tiles used in a mosaic) could not be more dissimilar than *UMBRA*, and is yet strangely similar. Led by Berlin-based Tilo Weber—who composed the material and whose percussion instruments include vibraphone—the basic trio consists of Stemeseder (harpsichord, celeste, synthesizers) and Petter Eldh (bass, acoustic guitar). The music is almost militantly pretty, usually tonal and melodic, featuring instruments that are singularly light, but with odd harmonic features, strange layerings and sudden shifts in rhythm and texture.

On the opening "Time Traveler's Vessel", Stemeseder's keyboards are bright, Eldh's bass lightly buoyant and, at one point, Weber even plays his snare with brushes. The diverging overdubbed keyboards of "Nacre Nacre" provide the uncanny suggestion of Muzak from multiple elevators. The effect is refreshingly disconcerting, with a certain prettiness that's not the enemy of beauty, but rather the cloak of an alien messenger. "In Epitaxy" adds the flutes of Anna-Lena Schenker and Bastian Dunker to further compound both polyphony and buoyancy. In its own subtle way, *Tesserae* demands active listening.

For more info visit [intaktrec.ch](http://intaktrec.ch) and [wejazzrecords.bandcamp.com](http://wejazzrecords.bandcamp.com). Stemeseder is at Ibeam Brooklyn with Alain Metrailler Feb. 9 and The Stone at New School with Aliya Ultan Large Ensemble Feb. 23. See Calendar.

## BOXED SET



**Discover Who I Am (The Fontana Years)**  
**Blossom Dearie (Fontana-uMe)**  
by Marilyn Lester

Vocalist/songwriter/pianist Blossom Dearie was an acquired taste for some, and for others, her body of work was so admired and loved that she became an artist with a cult-like following. For this second group, *Discover Who I Am (The Fontana Years)* provides a candy land and abundance of riches recorded during Dearie's London years. The release is a 6-CD boxed set comprehensively documenting the recordings she made in London (from 1966-1970) for Fontana, a label started in the '50s as a subsidiary of Dutch Philips and which was dropped in 1970 in favor of Vertigo. Remastered from the original analogue sources, the set includes over two dozen previously unheard tracks, an extensive biographical essay and rare, previously unseen photos.

Dearie (who died this month fifteen years ago at the age of 84) was often cited as enigmatic and mysterious. But the most forward-announcing characteristic about her was her "baby voice," a high, light, girlish tone that belied her age. Yet, there was much more to her than a quirky vocal tone. In a five-decade career she was acknowledged as a highly admired musician's musician. Her musicality was top-notch. She was also the first female artist to have her own independent record label, the successful Daffodil Records, as well as the

still operating publishing company, Blossom Dearie Music. In a deal with Fontana (now distributed through the Virgin Music Group of Universal), this boxed set is comprised of four albums: *Blossom Time At Ronnie Scott's*, *Sweet Blossom Dearie*, *Soon It's Gonna Rain* and *That's Just The Way I Want To Be*. The additional 27 unheard tracks date from late '60s sessions discovered in the family home following her death.

So who was Blossom Dearie? If you don't know, this set paints a full audio picture of her talent and personality, a slice of the latter discernible through her commentary caught in performance on the live recordings. The starting point, though, as a base line of her genius, is her unfailing impeccability. In her piano playing, phrasing, storytelling and intelligence, Dearie was wonderfully consistent. That onstage banter captured from the live concerts reveal healthy doses of humor and wit, along with accessibility, qualities she infused into all her work. That wit is clearly evident in Dave Frishberg's classic and ironic lyrics to "I'm Hip"—and you can tell she's having great fun singing it. That undercurrent of irony is also a feature of "When In Rome" (Cy Coleman/Carolyn Leigh). Listen for the audience reaction to "Everything I've Got Belongs to You" (Richard Rodgers/Lorenz Hart) and "The Shape of Things"—an early gem about the hazards of love by the late master songwriter and lyricist, Sheldon Harnick. There's laughter, cheering and knowing appreciation. Dearie's choice of music was eclectic. Her body of work includes a range of tunes in various genres—songbook standards, Broadway musicals, folk, pop and more, all delivered with sophistication and without prejudice to their "depth." This collection also features various versions of certain songs, not uncommon for an artist of longevity who inevitably develops favorites in their repertoire. There are quite a few such doubles: "Mad About the Boy" (Noël Coward), "On Broadway" (Barry Mann and

Cynthia Weil/ Jerry Leiber and Mike Stoller) and two Bacharach/Davids: "Trains and Boats and Planes" and "Alfie".

Not all the tracks are live recordings, as the studio work allows for more polish and control over spontaneity. Dearie offered several bossa nova numbers (e.g. Tom Jobim's "How Insensitive"), notable since, during the time her work was recorded in London, the bossa nova "craze" was in full swing. She was also an original songwriter and several of her own tunes are documented here. Played with bossa-influences, "Long Daddy Green" (written with Frishberg) is included, as well as "I Was Looking For You", a sad number with a bluesy piano riff. During her London period, Dearie also wrote songs for her British friends: "Hey John" (for John Lennon), "Dusty Springfield" and "Sweet Georgie Fame", each a sweet, clever tribute, with Dusty's tune even quite whimsical. Her dedication to Lennon is also a reminder that, when these recordings were made, London was tremendously hip; the British invasion of rock music may have been happening on U.S. shores, but the sources were all in London, with The Beatles leading the charge. It was no doubt an exciting environment for a musical artist such as Dearie.

Aptly named, *Discover Who I Am (The Fontana Years)* features excellent song choices representative of the vocalist/pianist's musical likes and goals. Known for her ability to find songs with interesting, quirky or touching lyrics, Dearie performed each and every one of them with utter authenticity. These may only serve as a generous appetizer on the full plate of Blossom Dearie, but offer enough of a taste to be especially satisfying. The beautifully packaged boxed set is a perfect gateway to enter the world of Dearie as well as a cherry on the sundae for seasoned lovers of her work.

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



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**Fred Staton**  
Photo by Richard Corman



(INTERVIEW CONTINUED FROM PAGE 6)

**TNYCJR:** In the trajectory of your art, it seems like your work with Blackout, and definitely collectives like the SFJAZZ Collective and New Directions, are notable passion projects.

**Harris:** Absolutely. I did a Bobby Hutcherson song on my first album, but I didn't really dramatically change it—it was just a beautiful piece of music, and I wanted to celebrate one of my most important mentors. On my second album, I did a standard, "There Will Never Be Another You" (Harry Warren/Mack Gordon) but I didn't really take it apart and do a complex arrangement; we just let go and allowed the music to do whatever it wanted to do in the moment. Early on, I wasn't honoring the ancestors in the same way that I am now. I'm always focused on the idea that what our ancestors wanted for us *was not to imitate*. Remember, it's the one moment that you get to stand up and sing the truth. The reason that they left those messages in the DNA of jazz was to give us an opportunity to let go of what's on our hearts, because if you don't have a means to do that, it will cause you all types of physical ailment. If your community doesn't see its pain, suffering and joy manifested in organized sound, it could cause suffering in the greater community. So now when I pay tribute to the ancestors—and I always will—I'm very careful to do it in a way that they would be proud of, and in a way that is healing for all of us as artists and as a community.

**TNYCJR:** What can you tell us about the upcoming concert at the Apollo, here in NYC?

**Harris:** I'm excited about this next phase of my development. It's really where my passion lies and I

think that it's centered around me being a teacher. For example, this Apollo performance is really going to be a cultural celebration. It's not a "jazz" concert. There will also be a conversation and a Q&A. One of the most significant things that's going to happen at the show is that our band is going to be improvising throughout the entire concert with an AI that I created: Harmony Cloud, which is an ear-training app. I spent the past 10 years creating an algorithm that teaches how to improvise chord progressions. It's now at a very high level that is just triads, but the next update that should be out this year has probably 95% of all the chords in Western harmony. So you can put any key: sharp nine, sharp five, minor, major and all types of sus-chords and the algorithm understands how to do proper voice leading. It will create progressions on the spot so you can learn to play by ear. So I've taken what was in the app, which is an educational tool, and I created an AI. The AI will take a composition that I've written and it rearranges and reharmonizes, but it never repeats itself. We have the solo sections in jazz and there's this sort of repetitive thing. I know what chord is coming next. But the algorithm neatly eliminates that. You don't know what chord is coming next. I've never done this before.

The AI that I've designed has the parameters or intention of helping human beings enhance their ability to be intuitive. It's not designed to replace us. The AI is not making music in and of itself, which I'm very intentional about. If you think that there are the three primary elements of music—melody, rhythm, and harmony—we essentially, throughout the night at various points, are going to give control of harmony to the AI. We're still in control of melody and rhythm, but we're not totally in control of what chords are happening. That brings us back to the cultural foundation. You have to be vulnerable. You have to be comfortable with uncertainty.

And this I think challenges us all, to stay in that space of vulnerability. Because human beings' first reaction to uncertainty is usually to listen. Our instincts usually will say, "Wait a minute, what's going on?" This is actually going to help us continue to stay empathetic and deeply engaged with one another.

There's also going to be a visual element. The goal here is to think of the AI as a musician who's participating in the creative process. But now I can show you on a large screen what it's thinking, the chord that it's playing right now; maybe the one in the back is vibrating and it has more intensity and it's going to come out [into the performance]. The next era of this music, for it to be sustainable, is not going to be based on capitalism. It's going to be based on the fact that we have to understand it as a public good. Because there are these beautiful lessons about democracy and society that we can absolutely bring to life, so that we can continue to generate support and unlock beauty in our audiences, not just in ourselves.

For more info visit [stefonharris.com](http://stefonharris.com). Stefon Harris' Blackout is at The Apollo's Victoria Theater Feb. 18. See Calendar.

#### Recommended Listening:

- Charlie Hunter & Pound For Pound — *The Return of the Candyman* (Blue Note, 1997)
- Stefon Harris — *BlackActionFigure* (Blue Note, 1999)
- Kenny Barron — *Images* (Gitanes Jazz, 2003)
- Stefon Harris — *African Tarantella: Dances With Duke* (Blue Note, 2005)
- SFJAZZ Collective — *Live SFJAZZ Center 2013 (The Music of Chick Corea & New Compositions)* (SFJAZZ, 2013)
- Stefon Harris + Blackout — *Sonic Creed* (Motéma Music, 2017)



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(STATEN ISLAND CONTINUED FROM PAGE 12)

Scro joined for their third and final number, crouching over his horn like a chicken pecking seeds. Between sets the honorees—Bishop Laverne Owens-Larkins and The Reverend Doctors Agnes McBeth, Alfred Correa, Demetrius S. Carolina, Sr. and Terry Troia—took the podium to address the crowd, the spirit and musicality of their short speeches tantamount to that of the jazz singers and instrumentalists. At one point, Anderson, taking the room’s pulse, reported: “I’m feeling the vibe!”

Drummer **Winard Harper** was one of the night’s most riveting performers in terms of body language and visceral impact. His Jeli Posse ensemble—comprised of Ted Chubb (trumpet), Anthony Ware (tenor), Charlie Sigler (guitar), Nick Masters (piano) and Anthony Perez (bass)—rendered Jimmy Heath’s “A Sound for Sore Ears” as a boogaloo blues before digging into a more spiritual mood for Abdullah Ibrahim’s “Water from an Ancient Well”. Noting the turbulence of recent political events, the bandleader observed, “This music comes from people who understand turbulent times.” His set concluded with a brilliant, stand-alone drum solo, then, in a lighter mood, offered quick bows over the music to Mercer Ellington’s “Things Ain’t What They Used to Be”. In contrast to some other jazz presentations, your reporter noticed that while some of the flashiest, most technically accomplished improvisations garnered sizable enthusiasm, here it was often those simpler musical statements, made with a strong anchor to the author’s heart and soul, that elicited the warmest responses—a tribute to the audience’s empathy.

In the next slot, Staten Island denizen and festival mainstay, bassist **Santi Debriano** led his octet, Arkestra Bembé, serving up Latin-swing, bolero and, on his original “Imaginary Guinea”, Haitian Vodou rhythms in 6/8. Flutist Andrea Brachfeld’s energetic solos were an asset throughout, as was the three-way conversational interplay between DeBriano, trap drummer Robby Ameen and bongosero Joaquin Pozo. The front line, who in addition to Brachfeld, comprised TK Blue (alto), Tommy Morimoto (tenor) and Scro (baritone), furnished punch and drive to the heads and rhythmic figures.

An all-star line-up of SIJF regulars included Sylvester Scott (tenor), Kris Kaiser (guitar), Danny Mixon (piano), Elias Bailey (bass), Leopoldo F. Fleming (percussion), Dr. Darrell Smith (drums) and special guest vocalist/frontwoman **Antoinette Montague**. Mixon was immediately impressive for his clever ideas and musical quotes executed with clean but expressive technique. Montague came out by the second number, strutting and singing her stuff up the aisles and out into the crowd, making sure all attending got involved and, in the words of the song she was singing, “Let the Good Times Roll”. Her cover of Patti LaBelle’s “I’m Christmasing with You” further riled up the house, especially after a long-climbing falsetto swoop. Her bouncy reading of “On the Sunny Side of the Street” sustained interest by switching between medium- and up-tempo back-beat swing.

Trumpeter **Nabaté Isles’** mostly original set combined intelligent writing with coercive solos and danceable grooves, the latter thanks to bassist Richie Goods and drummer Gene Lake’s in-the-pocket lock-up. The quintet’s sound was fleshed out by guitarist David Gilmore’s popcorn picking and substitute keyboardist Marta Sanchez’ atmospheric chords, while the leader took charge with a high-pitched, slightly distorted tone.

More than three hours after the downbeat, tenor saxophonist **Billy Harper’s** quintet—with Freddie Hendrix (trumpet), Francesca Tanksley (piano), Benjamin Young (bass) and Aaron Scott (drums)—walked onstage for the final set, recharging the audience’s depleted batteries with a well-paced and engaging set. Harper, a strong stylist who fashions

short, sharp phrases into longer themes, is also a generous leader, sharing equal airtime with his talented cohorts, particularly Hendrix, who inserted long, slowly escalating explosions into his improvisations. The trumpeter brought a beaming smile to the bandleader’s face, particularly during the opening selection, “Illumination”, the 40+ year-old original composition by the saxophonist.

More than a concert, the Staten Island Jazz Festival proved to be a community gathering, a sharing of cultures, a renewing of bonds. Next year, don’t let the ferry ride or bridge hop deter you: take the plunge, hear the music, say hello to the neighbors.

For more info visit [utasi.org](http://utasi.org)

(LEST WE FORGET CONTINUED FROM PAGE 10)

he was in debt, including \$48.69 to the Los Angeles County General Hospital, while his assets amounted to his clothes plus 51 Victor records. Anita Gonzales, Morton’s longtime companion, characterized him as a “very devout Catholic” and his modest grave marker in Calvary Cemetery, LA, bears a crucifix, though no indication of his career in music.

Besides music, Morton’s legacy lives via the drama of his life. With the passage of time, his work has been more fully recognized. In the later decades of the last century, Morton’s music was back in the spotlight and in performance, including movies and TV shows. Ironically, many years after Morton’s passing, his work was finally producing quite the healthy economic return. Thanks to historian William Russell, Morton’s archive has been preserved and made publicly available (including one of his last unrecorded tunes, the futuristic “Ganjam”).

The 1992, Tony-winning Broadway musical *Jelly’s Last Jam*, follows the life of Morton and is being revived in a concert staging at New York City Center. The show’s director Robert O’Hara sums up the Morton mystique: “*Jelly’s Last Jam* is an amazing musical about a very complicated Black man, and I think it is always exciting and necessary to show Black genius and Black excellence in all its complications. That’s what makes Jelly Roll and this musical relevant today: it shows a man struggling with his identity, his role in society and his art form. It’s always rewarding as an artist to wrestle with legacy in order to further appreciate it. That’s the lesson that *Jelly’s Last Jam* teaches: We are the Rhythms that Color Your Song.”

More than 80 years after his death, and after being accused of being a crackpot, Morton’s place in the history of jazz has finally been vindicated.

