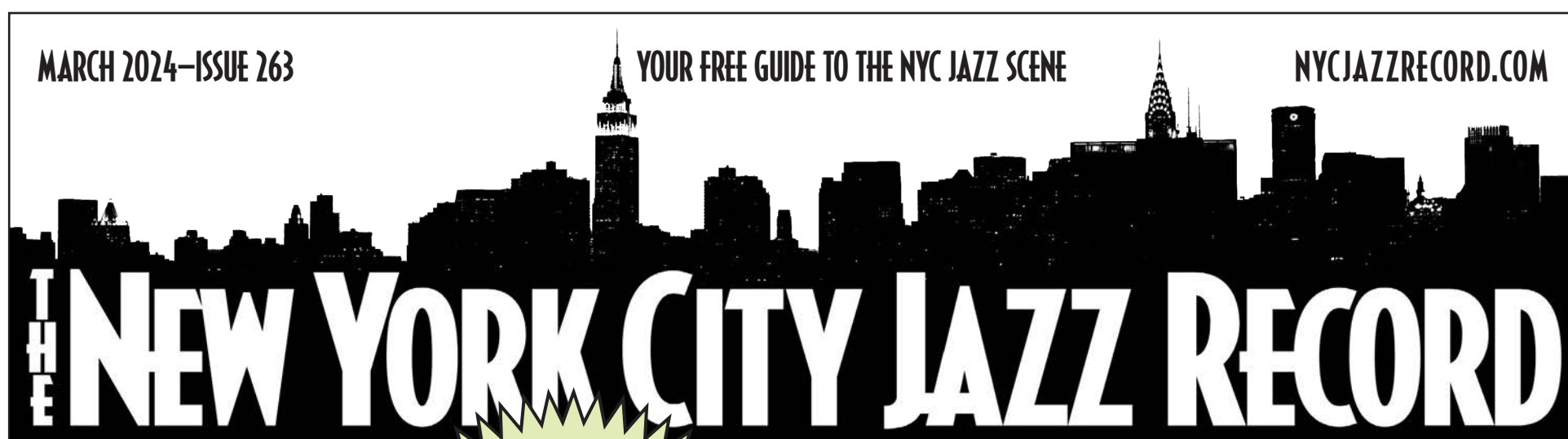


MARCH 2024—ISSUE 263

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



WOMEN
IN JAZZ
ISSUE

H I W
I N O
R O N
O M D
I I R
L A N
D

SPECIAL FEATURE
IN MEMORIAM:
COBI NARITA

RACHEL
Z

SHOKO
NAGAI

CORKY
HALE

BLANCHE
CALLOWAY



Managing Editor:

Laurence Donohue-Greene

[Co-Founder/Editor Emeritus: Andrey Henkin]

To Contact:

The New York City Jazz Record

66 Mt. Airy Road East

Croton-on-Hudson, NY 10520

United States

Phone/Fax: 212-568-9628

Laurence Donohue-Greene:

ldgreene@nycjazzrecord.com

Mariyn Lester (Copy Editor)

Nate Dorward (Fact-Checker)

Advertising:

advertising@nycjazzrecord.com

Keith Hoffman

(Event Calendar Manager):

calendar@nycjazzrecord.com

Suzanne Lorge (VOXNews):

voxnews@nycjazzrecord.com

US Subscription rates: 12 issues, \$45

Canada Subscription rates: 12 issues, \$50

International Subscription rates: 12 issues, \$55

For subscription assistance, send check, cash or money order to the address above

or email ldgreene@nycjazzrecord.com

Staff Writers

Duck Baker, Fred Bouchard,

Stuart Broomer, Daniel Brown,

Marco Cangiano, Brian Charette,

Brad Cohan, Ken Dryden,

Tristan Geary, Pierre Giroux,

Kurt Gottschalk, Tom Greenland,

George Grella, Jason Gross,

Alex Henderson, Keith Hoffman,

Terrell K. Holmes, Marilyn Lester,

Suzanne Lorge, Kyla Marshall,

Franz Matzner, Marc Medwin,

Russ Musto, Russ Musto,

Monique Ngozi Nri, John Pietaro,

Mike Shanley, John Sharpe,

Elliott Simon, Anna Steegman,

Ken Waxman, Scott Yanow

Contributing Writers

Paul Gaita, Sophia Valera Heinecke,

George Kanzler

Contributing Photographers

John Abbott, Max Blease, Rachel Cobb,

Caroline Conejero, David Garland,

Alan Nahigian, Mitsuru Nishimura,

Satoshi Takeishi, Adrien H. Tillmann

IN CORRECTION (February 2024 issue)

In the album review section, Kent Engelhardt's last name was mis-spelled in the Madd For Tadd Central Avenue Swing & Our Delight review

nycjazzrecord.com



MARCH 2024 – ISSUE 263

NEW YORK@NIGHT	4	
INTERVIEW: RACHEL Z	6	BY ANNA STEEGMAN
ARTIST FEATURE: SHOKO NAGAI	7	BY SOPHIA VALERA HEINECKE
ON THE COVER: HIROMI	8	BY FRANZ MATZNER
ENCORE: CORKY HALE	10	BY MARILYN LESTER
LEST WE FORGET: BLANCHE CALLOWAY	10	BY LYNN HEISER
LABEL SPOTLIGHT: AMBIANCES MAGNÉTIQUES	11	BY KEN WAXMAN
VOXNEWS	11	BY SUZANNE LORGE
FESTIVAL REPORT	12	BY TOM GREENLAND
SPECIAL FEATURE: COBI NARITA IN MEMORIAM	14	
ALBUM REVIEWS	16	
EVENT CALENDAR	36	
CLUB DIRECTORY	42	
IN MEMORIAM	43	BY MARILYN LESTER

Letter from the Editor

For *TNYCJR*'s annual "Women in Jazz Issue", we place the spotlight squarely on a significant number of female contributors, past and present, who have immeasurably added to the depth and dynamics of this music we call jazz. Starting with two pianists—Hiromi (Cover) and Rachel Z (Interview), both have taken their experience-turned-expertise to expand their instrumental vocabulary and capacity. Each has incorporated keyboard/synth work inspired by their respective jazz fusion apprenticeship-collaborations with mentors and masters of the artform: as Chick Corea is to Hiromi, Wayne Shorter is to Rachel Z. Over the pandemic both Corea and Shorter passed on, so these two women now carry the baton. Of other recently fallen jazz sequoias, stalwart jazz advocate "Cobi" Narita, a fixture on NYC's jazz scene since the late '60s (venue proprietor, founder of International Women in Jazz, etc.), passed away late last year and many of those close to her have shared fond remembrances in tribute (Special Feature In Memoriam). A "Cobi Narita Jazz Memorial" will take place Mar. 20 at Saint Peter's Church. Corky Hale (Encore) and the late Blanche Calloway (Lest We Forget) are pioneers. The former helped legitimize the harp as a jazz instrument in the '50s (preceding Dorothy Ashby); the latter was the older sister to and original influence on Cab— and, significantly, the first African-American female to ever lead an all-male big band. Gen X'er Shoko Nagai (Artist Feature), in the last two decades has made her fluency on accordion, piano and keyboards an asset in many NYC-based groups (including her own). There's the front-loaded Album Review section (pgs. 16-21), of almost two dozen recordings led or co-led by (or in tribute to) female musicians you may or may not already be familiar with. Check 'em out! And though a female-run record label has become, thankfully, more common, Canada's Ambiances Magnétiques (Label Spotlight), celebrating its 40th anniversary, has also historically incorporated a high percentage of women.

Hopefully, the pop world isn't the only genre of music in which the gender needle seems to be getting better balanced (at the recent GRAMMYS, women dominated the awards). So, a tip of our proverbial jazz hat to the non-male representation who certainly deserve more recognition, let alone acknowledgment, than history has given them. *TNYCJR* will continue to do its part, regardless of whether or not it's Women's *Herstory* Month.

On The Cover: Hiromi (photo by Mitsuru Nishimura)

All rights reserved. Reproduction without permission strictly prohibited. All material copyrights property of the authors.