*Jelly’s Last Jam is at New York City Center Feb. 21 through Mar. 3. For more info visit [nycitycenter.org](http://nycitycenter.org). “Masters of Form: Duke, Jelly Roll and Mingus” is at Rose Theater Feb. 2-3. See Calendar.*

#### Recommended Listening:

- Jelly Roll Morton—*Ferd “Jelly Roll” Morton* (Gennett/Paramount/Rialto - Retrieval, 1923-26)
- Jelly Roll Morton—*Birth of the Hot: Classic Chicago “Red Hot Peppers” Sessions* (Victor-RCA Bluebird, 1926-27)
- Jelly Roll Morton—*Volume 1 (1923-1924) / Volume 2 (1924-1926)* (Masters of Jazz, 1923-26)
- Jelly Roll Morton—*Jelly Roll Morton, Volumes 1-5* (JSP, 1926-30)
- Jelly Roll Morton—*The Complete Library of Congress Recordings* (Rounder, 1938)
- Jelly Roll Morton—*Last Sessions (The Complete General Recordings)* (General-Commodore, 1939-40)

*\*Photo of Jelly Roll Morton provided by The William Russell Jazz Collection at The Historic New Orleans Collection, acquisition made possible by the Clarisse Claiborne Grima Fund*

## JAZZ AT LINCOLN CENTER



FEB 2-3 ROSE THEATER

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

Music directed by Vincent Gardner, the first half of the evening features the **JLCO with Wynton Marsalis** exploring works by three essential architects of jazz. The second half features special guest **Andy Farber** premiering *Usonian Structures*, his new work that draws inspiration from the structures of immortal American architect Frank Lloyd Wright.

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

FEB 16-17 ROSE THEATER

### DIANNE REEVES: LOVESTRUCK

Jazz at Lincoln Center’s most romantic tradition returns to the Rose Theater just in time for Valentine’s Day weekend. Five-time Grammy Award-winning singer and NEA Jazz Master **Dianne Reeves** leads her acclaimed quartet, sharing songs of rapture and anguish, of romance and heartbreak—all in celebration of that mysterious force called love.

MAR 1-2 ROSE THEATER

### TERENCE BLANCHARD: A CAREER RETROSPECTIVE IN JAZZ

Six-time Grammy Award winner, Oscar nominee, trumpeter, and film and opera composer **Terence Blanchard** returns to the Rose Theater for his highly anticipated career retrospective. To the bandstand, the 2024 NEA Jazz Master brings together a lineup of special guests, including **Benny Green, Christian McBride, Turtle Island Quartet, and Ben Wendel.**

MAR 8-9 ROSE THEATER

### WAYNE SHORTER CELEBRATION FEATURING THE JLCO WITH WYNTON MARSALIS

Jazz at Lincoln Center celebrates the life and works of legendary saxophonist and composer **Wayne Shorter** whose legacy of groundbreaking composition and improvisation continues to inspire generations of artists. Live from the Rose Theater, the **Jazz at Lincoln Center Orchestra with Wynton Marsalis** and special guests pay tribute to his enduring impact.

DIANNE REEVES  
Photo by Lawrence Sumulong

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Thursday, February 1

- Gary Versace, Adam Kolker, Jeremy Stratton, Anthony Pinciotti  
Bar Bayeux 8, 9:30 pm
- Momentum with Joy Hanson  
Bar Lunático 9, 10:30 pm \$10  
Barbès 10 pm \$20
- John Pizzarelli  
Birdland 7, 9:30 pm \$40-50
- Allyson Briggs: “Bacharach at Birdland”  
Birdland Theater 8:30 pm \$20-30
- ★Kenny Garrett  
Blue Note 8, 10:30 pm \$30-45
- ★Philip Harper Quintet; Miki Yamanaka Quartet  
Cellar Dog 7, 8:30, 11 pm \$5
- Josh Evans Big Band: “Music of the Diaspora”  
Dizzy's Club 7, 9pm \$20-55
- Eric Alexander Quartet; Joe Strasser Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Caleb Wheeler Curtis Trio with Sean Conly, Michael Sarin  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Michael Eckroth Trio; Ray Gailon Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Harlem Late Night Jazz presents “Late Night Jazz Jams” featuring  
Patience Higgins Minton's Playhouse 11 pm-3 am
- Abdou M'Boup solo  
National Jazz Museum in Harlem 2 pm
- Takuya Kuroda  
Nublu 151 10 pm \$28.33
- Robby Ameen with Bob Francheschini, Conrad Herwig, Troy Roberts, Edsel Gomez, Lincoln Goines  
Philip Williams Posters 7 pm
- Eli Yamin  
Pierre Hotel 6 pm
- Harlem Jazz Circus  
Silvana 8 pm
- ★Barry Altschul Quartet with Hayes Greenfield, Kenny Wessel,  
Joe Fonda; Curtis Nowosad Quintet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Tierney Sutton  
Smoke 7, 9 pm \$35-50
- Bilongo with Marina Kifferstein, Camille Dietrich, Cecilia Lopez,  
Brandon Lopez The Stone at The New School 8:30 pm \$20
- ★Arts for Art's “Out Music Festival - The Future is Pissed”:  
Tomas Fujiwara/Darius Jones; BREW with Gerry Hemingway,  
Reggie Workman, Miya Masaoka; Joe McPhee/Jay Rosen  
Theater for the New City 7:30 pm
- ★Vijay Iyer with Linda May Han Oh, Tyshawn Sorey  
Village Vanguard 8, 10 pm \$40

Friday, February 2

- Johnny O'Neal Trio; Bobby Harden with Off Da Hook;  
FMS feat Day Kornegay Arthur's Tavern 7, 10 pm, 12 am
- Alex Goodman Trio with Rick Rosato, Jochen Rueckert  
Bar Bayeux 8, 9:30 pm
- Telavana with Itai Kriss Bar Lunático 9, 10:30 pm \$10
- Oscar Noriega's Crooked Quartet with Marta Sanchez,  
Christopher Tordini, Jason Nazary; Pre-War Ponies with Daria Grace,  
J. Walter Hawkes, Jim Whitney, Willie Martinez  
Barbès 5:30, 8 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- Birdland Big Band; John Pizzarelli  
Birdland 5:30, 8:30, 10:30 pm \$25-50
- Tatiana Eva Marie and Avalon Jazz Band  
Birdland Theater 7, 9:30 pm \$25-35
- ★Kenny Garrett  
Blue Note 8, 10:30 pm \$30-45
- Abraham Burton Quintet; Kyoko Oyobe Quartet  
Cellar Dog 7, 8:30, 11 pm \$10
- ★Warren Wolf with Helen Sung, Russell Hall  
Dizzy's Club 7, 9pm \$20-60
- Jason Tiemann Quartet; Edsel Gomez Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Fima Ephron  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Stephane Wrembel with Jean-Michel Pilc, Josh Kaye,  
Ari Folman-Cohen, Nick Driscoll, Nick Anderson  
Joe's Pub 7, 9:30 pm \$30-40
- Mike LeDonne, John Webber, Willie Jones III; Charlie Sigler, Ameen  
Saleem, Aaron Seeber Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Harlem Late Night Jazz presents “Late Night Jazz Jams” featuring  
Willerm Delisfort Minton's Playhouse 11 pm-3 am
- Takuya Kuroda  
Nublu 151 7 pm \$28.33
- ★Aliya Ultan; Charlie Burnham Trio  
The Owl Music Parlor 8 pm \$12
- Eli Yamin  
Pierre Hotel 6 pm
- Sam Dillon; Birsa ChatterjeeRoom 623 at B2 Harlem 7, 8:30, 10 pm \$20
- ★JLCO with Wynton Marsalis and Andy Farber: “Masters of Form: Duke,  
Jelly Roll and Mingus” Rose Theater 8 pm \$40-175
- Mark Gross Quintet; Greg Glassman Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Tierney Sutton  
Smoke 7, 9, 10:30 pm \$35-51
- ★Ronnie Burrage and Holographic Principle with Kim Clarke, Frank  
“Ku-umba” Lacy, Alex Collins  
SoulBK 9 pm \$25

★ = Recommended Shows

- Chuck Roth with Buz Donald, Brandon Lopez  
The Stone at The New School 8:30 pm \$20
- ★Arts for Art's “Out Music Festival - The Future is Pissed”:  
James Brandon Lewis/Alexis Marcelo; Shamanic Principle with Val Jeanty,  
Patricia Nicholson; Tony Malaby Quartet with Angelica Sanchez,  
Mark Helias, Billy Mintz Theater for the New City 7:30 pm
- ★Vijay Iyer with Linda May Han Oh, Tyshawn Sorey  
Village Vanguard 8, 10 pm \$40
- Brenda Bufalino, Teri Roiger, John Menegon  
Westbeth Artists Complex 7 pm
- John King, Laura Ortman, Lester St Louis  
Zürcher Gallery 8 pm \$20

Saturday, February 3

- Manny Montanez, Russia Montanez, Robb Roberts, Kevin Belle,  
Charlie Caldarola Alke Cafe 8 pm
- Seydurah & Her Avecmoi Band of Blues  
Arthur's Tavern 7 pm
- Yuhan Su Quartet with Matt Mitchell, Chris Tordini, Dan Weiss  
Bar Bayeux 8, 9:30 pm
- Binky Griptite Orchestra Bar Lunático 9, 10:30 pm \$10
- Pakula Surprise with Eric Pakula, Blake Lindberg, Nick Cudahy;  
Tony Malaby Trio with Ben Monder, Nasheet Waits; Combo Daguerre  
with Olivier Conan, Adele Fournet, Felipe Wurst, Andres Fonseca,  
Neil Ochoa, Dan Martinez; 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, 6, 8, 10 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- Pasquale Grasso Trio; John Pizzarelli  
Birdland 5:30, 8:30, 10:30 pm \$20-50
- Tatiana Eva Marie and Avalon Jazz Band  
Birdland Theater 7, 9:30 pm \$25-35
- ★Glen David Andrews: “Mardi Gras New Orleans Brunch”; Kenny Garrett  
Blue Note 12:30, 8, 10:30 pm \$25-45
- Cellar Dog All Stars; Tad Shull Quartet  
Cellar Dog 7, 8:30, 11 pm \$10
- Duke Guillaume  
Chelsea Table + Stage 7 pm \$21-41
- Lynn Bechtold, Funda Cizmecioglu,Mark Zaki, Tassos Papastanou,  
Michelle Shocked, Robert C. Ford, Erik T. Johnson, Imelda O'Reilly:  
“War” The Delancey 6:30 pm
- ★Warren Wolf with Helen Sung, Russell Hall  
Dizzy's Club 7, 9pm \$20-60
- Sheryl Bailey Quartet; Freddy DeBoe Band  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Anthony Tidd  
The Jazz Gallery 7:30, 9:30 pm \$35-45
- Stephane Wrembel with Jean-Michel Pilc, Josh Kaye,  
Ari Folman-Cohen, Nick Driscoll, Nick Anderson  
Joe's Pub 7, 9:30 pm \$30-40
- Giorgi Mikadze  
Le Poisson Rouge 8 pm \$25-30
- Mike LeDonne, John Webber, Willie Jones III; Steve Ash Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Ulysses Owens Jr. and Generation Y Miller Theatre 8 pm \$10-35
- ★Harlem Late Night Jazz presents “Late Night Jazz Jams” featuring  
Kevin Oliver, Jr. Minton's Playhouse 11 pm-3 am
- Brass Against  
Nublu 151 7 pm \$33.99
- Rod Williams solo  
Pelham Fritz Rec. Center 2 pm
- Antonio Ciacca  
Pierre Hotel 6 pm
- ★Peter Evans Being & Becoming with Nick Jozwiak, Michael Shekwoaga  
Ode, Craig Taborn Public Records 7 pm \$25
- JLCO with Wynton Marsalis and Andy Farber: “Masters of Form: Duke,  
Jelly Roll, and Mingus” Rose Theater 8 pm \$40-175
- Nimbu2; Peter Louis Octet Shrine 7, 8 pm
- Mark Gross Quintet; Eric Wyatt Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Tierney Sutton  
Smoke 7, 9, 10:30 pm \$35-52
- ★Ronnie Burrage and Holographic Principle with Kim Clarke,  
Frank “Ku-umba” Lacy, Alex Collins and Jam  
SoulBK 7 pm \$25
- ★Gerry Hemingway/Earl Howard Soup & Sound 7 pm  
The Stone at The New School 8:30 pm \$20
- ★Arts for Art's “Out Music Festival - The Future is Pissed”:  
Charlie Burnham/gabby fluke-mogul; Davalois Fearon, Mike McGinnis,  
Alan Mednard; Jason Kao Hwang, Anders Nilsson,  
Michael TA Thompson Theater for the New City 7:30 pm
- ★Vijay Iyer with Linda May Han Oh, Tyshawn Sorey  
Village Vanguard 8, 10 pm \$40

Sunday, February 4

- ★Sam Bardfeld Trio with Jacob Sacks, Michael Sarin  
Bar Lunático 9, 10:30 pm \$10
- Air Space with Mike Effenberger, Brian Shankar Adler; Los Aliens with  
Ricardo Gallo, Sebastián Cruz, Stomu Takeishi, Andres Jimenez;  
Daisy Castro with Max O'Rourke, Brad Brose, James Robbins  
Barbès 6, 8, 10 pm \$20

- Lil Maceo with Regina Martin; Afro Latin Jazz Orchestra  
Birdland 5:30, 8:30, 10:30 pm \$20-40
- Tatiana Eva Marie and Avalon Jazz Band  
Birdland Theater 7, 9:30 pm \$25-35
- ★Kenny Garrett  
Blue Note 8, 10:30 pm \$30-45
- ★Ed Cherry Trio  
Cellar Dog 7, 8:30 pm \$5
- ★Warren Wolf with Helen Sung, Russell Hall  
Dizzy's Club 5, 7 pm \$20-60
- Alex Minasian Quartet; Tim Ries Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Jon-Erik Kellso and the EarRegulars  
The Ear Inn 8 pm
- Teri Roiger, Steve Berger, John Menegon  
Entwine Wine Bar 6 pm
- Stephane Wrembel with Jean-Michel Pilc, Josh Kaye,  
Ari Folman-Cohen, Nick Driscoll, Nick Anderson  
Joe's Pub 7, 9:30 pm \$30-40
- Welf Dorr, Elias Meister, Dmitry Ishenko, Yuko Togami  
The Keep 9 pm
- Barbara Rosene, Jon Davis, Boots Maleson; Tamuz Nissim Polite Jam  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Harlem Late Night Jazz presents “Late Night Jazz Jams” featuring  
Tyreek McDole Minton's Playhouse 11 pm-3 am
- ★Joe Lovano + The Overlook Museum of Arts and Design 11 am
- Oran Etkin, Vinicius Barros, Vitor Gonçalves: “Tibalooloo,  
Jazz for Kids” National Sawdust 11 am \$15
- Jane Irving Trio  
North Square Lounge 12:30, 2 pm
- Nate Lucas All-Stars  
Red Rooster Harlem 12-9 pm
- ★Caroline Davis Alula with Chris Tordini, Jason Nazary  
Rizzoli's 5 pm \$25
- Marcus Goldhaber; Mimi Jones and Jam  
Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Tabreeca Woodside Trio with Chad Selph, Mike Forfia  
Saint Peter's Church 5 pm
- Shrine Big Band  
Shrine 8 pm
- Far Trio  
Silvana 8 pm
- ★Michael Shekwoaga Ode with Andy Berman, Emmanuel Michael,  
Matt Sewell, Mwanzi Harriot, Butler Knowles  
Sisters 8 pm
- Chris Byars Quintet; Aaron Johnson Boplicity and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Tierney Sutton  
Smoke 7, 9 pm \$35-53
- ★Arts for Art's “Out Music Festival - The Future is Pissed”:  
Luke Stewart Silt Trio with Brian Settles, Trae Cruddup;  
Raymond Nat Turner; William Hooker Trio with John King,  
Hilliard Greene Theater for the New City 7:30 pm
- ★Sean Jones  
Zankel Hall 6 pm \$30

Monday, February 5

- Tal Mashiach's TIYUL Bar Lunático 9, 10:30 pm \$10
- Musics with Ilusha Tsinadze, Gocha Tsinadze, Chris Tordini,  
Jason Nazary Barbès 7 pm \$20
- Scott Alan  
Birdland 7 pm \$35-45
- ★Vince Giordano and the Nighthawks  
Birdland Theater 5:30, 8:30 pm \$20-40
- ★James Carter with James Hurt, Kahil Kwame Bell, Hilliard Greene  
Blue Note 8, 10:30 pm \$25-35
- Spike Wilner Trio  
Cellar Dog 7, 8:30 pm \$5
- ★Ted Nash Big Band  
Dizzy's Club 7, 9pm \$20-50
- Naama Gheber Quartet; Hank Allen-Barfield Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band  
Drom 7:30, 9:30 pm \$30-35
- Conal Fowkes, Brian Nalepka, Kevin Dorn; Pasquale Grasso Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Stan Killian Quartet with Paul Bollenback, Will Slater, Russell Carter  
Nublu 151 8 pm \$22.66
- Ahmaya Knoelle  
Red Rooster Harlem 6:30 pm
- Alfredo Colón's Our Armor with Hank Mason, Zekkereya El-Magharbel,  
Lex Korten, Steve Williams, Connor Parks  
Roulette 8 pm \$25
- Bruce Harris Quintet; Brandon Sanders Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Tired Horses with Jack Gruber, Cameron Criss, Noah Amick, Mike  
Talento, Szező Szendrődy Troost 8 pm
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- ★Ed Cherry  
Zinc Bar 7, 8:30 pm \$25-35

Tuesday, February 6

- Mehrnam Rastagari Bar Lunático 9, 10:30 pm \$10
- Tamar Korn; Slavic Soul Party with John Carlson, Kenny Warren, Peter  
Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran,  
Chris Stromquist Barbès 7, 9 pm \$20
- ★Bill Charlap/Renee Rosnes Birdland 7, 9:30 pm \$40-50
- Eric Comstock/Barbara Fasano: “Sinatra to Sondheim to Sting”  
Birdland Theater 5:30 pm \$20-30



- ★James Francies Trio with Burniss Travis, Jeremy Dutton and Black Thought Blue Note 8, 10:30 pm \$30-45
- Willie Martinez Quartet Bryant Park Winter Village 7 pm
- Our Delight Cellar Dog 7, 8:30 pm \$5
- ★Steve Slagle Quintet with Scott Wendholt, Lawrence Fields, Ugonna Okegwo, Jason Tiemann Dizzy's Club 7, 9pm \$20-50
- Fima Ephron Quartet; David Weiss Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Stan Zenkov, Ayumi Ishito, Keenen Ruffin, Yuko Togami; Richard Rosenthal; patrick brennan's String Party with Charlie Burnham, gabby fluke mogul, Stephanie Griffin, Jason Kao Hwang, David Soldier Downtown Music Gallery 6:30 pm
- Kevin Sun Quartet with Adam O'Farrill, Jeonglim Yang, Kayvon Gordon Lowlands 8, 9:30 pm \$10
- ★Jeremy Pelt, Rick Germanson, Clovis Nicolas; Chris Byars Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Deborah Newallo Red Rooster Harlem 6:30 pm
- Hendrik Meurkens Quintet with Nick Hempton, Steve Ash, Chris Berger, Aaron Kimmel Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Jihee Heo Trio Zinc Bar 7, 8:30 pm \$25-35

### Wednesday, February 7

- Yuichi Hirakawa Jazz Group Arthur's Tavern 7 pm
- ★Jaleel Shaw Bar Bayeux 8, 9:30 pm
- Andy Statman Trio with Larry Eagle, Jim Whitney Barbès 8 pm \$20
- ★Bill Charlap/Renee Rosnes Birdland 7, 9:30 pm \$40-50
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Jimmy Bruno, Sheryl Bailey Birdland Theater 5:30, 8:30 pm \$20-30
- ★James Francies Trio with Burniss Travis, Jeremy Dutton and Nicholas Payton Blue Note 8, 10:30 pm \$30-45
- ★William Hooker with Bob Holman, John Pietaro, David Soldier, Kevin Ramsey, Patrick Brennan, Yuko, Jair Rohm Wells, Paul Geluso, Ras Moshe, Laura Feathers Bowery Poetry Club 8 pm \$20
- Kinga Glyk Café Wha? 7, 9 pm \$29-46
- ★Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- ★Russell Hall with Stacy Dillard, Giveton Gellin, Mark Whitfield, Mathis Picard, Jeff 'Tain' Watts Dizzy's Club 7, 9pm \$20-50
- Neal Caine Quartet; Ron Jackson Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Eric Zinman, Brenna Ray, Marc Edwards; Adam Caine's Main Drag Guitar Orchestra; Stephen Gauci, Adam Lane, Colin Hinton; Jeff Davis' Summer Horse with Kenny Warren, Jonathan Goldberger, Eivind Opsvik; Nick Neuberg, Kenny Warren, Webb Crawford Main Drag Music 7 pm \$15
- Chico Pinheiro Quartet with Helio Alves, Or Bareket, Rafael Barata; Micah Thomas Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Deanna Kirk/John Di Martino Pangea 7 pm \$25
- Antonio Ciacca Pierre Hotel 6 pm
- Rodrigo Bonelli Trio Red Rooster Harlem 6 pm
- Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 9:30 pm \$20
- Kristin Norderval and Friends with Gustavo Aguilar, Miguel Frasconi, Jill Sigman Roulette 8 pm \$25
- Davy Mooney Quintet with John Ellis, Glenn Zaleski, Matt Clohesy, Jimmy Macbride; Nate Jones Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Eddie Henderson/George Cables Smoke 7 pm \$50
- Crossfades Quartet with Isabel Lepanto Gleicher, Shara Lunon, Clara Warnaar, Rebekah Heller The Stone at The New School 8:30 pm \$20
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

### Thursday, February 8

- Mimi & The Podd Brothers Arthur's Tavern 7 pm
- ★Gary Versace, Adam Kolker, Jeremy Stratton, Anthony Pinciotti Bar Bayeux 8, 9:30 pm
- Miss Maybell & The Jazz Age Artistes with Charlie Judkins, Brian Nalepka; Balsa de Fuego with Raquel Baena, Dan Neville, Justin Flynn, Andrés Fonseca, Juan Sebastián Monsalve Barbès 8, 10 pm \$20
- Bill Charlap/Renee Rosnes Birdland 7, 9:30 pm \$40-50
- Marty Isenberg: "Wes Anderson Playlist" Birdland Theater 7 pm \$20-30
- ★James Francies Trio with Burniss Travis, Jeremy Dutton and Nicholas Payton Blue Note 8, 10:30 pm \$30-45
- Samba de Gringo; Mariel Bildsten Quartet Cellar Dog 7, 8:30, 11 pm \$5
- Elijah Shiffer's Dada Bebo Quartet Dada Bar 8 pm
- Marcus Grant, Luther Allison, Noah Campbell, Geraldo Marshall, Alexandria DeWalt, Desiree Jaha, Kweku Aggrey, Kamari Carter: "Nina Simone and Abbey Lincoln" Dizzy's Club 7, 9pm \$20-60

- David Bixler Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Benito Gonzalez Trio Drom 7:30, 9:30 pm \$30-35
- Sonya Belaya The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★Nels Cline's Consentrik Quartet with Ingrid Laubrock, Chris Lightcap, Tom Rainey Le Poisson Rouge 7:30 pm \$25-35
- Sebastian Chames, Danton Boller, Willie Jones III; Caelan Cardello Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Harlem Late Night Jazz presents "Late Night Jazz Jams" featuring John Smith Minton's Playhouse 11 pm-3 am
- ★Hilliard Greene solo National Jazz Museum in Harlem 2 pm
- Robby Ameen with Bob Francheschini, Conrad Herwig, Troy Roberts, Edsel Gomez, Lincoln Goines Philip Williams Posters 7 pm
- Eric Yves Garcia Pierre Hotel 6 pm
- Lynette Washington Red Rooster Harlem 6:30 pm
- Jalalu-Kalvert Nelson with Katrin Szamatulski, Moritz Schneidwendt, William Overcash, Nathan Watts Roulette 8 pm \$25
- Michael Veal's Armillary Sphere Shrine 9 pm
- Harlem Jazz Circus Silvana 8 pm
- Carmen Intorre Jr. Quartet with Bruce Williams, Anthony Wonsey, Lorin Cohen; David Gibson Quartet with Cameron Campbell, Joseph Lepore, Jay Sawyer and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Eddie Henderson Quintet with Donald Harrison, George Cables , Gerald Cannon, Lenny White Smoke 7, 9 pm \$40-55
- Emilio Teubal Soapbox Gallery 8 pm \$25
- Rebekah Heller, Jessie Cox, Joy Guidry The Stone at The New School 8:30 pm \$20
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

### Friday, February 9

- Gui Duvigneau Trio with Jacob Sacks, Nathan Ellman-Bel Bar Bayeux 8, 9:30 pm
- Reggie Chapman's Chaphouse Bar Lunático 9, 10:30 pm \$10
- Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Leo Sidran; Anbessa Orchestra with Wayne Tucker, Eyal Vilner, Eden Bareket, Nadav Peled, Dor Heled, Ran Livneh, Eran Fink Barbès 5:30, 8, 10 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- ★Birdland Big Band; Bill Charlap/Renee Rosnes Birdland 5:30, 8:30, 10:30 pm \$25-50
- Troy Roberts/Tim Jago Quartet Birdland Theater 7, 9:30 pm \$25-35
- ★James Francies Group with Jeff "Tain" Watts, Walter Smith III, Larry Grenadier Blue Note 8, 10:30 pm \$25-35
- ★Ethnic Heritage Ensemble with Kahil El'Zabar, Alex Harding, Corey Wilkes, James Sanders Brooklyn Music School 7:30 pm \$20
- James Burton Quintet; Jamale Davis Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Godwin Louis: "Exploration on Hymns" Dizzy's Club 7, 9pm \$20-50
- Max Johnson Trio; Luther S. Allison Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Alain Metrailler Quartet with Elias Stemeseder, Chris Tordini, Eric McPherson Ibeam Brooklyn 8 pm \$20
- Nicola Caminiti The Jazz Gallery 7:30, 9:30 pm \$25-35
- Gold Rumi with Haleh Liza Gafari, Shahzad Ismaily, Trina Basu Joe's Pub 9:30 pm \$20-25

- Harry Allen Trio; Greg Ruggiero Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Harlem Late Night Jazz presents "Late Night Jazz Jams" featuring Domo Branch Minton's Playhouse 11 pm-3 am
- Antonio Ciacca Pierre Hotel 6 pm
- ★Devin Gray's Most Definitely Record Shop 9 pm
- Gabrielle Stravelli; Ray Blue Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- Mixology: Lucia della Paolera & Gobby's Child of the Church with Alex LoRe Roulette 8 pm \$25
- Ben Wolfe Quartet with Nicole Glover, Brandon Goldberg, Aaron Kimmel; Philip Harper Quintet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Eddie Henderson Quintet with Donald Harrison, George Cables, Gerald Cannon, Lenny White Smoke 7, 9, 10:30 pm \$40-55
- ★Fay Victor/Rebekah Heller The Stone at The New School 8:30 pm \$20
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Jalalu-Kalvert Nelson, Katrin Szamatulski, Moritz Schneidwendt, William Overcash, Nathan Watts Zürcher Gallery 8 pm \$20

### Saturday, February 10

- Shailah Edmond with Hilliard Greene, Jon Weiss Alke Café 8 pm

- ★Mary Halvorson Sextet: "Amaryllis" with Patricia Brennan, Jacob Garchik, Adam O'Farrill, Nick Dunston, Tomas Fujiwara 92NY 7:30 pm \$30
- Axel Tosca Arthur's Tavern 7 pm
- ★Marta Sanchez Bar Bayeux 8, 9:30 pm
- Frank London's Klezmer Brass All Stars Bar Lunático 9, 10:30 pm \$10
- ★Tony Malaby's Tone Collector with Elvind Opsvik, Jeff Davis, Dave Ballou; Las Rubias del Norte with Allyssa Lamb, Emily Hurst, Taylor Bregren-Chrisman, Olivier Conan, Greg Stare, Giancarlo Vulcano; Super Yamba Quartet Barbès 6, 8, 10 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- ★Pasquale Grasso Trio; Bill Charlap/Renee Rosnes Birdland 5:30, 8:30, 10:30 pm \$20-50
- Troy Roberts/Tim Jago Quartet Birdland Theater 7, 9:30 pm \$25-35

- ★Calvin Johnson and Native Son: "Mardi Gras New Orleans Brunch"; James Francies Group with Jeff "Tain" Watts, Walter Smith III, Larry Grenadier Blue Note 12:30, 8, 10:30 pm \$25-35
- Carlos Jimenez Bronx Library Center 2 pm
- James Austin Quartet; Ai Murakami Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Halie Loren David Rubenstein Atrium 7:30 pm
- ★Endea Owens and the Cookout Dizzy's Club 7, 9pm \$20-65
- Tommy Campbell Trio; Richard Cortez Band The Django 7:30, 9, 10:30 pm, 12 am \$25

- Pedro Giraudo Jazz Orchestra The Jazz Gallery 7:30, 9:30 pm \$35-45
- American Patchwork Quartet with Clay Ross, Falu, Yasushi Nakamura, Clarence Penn Joe's Pub 7 pm \$25
- Family Concert: "Cubop to Hip-Hop!" Kupferberg Center 3 pm \$20
- Baylor Project Louis Armstrong House Museum 3 pm \$28.52
- Harry Allen Trio; Cameron Campbell Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40

- ★Harlem Late Night Jazz presents "Late Night Jazz Jams" featuring Kevin Oliver, Jr. Minton's Playhouse 11 pm-3 am
- Gregg Belisle-Chi, Chelsea Crabtree, Sam Decker, Luke Bergman, Sean Mullins The Owl Music Parlor 8 pm \$12
- Adrian Galante Pierre Hotel 6 pm
- Mixology: Seth Graham & More Ease with Shawne Michaelain Holloway, Charmaine Lee Roulette 8 pm \$25
- Ben Wolfe Quartet with Nicole Glover, Orrin Evans, Aaron Kimmel; Stacy Dillard Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Eddie Henderson Quintet with Donald Harrison, George Cables, Gerald Cannon, Lenny White Smoke 7, 9, 10:30 pm \$40-55
- ★Wendy Eisenberg, Brian Chase, Rebekah Heller The Stone at The New School 8:30 pm \$20
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

### Sunday, February 11

- Caracas Trio Bar Lunático 9, 10:30 pm \$10
- Stéphane Wrembel; Olli Soikkeli with Paul Sikivie, Dani Danor Barbès 8, 10 pm \$20
- ★Pete McGuinness Jazz Orchestra; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$20-40
- Troy Roberts/Tim Jago Quartet Birdland Theater 7, 9:30 pm \$25-35
- ★James Francies Group with Jeff "Tain" Watts, Walter Smith III, Larry Grenadier Blue Note 8, 10:30 pm \$25-35
- Jon Davis Trio Cellar Dog 7, 8:30 pm \$5
- ★Endea Owens and the Cookout Dizzy's Club 5, 7 pm \$20-65
- Michael Kanan Quartet; Neal Miner Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Jon-Erik Kellso and the EarRegulars The Ear Inn 8 pm
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 6 pm
- Welf Dorr, Eva Novoa, Carlo DeBiaggio, Yuko Togami The Keep 9 pm
- Gillian Margot, Helen Sung, Noriko Ueda; Naama Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Harlem Late Night Jazz presents "Late Night Jazz Jams" featuring Tyreek McDole Minton's Playhouse 11 pm-3 am
- Kate Baker Trio North Square Lounge 12:30, 2 pm
- Michael Sarian; Timo Vollbrecht The Owl Music Parlor 8 pm \$12
- Nate Lucas All-Stars Red Rooster Harlem 12-9 pm
- Will Gorman; Mimi Jones and Jam Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Mixology: Lea Bertucci/Matt Robidoux Roulette 8 pm \$25
- Andrea Wolper Trio Saint Peter's Church 5 pm