"JUDI SILVANO shimmers, combining the blunt precision of Annie Ross and the polished timbre of Mel Tormé." – *JazzTimes*

"Lady Got Chops" Women's History Month Festival 2024 presents:

Saturday, March 9th (6-8 pm)

JUDI SILVANO Quintet
Honors Women Composers + more!

at Beanrunner Cafe (201 South Division Street, Peekskill, NY)

beanrunnercafe.com

\$20 Admission, Good Food & Drink!

with: Bruce Arnold (guitar),

John Menegon (bass), Bob Meyer (drums)

+ special guest: **GEORGE GARZONE**



Wednesday, March 27th (7-8:15 pm)

JUDI SILVANO Quartet
In Dedication to Jay Clayton

at Pangea (178 2nd Avenue bt. 11th/12th Street, NYC)

pangeanyc.com

\$25 Admission (CASH only) /

\$20 Food/Drink Minimum

with: Jacob Sacks (piano),

Dave Ambrosio (bass),

Vinnie Sperrazza (drums)

+ special guest: **JOE LOVANO**



For more info visit judisilvano.com and LadyGotChops.com

2X GRAMMY™ NOMINEE

RAUL MIDÓN

LOST &
FOUND
TOUR

MAR
23
2024

Acclaimed blind singer songwriter
guitarist Raul Midón is back at

THE IRIDIUM NYC

and

the
Vogel

MAR
24
2024

For tickets: RaulMidon.com

theiridium.com • 1650 Broadway, New York, NY 10019

thebasie.org/the-vogel • 99 Monmouth St, Red Bank, NJ 07701



JAZZ AT LINCOLN CENTER

MAR 8-9 ROSE THEATER WAYNE SHORTER CELEBRATION FEATURING THE JLCO WITH WYNTON MARSALIS AND SPECIAL GUEST ANDY FARBER

A special tribute concert celebrating the life works of legendary jazz saxophonist Wayne Shorter. Shorter was a groundbreaking musician, composer, and band leader, and his influence on Jazz at Lincoln Center and the jazz world at large is immeasurable. The **Jazz at Lincoln Center Orchestra** and special guests pay tribute to his enduring legacy.

MAR 15-16 THE APPEL ROOM BRYAN CARTER'S "RUSTIN IN RENAISSANCE"

Join 2024 Grammy award winner **Bryan Carter** in honoring the life and legacy of Bayard Rustin as he leads his 31-piece Jazz at Pride Orchestra against the backdrop of Columbus Circle in the Appel Room. Rustin's pivotal role in the Civil Rights Movement and his contributions as a vocalist are acknowledged with an unforgettable evening of diverse, soul-stirring arrangements celebrating Black American music.

MAR 22-23 ROSE THEATER KURT ROSENWINKEL FEATURING THE JLCO WITH WYNTON MARSALIS

Guitarist **Kurt Rosenwinkel**, one of the most respected composers and improvisers of 21st century jazz, performs the world premiere of his Jazz at Lincoln Center-commissioned suite *Community and Continuum* alongside the **Jazz at Lincoln Center Orchestra** with Wynton Marsalis.

MAR 29-30 THE APPEL ROOM CATHERINE RUSSELL

Join acclaimed vocalist **Catherine Russell** for a celebration of Hot Club jazz, the vibrant and swinging style that emerged from 1930s Paris. Let **Russell's** rich and soulful voice transport you back to the golden era of jazz with the New York City skyline as a backdrop.

CATHERINE RUSSELL
Photo by Frank Stewart

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



In what will hopefully be the first installment of an enduring event, Arts for Art launched the "Out Music Festival" (Jan. 29-Feb. 4), a week of concerts held at the Theater for the New City. One highlight came midway (Feb. 1) when **Brew**, a collective trio comprised of Miya Masaoka (koto, dan bau), Reggie Workman (bass, percussion) and Gerry Hemingway (drums, vibes, electronics, vocals) pooled their ingenuity to concoct a transcendent listening experience. Bookended by two stirring saxophone/drum duets (Darius Jones/Tomas Fujiwara before; Joe McPhee/Jay Rosen after), Brew's set stood out for its other-worldly ebbs and flows, illustrating the trio's willingness to suspend time, let silences linger and resist the impulse to cross every "t" and dot every "i" of the musical narrative. As a result, background sounds loomed to the fore and negative space became a positive asset. Both handling strings, Masaoka and Workman's touches and techniques overlapped, a slide or bend introduced by one translating into something else by the other. Hemingway moved between drum kit and vibes, playing melodically on the former, percussively on the latter. Although he used a few electronic samples, the trio's tonal palette was primarily acoustic, contrasts arising from the juxtaposition of struck metallic idiophones and warm sustaining chordophones. Masaoka's work on dan bau (the Vietnamese instrument a cross between zither, theremin and steel guitar) was especially evocative as she plucked, palmed, pushed, slid and strummed its single string. — **Tom Greenland**



PHOTO BY ALAN NAHIGIAN

Miya Masaoka, Reggie Workman @Theater for the New City

Minton's Playhouse in Harlem, where bebop developed during late-night jam sessions in the '40s, is once again a cauldron of creativity. Late-night jams are now held from 11 pm to 3 am, Thursdays through Sundays. Alto saxophonist and host **Kevin Oliver Jr.** (Feb. 3) got things cooking with an hour-long suite of originals performed by Esteban Castro (piano), Jayla Chee (bass) and Domo Branch (drums). Castro turned the heat up with flashy yet refined pyrotechnics, Oliver dialing it down with a reflective reading of Hoagy Carmichael's "Stardust". By midnight, the room temperature was simmering, with musicians lined up along the walls waiting to sit in. The ensuing jam session repertoire included blues numbers by Bud Powell ("Croscreane"), Charlie Parker ("Billie's Bounce"), John Coltrane ("Equinox") plus standards including Thelonious Monk's "Teo" and "Green Chimneys", Coltrane's "Impressions", Jimmy McHugh/Dorothy Field's "On the Sunny Side of the Street", and Billy Strayhorn's "Take the 'A' Train". A parade of personalities came on stage to ply their craftsmanship, many returning again and again, rewarded with appreciative feedback from the audience. Those waiting in the wings often ad-libbed background parts to support soloists such as Morgan Faw, Yegor Noskov, Charles Owens (saxophones) and Jonah Hieb (trumpet). Though some numbers ran long (a 20+ minute "Impressions"), energy ran high, so that three hours later, when the jam finally cooled down, we could all go home fully sated. (TG)

Named for a legendary Harlem speakeasy, the Red Rooster on Lenox Avenue opened in 2011 with a mission (beside great food) to celebrate local artists and musicians. That goal was readily achieved—yet its music scene might still be the realm of those in the know; in truth, there's a smörgåsbord of talent to choose from, and every Tuesday patrons can enjoy The **Deborah Newallo Experience** from 6:30-9 pm. Newallo is indeed an experience. The vocalist is an energetic, dynamic performer with excellent engagement skills—a good thing since her proximity in the space is near the bar and in the pathway to the main dining room. Her (Feb. 6) opener, by the Georges Shearing and Weiss, was a swinging "Lullaby of Birdland", immediately establishing jazz chops. Her band, drummer John Cooksey and organist Nate Lucas, had already set the mood with Ellington-Strayhorn's "Satin Doll", launching into seriously intuitive support of Newallo (note: there was no set list). Soul reigned supreme with a down-low "Dr. Feelgood (Love Is a Serious Business)", the saucy Ma Rainey-esque blues by Aretha Franklin. The versatile Newallo covered funk with a groovin' Stevie Wonder staple, "I Wish", offering plenty of improv and funky swing. For delicious R&B, she applied her crisp yet smooth vocal tone to Anita Baker's "Sweet Love". Newallo has a list of solid credits but deserves a lot more recognition. Taking the trip to Harlem, 'A' train or otherwise, is well worth it to experience the Newallo Experience. — **Marilyn Lester**