- Stephen Gauci Scholes Street Studio 6 pm
- The Orders with Tasos Papastamou, Erik T. Johnson, Gene Pritsker; In4mation with Jane Getter, Gene Pritsker, Harvie S, Gerry Brown Silvana 7 pm
- ★Michael Shekwoaga Ode with Butler Knowles, Mike King, Jon Elbaz Sisters 8 pm
- Jovan Alexandre Trio; Asaf Yuria Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Eddie Henderson Quintet with Donald Harrison, George Cables, Gerald Cannon, Lenny White Smoke 7, 9 pm \$40-55
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Kinan Azmeh's CityBand with Kyle Sanna, John Hadfield, Josh Myers, Layale Chaker Weill Recital Hall at Carnegie Hall 5 pm
- ★Louie Belogenis with Trevor Dunn, Ryan Sawyer Zürcher Gallery 7 pm

Monday, February 12

- ★Jeff Davis Catchfoot with Matt Nelson, Jonathan Goldberger, Marta Sanchez, Eivind Opsvik Barbès 7 pm \$20
- Julie Benko Birdland 7 pm \$30-40
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Slum Village featuring Chris Rob Blue Note 8, 10:30 pm \$30-45
- Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- Oran Etkin Dizzy's Club 7, 9pm \$20-50
- Simon Mogul Quartet; Raphael Silverman Quartet 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
- Ahmaya Knoelle Red Rooster Harlem 6:30 pm
- Ari Hoenig, Gilad Hekselman, Gadi Lehavi; Mike Boone Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Ben Monder/Theo Bleckmann Zinc Bar 7, 8:30 pm \$25-35
- ★FORTISSSSIMO Piano Festival: Matthew Shipp solo Zürcher Gallery 8 pm \$25

Tuesday, February 13

- Mardi Gras Party with Tubby Bar Lunático 9, 10:30 pm \$10
- Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 9 pm \$20
- ★Catherine Russell Birdland 7, 9:30 pm \$40-50
- Eric Comstock/Barbara Fasano: “Sinatra to Sondheim to Sting” Birdland Theater 5:30 pm \$20-30
- Slum Village featuring Chris Rob Blue Note 8, 10:30 pm \$30-45
- ★Chris Beck Trio Cellar Dog 7, 8:30 pm \$5
- Alphonso Horne & The Gotham Kings Dizzy's Club 7, 9pm \$20-60
- Manuel Valera Quintet; Jeb Patton Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Jason Weiss: “Listenings”; Andy Haas /Don Fiorino; Patrick Golden Group Downtown Music Gallery 6:30 pm
- Happy Trio XXXI with Kevin Sun, Kevin Hsieh, Angus Mason Lowlands 8, 9:30 pm \$10
- Bennett Paster, Gary Wang, Tony Mason; Tardo Hammer Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Deborah Newallo Red Rooster Harlem 6:30 pm
- Jon Menges Quartet; Lee Odوم Silvana 8, 10 pm
- Dave Scott Quintet with Rich Perry, Gary Versace, John Hebert, Tiago Michelin; Julius Rodriguez Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Kurt Rosenwinkel with Alex Claffy, Joe Farnsworth Village Vanguard 8, 10 pm \$40
- ★Alan Broadbent Trio with Harvie S, Billy Mintz Zinc Bar 7, 8:30 pm \$25-35
- FORTISSSSIMO Piano Festival: Juliette Mazerand Zürcher Gallery 8 pm \$25

Wednesday, February 14

- Sol Liebskind Arthur's Tavern 10 pm
- Duduka Da Fonseca & Quarteto Universal Bar Bayeux 8, 9:30 pm
- Smoota Tête -a Tête; Moon Radio Bar Lunático 9, 10:30 pm \$10
- ★Catherine Russell Birdland 7, 9:30 pm \$40-50
- Melissa Errico: “A Manhattan Valentine” Birdland Theater 5:30, 8:30 pm \$40-50
- Jaz Karis with Keyon Harrold, Kenneth Whalum: “Celebrating Valentine's Day” Blue Note 8, 10:30 pm \$30-45
- ★Champion Fulton Trio Cellar Dog 7, 8:30 pm \$5

- Morgan James: “Dizzy's Valentine's Day” Dizzy's Club 7, 9pm \$225
- ★Valentine's Day with Lizzie Thomas; T.K. Blue Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Wallace Roney, Jr. Interchurch Center 7 pm
- ★Anthony Hervey The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★Elsa Nillson, Santiago Leibson, Marty Kenney, Rodrigo Recabarren; Guillermo Gregorio, Sarah Bernstein, Ivan Barenboim, Ken Filiano, James Paul Nadien; Stephen Gauci, Adam Lane, Kevin Shea; Dave Scott, Jim Clouse, Ken Filiano, Patrick Golden; Trevor Deke Bajus, Matt Hollenberg, Patrick Golden Main Drag Music 7 pm \$15
- Marianne Solivan Quartet with Brandon McCune, Steve Wood, Jay Sawyer; Joe Davidian Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Eric Burns’ The Point!; Caleb Curtis The Owl Music Parlor 8 pm \$12
- Andrea Wolper, Val Hawk, Ben Cassara, Nicki Adams, Boots Maleson: “Jazz Valentine” Pangea 7 pm \$25
- Antonio Ciacca Pierre Hotel 6 pm
- Rodrigo Bonelli Trio Red Rooster Harlem 6 pm
- Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 9:30 pm \$20
- JD Walter Quartet; Sam Dillon Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Abena Koomson-Davis Quintet with Steve Davis, Rick Germanson, Nat Reeves, Willie Jones III Smoke 7, 9 pm \$35-55
- Billy Ray Valentine Trio with Mary Halvorson, Henry Fraser, Tomas Fujiwara The Stone at The New School 8:30 pm \$20
- ★Kurt Rosenwinkel with Alex Claffy, Joe Farnsworth Village Vanguard 8, 10 pm \$40
- ★FORTISSSSIMO Piano Festival: Dan Tepfer Zürcher Gallery 8 pm \$25

Thursday, February 15

- ★Christian McBride Big Band with Ron Blake, Dan Pratt, Todd Bashore, Steve Wilson, Carl Maraghi, Anthony Hervey, Freddie Hendrix, Nabate Isles, Frank Greene, James Burton III, Michael Dease, Steve Davis, Douglas Purviance, Rodney Jones, Xavier Davis, McClenty Hunter 92NY 7:30 pm \$30-60
- ★Catherine Russell Birdland 7, 9:30 pm \$40-50
- Melissa Errico: “A Manhattan Valentine” Birdland Theater 5:30, 8:30 pm \$40-50
- Corinne Bailey Rae: “Black Rainbows” Blue Note 8, 10:30 pm \$30-45
- Richard Clements Quintet; Simona Premazzi Quartet Cellar Dog 7, 8:30, 11 pm \$5
- ★David Chesky, Giovanni Hidalgo, John Benitez Dizzy's Club 7, 9pm \$20-50
- Philippe Lemm Trio; Hendrik Meurkens Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Jon-Erik Kellso; Petros Klampanis and Tora Collective Drom 6:30, 8:30 pm \$15-20
- ★Adam Lane Band with Ray Anderson, Kirk Knuffke, Billy Mintz lbeam Brooklyn 8 pm \$20
- ★Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$40-50
- Justin Adams/Mauro Durante Le Poisson Rouge 8 pm \$25-50
- ★Sam Newsome, Jean-Michel Pilc; Andrea Domenici Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Harlem Late Night Jazz presents “Late Night Jazz Jams” featuring Gengis Don Minton's Playhouse 11 pm-3 am
- ★Cooper-Moore National Jazz Museum in Harlem 2 pm
- Robby Ameen with Bob Francheschini, Conrad Herwig, Troy Roberts, Edsel Gomez, Lincoln Goines Philip Williams Posters 7 pm

- Eric Yves Garcia Pierre Hotel 6 pm
- Lynette Washington Red Rooster Harlem 6:30 pm
- Paul Austerlitz Band Shrine 10 pm
- Harlem Jazz Circus Silvana 8 pm
- Chet Doxas Trio Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Carl Allen with Brian Lynch, Bobby Watson, Robin Eubanks, Geoff Keezer, Peter Washington: “A Jazz Messengers Tribute to Art Blakey” Smoke 7, 9 pm \$35-55
- David Blake Trio Soapbox Gallery 8 pm \$25
- ★Tomas Fujiwara Percussion Quartet: “Dream Up” with Patricia Brennan, Kaoru Watanabe, Tim Keiper The Stone at The New School 8:30 pm \$20
- ★Ron Jackson Trio Sugar Hill Children's Museum 5:30 pm
- ★Kurt Rosenwinkel with Alex Claffy, Joe Farnsworth Village Vanguard 8, 10 pm \$40
- ★FORTISSSSIMO Piano Festival: Marilyn Crispell Zürcher Gallery 8 pm \$25

Friday, February 16

- ★Caroline Davis Portals with Julian Shore, Chris Tordini, Allan Mednard Bar Bayeux 8, 9:30 pm

- Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Slow Motion with Joel Matteo, Julia Chen, Kyle Miles, Alex Asher; La Banda Chuska with Felipe Wurst, Sam Day Harmet, Adele Fournet, Erica Mancini, Abe Pollack, Joel Mateo Barbès 5:30, 8, 10 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- ★Birdland Big Band; Catherine Russell Birdland 5:30, 8:30, 10:30 pm \$25-50
- Melissa Errico: “A Manhattan Valentine” Birdland Theater 7, 9:30 pm \$40-50
- Corinne Bailey Rae: “Black Rainbows” Blue Note 8, 10:30 pm \$30-45
- Wayne Tucker Quintet; Marc Devine Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Jeremy Pelt with Strings: “The Art of Intimacy” Dizzy's Club 7, 9pm \$20-60
- David Gibson Quartet; Ben Stivers Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- yuniya edi kwon; SUN HAN GUILD; Bora Yoon Harlem Stage Gatehouse 7:30 pm \$25
- ★James Paul Nadien/Steve Swell Duo Harvest Cyclery 7 pm
- ★Angelica Sanchez with Adam O’Farrill, John Hebert, Chad Taylor: “The Brilla Suite” The Jazz Gallery 7:30, 9:30 pm \$30-40
- String Queens Kupferberg Center 8 pm \$30
- ★Marc Copland, Drew Gress, Billy Drummond; Jon Davis Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Harlem Late Night Jazz presents “Late Night Jazz Jams” featuring Christopher McBride Minton's Playhouse 11 pm-3 am
- yuniya edi kwon, SUN HAN GUILD, Bora Yoon National Sawdust 7:30 pm \$20
- Antonio Ciacca Pierre Hotel 6 pm
- Aidan O’Connor; Amina Figarova Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- Dianne Reeves: “Lovestruck” Rose Theater 8 pm \$40-175
- ★Jean-Michel Pilc, François Moutin, Ari Hoenig; Joel Frahm Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Carl Allen with Brian Lynch, Bobby Watson, Robin Eubanks, Geoff Keezer, Peter Washington: “A Jazz Messengers Tribute to Art Blakey” Smoke 7, 9, 10:30 pm \$35-55
- ★Gregory Porter Stern Auditorium at Carnegie Hall 8 pm \$22-155
- ★Jason Moran/Tomas Fujiwara The Stone at The New School 8:30 pm \$20
- ★Kurt Rosenwinkel with Alex Claffy, Joe Farnsworth Village Vanguard 8, 10 pm \$40

Saturday, February 17

- Phil Young Experience feat. Marvin Horne Alke Café 8 pm
- JT Bowen and the Mighty Kings of Soul Arthur's Tavern 10 pm
- Hannah Marks Trio with Dan Weiss, Matt Mitchell Bar Bayeux 8, 9:30 pm
- Arnan Raz Band Bar Lunático 9, 10:30 pm \$10
- ★Pakula Surprise with Eric Pakula, Blake Lindberg, Nick Cudahy; Tony Malaby's Open Loose with Mark Helias, Tom Rainey, Tim Berne; Shoko Nagai's Tokala with Satoshi Takeishi, Frank London; Habina Habina with Amit Peled, Ran Livneh, Dani Danor Barbès 3, 6, 8, 10 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- ★Pasquale Grasso Trio; Catherine Russell Birdland 5:30, 8:30, 10:30 pm \$20-50
- Melissa Errico: “A Manhattan Valentine” Birdland Theater 7, 9:30 pm \$40-50
- Corinne Bailey Rae: “Black Rainbows” Blue Note 8, 10:30 pm \$30-45
- Jade Synstelien Quartet; Matt Martinez Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Jeremy Pelt with Strings: “The Art of Intimacy” Dizzy's Club 7, 9pm \$20-60
- Nick Hempton Band; Craig Handy and 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Festival: Mingus Big Band Drom 6:30, 8:30 pm \$35-40
- Memory Palace Ensemble with Benjamin Louis Brody, Rachel Drehmann, Zachary Paul, Kirin McElwain Gallery MC 7 pm
- ★Angelica Sanchez with Adam O’Farrill, John Hebert, Chad Taylor: “The Brilla Suite” The Jazz Gallery 7:30, 9:30 pm \$30-40
- Juilliard Jazz Orchestra; WDR Big Band Cologne Juilliard School Peter Jay Sharp Theater 7:30 pm \$25
- ★Marc Copland, Drew Gress, Billy Drummond; Johnny O'Neal Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40



- ★Harlem Late Night Jazz presents “Late Night Jazz Jams” featuring Kevin Oliver, Jr. Minton's Playhouse 11 pm-3 am
- Felice Belle; Chase Elodia's Perennials; Alejandra Sofia The Owl Music Parlor 8 pm \$12
- Antonio Ciacca Pierre Hotel 6 pm
- Dianne Reeves: “Lovestruck” Rose Theater 8 pm \$40-175
- Bassekou Kouyate & Ngoni Ba featuring Amy Sacko Roulette 8 pm
- ★Jean-Michel Pilc, François Moutin, Ari Hoenig; Joel Frahm Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Carl Allen with Brian Lynch, Bobby Watson, Robin Eubanks, Geoff Keezer, Peter Washington: “A Jazz Messengers Tribute to Art Blakey” Smoke 7, 9, 10:30 pm \$35-55
- ★The Return of Plutonia: “For Greg Tate” with Matana Roberts, Tomas Fujiwara The Stone at The New School 8:30 pm \$20
- ★Kurt Rosenwinkel with Alex Claffy, Joe Farnsworth Village Vanguard 8, 10 pm \$40

### Sunday, February 18

- Stefan Bauer 440Gallery 4:40 pm \$10
- ★Stefon Harris and Blackout with Casey Benjamin, James Francies, Dezron Douglas, Terreon Gully, Christie Dashiell, Dwayne Clark Apollo Theater & Music Café 4, 8 pm \$20
- Miles Tucker & Many Blessings Bar Lunático 9, 10:30 pm \$10
- Juancho Herrera/Franco Pinna: Stéphane Wrembel; Baklava Express with Josh Kaye, Daisy Castro, Max O'Rourke, James Robbins, Jeremy Smith Barbès 6, 8, 10 pm \$20
- Evan Sherman Septet; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$20-40
- Melissa Errico: “A Manhattan Valentine” Birdland Theater 7, 9:30 pm \$40-50
- Corinne Bailey Rae: “Black Rainbows” Blue Note 8, 10:30 pm \$25-45
- ★Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- Jeremy Pelt with Strings: “The Art of Intimacy” Dizzy's Club 5, 7 pm \$20-60
- Jed Levy Quartet; Jay Leonhart Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Festival: Mingus Big Band Drom 7, 9 pm \$35-40
- ★Jon-Erik Kellso and the EarRegulars The Ear Inn 8 pm
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 6 pm
- ★Harold Danko/Rich Perry Hudson View Gardens Lounge 5 pm
- Yoko Yates Quintet with Jamie Baum, Aaron Irwin, Aryeh Kobrinsky, Jeff Hirshfield Ibeam Brooklyn 8 pm \$20
- Welf Dorr, Shoko Nagai, Dmitry Ishenko, Dave Miller The Keep 9 pm
- Riley Mulherkar feat. Theo Bleckmann Littlefield 8 pm
- Arianna Neikrug Trio; Richard Cortez Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Lew Tabackin Trio with Yasushi Nakamura, Jason Tiemann Michiko Studios 7, 8:30 pm \$10-20
- ★Harlem Late Night Jazz presents “Late Night Jazz Jams” featuring Tyreek McDole Minton's Playhouse 11 pm-3 am
- Duo Kayo Museum of Arts and Design 11 am
- Ben Cassara Trio North Square Lounge 12:30, 2 pm
- Nate Lucas All-Stars Red Rooster Harlem 12-9 pm
- Andrea Wolper; Mimi Jones and Jam Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Rubin Kodheli, Trevor Dunn, Brian Chase, Mary Halvorson Roulette 8 pm \$25
- Ras Moshe Burnett Jazz Totality with Tom Cabera, Philip Sirois Saint Peter's Church 5 pm
- Ras Moshe Scholes Street Studio 3 pm
- Steven Blane and Friends Silvana 7 pm
- Jesse Davis Quartet; Nick Hempton Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Carl Allen with Brian Lynch, Bobby Watson, Robin Eubanks, Geoff Keezer, Peter Washington: “A Jazz Messengers Tribute to Art Blakey” Smoke 7, 9 pm \$35-55
- ★Kurt Rosenwinkel with Alex Claffy, Joe Farnsworth Village Vanguard 8, 10 pm \$40