PHOTO BY ADRIEN H. TILLMANN

Deborah Newallo Experience @Red Rooster Harlem

Singer-pianist **Champion Fulton** is a performer that's appeared in both cabaret rooms as well as jazz venues (but always as a jazzier first). The blessing of Cellar Dog is that its funky vibe allows a performer to stretch out and experiment. On this (Feb. 14) gig, with French bassist Alex Gilson and drummer Jason Tiemann, Fulton did a deeper than usual dive into her improv skills. That approach meant that singing took a relative back seat to her playing. Many tunes featured tradeoffs with Tiemann, showcasing his abundant skills and demonstrating Fulton's superior comping style. There were also two strictly instrumentals in the set: her own "Happy Camper" and Fats Waller's melodically rippling "Jitterbug Waltz". The former was a swingy, Latin-tinged delight, evoking an old Havana dance hall. The uplift was not unexpected; Fulton's personality is positively cheerful. It's a quality she organically infuses into her performances. It being Valentine's Day, the set opener was an instructional for love: Billy Mayhew's "It's a Sin to Tell a Lie". Her delivery, in story-telling mode (her preferred style), was dynamic—a rising/falling treatment of accenting lyric, sometimes with the beat and sometimes very subtly behind it. Listen to her vocalize and you'll detect ingredients of Billie Holiday, Louis Armstrong and Barbara Carroll with a slight dash of Blossom Dearie. In a varied set list of standards, she ranged from the almost obscure "I Cried for You (Now It's Your Turn to Cry for Me)" (Arnheim/Lyman/Freed) to a rousing "Just in Time" (Styne/Comden/Green) in lightning-fast tempo. (ML)

For years, inspired partially by personal connection, saxophonist and flutist **Caroline Davis** has been working in the carceral justice space, advocating for the rights of the wrongfully incarcerated. Now, with her electronics-oriented band *Alula* and its new album, *Captivity* (Ropeadope), she has created a vehicle to tell the stories of incarcerated people across time, race, gender and cause in a series of performances that serve as conversation-starters about this under-addressed societal problem. Along with Chris Tordini (bass) and Jason Nazary (drums), Davis performed selections from the album at Rizzoli Bookstore (Feb. 4). Each composition was dedicated to and got its title from a formerly or currently incarcerated person: “[i] won’t be back, ms. Susan Burton”; “the promise i made” [for Joyce Ann Brown]; “and yet it moves [for Galileo]”. Most of the names are not well-known, just as most of the stories go unheard and untold. Davis cued samples of the individuals speaking and shared backstories between tunes. Despite the heavy subject matter, the music was never morose, and in many places was rocking and rollicking, each musician creating an individual pathway of textures that converged and diverged in unexpected places. Nazary especially added an excited, propulsive energy to each piece. The leader takes her inspiration from forebears who used jazz and creative music as a means of speaking out against injustice: Max Roach, Ma Rainey, Nina Simone. That meant inviting the audience to speak with her afterward about how they might be involved in being part of the change.

— **Kyla Marshall**

Celebrating the release of her new album, *Cloudward* (Nonesuch) at 92NY’s newly-minted upstairs performance space (Feb. 10), guitarist and avant garde new music original, **Mary Halvorson**, presented her Amaryllis Sextet: Adam O’Farrill (trumpet), Jacob Garchik (trombone), Patricia Brennan (vibraphone), Nick Dunston (bass) and Tomas Fujiwara (drums). The group performed the album’s opening selections (“The Gate” and “The Tower”), followed by a new composition “Amaranthine”. The three pieces, played without interruption, flowed with suite-like continuity, ranging from peaceful to restless. The effect clearly evinced the guitarist’s skills as a truly creative composer, melding the qualities of jazz, new music and other genres (the basis of her compositional style as well) in a manner that has marked her style as distinctively her own. This MacArthur Fellow is indeed a true individualist, one whose music could be reasonably compared to that of iconoclasts Cecil Taylor or Henry Threadgill. The set included other new compositions such as “Eventidal”, an airily floating excursion initiated by the leader’s delicate solo guitar prelude amplified by Brennan’s vibes in an engaging dialogue before horns entered in a mournful march. “Absinthian” was an uptempo *tour de force* before the mood noticeably calmed on the solemn “Collapsing Mouth”, only to be ramped up again by Fujiwara’s backbeating drums on the rocking “Desiderata”. Dunston was featured on “Ultramarine”, digging deep into the blues, before the show ended with “Polyhedral”, another new piece, assuring fans that another great album is destined to come.

— **Russ Musto**



Caroline Davis @Rizzoli Bookstore



Mary Halvorson @92NY

Drummer **Ronnie Burrage** and his band Holographic Principle brought their funky, soulful, socially conscious music to SoulBK, a recently opened supper club in Crown Heights, Brooklyn (Feb. 3). Burrage—a veteran jazz drummer who since the late ‘70s has played with a vast array of musicians including McCoy Tyner and many others—thoughtfully and generously guided the audience through his set of mostly originals, detailing stories and intentions behind each piece. His “Flight Endless” featured all manner of spacy-sounding effects, from both keyboardist Alex Collins and Ku-umba Frank Lacy applying pedals to trumpet. The tune was one that the leader had originally done straight-ahead with Tyner but had rearranged in this setting to reflect how “life is change.” Lacy, though best known as a trombonist, alternated between trumpet and his beautiful, rich singing voice, notably on “Baptism”. With bassist Kim Clarke, the band seemed to have such a wide range of styles, begging the question how it all came together. But their aesthetic eclecticism worked in their favor, lending to a palpable sense of adventurousness. The group also performed the leader’s “A Time in Amerikkka”, accompanied by a video that reflected centuries of racial injustice and protest in the U.S. Burrage ended the night by handing the stage over to his students, the Brooklyn College Jazz Ensemble, with a wish that SoulBK, beyond being a new performance space, could also become a place for young musicians to learn about the history of jazz, as these promising students got to do in the presence of Professor Burrage and a rapt and welcoming audience.

(KM)

A Well-Being Concert, hosted by vocalist Sarah Elizabeth Charles, had trumpeter **Sean Jones** leading his quartet with Tyler Bullock II (piano), Ryoma Takenaga (bass) and Domo Branch (drums) at Zankel Hall (Feb. 4). The performance, one of a series at the august institution, is designed to “combine world-class musical performances with elements of self-care and mindfulness.” The event began with Charles leading the audience through a series of physical and mental exercises over Bullock’s impressionistic piano. The resulting calming mood set the tone, and remained, with the addition of the other members of the band joining in to continue the program. Jones’ clarion tone rang out on John Coltrane’s “Welcome” on top of Bullock’s rhapsodic playing, Takenaga’s bowed bass and Branch’s rumbling malleted drums as the trumpeter extended rapturous long tones on the classic melody. Bullock’s sparkling pianisms moved the group directly into Jones’ “Two or Three”, an emotional episodic excursion that began tenderly before escalating dynamically, the trumpeter fervently blowing serpentine upper register lines, then tagging the song with a warm solo cadenza. Charles introduced alto saxophonist Tim Green’s “Divine Inspiration” with a recorded poem recitation and added sonic vocal harmonies behind Jones’ soaring trumpet on the inspirational song. Takenaga’s solo initiated a rousing rendering of another Coltrane melody in “Resolution” (the second movement from *A Love Supreme*). The bandleader spoke of the connection between love and spirit, introducing his “No Need for Words” before ending the concert, swinging on his “BJ’s Tune”.

(RM)

WHAT’S NEWS

For the recent 66th Annual GRAMMY Awards (announced during its television broadcast on Feb. 4), the envelope please (for those who don’t know already)... the jazz-related winners included Samara Joy (“Tight”: Best Jazz Performance), Nicole Zuraitis (*How Love Begins*: Best Jazz Vocal Album), Billy Childs (*The Winds of Change*: Best Jazz Instrumental Album), Count Basie Orchestra (*Basie Swings The Blues*: Best Large Jazz Ensemble Album), Miguel Zenón/Luis Perdomo (*El Arte Del Bolero, Vol. 2*: Best Latin Jazz Album), Meshell Ndegeocello (*The Omnichord Real Book*: Best Alternative Jazz Album), Béla Fleck/Zakir Hussain/Edgar Meyer feat. Rakesh Chaurasia (*As We Speak* and “Pashto”: Best Contemporary Instrumental Album + Best Global Music Performance), Shakti (*This Moment*: Best Global Music Album), säje feat. Jacob Collier with arrangers: Erin Bentlage/Collier/Sara Gazarek/Johnaye Kendrick/Amanda Taylor (“In The Wee Small Hours of the The Morning”: Best Arrangement, Instruments and Vocals). *TNYCJR* congratulates all the nominees, as well as the would-be and should-have-been ones. We note that the GRAMMYS Memorial reel included Tony Bennett, Carla Bley, Astrud Gilberto, Ahmad Jamal, Bill Lee, Les McCann and Marlena Shaw, among several others who passed away last year, arguably more jazz-related musicians than typically seen from prior GRAMMY Memoriams. For more info visit grammy.com.

The Rhode Island Music Hall of Fame Class of 2024 has been announced: Daryl Sherman (pianist/vocalist), Shawnn Monteiro (vocalist), Harry Allen (tenor saxophonist) and George Kent (educator, organist and founder of the Chorus of Westerly), joining such prior inductees as Carol Sloane, Dave McKenna, Mike Renzi, George Masso and George Wein. The 10th induction season concert is scheduled for Apr. 28 at The Met in Pawtucket, RI. For more info visit rhodeislandmusichalloffame.com/index.html.

South Arts unveiled its Winter 2024 Jazz Road Artists, a program that—with help from the Doris Duke Foundation—supports musicians (with up to \$15K) to tour around the country. Among the 16 artists chosen are: Or Bareket’s Quartet, Jesse Fischer’s Quartet and Hilla Govreen’s Quartet (Brooklyn, NY); Natalie Cressman & Ian Faquini (Berkeley, CA); Julian Quall’s Mamey, Sam Thousand’s Soul Vortex and Jim Gailloro’s Metropolitan Jazz Octet (Chicago, IL) and Dan White’s Huntertones (San Francisco, CA). For more info visit southarts.org.

Trumpeter **Wadada Leo Smith** has been appointed Fromm Foundation Visiting Lecturer on Music at Harvard University for Spring 2024. Smith has served on the faculty at the University of New Haven (1975-76), The Creative Music Studio in Woodstock (1975-78), Bard College (1987-93) and at the Herb Alpert School of Music at California Institute of the Arts (1994-2013). For more info visit frommfoundation.fas.harvard.edu/people/wadada-leo-smith.

Wolfram Knauer announced his retirement from Jazzinstitut Darmstadt. As its Founding Director in 1990, Knauer was instrumental in creating what has become a highly-regarded international research and information center on jazz and a cultural institution (located in Darmstadt, Germany). It houses Europe’s largest public jazz archive (including books, periodicals, recordings, photos, etc.) with a cellar that is utilized as a performance space for concerts and the “JazzTalk” series. Bettina Bohle has been announced as Knauer’s successor at Jazzinstitut Darmstadt. For more info visit jazzinstitut.de.

Submit news to: ldgreene@nycjazzrecord.com



RACHEL Z

STANDALONE SPIRIT

BY ANNA STEEGMAN

Internationally acclaimed pianist/keyboardist Rachel Z is known for her creative brilliance and innovative compositions that, though compared to Herbie Hancock and McCoy Tyner, defy classification. She has released over a dozen albums, co-wrote the GRAMMY award-winning "Tokyo Blue" with saxophonist Najee and has worked with Al Di Meola, Wayne Escoffery, the fusion band Steps Ahead, Terri Lyne Carrington, Stanley Clarke, Marcus Miller and Peter Gabriel, as well as Wayne Shorter on his GRAMMY-winning album High Life. In 2010, she formed the band The Trio of Oz (now OZmosys) with her husband, virtuoso drummer Omar Hakim, and launched the OZmosys Media Group. She is also a teacher of Jazz and Contemporary Music at The New School of Jazz, and Jazz and Electronic Music at Montclair State University and the Cali School of the Arts Masters' Program. TNYCJR recently had the chance to speak with her about her remarkable path to musical greatness.

The New York City Jazz Record: Your current trio includes Omar Hakim (drums) and Jonathan Toscano (bass). Most recently you played at Klavierhaus as part of the five-day New York City Jazz Piano Festival in January, during which you introduced new songs from *Sensual* (Dot Time). Tell us more about the new album being released this month.

Rachel Z: "Save My Soul" is a prayer for world peace. And it's been working out nicely at concerts to bring people into that headspace, especially with all the events that keep happening: it reminds us to look inside and see what kind of world we can create from the inside out. "What I Fear" is introspective. I invite the audience to think about a major fear they might have and work through it with our band's improvisation on that song. "Bodhisattva" is a Buddhist term for someone who could have been enlightened in this life but chose to come back into the cycle of birth and death to take care of other people. Someone like Wayne Shorter might have chosen to come hang with us, teach us how to have a better life and make better music.

TNYCJR: You call yourself a technologist, keyboardist, pianist and futurist.

Rachel Z: You could start with how scary AI could be. And then also how friendly AI could be. I'm really interested in this and so I deal with that. Then I'm also dealing with a lot of technology with music. I have a recording studio; I use Ableton Live software to write and I'm a sound designer. I like to orchestrate and play jazz and mix it all together like I did on Shorter's *High Life* and on my *Room of One's Own*.

TNYCJR: How would you describe your creative process, where and how you find inspiration for a new song and what you want for listeners to experience in your music?

Rachel Z: Words and pictures. I wrote "Artemisia" because I saw her work next to Michelangelo's in The Uffizi. I was impressed and decided to turn to song for her. I have a lot of songs about my emotions, and maybe trying to help my friends and younger people through the emotional part of dealing with life as a musician.

TNYCJR: Were you raised in a musical family, and do you remember how you first got started and interested in music?

Rachel Z: My parents said, "You're gonna be a musician, okay." I think they wanted me to be an opera singer. When I wanted to go to Berklee College of Music for jazz, they were like, "We'll get you jazz piano lessons, but you're gonna have to pay to go to Berklee summer school." So, I had to work at McDonald's. They also said, "Don't ever get a day job. You have to make 100 calls to venues, and then you get through eventually."

TNYCJR: Your parents gave you good advice about the business aspects of the industry.

Rachel Z: My dad said, "Do what you love. The money will follow." That gave me the spirit not to quit. And Wayne (Shorter) called that standalone spirit. You plant the seed, and you just have to keep going for it.

TNYCJR: What were your influences and who were your teachers and mentors?

Rachel Z: I really believed in the mentor-disciple relationships early on. My first jazz teachers were Fred Hersch, Joanne Brackeen and John Hicks. I could walk up to them and ask for a lesson when I was 15. Wow. My dad would drive me to the Village Vanguard or to my lessons with Joanne or John and that was a great foundation. And William Thomas McKinley, a great composer and jazz pianist, who is super-unusual and super-exciting. I have made a living as a musician since I was 15. I started off making a living. I don't know why. Maybe my mom and dad trained me that way. They were Depression era. I had a lot of fear actually.

TNYCJR: Justified fear going into this career.

Rachel Z: You have to be very determined and understand numbers and finance. So, just instinctually, I did that. And I always had a piano gig. In Boston, as a student, I had a gig on Wednesdays with my electric band with the great drummer Bob Moses. I had another gig for two nights: Thursdays and Fridays I was at the Marriott Hotel with George Garzone. We played hits by John Coltrane and went crazy. They did not care: they liked it! I was always working while in Boston.

TNYCJR: And in New York?

Rachel Z: When I moved to New York, I did the same pattern. I found a club and started to play. I played every Monday night at Bond Street Café. Matt Pierson from Blue Note Records and Dr. George Butler came down. Then I got in Steps Ahead. Regina Carter and Bill Banfield, amazing musicians, helped me. Najee took me on the road so I could stay in New York because it's expensive.

TNYCJR: Did the breakthrough come with "Tokyo Blue", the GRAMMY award-winning song you wrote with saxophonist Najee?

(CONTINUED ON PAGE 35)



gaucimusic presents

Improvised Music

at the Main Drag

Monday, March 25th, 2024

7:00PM

Haruna Fukazawa - flutes

Claire de Brunner - bassoon

Shu Odamura - guitar

Patrick Golden - drums

\$15 GENERAL ADMISSION
\$10 STUDENTS (w/ID)

50 South 1st Street
Between Kent ave and Wythe Ave
(718) 388-6365

THE VILLAGE VANGUARD

www.villagevanguard.com

★FEBRUARY 27TH - MARCH 3RD★

WYCLIFFE GORDON QUINTET

ADRIAN CUNNINGHAM - EHUD ASHERIE
YASUSHI NAKAMURA - ALVIN ATKINSON, JR.