### Monday, February 19

- Rich Hinman vs. Adam LevyBar Lunático 9, 10:30 pm \$10
- Steve Ross: “Moonlight and Love Songs” Birdland 7 pm \$25-40
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40

- J.PERIOD: “Story To Tell” with Stro Elliot, Ray Angry, Mark Kelly, Marcus Machado, Mumu Fresh Blue Note 8, 10:30 pm \$25-35
- Saul Rubin Trio Cellar Dog 7, 8:30 pm \$5
- Juilliard Jazz Ensembles: “From Africa to Cuba to NYC” Dizzy's Club 7, 9pm \$20-50
- David Yee Quartet; Ricardo Grilli Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Festival: Mingus Big Band Drom 7:30, 9:30 pm \$35-40
- ★Simon Moullier Trio; Pasquale Grasso Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ahmaya Knoelle Red Rooster Harlem 6:30 pm
- Villagers Brass Band Shrine 10 pm
- Jesse Davis Quartet; Miki Yamanaka Trio and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Nate Radley with Gary Versace, Jay Anderson, Adam Nussbaum Zinc Bar 7, 8:30 pm \$25-35

### Tuesday, February 20

- BIGYUKI X Jharis Yokley Bar Lunático 9, 10:30 pm \$10
- Tamar Korn; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 7, 9 pm \$20
- ★Mike Stern Band Birdland 7, 9:30 pm \$40-50
- Eric Comstock/Barbara Fasano: “Sinatra to Sondheim to Sting” Birdland Theater 5:30 pm \$20-30
- ★Rebirth Brass Band Blue Note 8, 10:30 pm \$30-45
- ★Zaid Nasser Trio Cellar Dog 7, 8:30 pm \$5
- Summer Camargo: “To Whom I Love” Dizzy's Club 7, 9pm \$20-55
- Loston Harris Trio; John Lang's Earotica The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Zoh Amba, Caroline Morton, Marc Edwards; Su\$Hi with Gian Perez, Caroline Morton, Anthony Genovese; Selendis Sebastian, Alexander Johnson/AJMedeiros Duo Downtown Music Gallery 6:30 pm
- Badi Assad Joe's Pub 7 pm \$30
- Kevin Sun Quartet with Max Light, Simón Willson, Jon Starks Lowlands 8, 9:30 pm \$10
- Sean Wayland Trio; Neal Miner Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Deborah Newallo Red Rooster Harlem 6:30 pm
- Jesse Davis Quartet; Tyler Mitchell Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Paco de Lucia Festival: Karime Amaya, Farru and Farruquito, Josemi Carmona, Yerai Cortés, Antonio Rey, Rafael Riqueni, Niño Josele, J.M.Bandera, Pepe Habichuela, Diego ‘El Cigala’, Duquende, Chonchi Heredia, Salif Keita, Carmen Linares, José Mercé, Sílvia Pérez Cruz, Makarines, Carles Benavent, Alain Pérez, Javier Colina, Rubem Dantas, Tino Di Geraldo, Israel Suárez ‘Piraña, Madou Diabaté, Chano Domínguez, Jorge Pardo, Nesrine Belmokh, Antonio Serrano Stern Auditorium at Carnegie Hall 8 pm \$23-120
- ★Joe Lovano’s Paramount Quartet with Julian Lage, Santi Debriano, Will Calhoun Village Vanguard 8, 10 pm \$40

### Wednesday, February 21

- Kevin Oliver Jr. 333 Lounge 7 pm
- Yuichi Hirakawa Jazz Group Arthur's Tavern 7 pm
- Chris McCarthy Quartet with Takuya Kuroda, Eden Bareket, Sam Minaie, JK Kim Bar Bayeux 8, 9:30 pm
- ★Brandon Seabrook String Trio Bar Lunático 9, 10:30 pm \$10
- Buck And A Quarter Quartet Barbès 8 pm \$20
- ★Mike Stern Band Birdland 7, 9:30 pm \$40-50
- ★David Oswald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Rodney Jones Birdland Theater 5:30, 8:30 pm \$20-30
- ★Rebirth Brass Band Blue Note 8, 10:30 pm \$30-45
- ★Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- Ye Huang Quartet with Strings: “Jazzical” Dizzy's Club 7, 9pm \$20-50
- ★Jason Marshall Quartet; Rick Germanson Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Delfeayo Marsalis Quintet Drom 7, 9 pm \$30-35
- ★Ingrid Laubrock’s Liliith with Dave Adewumi, Adam Matlock, Yvonne Rogers, Eva Lawitts, Henry Mermer The Jazz Gallery 7:30, 9:30 pm \$25-35
- Paco de Lucia Festival: Josemi Carmona, Javier Colina, Piraña, Silvia Prez Cruz, Jorge Pardo, Chano Dominguez, Tino di Geraldo, Farru Le Poisson Rouge 8 pm \$35-65
- Jackson Hillmer, Nicole Davis, Gabe Marquez; Main Drag Conduction Orchestra; Stephen Gauci, Adam Lane, Colin Hinton; Ras Moshe; Andrew Drury; Dafna Naphtali; Patrick Golden Ensemble Main Drag Music 7 pm \$15
- Zach Brock Quartet with Aaron Goldberg; Carol Morgan, Steve Nelson, Elias Bailey Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

- Gili Lopes Sextet with John Ellis, Ari Hoenig, Helio Alves, Vinicius Gomes, Rogerio Boccato Nublu 151 7 pm \$22.66
- Teri Wade/Mark Wade Pangea 7 pm \$25
- Antonio Ciacca Pierre Hotel 6 pm
- Rodrigo Bonelli Trio Red Rooster Harlem 6 pm
- Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 9:30 pm \$20
- Noah Halpern Trio; Alexander Claffy Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vincent Herring & Something Else with Jeremy Pelt, Wayne Escoffery, David Kikoski, Paul Bollenbeck, Essiet Essiet, Lewis Nash Smoke 7, 9 pm \$35-55
- Aliya Ultan The Stone at The New School 8:30 pm \$20
- ★Paco de Lucia Festival: Arturo O’Farrill & The Afro Latin Jazz Orchestra Symphony Space Peter Jay Sharpe Theatre 7 pm \$20-55
- ★Joe Lovano’s Paramount Quartet with Julian Lage, Santi Debriano, Will Calhoun Village Vanguard 8, 10 pm \$40

### Thursday, February 22

- ★Adam Nussbaum, Gary Versace, Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Sandra Weigl: “Lost in the Stars - The Music of Kurt Weill” Barbès 8 pm \$20
- ★Mike Stern Band Birdland 7, 9:30 pm \$40-50
- Ye Huang Quintet Birdland Theater 8:30 pm \$20-30
- ★Rebirth Brass Band Blue Note 8, 10:30 pm \$30-45
- John Mosca Quintet; Carol Morgan Quartet Cellar Dog 7, 8:30, 11 pm \$5
- ★Azar Lawrence Experience with Dennis Nelson, Robert Turner, Weldon Scott, Greg Brown Dizzy's Club 7, 9pm \$20-55
- ★Eric Person Quartet; Mark Whitfield The Django 7:30, 9, 10:30 pm, 12 am \$25
- Pedrito Martinez Drom 8 pm \$30-35
- Kristen Lee Sergeant/Jeb Patton InterContinental 6:30 pm \$55
- Rodrigo Recabarren, Pablo Menares, Yago Vazquez The Jazz Gallery 7:30, 9:30 pm \$25-35
- Bernie Senensky Trio; Jesse Green Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Harlem Late Night Jazz presents “Late Night Jazz Jams” featuring Morgan Faw Minton's Playhouse 11 pm-3 am
- Robby Ameen with Bob Francheschini, Conrad Herwig, Troy Roberts, Edsel Gomez, Lincoln Goines Philip Williams Posters 7 pm \$20
- Eric Yves Garcia Pierre Hotel 6 pm
- Lynette Washington Red Rooster Harlem 6:30 pm
- Harlem Jazz Circus Silvana 8 pm
- Joe Strasser Trio; David Gibson Quartet with Toru Dodo, Joseph Lepore, Jay Sawyer and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vincent Herring & Something Else with Jeremy Pelt, Wayne Escoffery, David Kikoski, Paul Bollenbeck, Essiet Essiet, Lewis Nash Smoke 7, 9 pm \$35-55
- Taiga Ultan, Aliya Ultan, Aaron Dilloway The Stone at The New School 8:30 pm \$20
- ★Joe Lovano’s Paramount Quartet with Julian Lage, Santi Debriano, Will Calhoun Village Vanguard 8, 10 pm \$40

### Friday, February 23

- Kaz George Bar Bayeux 8, 9:30 pm
- Oscar Noriega’s Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Mehrnam Rastegari; Big Lazy with Stephen Ulrich, Andrew Hall, Yuval Lion Barbès 6, 8, 10 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- ★Birdland Big Band; Mike Stern Band Birdland 5:30, 8:30, 10:30 pm \$25-50
- Tony DeSare Trio Birdland Theater 7, 9:30 pm \$25-35
- ★Chris Dave + Pino Palladino + Isaiah Sharkey Trio Blue Note 8, 10:30 pm \$30-45
- Darrell Green Quartet; Steve Ash Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Azar Lawrence Experience with Dennis Nelson, Robert Turner, Weldon Scott, Greg Brown Dizzy's Club 7, 9pm \$20-55
- Tyler Blanton Quartet; Hector Martignon’s Foreign Affair The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★David Virelles The Jazz Gallery 7:30, 9:30 pm \$25-35
- Rick Germanson Trio; Joe Block Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Harlem Late Night Jazz presents “Late Night Jazz Jams” featuring Camille Gaynor Jones Minton's Playhouse 11 pm-3 am
- Antonio Ciacca Pierre Hotel 6 pm
- Mafalda Minnozzi/Paul Ricci; Leandro Pellegrino: “Brazil Night” Room 623 at B2 Harlem 7, 8:30, 10 pm \$20



- Michael Weiss Trio; Philip Harper Quintet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Vincent Herring & Something Else with Jeremy Pelt, Wayne Escoffery, David Kikoski, Paul Bollenbeck, Essiet Essiet, Lewis Nash  
Smoke 7, 9, 10:30 pm \$35-55
- Elias Stemeseder, Jon Elbaz, Taiga Ultan, Laura Cocks, Cleek Schrey, Marija Kovačević, Scott Li, Richard Lenz, Javen Lara, Joanna Mattrey, Aliya Ultan, Lester St Louis, Drew Wesely, Sandy Ewen, Henry Fraser, Anna Abundolo, Tete Leguia, Kevin Eichenberger  
The Stone at The New School 8:30 pm \$20
- ★The Blue Note Quintet with Gerald Clayton, Joel Ross, Immanuel Wilkins, Kendrick Scott, Matt Brewer  
Symphony Space 8 pm \$30-55
- ★Joe Lovano's Paramount Quartet with Julian Lage, Santi Debriano, Will Calhoun  
Village Vanguard 8, 10 pm \$40
- ★Catherine Sikora/Susan Alcorn  
Zürcher Gallery 8 pm \$20

## Saturday, February 24

- ★“Ella Meets The Duke”:- Ray Chew & Harlem Music Festival All-Star Band + special guests  
Aaron Davis Hall 7 pm \$150-\$500
- Sweet Lee Odom Unit  
Alke Café 8 pm
- Axel Tosca  
Arthur's Tavern 7 pm
- Matt Pavolka Quartet with Jason Rigby, Dave Smith, Santiago Leibson, Allan Mednard  
Bar Bayeux 8, 9:30 pm
- Erik Deutsch Band  
Bar Lunático 9, 10:30 pm \$10
- ★Tony Malaby Quartet with Angelica Sanchez, Drew Gress, Tom Rainey; Bill Carney's Jug Addicts with Karl Meyer, Brian Mulroney, Steve Cooney, Jerry Fabris, Seth Kessel; Abraham Gomez-Delgado's Zemog with Rosa Avila, Gabo Tomasini, Reinaldo Dejesus, Bryan Vargas, Juancho Herrera, Stefan Zeniuk, Olia Toporovsky  
Barbès 6, 8, 10 pm \$20
- Bill Saxton Harlem Allstars  
Bill's Place 7, 9 pm \$30
- ★Pasquale Grasso Trio; Mike Stern Band  
Birdland 5:30, 8:30, 10:30 pm \$20-50
- Tony DeSare Trio  
Birdland Theater 7, 9:30 pm \$25-35
- ★Chris Dave + Pino Palladino + Isaiah Sharkey Trio  
Blue Note 8, 10:30 pm \$30-45
- Donald Edwards Quintet  
Cellar Dog 7, 8:30, 11 pm \$10
- ★Azar Lawrence Experience with Dennis Nelson, Robert Turner, Weldon Scott, Greg Brown  
Dizzy's Club 7, 9pm \$20-55
- Chris Beck Quartet; Helio Alves Quintet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★David Virelles  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Blue Inventions Trio with Neal Kirkwood, Ron Horton, Tim Harrison  
Joe Solomon Studio 8 pm
- Rick Germanson Trio; Alan Broadbent Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Harlem Late Night Jazz presents “Late Night Jazz Jams” featuring Kevin Oliver, Jr.  
Minton's Playhouse 11 pm-3 am
- Antonio Ciacca  
Pierre Hotel 6 pm
- Michael Weiss Trio; Francisco Mela Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Vincent Herring & Something Else with Jeremy Pelt, Wayne Escoffery, David Kikoski, Paul Bollenbeck, Essiet Essiet, Lewis Nash  
Smoke 7, 9, 10:30 pm \$35-55
- Javen Lara, Aliya Ultan, Wesley Michalski, Adam Turay, Teté Leguía, Kevin Eichenberger, Jon Starks  
The Stone at The New School 8:30 pm \$20
- Liz Callaway: “Broadway and Beyond”  
Tribeca Performing Arts Center 7:30 pm \$45-50
- ★Joe Lovano's Paramount Quartet with Julian Lage, Santi Debriano, Will Calhoun  
Village Vanguard 8, 10 pm \$40
- Kandace Springs  
Zankel Hall 9 pm \$75

## Sunday, February 25

- Jared Schonig Quartet  
Bar Lunático 9, 10:30 pm \$10
- Stéphane Wrembel; Simon Hanes’ Tsons of Tsunami with Kevin Newton, Selendis Sebastian Alexander Johnson, Jesse Heasly, Jon Starks  
Barbès 8, 10 pm \$20
- Mariel Bildsten Quintet; Afro Latin Jazz Orchestra  
Birdland 5:30, 8:30, 10:30 pm \$20-40
- Tony DeSare Trio  
Birdland Theater 7, 9:30 pm \$25-35
- ★Chris Dave + Pino Palladino + Isaiah Sharkey Trio  
Blue Note 8, 10:30 pm \$30-45
- Organ Grooves  
Cellar Dog 7, 8:30 pm \$5
- ★Azar Lawrence Experience with Dennis Nelson, Robert Turner, Weldon Scott, Greg Brown  
Dizzy's Club 5, 7 pm \$20-55
- Alexander Claffy Quartet; Michael Weiss Trio  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Jon-Erik Kellso and the EarRegulars  
The Ear Inn 8 pm
- Teri Roiger, Steve Berger, John Menegon  
Entwine Wine Bar 6 pm