★MARCH 5TH - MARCH 10TH★

PETER BERNSTEIN QUARTET

SULLIVAN FORTNER - DOUG WEISS - AL FOSTER

★MARCH 12TH - MARCH 17TH★

BEN WENDEL QUARTET

TAYLOR EIGSTI - HARISH RAGHAVAN - NATE WOOD

★MARCH 19TH - MARCH 24TH★

DEZRON DOUGLAS QUARTET

EMILIO MODESTE - GEORGE BURTON - JOE DYSON

★MARCH 26TH - MARCH 31ST★

JAKOB BRO SEPTET

CHRIS CHEEK - CRAIG TABORN - LARRY GRENADIER
ANDERS CHRISTENSEN - BRIAN BLADE - MARCUS GILMORE

COMING IN APRIL

★JOHN PATITUCCI★
★BILLY HART★
★GERALD CLAYTON★
★AARON PARKS★
★JOHNATHAN BLAKE★

MONDAY NIGHTS ARE RESERVED FOR
THE VANGUARD JAZZ ORCHESTRA

SHOWS AT 8 PM & 10 PM NIGHTLY
178 7TH AVE. SOUTH AT 11TH STREET 212-255-4037

SHOKO NAGAI

TRAVERSING TIME AND SPACE

BY SOPHIA VALERA HEINECKE

PHOTO BY DAVID GARLAND



The collected works of Shoko Nagai create a unity of world cultures that grapple with past, present and future. Her soundscapes are a place to reimagine. As a leader and ensemble member, a teacher and a student, a composer and improviser, Nagai's wholistic practice presents balance and paradox, creating liberatory currents through unexpected choices.

Known equally as a pianist and accordionist, her improvisational practice is rooted in Yamaha training. Nagai grew up in Japan and subsequently studied classical and jazz at the Berklee College of Music. "I came to the U.S. to become a successful jazz pianist," she says. "Avant garde scenes opened me up... To create my identity as a musician, I had to become free to use every moment and every trick I have to the fullest." Though she is an impeccable soloist, she admits her preference is not working alone. The big ideas that serve as connective tissue for her projects are often worked through in collaboration, such as with notable cellist Erik Friedlander, who she has recorded with on numerous occasions. Of Friedlander Nagai notes, "To work within his projects always makes me focus my own intentions, always proving important for my experience." Their music on the album *Rings* (with percussionist Satoshi Takeishi, another mainstay collaborator) includes tinges of American folk, chamber music and adventurous unresolved tracks that evoke a Hitchcock film. Though not Jewish, she regularly participates in the Sabbath as a musician, accompanying the Rabbinic staff at an uptown synagogue. Her intimacy with and admiration for different cultures further bolsters her intuition in responding to her creative culture. Takeishi notes, "When she finds music from diverse cultures, she listens until it resonates with her emotions. Once the melody and rhythm become ingrained, it transforms into her music... she unites herself with whatever music she performs."

Her 2020 release, *Taken Shadows* (recorded live at Roulette in 2014), is a glitch across time. Nagai leads with piano and employs the Moog and Nintendo DS sounds. The album opener, "Intimate Wish", is operatic, stretching clock time like putty. The building fervor orchestrated by Nagai on piano saturates the listener with a feeling of lifting as if we have been launched into space. Traversing the past and future, the speculative and the tangible connect Nagai's work like veins, but narrative is most present in her ongoing live series Tokala. Nagai, Takeishi and friends are reimagined as raconteurs, building character with tone and arc with orchestration. When she first viewed artworks, instruments and other artistic objects from the Persian empire preserved in The (Imperial) Shosoin Repository in Nara, Japan, she felt the strength in their lineage. "When we saw a lute from Persia at the exhibition," Takeishi notes, "we could not help but imagine what it was like for musicians in the Imperial Court to hear (such) unfamiliar sounds." Tokala, inspired by such discovery, has received numerous

awards, most recently a City Artist Corps/NYFA grant (2021) centering on cultural exchange and integration of the two cultures Nagai names as home. "There are many great artists in Japan, but here in New York, we feel the struggle is in the stories of our work. Japan is too comfortable. New York is not a comfortable place," Nagai explains. "It always has a pain that wakes me up. After 23 years here, I am always expressing that in my mind."

Audiences absorb a rapacious mystical energy when they witness Tokala, swaying and cheering along with the ensemble. Every live performance is a realization of speculative fiction equally emphasizing research and imagination to answer the 'what if' of these disparate cultures merging. Nagai leads with strong vocals and rousing accordion, which begins many of the striking reinventions of traditional songs from the Middle East, the Balkans and Japan. Of her performance, she notes, "I never thought I was going to sing, but it adds a texture that nothing else can express. It was all developed here in an expression of my identity."

Breathing life into her next project, *Forbidden Flowers* (supported by NYFA), Nagai intends to bring together a cohort of musicians who identify as women, to plumb the depths and dualities of feminine expression. The project focuses on the unique properties of female collaboration, reimagining the world in which they make sound. Nagai notes, "The space created with these female collaborators is sensitive and impressionable, yet deeply powerful." Simultaneously, she has begun to build a new project with Takeishi, *Parallel World*, which will be completed this year. The projects, she says, "complement each other in my own palette of colors. Yes, they do differ in configuration and the sound each project produces. But they both come from my personal point of view of the current world situations."

Mystery and mastery merge in all of Nagai's work, with the element of play mediating between them. The way that she and Takeshi build suspense makes their soundscapes a natural fit to amplify the drama of cinema. Since 2006, they've scored a variety of media, ranging from a documentary about the aftermath of the atomic bomb in Hiroshima to a narrative miniseries lambasting a Japanese media conglomerate. "The power of the music in films always fascinates me. When the music is placed in the right moment with the right emotional response, it emphasizes the story," she says. Her creativity is boundless. Called upon by Friedlander, when he was invited to score the feature documentary *Nothing on Earth*, Nagai applied accordion, piano and mini-xylophone to build a sonic world witnessing the stark beauty of the melting ice caps of Greenland.

Now, what seems most in sync with Nagai's intentions and impulses is the continued creation of joy for the future that allow us to hear the world as one and imagine new pluralities and possibilities.

For more info visit shokonagai.net. Nagai's Tokala is at Barbes Mar. 28. She is also at Roulette with Chris Cochrane Mar. 17, Barbès with Sanda Weigl Mar. 15 and The Keep with Welf Dorr Mar. 31. See Calendar.

Recommended Listening:

- Shoko Nagai — *VORTE* (s/r, 2002)
- Fire of Space — *Handbasket* (482 Music, 2005)
- Matana Roberts — *Coin Coin Chapter Two: Mississippi Moonchile* (Constellation, 2012)
- Shoko Nagai — *Taken Shadows* (Live at Roulette NYC) (Animul, 2014)
- Jane Rigler — *Refraction* (Neuma, 2015)
- Erik Friedlander — *Rings* (Skipstone, 2016)

FRESH SOUND NEW TALENT PRESENTS

Life's a Gig
Vanisha Gould & Chris McCarthy
"...instant classic" —Downbeat

CONCERTS
CAFE ORNITHOLOGY
MARCH 12
7:30 & 10PM
MEZZROW
MARCH 17
10:30PM

AVAILABLE (FSNT 669) ON FRESHSOUNDRECORDS.COM, AMAZON AND ITUNES

INTERPRETATIONS
SEASON 34 2024

YUKO FUJIYAMA'S CONTEMPORARY EAST

MAR 7 THU

REGGIE NICHOLSON NICHOLSON BRASS CONCEPT
Photo by R. I. Sutherland-Cohen

ROULETTE 509 Atlantic Ave Brooklyn NY
\$20: General \$15: Members, Students, Seniors.
INTERPRETATIONS.INFO, ROULETTE.ORG
Concert begins at 8:00pm.

HIROMI

IN WONDERLAND

BY FRANZ MATZNER



If pianist Hiromi Uehara was a novelist, her form would be magical realism. Strains of familiar musical pedigrees can be traced throughout her repertoire, from traditional jazz to funk to classical to prog-rock and fusion. And just when the trajectory appears stable, patterns morph and the unfamiliar manifests into wondrous gardens of sound bloom: whimsy and the unknown intervene, keeping listeners engaged. Yet, a sense of totality remains firm, driven by her virtuosic, irrepressible energy, which is particularly true when witnessing her undeniable artistic talents live. The chance to watch and hear the pianist in person is simply a joy that should never be passed up. As one audience member once described to me after a Hiromi concert featuring music from her most recent release, *Sonicwonderland*: “It’s like the instrument is an animal come alive under her fingers and she knows how to draw every possible sound from it. Total control of the entire machine... [It’s] an experience that leaves a mark on the mind!”

Hiromi’s rocket-ship rise started early with classical piano lessons as a child. She was immediately recognized as a prodigy, playing live by 12 and performing with the Czech Philharmonic Orchestra at 14. A career-defining moment and opportunity came when Chick Corea invited her on stage after hearing her once, a fortuitous meeting and significant contribution to her rapid ascent (the two would later record together in 2007 on *Duet*). Her studies at Berklee College of Music further honed her talent, but she was already destined to play—and play hard.

Creatively restive, Hiromi’s discography demonstrates a stunning absorption of musical elements, influences and techniques, assimilated as fast, furious and seemingly without limit. She also mesmerizes through her capacity to turn everything inside out and convert it into unique, multi-dimensional forms, without dismissing the inseparability of practice and one’s internal muse. “The most important thing is to have a strong vision of who you want to be. What you want to do with your life,” she explains. “I always wanted to write my music and play the music. Practicing was always part of it: there is no short cut... It is like climbing mountains looking for the amazing view.” Hiromi captured one of those sought-after views, dating back to her very first album (*Another Mind*, 2002) in which she demonstrated right out of the gate that she does not simply *engage* with the keyboards—she dominates them. Whether playing a blistering funk jam like “Kungfu Champion” (from *Brain*) or a bittersweet blues like “Sicilian Blue” (from the Stanley Clarke Trio’s *Jazz in the Garden*), the shape is always under her command. Or, in the words of Clarke, the renowned bassist, “Her performances are nothing short of super-dynamic.” Asked about her intensity, Hiromi says, “I always give 100% of my energy towards every show. I never take one for granted. Every show is (treated as) the first and the last.” Audiences can feel this passion and dedication. Standing ovations are the norm. “Her relentless energy and goal of creating music that is accessible to her fans always provides a wonderful thing to watch and listen to,” observes renowned British drummer Simon Phillips, who has been playing with the pianist for over a dozen years.

This observation easily applies to Hiromi’s entire body of work. From her debut album as leader to the thematic, relatively constrained, blues-oriented *Alive* (2011) and the

luminous *Spectrum* (2019), Hiromi has remained at the forefront of jazz. She has captured a variety of prestigious awards along the way as leader and performer, including multiple *DownBeat* Annual Critics and Readers Polls, a GRAMMY for “Best Contemporary Jazz Album” and “Best Jazz Act” at the Boston Music Awards. She also performed at the opening ceremony of the Tokyo Olympics in 2021. All underscore the exuberance and joy underpinning her music. “I am always hungry to learn, and curiosity is the key to everything,” she emphasizes. “I keep learning every day. I just love performing. I feel so [at] home when I am sharing music with the audience. I feel very grateful and can’t hide how happy I am!” Nor does Hiromi’s exuberance end with the music—it permeates her personality. Asked about the best part of touring, she responds with gusto: “FOOD!”. Her Facebook stream confirms this gastronomic passion, resembling a food critic’s survey of the world’s cuisines. “She is a warrior, disciplined, strong, appreciates life, always wants to help and please the people around her... Her music employs a lot of technical and emotional prowess. It’s like a roller coaster ride... And she loves to eat well!” reaffirms harpist and collaborator Edmar Castañeda.

Silver Lining Suite (2021), the pianist’s prior release to *Sonicwonderland*, merits recognition for its demonstration of an additional aspect to Hiromi’s evolution: she is joined by a string quintet formed by violinist Tatsuo Nishie, concertmaster of the New Japan Philharmonic. Though evolution often implies a linear path from simple to more complex, that doesn’t exactly apply to the pianist; her artistic timeline looks more like a mobius strip, merging past and present, tearing the established apart and reconstituting pieces into new, innovative contexts. This album’s result is a beautiful marriage of the pianist’s more emotive side with the sweeping constructs only strings could provide, even though the collaboration arose from the constraints of COVID-19 isolation, during which time musicians were forced to find new outlets. It would also be remiss to overlook Hiromi’s recent score to and soundtrack for *Blue Giant*, a stirring and insightful anime film (based on the highly popular Japanese-themed manga series), which represents yet another layer of depth to the pianist’s capabilities as player and as composer. Centered on a young saxophonist trying to make his way in the Tokyo jazz scene, Hiromi’s compositions are crucial to shaping the film’s emotional moments and supporting the narrative while depicting the improvisational magic that flows from the young man so strongly that it expands the universe of those who encounter it.

Last year’s aptly named *Sonicwonderland* was released exactly 20 years after her first album, and her forthcoming week-long residency this month at Blue Note serves as a belated NYC album release concert coinciding with the pianist’s 45th birthday. The album presents yet another innovative leap in her wild arc of ingenuity, musical strength and success, reflecting both an extension of Hiromi’s core voice and a venture into new territory. The recording circles back to a dominantly electric mode, with the merging of electric keyboards and acoustic piano. Hiromi’s fingers bound and surge over the electric instrument, while Hadrien Feraud’s funky bass joins Gene Coye’s heavy beats and malleable coloring to sustain the grooves. Simultaneously,

trumpeter Adam O’Farrill’s dark and sumptuous tones and astonishing flights, combined with his aptitude for creating effects, enhance textural and atmospheric possibilities. “I met Hadrien Feraud [and]... felt a very special musical chemistry with him, so it started there,” the leader recalls. “The more I wrote, the clearer the sound image of the band got. I asked Gene Coye to be part of the band... [then] I heard the sound of trumpet and had to find someone [with] a warm and dark sound who [also] could play with effects. I found Adam.” The result is a blend like no other. On the opener, “Wanted”, piano and trumpet carom and skitter like playing kittens, while at other times race and pounce like a cheetah. Funk grooves and heavy beats that would make Bootsy Collins smile, drive pieces including “Utopia” and “Go Go”. On “Up”, the themes dance in pagan swirls, as if waiting for a final passionate kiss, while multiple pieces introduce atmospheric electronic effect washes, at times pastel, at others bold. Overall, Hiromi’s mastery of the electric keyboard allows more pliable expression as notes stretch and retract like rubber. Sounds bounce in unexpected combinations, the band uniting to sustain a constantly engaging balance of grounding unpredictability. Throughout, trumpet and keyboards leap and plunge: O’Farrill and Hiromi are like dolphins, sinuous masters of the waves.

Given this is Women’s History Month, it is interesting to consider that by some estimates, the percentage of women jazz musicians hovers around the 25% mark, even though according to outlets like NPR this figure may not provide a full picture. Concurring that there clearly remains a gap, Hiromi remarks, “It is definitely changing. [However] it is true. And when it comes to instrumentalists, it is even less. I personally have never felt any gender discrimination, but it is still is more a man’s world. I really hope that it becomes equal in true meaning someday, not even needing the words ‘women in jazz’, just ‘human in jazz’.” Her contributions to jazz expand the experience and the joy of humanness, whether grounded in her gender and/or simply her virtuosic expression. And Hiromi’s continuously growing artistry never ceases to shape modern music, nor her irrepressible personality, as observed by bandmate Phillips, who notes how she “has encouraged so many other Japanese, and other nationalities of musicians, to become recognized for their talents.”

Sonicwonderland is just the latest example of Hiromi’s dedication to exploration without pretension. Her vigor and instrumental command, impressive when recorded, remain almost shocking when enjoyed live and in-person. We all have a week in NYC later this month not to pass up on that opportunity.