- ★Henry Threadgill, Vijay Iyer, Dafnis Prieto  
The Jazz Gallery 7:30, 9:30 pm \$40-50
- Welf Dorr, Robert Boston, Dmitry Ishenko, Kevin Shea  
The Keep 9 pm
- ★Hilliard Greene: “Negro Spirituals”  
Ken Cro-Ken Memorial Foundation 3 pm
- Lauren Lee Trio; Vanisha Polite Jam  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Harlem Late Night Jazz presents “Late Night Jazz Jams” featuring Tyreek McDole  
Minton's Playhouse 11 pm-3 am
- Carolyn Leonhart Trio  
North Square Lounge 12:30, 2 pm
- Gene Pritsker's Sound Liberation Trio  
Nublu 151 7 pm \$22.66
- ★Sound Liberation Trio with Gene Pritsker, Adam Holzman, David Cossin, Dick Griffin, Franz Hackl  
Nublu 151 7:30 pm
- Nate Lucas All-Stars  
Red Rooster Harlem 12-9 pm
- Alexandria DeWalt; Mimi Jones and Jam  
Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Eve Zanni, John di Martino, Yoshi Waki  
Saint Peter's Church 5 pm
- Stephen Gauci  
Scholes Street Studio 6 pm
- ★Michael Shekwoaga Ode with Ace Williams, Emilio Modeste, Butler Knowles  
Sisters 8 pm
- Alexander McCabe Quartet; Ned Goold Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vincent Herring & Something Else with Jeremy Pelt, Wayne Escoffery, David Kikoski, Paul Bollenbeck, Essiet Essiet, Lewis Nash  
Smoke 7, 9 pm \$35-55
- ★Joe Lovano's Paramount Quartet with Julian Lage, Santi Debriano, Will Calhoun  
Village Vanguard 8, 10 pm \$40

## Monday, February 26

- Sarah Cabral  
Bar Lunático 9, 10:30 pm \$10
- Dana Lyn/Kyle Sanna  
Barbès 7 pm \$20
- Natalie Douglas  
Birdland 7 pm \$25-35
- ★Vince Giordano and the Nighthawks  
Birdland Theater 5:30, 8:30 pm \$20-40
- ★Chris Dave + Pino Palladino + Isaiah Sharkey Trio  
Blue Note 8, 10:30 pm \$30-45
- David Wong Trio  
Cellar Dog 7, 8:30 pm \$5
- Dongfeng Liu Band with John Benitez, Roberto Quintero, Carly Maldonado, Feifei Yang  
Dizzy's Club 7, 9pm \$20-50
- Jonny King Trio; Joey Ranieri Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band  
Drom 7:30, 9:30 pm \$30-35
- ★Tomas Fujiwara's 7 Poets Trio with Patricia Brennan, Tomeka Reid; Tomeka Reid Quartet with Mary Halvorson, Jason Roebke, Tomas Fujiwara  
The Jazz Gallery 7:30, 9:30 pm \$35-45
- Edmar Castaneda Trio; Pasquale Grasso Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Susie Ibarra, Jeffrey Ziegler, Graham Reynolds, Jessica Ware, Elena Park: “Insectum”  
National Sawdust 7:30 pm \$20
- ★Christian McBride with Nelson George: “The Movement Revisited”  
New York Public Library Stephen A. Schwarzman Building 7 pm
- Ahmaya Knoelle  
Red Rooster Harlem 6:30 pm
- Alaara  
Roulette 8 pm \$25
- Joe Farnsworth Trio; Mike Troy Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra  
Village Vanguard 8, 10 pm \$40
- ★Mark Whitfield  
Zinc Bar 7, 8:30 pm \$25-35

## Tuesday, February 27

- ★Santiago Leibson Trio with Lim Yang, Randy Peterson; 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 Cookers: Billy Harper, Craig Handy, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart  
Birdland 7, 9:30 pm \$30-40
- Eric Comstock/Barbara Fasano: “Sinatra to Sondheim to Sting”  
Birdland Theater 5:30 pm \$20-30
- ★Chris Dave + Pino Palladino + Isaiah Sharkey Trio  
Blue Note 8, 10:30 pm \$30-45
- ★Akiko Tsuruga Trio  
Cellar Dog 7, 8:30 pm \$5
- ★Yotam Silberstein Trio with Al Foster, John Patitucci  
Dizzy's Club 7, 9pm \$20-50
- Joe Davidian Trio; People of Earth  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Josh Sinton/Mazz Swift; Jonathan Reisen; Daniel Galow, Syl Winch; Judy Dunaway  
Downtown Music Gallery 6:30 pm
- Kevin Sun Quartet with Andrew Boudreau, Simón Willson, and Jon Starks  
Lowlands 8, 9:30 pm \$10

- Peter Slavov Trio; John Merrill Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Abraham Burton Quintet  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Wycliffe Gordon Quintet with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Jr.  
Village Vanguard 8, 10 pm \$40
- Ted Rosenthal Trio with Noriko Ueda, Tim Horner  
Zinc Bar 7, 8:30 pm \$25-35

## Wednesday, February 28

- ★Joel Harrison with Jerome Sabbagh, Lex Korten, Chico Huff, Robby Ameen  
Bar Bayeux 8, 9:30 pm
- ★Matt Darriau Yo Lateef  
Bar Lunático 9, 10:30 pm \$10
- ★The Cookers: Billy Harper, Craig Handy, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart  
Birdland 7, 9:30 pm \$30-40
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night: “The Django Celebration” with Joscho Stephan, John Jorgensen  
Birdland Theater 5:30, 8:30 pm \$20-30
- ★Chris Dave + Pino Palladino + Isaiah Sharkey Trio  
Blue Note 8, 10:30 pm \$30-45
- Bruce Harris Trio  
Cellar Dog 7, 8:30 pm \$5
- ★Yotam Silberstein Trio with Al Foster, John Patitucci  
Dizzy's Club 7, 9pm \$20-50
- Misha Piatigorsky Quartet; Ben Wolfe Trio  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Idris Frederick with Ryan Easter, Obèeah Yute, Max Spinelli, Dom Gervias  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★Seajun Kwon, Jonathan Paik, Chris Ferrari; James Paul Nadien, Chris Cochrane, Shoko Nagai; Stephen Gauci, Adam Lane, Kevin Shea; Hans Tammen, Shoko Nagai, Satoshi Takeishi; Eyal Maoz, Chris Stromquist, Fima Ephron  
Main Drag Music 7 pm \$15
- Jim Ridl Trio; Neil Podgurski Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Daryl Sherman/Houston Person  
Pangea 7 pm \$25
- Adrian Galante  
Pierre Hotel 6 pm
- Harlem Jazz Session with Peter Brainin  
Room 623 at B2 Harlem 8, 9:30 pm \$20
- Thursday Music Krewe  
Shrine 6 pm
- Jumaane Smith Quartet; Luke Sellick Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Emmet Cohen Trio with Joe Ranieri, Joe Farnsworth  
Smoke 7, 9 pm \$35-55
- Simon Hanes, Trevor Dunn, Ches Smith, Jon Starks  
The Stone at The New School 8:30 pm \$20
- ★Wycliffe Gordon Quintet with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Jr.  
Village Vanguard 8, 10 pm \$40
- Michael Feinstein: “Standard Time”  
Zankel Hall 7:30 pm \$85-95

## Thursday, February 29

- Ricardo Grilli Trio  
Arthur's Tavern 7 pm
- Glenn Zaleski, Kayvon Gordon, Adam Kolker, Jeremy Stratton  
Bar Bayeux 8, 9:30 pm
- ★The Cookers: Billy Harper, Craig Handy, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart  
Birdland 7, 9:30 pm \$30-40
- Bryan Eng Sextet  
Birdland Theater 8:30 pm \$20-30
- ★Chris Dave + Pino Palladino + Isaiah Sharkey Trio  
Blue Note 8, 10:30 pm \$30-45
- Greg Glassman Quartet; Jinjoo Yoo Quartet  
Cellar Dog 7, 8:30, 11 pm \$5
- Bilal  
City Winery 7, 10 pm \$40-65
- Emilio Solla/Antonio Lizana Quartet with Ferenc Nemeth, Pablo Menares  
Dizzy's Club 7, 9pm \$20-55
- ★The Choir Invisible with Vinnie Sperrazza, Charlotte Greve, Chris Tordini, Fay Victor  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Randy Ingram Trio; Jeremy Manasia Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Mala Waldron solo  
National Jazz Museum in Harlem 2 pm
- Robby Ameen with Bob Francheschini, Conrad Herwig, Troy Roberts, Edsel Gomez, Lincoln Goines  
Philip Williams Posters 7 pm
- Adrian Galante  
Pierre Hotel 6 pm
- Harlem Jazz Circus  
Silvana 8 pm
- Thomas Marriott Quartet; Sarah Hanahan Quartet and Jam  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Emmet Cohen Trio with Joe Ranieri, Joe Farnsworth  
Smoke 7, 9 pm \$35-55
- Kate NV/Simon Hanes  
The Stone at The New School 8:30 pm \$20
- ★Wycliffe Gordon Quintet with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Jr.  
Village Vanguard 8, 10 pm \$40



100 MILES OUT

CONNECTICUT

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

2/2, 2/9, 2/16, 2/23 (7 pm) Bill's All-Star Jazz Band  
2/7, 2/21 (7 pm) Corinthian Jazz Band

Café Nine (New Haven, CT) [cafenine.com](#)

2/3 (4 pm) Jazz Jam with Michael Coppola  
2/6 (7 pm) NHJU Tuesday Night Jazz with Ben Simmons  
2/10 (4 pm) Jazz Jam with Gary Grippo  
2/17 (4 pm) Jazz Jam with Tony Dioguardi  
2/24 (4 pm) Jazz Jam with Chervansky, Tappan & Ice

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

2/7 (7 pm) David Morgan Trio with Paul Francis, Dan Asher  
2/15 (7 pm) Elijah Atkins Trio with Matthew Munzner, Nico Marini  
2/21 (7 pm) Giacomo Gates Trio with Phil Bowler, Ron Drotos  
2/28 (7 pm) Marvin Stamm

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

2/7, 2/14, 2/21, 2/28 (9 pm) Kevin Saint James Band

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

2/16 (7, 9 pm) Richard Baratta, Vincent Herring, Paul Bollenback, Bill O'Connell

Ridgefield Playhouse (Ridgefield, CT) [ridgefieldplayhouse.org](#)

2/21 (7:30 pm) Bill Frisell Three with Gregory Tardy, Rudy Royston

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

2/2 (8:30 pm) Yosvany Terry Quartet  
2/3 (8:30 pm) Dave Pietro Quintet with Scott Wendholt, Gary Versace, Jay Anderson, Billy Drummond  
2/9 (8:30 pm) James Austin Jr. Quintet with Joe Magnarelli, Josh Lee, Ben Rubens, Jeremy Warren  
2/10 (8:30 pm) Jeremy Pelt Quintet  
2/16 (8:30 pm) Giacomo Gates  
2/17 (8:30 pm) Shawnn Monteiro Quartet  
2/23, 2/24 (8:30 pm) Jimmy Greene Quintet  
2/25 (7:30 pm) Jimmy Greene Quintet

NEW JERSEY

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

2/3 (6 pm) Bill Charlap Trio with Noriko Ueda, Dennis Mackrel

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

2/2 (7 pm) Hilliard Greene and The Jazz Expressions with TK Blue, Sharp Radway  
2/9 (7 pm) John Lee Trio  
2/16 (7 pm) Obasi Akoto Trio  
2/23 (7 pm) T.K. Blue

Brush Culture (Teaneck, NJ) [brvshcul7ur3.com](#)

2/2 (8 pm) Jerry Weldon Trio

Candlelight Lounge (Trenton, NJ) [candlelighteventsjazz.com](#)

2/3 (3:30 pm) Jerry Weldon  
2/10 (3:30 pm) Glenn Williams  
2/17 (3:30 pm) Audrey Weber  
2/24 (3:30 pm) James Stewart

Clement's Place (Newark, NJ) [njpac.org](#)

2/15 (7:30 pm) Jazz Jam with James Austin, Jr.

Collingswood Community Center (Collingswood, NJ) [jazzbridge.org](#)

2/8 (7:30 pm) Marlon Simon/Mike Boone

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

2/3 (7 pm) Stephen Fuller & Amani

First Republic Restaurant (Elizabeth, NJ) [firstrepubliclounge.com](#)

2/6 (7 pm) Kahili Kwame Bell

Moore's Lounge (Jersey City, NJ) [winardharperjazz.com/moore-s-lounge](#)

2/2, 2/9, 2/16, 2/23 (8 pm) Winard Harper Hosts The Jazz Jam  
2/4, 2/11, 2/18, 2/25 (7 pm) Winard Harper Hosts The Jazz Jam

New Jersey Performing Arts Center @Prudential Hall (Newark, NJ) [njpac.org](#)

2/8 (7:30 pm) "Peggy Lee and Frank Sinatra Tribute" with Dee Dee Bridgewater, Paula Cole, Bettye LaVette, Rachael Price, Brian Stokes Mitchell and The Christian McBride Big Band and Strings

Princeton University Richardon Auditorium (Princeton, NJ)

[music.princeton.edu/events](#)

2/1 (7:30 pm) Brad Mehldau

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

2/3 (7/9 pm) Helio Alves Trio with Sam Minaie, Alex Kautz  
2/6 (6:30/8:30 pm) Tomoko Ohno Trio with Hal Slapin, John Vourtsis  
2/8, 2/9 (6/8:30 pm) Russell Malone  
2/13 (6:30/8:30 pm) Bob Himmelberger Trio with Hal Slapin, John Vourtsis  
2/15 (7/9 pm) Olli Soikkeli Trio with Paul Sikivie, Joe Peri  
2/20 (6:30/8:30 pm) Grover Kemple Trio with Hal Slapin, John Vourtsis  
2/21 (7/9 pm) Warren Vache Trio with Earl Sauls, Eddie Monteiro  
2/22 (7/9 pm) Harry Allen  
2/24 (7/9 pm) SaRon Crenshaw  
2/27 (7/9 pm) Leonieke Scheuble Trio with Hal Slapin, John Vourtsis  
2/28 (7/9 pm) Deep Groove Jazz Organ Trio with Leonieke Scheuble, Leo Jordan, John Vourtsis

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

2/18 (7 pm) Erena Terakubo Quartet

Tavern on George (New Brunswick, NJ) [tavernongeorge.com](#)

2/1 (7, 8:30 pm) Kate Curran Quartet  
2/6 (7, 8:30 pm) Ed Crisonino Quartet and Jam  
2/8 (7, 8:30 pm) Adrian Cunningham Quartet  
2/13 (7, 8:30 pm) Frankie Midnight Quartet and Jam  
2/15 (7, 8:45 pm) Erena Tarakubo Quartet  
2/20 (7, 8:30 pm) Jeremy Leon Quartet and Jam  
2/22 (7, 8:30 pm) Carrie Jackson Quartet  
2/27 (7, 8:30 pm) Ryan Williamson Quartet and Jam  
2/29 (7, 8:30 pm) Michelle Lordi Quartet

NEW YORK

Arts Westchester (White Plains, NY) [artswestchester.org](#)

2/14 (8 pm) Alexis Cole's Valentine's Day Juke Box

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

2/2 (7 pm) Chico Alvarez and Mafimba  
2/3 (6 pm) The Trilateral Project with Tomoko Ohno, Marcus McLaurine, Samuel Martinelli, Nick Russo  
2/10 (6 pm) Hot House Latin Jazz Ensemble  
2/13 (7 pm) George Kilby Jr's Mardi Gras Revue  
2/17 (6 pm) Steve Sandberg Trio  
2/23 (7 pm) Base Camp  
2/24 (6 pm) Bob Magnusson Group: "Tribute to Mike Longo"  
2/25 (4 pm) Eddie Ellis Band with Charlie Alletto, John Goldberg, Luiz Ebert

The Capitol Theatre (Port Chester, NY) [thecapitoltheatre.com](#)

2/24 (8 pm) Trombone Shorty

Elk's Lodge (Ossining, NY) [jazzatthelodge.com/shows](#)