For more info visit hiromiuehara.com. Hiromi’s *Sonicwonder* is at Blue Note Mar. 26-31. See Calendar.

Recommended Listening:

- Hiromi—*Another Mind* (Telarc, 2002)
- Chick Corea & Hiromi—*Duet* (Stretch, 2007)
- Stanley Clarke Trio—*Jazz in the Garden* (Heads Up, 2009)
- Hiromi/The Trio Project—*Move* (Telarc, 2011)
- Hiromi—*Alive* (Telarc, 2014)
- Hiromi—*Sonicwonderland* (Telarc, 2023)

**JAZZ FOUNDATION
OF AMERICA
GALA CONCERT**

FEATURING

BOBBY WEIR
FOUNDING MEMBER
GRATEFUL DEAD

SUN RA ARKESTRA
DIRECTED BY
MARSHALL ALLEN

MAX ROACH
CENTENNIAL TRIBUTE

FEATURING
CHARLES TOLLIVER
DEE DEE BRIDGEWATER
GEORGE CABLES
BILLY HARPER
DONALD HARRISON
RUFUS REID

AND
THE TITANS
OF JAZZ DRUMS
AL FOSTER
BILLY HART
LOUIS HAYES

AND MORE TO BE ANNOUNCED

HONORING

RICHARD D. PARSONS

MUSICAL DIRECTOR

STEVE JORDAN



HONORING JAZZ & BLUES
ONE MUSICIAN AT A TIME

A GREAT NIGHT

**THURSDAY
MARCH 28
2024**

8:00 PM

THE APOLLO

253 WEST 125TH STREET

NEW YORK, NY 10027

IN

HARLEM

A benefit for JFA's life saving programs which provide housing assistance, pro bono healthcare, disaster relief, meaningful work, and direct financial support to musicians and their families across the country.

To purchase a benefit package or benefit tickets, please email Marianne Carey Hayes or Debbie Fife at JFA@eventassociatesinc.com or call 212.245.6570.

For individual concert-only tickets visit
JazzFoundation.org/Gala2024

ENCORE



PHOTO COURTESY OF ARTIST

CORKY HALE

MUSIC, MARRIAGE AND ACTIVISM

BY MARILYN LESTER

From a tiny midwest farm town to dazzling Los Angeles, jazz harpist, pianist, flutist and vocalist, Corky Hale has cut a wide swath in her 87 years. And these are not her only accomplishments; she has been a theater producer, restaurateur, the owner of a women's clothing store, a philanthropist and activist. Hale also speaks Italian, French and Spanish. She imbues optimism and positivism and has a good word for just about everyone who's crossed her path; of her closeness to Billie Holiday, with whom she toured and played the piano for a time, she says: "She was a darling woman—very sweet but very, very shy." Hale especially adored and misses Tony Bennett, George Michael and Frank Sinatra, with whom she had a special relationship. "I still wear a little silver locket with his picture in it," she reveals. Her dislike is reserved for one person only, a dislike that cuts to the heart of her beliefs and the core of her nature (his identity is revealed in her recently released memoir, *Corky Hale Uncorked*). In the book's promotional material, Sally Kellerman sums up the Corky-love: "She's a character with a heart of gold. Smart, empathetic, generous and supportive of her friends beyond the call." And who hasn't Hale worked with? The list of artists she has played piano or harp for is a who's who: Nat King Cole, Barbra Streisand, Liberace, Anita O'Day, Ella Fitzgerald, Björk and countless more merely scratch the surface. Hale's mantra is gratitude. More than once in our interview she acknowledged, "I've been very lucky. I've had a wonderful life and I give thanks for it."

Hale was born Marilyn Hecht in Freeport, IL. "It was a tiny farm town," she says. "My father and his brothers got to the Midwest and my father opened a women's clothing store in the 1920s." That upscale store, owned by Max and Dorothy Hecht, operated successfully until about 1960. "I was a spoiled child,"

she recalls. Hale, a musical prodigy, had already begun taking piano lessons at age three. She had her first paying gig at seven with the Horace Heidt band and around this time became fascinated by the harp. She demanded to have one and her parents couldn't refuse. The seeds of her activism were also planted in childhood; with mother Dorothy occupied with Hecht's, Hale was largely raised by Mississippi-born Idamae Cunningham. "One day, I declared," Hale relates, "'I'm going to join the NAACP.' I don't know why, but I was always drawn to Black people." Hale studied at the Chicago Music Conservatory and at Interlochen Center for the Arts. Upon graduating high school, she was poised to move to Hollywood to be a musician. To mollify her protesting parents she enrolled in the nearby University of Wisconsin-Madison (where she did join the NAACP), but determined, transferred to UCLA in her sophomore year. She hit the ground running, playing professionally while a student. A TV appearance one night startled her unknowing parents back in Freeport.

Determination and ambition paid off. It wasn't long before that Merrilyn Hecht became Corky Hale, and a first-call studio musician playing harp, piano or flute on recordings for that who's who of performers. She was encouraged to sing, working as a vocalist with Freddy Martin at L.A.'s Cocoanut Grove. Her 1968 outing on *The Tonight Show with Johnny Carson* has become a YouTube favorite; in that appearance Hale accompanied Bennett and soloed on her own tune. As she forged her career, playing in the recording studio, and for films and television, as well as gigging, she seemingly had no difficulties with "me too" moments or the trials and tribulations of gender discrimination. She attributes this charmed part of her life to her professionalism—never playing through vocals as a pianist and always providing excellent support. "Plus I have perfect pitch," she says. "I was very easy to work with." Trumpeter Randy Brecker remembers Hale's professionalism and demeanor clearly—like "it was yesterday." He adds, "When she was on the gig, you knew she would get the job DONE! There was no question about that! She was First Call... and usually it was first take and DONE!" Ironically, as a jazz harpist, Hale considers her piano skills to be as important, if not more so, in her musical career. She gives props

to her contemporary, harpist Dorothy Ashby, but so far no modern jazz harpist has impressed her. About one she says, "She didn't do much for me. Nothing." Vocalist-bassist Jay Leonhart is inclined to agree on the excellence of Hale the harpist. "Corky was and still is the finest jazz harpist I ever heard," he firmly declares. "She plays a mean piano and so she wants to play the same stuff on the harp. Impossible, but she does it."

Hale has been married to Mike Stoller (of Lieber and Stoller) since 1970. It has been, as the saying goes, a match made in heaven, a union of soul mates. But before this, Hale was married to a Los Angeles knitwear manufacturer and consequently spent three years living in Rome, where she got a gig on the successful TV show *Tempo di Jazz*. Back in the U.S., she continued to conquer show business, and not only as a musician—Hale produced and performed in a series for the City of Beverly Hills called *Plaza Sweets* and was the associate producer of the hit show *Fully Committed* at the Hollywood Coronet Theatre. Equally important to her and Stoller has been their commitment to social justice and activism. The couple are major donors to the arts and progressive causes. They support Angel Harvest, which delivers overages of food to the needy. She is a fierce supporter of abortion rights, active in Planned Parenthood, the National Abortion Rights Action League (NARAL) and the Women's Reproductive Rights Assistance Program (WRRAP). Still going strong and working, Hale has continued to be a dynamo and superhero. Read her book to find out more.

For more info visit corkyhale.com

Recommended Listening:

- Kitty White—*Kitty White (A Moment of Love)* (Pacifica, 1954)
- Herbie Harper—*Herbie Harper Septet* (Bethlehem, 1955)
- Corky Hale—*Plays George Gershwin and Vernon Duke (Gene Norman Presents Corky Hale: Modern Harp Vol.17)* (GNP, 1955-56)
- June Christy—*The Misty Miss Christy* (Capitol, 1956)
- Tony Bennett—*Tony Makes It Happen* (Columbia, 1966-67)
- Corky Hale—*Corky* (Lass-Hale Productions, 1998)

LEST WE FORGET



PHOTO COURTESY OF FAMILY

BLANCHE CALLOWAY

BIG PERSONALITY, BIG DREAMS

BY LYNN HEISER

In Cab Calloway's 1976 memoir, *Of Minnie the Moocher & Me*, the popular and charismatic vocalist/bandleader said of his sister, Blanche, that she was "vivacious... and a hell of a singer and dancer." Yet it was Blanche who first made it big as an entertainer—a fact that faded to the background in a history controlled by white patriarchy. Blanche taught little brother Cab (who eventually eclipsed her) everything he knew about entertaining. Bandleader Christopher Calloway Brooks, observed firsthand: "I spent much more time with my grandfather Cab; I spent a fair amount of one-on-one-time with Aunt Blanche... and her off-stage personality was always vivacious and similar to her on-stage personality. This was in contrast to my grandfather, whose off-stage personality was quite different and much more subdued than his personality on stage."