2/1, 2/8, 2/15, 2/22, 2/29 (7/8:30 pm) Thursday Organ Groove with Chris Morrison, Paul Connors, Jon Doty  
2/10 (7:30/8:45 pm) The Bright Size Life Project with Paul Connors, Marshal Toppo, Jon Doty, Chris Morrison, Matt Garrison, Todd Isler  
2/24 (7:30/8:45 pm) Wayne Henderson Group with Ben Rice, Will Lyle, Nick Biello, Peter Lin, David Snieder

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

2/2 (7 pm) Glen David Andrews  
2/3 (7 pm) Will Bernard and Freelance Subversives with Eric Kalb, Ben Zwerin, Eric Finland  
2/4 (7:30 pm) Don Byron with Luis Perdomo, Dezron Douglas, Ben Perowsky  
2/7 (7 pm) Nels Cline's Consentrik Quartet with Ingrid Laubrock, Tom Rainey, Chris Lightcap  
2/10 (7 pm) Kurt Rosenwinkel with Joe Farnsworth, Alexander Claffy  
2/15 (7 pm) Bassekou Kouyate & N'goni Ba  
2/17 (7:30 pm) Ed Palermo Big Band  
2/18 (7 pm) Tatiana Eva-Marie  
2/24 (7 pm) Alexis P. Suter Band  
2/25 (7 pm) Christine Spero Plays Nyro

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

2/2, 2/3 (7, 9:30 pm) George Garzone/Jerry Bergonzi Quintet  
2/4 (6, 8 pm) Lauren Kinan Brazilian Quartet with Marcello Pellitteri and Jam  
2/9, 2/10 (7, 9:30 pm) John Patitucci Trio with David Virelles, Adam Cruz  
2/11 (4, 6 pm) Hendrik Meurkens Quartet with Portinho  
2/14 (6 pm) Roseanna Vitro Group  
2/16, 2/17 (7, 9:30 pm) Jesse Davis Quartet  
2/18 (5, 8 pm) Jazz at Lincoln Center Orchestra with Wynton Marsalis  
2/23, 2/24 (7, 9:30 pm) Christian Sands Quartet  
2/25 (4, 6 pm) Gerson Galante Quartet

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

2/1 (7 pm) The Jazz Loft Big Band with Director Tom Manuel  
2/7 (1, 7 pm) Tom Manuel, Steve Salerno, Keenan Zach  
2/9 (7 pm) Carlos Jimenez/Miki Hayama  
2/10 (7 pm) Susanna Phillips/Steve Salerno  
2/14, 2/21, 2/28 (7 pm) Jazz Loft Trio with Keenan Zach  
2/15 (7 pm) Rich Iacona's Bad Little Big Band with Madeline Kole  
2/16 (7 pm) Jazz Loft All Stars with Tom Manuel, Dean Johnson, Darrell Smith  
2/22 (7 pm) Tom Manuel with Chris Donohue, Darrell Smith, Dean Johnson, Mala Waldron: "Bird is Back!"  
2/23 (7 pm) Rubens De La Corte/Steve Salerno  
2/24 (7 pm) Nicole Zuraitis  
2/29 (7 pm) 17-piece Orchestra with Joe Devassy, Gary Henderson

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

2/1 (7:30 pm) Jeremy Baum Power Trio with Chris Vitarello, Tyger MacNeal  
2/2 (7, 9 pm) Joe Traina Quintet with Chris Byars, Jeb Patton, Mike Kam, Andy Watson  
2/3 (7, 9 pm) Davide Pannozzo Blues Trio Etienne Stadwijk, Clint de Ganon  
2/4 (12 pm) Sunday Jazz Brunch with Liz Ingalls/Mark Lubin  
2/8 (7:30 pm) Jaana Narsipur with Cary Brown, Alec Safy  
2/9 (7, 9 pm) Kristen Mather de Andrade Quartet  
2/10 (7, 9 pm) Daniel Glass Trio with Sean Harkness, Michael O'Brien  
2/11 (12 pm) Sunday Jazz Brunch with Ken Kresge, Premik Russell Tubbs, Todd Isler  
2/14 (7 pm) "Valentine's Day" with Juliet Ewing/Ron Drotos Trio  
2/15 (8 pm) Derek Lewis Trio and Jam with Jon Lakey, Carmen Intorre Jr.  
2/16 (7, 9 pm) Miss Maybell and the Jazz Age Artists with Charlie Judkins, Brian Nalepka, Andy Stein  
2/17 (7 pm) Simona Daniele with Marius Van Den Brink, Vasilis Koutsonanos, Antonio Cerfeda  
2/18 (12 pm) Sunday Jazz Brunch with Madoka Mooney/Ron Drotos  
2/22 (8 pm) Cary Brown Jam with Sam Bevan, Joe Abba  
2/23 (7, 9 pm) Teri Roiger Trio with John Menegon  
2/24 (7, 9 pm) Gustavo Casenave Trio with Franco Pinna, Moto Fukushima  
2/25 (12 pm) Sunday Jazz Brunch with The Noreen Mola Quartet with Bill Lance, Eric van Laer, Dave Reynolds

2/28 (7 pm) Robert Kessler with Jeff Shapiro, Dan Potash, Dave Lada  
2/29 (8 pm) Nick Di Maria and Indigo Seven with Brian Suto, Andrew Kosiba, Andrew Zwart, Ryan Hamme

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

2/2 (8 pm) Victor Jones Trio with Roberta Piket, Alex Blake  
2/9 (8 pm) Lew Tabackin Trio with Jason Tiemann, Boris Kozlov  
2/16 (8 pm) Conal Fowkes Trio with Brian Nalepka, Kenin Dorn  
2/17 (8 pm) Mark Patterson/Peter Bernstein Group with Jay Anderson, Eric McPherson  
2/23 (8 pm) Frank Perowsky/Bill Crow Quartet with Ben Perowsky, David Budway  
2/24 (8 pm) Pat Bianchi with Troy Roberts, Colin Stranahan

My Father's Place (Glen Cove, NY) [mahavishnuproject.com](#)

2/3 (8 pm) The Mahavishnu Project with Robbie Mangano, Neil Alexander, Brian Mooney, Gregg Bendian

Parrish Art Museum (Water Mill, NY) [parrishart.org](#)

2/9 (6 pm) Greg "Organ Monk" Lewis, Kevin McNeal, Nasheet Waits

Pocantico Center (Tarrytown, NY) [rbf.org/pocantico](#)

2/29 (6:30 pm) Mark Morganelli & The Jazz Forum All-Stars with Monika Oliveira, Roni Ben-Hur, Eddie Monteiro, Nanny Assis

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

2/1 (7:30 pm) Grease Patrol  
2/2 (7:30 pm) Eric Halvorson  
2/3 (7:30 pm) David Hawkins "Veracity"  
2/4 (12 pm) Matt King Brazilian Jazz Brunch  
2/7 (7 pm) Elijah Atkins  
2/9 (7:30 pm) Dida Pelled  
2/10 (7:30 pm) Peter Bernstein  
2/15 (7:30 pm) Brewster's Millions  
2/16 (7:30 pm) Junco Partners  
2/17 (7:30 pm) Andromeda Turre  
2/22 (7:30 pm) Grease Patrol

Westchester Collaborative Theater (Ossining, NY) [wctheater.org/music-in-the-box](#)

2/10 (7:30 pm) Marshall McDonald, Roberta Piket, Billy Kilson  
2/24 (7:30 pm) Gerry Malkin, Chris Morrison, Mike McGuirk, Steve Johns, David Janeway

PENNSYLVANIA

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

2/7 (7:30 pm) Tyrone Brown

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

2/1 (7:30/9 pm) Mike Lorenz & his Trio  
2/2 (7:30/9 pm) Marlon Simon and The Nagual Spirits  
2/3 (7:30/9:30 pm) Tyreek McDole Quintet with Georgia Heers  
2/6 (7:30/9 pm) Matt Kahn Quartet with Jack Judge, Dan McCain, Robert Rutigliano  
2/7 (7:30/9 pm) Gabriel Meyer 5tet with Jake Miller, Josh Klamka, Eli Pace, Greg Masters  
2/8 (7:30/9 pm) Keith Chasin Trio  
2/9, 2/10 (7:30/9:30 pm) Joanna Pascale Quintet with Josh Lawrence  
2/13 (7:30/9 pm) Mardi Gras with Hoppin' John Orchestra  
2/14 (7:30/9 pm) Valentine's Day with Anais Reno, Pete Malinverni, Juliete Kurtzman  
2/15 (7:30/9 pm) Hudson River and her Band  
2/17 (7:30/9:30 pm) Katie Oberholtzer with Dylan Band, Tim Brey, Joe McDonough, Madison Rast, Dan Monaghan  
2/20 (7:30/9 pm) Chris Oatts' Pretty Big Band with Dylan Band, Josh Lee, Jon Shaw, Joe Anderson, Nick Lombardelli, Tim Brey, Sam Harris, Donovan Pope  
2/21 (7:30/9 pm) Jesse Davis Quartet with Spike Wliner, John Webber, Joe Farnsworth  
2/22 (7:30/9 pm) Cameron Sewell-Snyder Band  
2/23 (7:30/9:30 pm) Joe Peri Quartet  
2/24 (7:30/9:30 pm) "Tenor Madness": Eric Alexander, Grant Stewart, Victor North and The Tim Brey Trio  
2/27 (7:30/9 pm) Eat It Up Trio with Sean Perlmutter, Trevor Lamb, Mike Harrison

Fire Museum (Philadelphia, PA) [firemuseumpresents.com](#)

2/3 (8 pm) Heart of the Ghost Trio with Jarrett Gilgore, Luke Stewart, Ian McColm  
2/10 (8 pm) Susan Alcorn/Jair-Rohm Parker  
2/21 (7:30 pm) Mostly Other People Do the Killing with Moppa Elliott, Kevin Shea, Ron Stabinsky

Solar Myth (Philadelphia, PA) [solarmythbar.com](#)

2/2 (8 pm) Peter Evans' Being and Becoming feat. Craig Taborn  
2/4 (8 pm) Fred Moten, Craig Taborn, Brandon Lopez  
2/7 (8 pm) Kahil El'Zabar's Ethnic Heritage Ensemble with Alex Harding, Corey Wilkes, James Sanders  
2/8 (8 pm) Mary Halvorson's Amaryllis with Patricia Brennan, Nick Dunston, Tomas Fujiwara, Jacob Garchik, Adam O'Farrill  
2/9, 2/10 (8 pm) Nels Cline Consentrik Quartet  
2/10 (3 pm) Nels Cline Consentrik Quartet  
2/17 (8 pm) Takuya Kuroda  
2/21, 2/22 (8 pm) Makaya McCraven  
2/23 (8 pm) Allison Miller & Myra Melford's Lux Quartet

South Jazz Club (Philadelphia, PA) [southjazzkitchen.com](#)

2/1 (7/9 pm) Patrick Lamb  
2/2, 2/3 (7/9:30 pm) Brianna Thomas Band  
2/4 (6/8:30 pm) Carl Cox  
2/10 (7/9:30 pm) Arpeggio Jazz Ensemble  
2/16, 2/17 (7/9:30 pm) Alphonso Horne & Gotham Kings  
2/18 (6/8:30 pm) Alphonso Horne & Gotham Kings  
2/24 (7/9:30 pm) Glenn Bryan  
2/25 (6/8:30 pm) Glenn Bryan



# CLUB DIRECTORY

- **333 Lounge** 333 Flatbush Ave. (718-399-8008) Subway: B, Q to Seventh Ave. [333lounge.com](#)
- **440Gallery** 440 Sixth Ave., Brooklyn (718-499-3844) Subway: F, G to Seventh Ave. [440gallery.com](#)
- **92NY** Lexington Ave. at 92nd Str. (212-415-5500) Subway: 6 to 96th Str. [92ny.org](#)
- **Apollo Theater & Music Café** 253 W. 125th Str. (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th Str. [apollotheater.org](#)
- **Arthur's Tavern** 57 Grove Str. (212-675-6879) Subway: 1 to Christopher Str. [arthurstavernnyc.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](#)
- **Barbès** 376 9th Str. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. [barbesbrooklyn.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 / 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](#)
- **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 Poetry Club** 308 Bowery btwn. 1st and Bleeker Str. (212-614-0505) Subway: F to Second Ave. ; 6 to Bleecker Str. [bowerypoetry.com](#)
- **Bronx Library Center** 310 E. Kingsbridge Rd. Subway: D to Fordham Rd.
- **Brooklyn Music School** 126 Saint Felix Str., Brooklyn (718-907-0878) Subway: 4 to Atlantic Ave. -Pacific Str. [brooklynmusicschool.org](#)
- **Café Wha?** 115 MacDougal Str. (212-254-3706) Subway: 1, 2 to Christopher Str.; 1,2 to Houston Str.; A, C, E to Spring Str. [cafewha.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](#)
- **City Winery** 25 11th Ave. (at 15th Str.) (646-751-6033) Subway: A, C, E, L to 14th Str. [citywinery.com](#)
- **Dada Bar** 60-47 Myrtle Ave., Queens Subway: M to Forest Ave.; M to Fresh Pond Rd. [dadabar.nyc](#)
- **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](#)
- **The Delancey** 168 Delancey Str. (212-254-9920) Subway: F to Delancey Str. [thedelancey.com](#)
- **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](#)
- **Ear Inn, The** 326 Spring Str. at Greenwich Str. (212-246-5074) Subway: C, E to Spring Str. [earinn.com](#)
- **Entwine Wine Bar** 765 Washington Str. (212-727-8765) Subway: 1, 2, 3, A, C, E, L to 14th Str. [entwinenyc.com](#)
- **Gallery MC** 549 W 52nd Str. (212-581-1966) Subway: C, E to 50th Str. [gallerymc.org](#)
- **Harlem Stage Gatehouse** 150 Convent Ave. at W. 135th Str. (212-650-7100) Subway: 1 to 137th Str. [harlemstage.org](#)
- **Harvest Cyclery** 1158 Myrtle Ave., Brooklyn (929-234-3555) Subway: J, M, Z to Myrtle Ave. [facebook.com/HarvestCyclery/](#)
- **Hudson View Gardens Lounge** 183rd and Pinehurst Ave. Subway: A to 181st Str.
- **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.
- **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 Solomon Studio** 53 East 34th Str., Room 201 (212-741-2839) Subway: 4, 6 to 34th Str. [facebook.com/joesolomonjazz](#)
- **Joe's Pub** 425 Lafayette Str. (212-539-8770) Subway: N, R to 8th Str. -NYU; 6 to Astor Pl. [joespub.com](#)
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th Str. (212-769-7406) Subway: 1 to 66th Str. [juilliard.edu](#)
- **The Keep** 205 Cypress Ave., Queens (718-381-0400) Subway: L to Jefferson Str. [thekeepnyc.com](#)
- **Ken Cro-Ken Memorial Foundation** 9 Avenue B Subway: F, J, M, Z to Delancey Str. [2b-2c.com](#)
- **Kupferberg Center** 65-30 Kissena Blvd., Flushing (718-793-8080) Subway: E to 71 - Continental Avs - Forest Hills
- **Le Poisson Rouge** 158 Bleecker Str. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Str. [lepoissonrouge.com](#)
- **Littlefield** 635 Sackett Str. (718-855-3388) Subway: D, N, R to Union Str. [littlefieldnyc.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](#)
- **Main Drag Music** 50 S. 1st Str. btwn. Kent and Wythe Ave., Brooklyn (718-388-6365) Subway: L to Bedford Ave. [maindragmusic.com](#)
- **Mezzrow** 163 W. 10th Str. (646-476-4346) Subway: 1 to Christopher Str. [smallslive.com](#)
- **Michiko Studios** 15 W. 39th Str. Floor 7 (212-302-4011) Subway: N, Q, R, W to Times Square [michikostudios.com](#)
- **Miller Theatre** 2960 Broadway and 116th Str. (212-854-7799) Subway: 1 to 116th Str. -Columbia University [millertheatre.com](#)
- **Minton's** 206 W. 118th Str. btwn. Str. Nicholas Ave. and Adam Clayton Powell Jr. Blvd (212-243-2222) Subway: B, C to 116th Str. [mintonsnyc.com](#)
- **Museum of Arts and Design** 2 Columbus Circle (212-299-7777) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [madmuseum.org](#)
- **National Sawdust** 80 N. 6th Str. (646-779-8455) Subway: L to Bedford Ave. [nationalsawdust.org](#)
- **North Square Lounge** 103 Waverly Pl. at McDougal Str. (212-254-1200) Subway: A, B, C, E, F, V to West 4th Str. [northsquareny.com/about-jazz.php](#)
- **Nublu** 151 151 Ave C Subway: L to 1st Ave. [nublu.net](#)
- **The Opera House** 288 Berry Str. Subway: L to Bedford Ave.
- **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](#)
- **Philip Williams Posters** 52 Warren Str. (212-513-0313) Subway: 1, 2, 3 to Chambers Str. [postermuseum.com](#)
- **The Record Shop** 360 Van Brunt Str. (347-668-8285) Subway: Bus: B61to Van Brunt Str./King Str. [record-shop.business.site](#)
- **Red Rooster Harlem** 310 Malcolm X Blvd. (212-792-9001) Subway: 2, 3 to 125th Str. [redroosterharlem.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](#)
- **Scholes Street Studio** 375 Lorimer Str. (718-964-8763) Subway: L to Lorimer Str. ; G to Broadway [scholesstreetstudio.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](#)
- **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](#)
- **SoulBK** 706 Nostrand Ave, Brooklyn (347-240-8440) Subway: S to Park Pl.; 2, 5 to President Str. [soulbk.com](#)
- **Soup & Sound** 292 Lefferts Ave. btwn. Nostrand and Rogers Ave. (917-828-4951) Subway: 2 to Sterling Str. [soupandsound.org](#)
- **Stern Auditorium at Carnegie Hall** 881 Seventh Ave. (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Ave. [carnegiehall.org](#)
- **Stone at The New School, The** 55 West 13th Str. (212-229-5600) Subway: F, V to 14th Str. [thestonenyc.com](#)
- **Symphony Space Peter Jay Sharpe Theatre** 2537 Broadway at 95th Str. (212-864-5400) Subway: 1, 2, 3 to 96th Str. [symphonyspace.org](#)
- **Theater for the New City** 155 First Ave. (212-254-1109) Subway: 6 to Astor Place [theaterforthenewcity.net](#)
- **Tribeca Performing Arts Center** 199 Chambers Str. (212-220-1460) Subway: A, 1, 2, 3 to Chambers Str. [tribecapac.org](#)
- **Troost** 1011 Manhattan Ave. (347-889-6761) Subway: G to Greenpoint Ave. [troostnyc.com](#)
- **Village Vanguard** 178 Seventh Ave. South at 11th Str. (212-255-4037) Subway: 1, 2, 3 to 14th Str. [villagevanguard.com](#)
- **Weill Recital Hall at Carnegie Hall** 154 W. 57th Str. at Seventh Ave. (212-247-7800) Subway: N, R to 57th Str. [carnegiehall.org](#)
- **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 [galeriezurcher.com](#)



**DAVE BAILEY** (February 22, 1926 - December 28, 2023) The drummer, who died at age 97, worked with Gerry Mulligan, Lee Konitz, Art Farmer, Billy Taylor, Curtis Fuller, Charlie Rouse, Clark Terry, Stan Getz, Bob Dorough, Marian McPartland, Tommy Flanagan, Johnny Hodges and many more. He led albums for Epic, Jazztime and Jazz Line and appeared in the 1965 Jim Henson short film *Time Piece*.

**BUDDY BAKER** (June 12, 1932 - December 10, 2023) Passing at age 91, the trombonist and former president of the International Trombone Association worked with Stan Kenton, Woody Herman, Oliver Nelson and others. As an educator he authored numerous pedagogical books and self-released a 1999 leader date.

**SAM BURTIS** (October 2, 1948 - December 29, 2023) With a substantial studio career in both Latin and pop sessions, Burtis died at age 75. As a trombonist since the late '60s he played with Buddy Rich, Carla Bley, Larry Harlow, Tito Puente, Joel Kaye, Eumir Deodato, Dave Matthews, Herbie Mann, Astrud Gilberto, Art Farmer, Barry Miles, David Sanborn, Candido, Earl Klugh, Lionel Hampton, et al.

**ZITA CARNO** (April 15, 1935 - December 7, 2023) Born Zita Carnovsky in New York City, the classically-trained pianist died at 88 in Tampa, FL. Carno was intrigued by jazz. In 1959, she wrote a two-part article about John Coltrane in *The Jazz Review*, analyzing his technique. Introduced to the saxophonist by Coltrane bassist Art Davis, she began transcribing the tenor's solos while listening to him perform. Carno wrote the liner notes to *Coltrane Jazz*, his second album for Atlantic Records, released in 1961.

**JAY CLAYTON** (October 28, 1941 - December 31, 2023) After a cancer diagnosis in December 2022, the vocal pioneer died a year later at age 82. Her work as a vocalist spanned genres from avant garde new music to cutting edge approaches of jazz standards. She sang, she said, "from emotion." Clayton led or co-led albums on Anima, Mothers Music, JMT and West Wind, with credits that included Marc Levin, Jerry Granelli, Muhal Richard Abrams, Jane Ira Bloom and Charlie Haden, fellow vocalists Norma Winstone, Urszula Dudziak, Jeanne Lee and Bobby McFerrin and had long associations with Sheila Jordan, Steve Reich and John Cage.

**MARTIN DAVIDSON** (February 11, 1942 - December 9, 2023) The founder of Emanem Records (in 1974), who documented the free improvisation scene in his native England and internationally with hundreds of releases on the label, died at age 81. Known for his technical expertise in mastering, he recorded Steve Lacy, Bobby Bradford, Spontaneous Music Ensemble, Anthony Braxton, Derek Bailey, Evan Parker, John Russell, Kent Carter, John Butcher, Charlotte Hug, Duck Baker and many others.

**JOHN FROSK** (October 23, 1931 - December 10, 2023) The Canadian-born trumpeter, who started his career in 1952 with Al Martino, passed away peacefully in his home in Old Tappan, NJ, at 92. His many credits include the Dorseys, Benny Goodman, Oscar Peterson, Gary McFarland, Doc Severinsen, Quincy Jones, Gabor Szabo, Stanley Turrentine, Glenn Miller Orchestra and Tony Bennett.

**BILL GELDARD** (September 27, 1929 - December 21, 2023) The British trombonist, conductor, composer and arranger, who passed away at 94, became a professional musician at age 15. In his National Service he played 1st trombone in the RAF Central Band and then went on to play and arrange for the Ted Heath Orchestra. He also worked with John Dankworth and freelanced. In the '70s, he ran his own big band, then went on to compose and arrange for TV and films. Some of his credits include Tubby Hayes, Michael Gibbs, Tony Kinsey, Louie Bellson, Tony Coe, George Shearing, Kenny Baker and Joe Williams.

**FRANK GORDON** (September 27, 1938 - December 2023) An early AACM member, the trumpeter died at 85. Gordon's sole album as leader, *Clarion Call* (Soul Note),

was recorded and released in 1985. He also co-led the Awakening (with two '70s albums on Black Jazz), was a member of Manhattan Blaze and had credits since the '70s with Young-Holt Unlimited, Eddie Harris, Thad Jones/Mel Lewis Orchestra, Lena Horne, Charli Persip, Muhal Richard Abrams and Max Roach.

**CARL GRUBBS** (July 27, 1944 - January 5, 2024) The saxophonist and educator died of pneumonia at Mercy Medical Center in Baltimore, MD, at age 79. Mainly an alto saxophonist, he also played soprano, tenor and clarinet. Grubbs co-led The Visitors with brother Earl Grubbs (releasing four '70s albums on Cobblestone and Muse) and had his own albums for CIMP and B&C Productions. His credits include Julius Hemphill, Odean Pope and Stanley Clarke. He also founded the performing arts organization, Contemporary Arts Inc.

**NORMAN LEAR** (July 27, 1922 - December 5, 2023) The TV writer and producer died at his home in Los Angeles at age 101. Lear not only transformed the situation comedy with sociopolitical themes, but the theme music to many of his shows were composed by jazz-associated musicians such as Quincy Jones (*Sanford and Son*), Roger Kellaway (*All in the Family*) and Dave Grusin (*Good Times*; *Maude*). He also rescued the troubled jazz label Concord Records (founded in L.A. in 1995) by leading a consortium that purchased it and the label's offices were moved (in 2002) from Concord, CA, to Beverly Hills. Success followed with Grammy wins and a roster that continued to grow in importance. The label has since featured an A-list of performers including Ray Brown, Stan Getz, Art Blakey, Ken Peplowski, Frank Vignola, Chick Corea and more recently Esperanza Spalding, Hiromi, Jazzmeia Horn and Keyon Harrold.

**CARLOS LYRA** (May 11, 1933 - December 16 2023) The Brazilian composer, singer and guitarist, considered in bossa nova as second only to Tom Jobim, died at 90 of sepsis in Rio de Janeiro. Inspired by the West Coast jazz of Chet Baker, Gerry Mulligan and others, Lyra was part of a group of musicians in the '50s who sought to blend traditional samba sounds with American jazz and European classical influences. He would record for major labels such as Philips, CBS, Columbia, Capitol, RCA Victor and Continental, and his songs were recorded by João Gilberto, Cal Tjader, Walter Wanderley, Herbie Mann, Zoot Sims, Vince Guaraldi, Stan Getz, Sérgio Mendes, Flora Purim, Leny Andrade and Milton Nascimento.

**NICK MARTINIS** (August 13, 1931 - December 7, 2023) Philadelphia-born drummer Nick Martinis died in Los Angeles at age 92. As a young drummer, Max Roach let him sit in with his band, kickstarting his career. Later, after a band tour, he settled in L.A., and went on to work with Frank Rosolino and The Lighthouse All Stars. He joined the Pete Jolly Trio, playing with the pianist for over 30 years. Martinis worked with Art Pepper, Conte Candoli, George Shearing, Chet Baker, Victor Feldman, Vince Guaraldi, Don Ellis and Jack Wilson.

**LES McCANN** (September 23, 1935 - December 29, 2023) The pianist/keyboardist/vocalist died at 88 of pneumonia in Los Angeles. Serving in the US Navy, success in a singing competition led to an appearance on *The Ed Sullivan Show*. McCann was informed by bebop, blues and gospel music. He released over a dozen albums for Pacific Jazz between 1960-64, moving to Mercury and then Atlantic, making 11 albums, including his 1969 hit *Swiss Movement* and 1972's *Layers*. Later albums followed for Impulse!, A&M, Jam, MusicMasters and others, with his final self-released date *A Time Les Christmas* in 2018. McCann was also an artist-in-residence at Harvard University's Learning From Performers program and had his *Invitation to Openness: The Jazz & Soul Photography of Les McCann 1960-1980* published in 2015.

**ELITH "NULLE" NYKJÆR JØRGENSEN** (February 8, 1937 - December 11, 2023) The clarinetist, actor and TV

host, died at 86 in his native Denmark. He led several albums from the late '80s to present day on Olufsen, was a member of trombonist Ole "Fessor" Lindgreen's Big City Band, Street Urchins and Grand Danois, and guested with Anders Koppel, Hans Knudsen and Emil de Waal.

**TONY OXLEY** (June 15, 1938 - December 26, 2023) The improvising drummer-percussionist died at age 86 in his native England. Oxley taught himself to play the drums and, as a member of a British army band, traveled to the U.S. where he broadened his knowledge of drummers such as Art Blakey and Philly Joe Jones. Work with Georgie Fame, Ronnie Scott (he was house drummer at the saxophonist's club Ronnie Scott's), Gordon Beck and John McLaughlin preceded his avant garde career. Oxley led or co-led albums for CBS, RCA Victor, Incus (he was co-founder with Evan Parker and Derek Bailey), Bead, hatART, Splasc(H), ECM, Soul Note, Nuscope, Tzadik, Jazzwerkatt, Triple Point and Discus Music. He was one-third of S.O.H. (with Alan Skidmore and Ali Haurand) and Joseph Holbrooke Trio, was a member of the European Jazz Ensemble and also had a lengthy partnership with pianist Cecil Taylor.

**ALAN RAPH** (July 3rd, 1933 - December 8, 2023) The bass trombonist, who also played tuba, bass trumpet, euphonium, piano, organ and percussion, died at age 90 at Yale New Haven Hospital, due to an accident. He had credits since the '50s with Gerry Mulligan, Freda Payne, Cal Tjader, George Benson, Quincy Jones, Marlene VerPlanck, Kenny Burrell and The Manhattan Transfer. He was active in Broadway shows, did solos and clinics for King instruments and also played in the movie *The Wiz*. Raph wrote music for the Joffrey Ballet's *Trinity* as well as authored publications for Carl Fischer, edited the *Arban Method for Trombone* and collaborated with fellow trombonists Bill Watrous, Dave Steinmeyer and Wycliffe Gordon on other method books.

**WILLIE RUFF** (September 1, 1931 - December 24, 2023). The musician and educator died at his home in Killen, AL, at 92. He amazingly joined the Army at a mere 14 years old; after his discharge he applied to the Yale School of Music to study French horn with Paul Hindemith. He earned his bachelor's degree in 1953 and master's degree a year later. Ruff joined the Yale faculty in 1971 until retiring in 2017. As a musician he came up with Lionel Hampton in the mid '50s, then formed a duo in 1955 with bandmate, pianist Dwiki Mitchell, which lasted until 2011 with nearly two dozen albums for labels such as Epic, Roulette, Mainstream and Blackhawk. Ruff also recorded his own albums for Columbia, A&M and Kepler, and had credits with Miles Davis, Gil Evans, Benny Golson, Milt Jackson, Oscar Peterson and McCoy Tyner. He was also a founder of Alabama's W. C. Handy Music Festival and the Duke Ellington Fellowship Program at Yale.

**MICHEL SARDABY** (September 4, 1935 - December 6, 2023) The Martinique-born pianist, who specialized in West Indian jazz, died in Paris at age 88. Early credits were with Hazel Scott and the Sonny Grey Orchestra. Sardaby had his own albums on Disques Debs, Président, Harmonic, DIW, Mantra, Sound Hills and Universal Music, which included bassists such as Richard Davis, Ron Carter, Jay Leonhart and Rufus Reid and drummers Billy Cobham, Billy Hart, Albert "Tootie" Heath and Marvin "Smitty" Smith.

**TORBEN ULRICH** (October 4, 1928 - December 20, 2023) The Copenhagen-born Danish polymath, who died at 95, had a major career as a professional tennis player, and was also a painter-artist and respected clarinetist. He was also the father of Metallica drummer Lars Ulrich. In the '50s he started a New Orleans-type unit and later had associations with free jazz trio Clinch as well as many others. Active throughout his life, at the age of 92, Ulrich, with cellist Lori Goldston, released the limited edition *Oakland Moments: Cello, Voice, Reuniting (Rejoicing)*. A prolific writer, Ulrich also wrote jazz criticism for various publications, as well as becoming a poet and reciter.



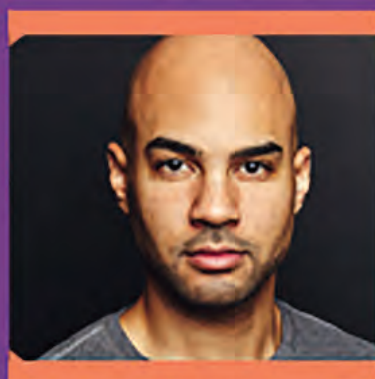
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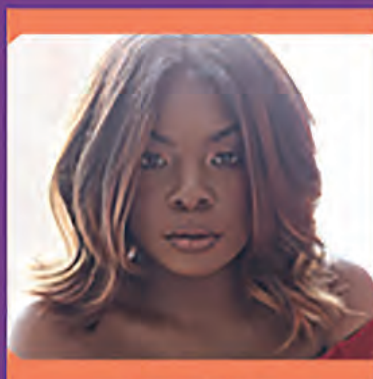
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Show Art by Ben Wismann