Thus possessing a big personality and big dreams, Blanche Dorethea Jones Calloway, the eldest of five children born to Cabell Calloway II, an attorney, and Martha Eulalia Reed, a Morgan State College graduate, teacher and church organist, was not to be dissuaded from show business. Although young Calloway was given piano and voice lessons, mother Martha was adamant that Blanche pursue a "respectable" career. But Calloway quit Morgan State at age 19 in 1921 for show business, soon making her professional debut in the historic all-Black musical on Broadway, *Noble Sissle and Eubie Blake's Shuffle Along* (which ran for 506 performances from 1921-22). Calloway then moved into the national tour of *Plantation Days*, which ended in 1927 in Chicago. During that gig she found time in 1925 to record her own compositions with the first iteration of her "Joy Boys" band, a group that included none other than Louis Armstrong while in his early 20s.

It was on the *Plantation Days* tour, that Cabell Calloway III, five years her junior, graduated from high school and joined his sister on the road. When the tour ended, Blanche remained in Chicago to perform at the Sunset Café, bringing Cab along with her. "I was only with both of them simultaneously a very few times during my childhood," Brooks says, "and it seemed like they were kind of wary of each other, but never hostile

like two cats. It was always fascinating and instructive how two different offstage personalities could both so successfully portray the same type of exuberant, confident, electrifying persona on stage." To that end, Cab was busy advancing his career, relocating to New York in 1929; his success brought him to the Cotton Club to replace Duke Ellington's band by 1931. Meanwhile, Blanche's popularity continued to spectacularly soar. She was the first African American woman to lead an all-male jazz orchestra. Her Joy Boys, which included Chick Webb, Ben Webster, Cozy Cole, Bennie Moten and others (later renamed Blanche Calloway and Her Orchestra) recorded, toured worldwide and performed in New York at the Lafayette and Apollo Theaters and Harlem Opera House. One of her recordings, in 1931, "Just a Crazy Song (Hi, Hi, Hi)" had the call and response refrain "Hi, de, Ho"; that same year Cab recorded "Minnie the Moocher" with the same refrain. In Blanche's own "Growling Dan", the lyric even references "Minnie the Moocher".

Yet, despite the stunning successes, Calloway had her struggles with racial and gender discrimination. She frequently had to play to segregated audiences. While touring in 1936, she was jailed for using the women's

(CONTINUED ON PAGE 35)

AMBIANCES MAGNÉTIQUES

LIBERTY, EQUALITY AND AU COURANT

BY KEN WAXMAN

Keeping a record company functioning for 40 years is an achievement. Doing so with a label that is dedicated to releasing experimental music of all kinds is even more noteworthy. But since its founding in 1984, Montreal's Ambiances Magnétiques (AM) has done just that and to date has put out almost 300 albums of ensemble, jazz, song, poetry, improvised, jazz, rock and noise sounds under the rubric of what the Québécois call "Musique Actuelle."

Explaining AM's genesis, which very quickly grew to include nine participating musicians, AM label director Joane Héту says: "Those were the days we wanted to do something different. We were all musicians and we thought we were best-placed to manage our music." Any other label that put out non-mainstream music was either affiliated with a university or produced straight-ahead jazz. "There was no opening for the music we did." In fact, a couple of the collective's members, who eventually included André Duchesne, Jean Derome, Robert Marcel Lepage, Diane Labrosse, Danielle Palardy Roger, Michel F Côté, Martin Tétreault and Héту, had tried to release projects on two micro labels, which soon went bankrupt. Héту,

who is a saxophonist, vocalist and composer, has released 40 different albums on AM. Annually, the label puts out a certain number of CDs—a number that has increased and decreased over the decades—with physical product now distributed by Distribution Ambiances Magnétiques Etcetera Inc. (DAME), an affiliated company founded in 1991. Since AM is a non-profit enterprise, Héту explains, the for-profit DAME allowed the company to apply for grants, first from the Canadian and then the Quebec government.

Individually, members of the collective can also apply for grants to help produce their albums. Each has the right to release albums on AM, while Héту decides which non-members record for the imprint. Besides herself, the staff is limited and sometimes shared with a local electric-acoustic record company. Montreal percussionist/composer Danielle Palardy Roger, who has been part of the collective since 1985, and has 20 AM releases, had been involved in ongoing musical projects with Héту even before that. "I belong entirely and voluntarily to this label," she affirms. "Ambiances Magnétiques represents a very high-quality sound and musical experience and it has built up a superb reputation for producing and distributing its records." While she has had discs released on other labels, she says, "I've stayed loyal to Ambiances Magnétiques because, in my opinion, it's still the one that best meets my needs and objectives." Adds Héту: "Artists are responsible for recording their music, mixing and editing. They provide their album master to us and DAME takes care of the mastering and production of the album such as cover design, printing and CD duplication. DAME also offers promotion and

distribution services."

Since DAME now receives an annual grant from the provincial government, 50% of AM's releases must be by Québécois artists. The few non-Québécois represented are what Héту calls "friends and acquaintances." DAME has never had the means to respond to all the requests to record from artists around the world. "Unfortunately, given our small team, I opted to never respond to these requests; it's easier that way. It's a shame, but DAME can't do more," she says. One person who has recorded for AM is Toronto-based pianist/composer Marilyn Lerner, who over the years has put out about 30 albums, mostly jazz-oriented discs on various imprints. On AM she's represented by four sessions, a solo piano disc and three with different groups. "The artistic vision of Ambiances Magnétiques is superlative, the best experience I have had to date," she asserts. "It's a fabulous label, progressive, has a wonderful design team, is easy to work with and chock full of amazing talent on the roster." Lerner adds that in her estimation, Héту has promoted and fostered young talent beside presenting works by the more established artists. "I feel that Joane really appreciated my music and if the project I was doing felt right for the label she put a lot of effort into producing and promoting it," Lerner adds. "There may be more value in considering the huge contribution Ambiances Magnétiques has made to the artistic and cultural life of Quebec, Canada and worldwide in showcasing the phenomenally creative talent in the improvised or Musique Actuelle scene. It has provided international exposure for the

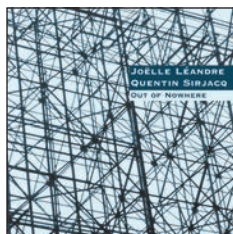
(CONTINUED ON PAGE 35)



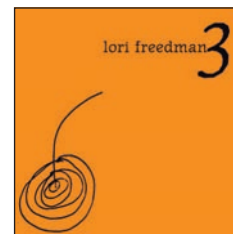
Musiques Émeraude
Ensemble SuperMusique



Filature
Joane Héту



Out of Nowhere
Joëlle Léandre/Quentin Sirjacq



3
Lori Freedman



Luminance
Marilyn Lerner

VOXNEWS

JAZZ ADJACENT

BY SUZANNE LORGE

You would hardly suspect that **Hilary Gardner**, one third of the smashing vocal jazz trio Duchess, grew up in the (comparative) wilds of Alaska, immersed in country music and Western swing. But on her newest record, *On the Trail with The Lonesome Pines* (Anzic), she not only digs into this musically rich past but reveals how it informs her musically astute present.

Birthing during the stir-crazy days of the pandemic, the album evokes the high skies and wide plains memorialized by the "singing cowboys" in the first half of the 20th century. "These 'trail songs' have been neglected for decades because they can't be easily classified as jazz or country or pop or Americana—they're a combination of all those genres, and they inhabit a sonic landscape uniquely their own, too," Gardner says in the album's press release.

To this point, note how the loping groove and blues licks of Gardner's take on "Cow Cow Boogie"—first popularized by Ella Fitzgerald in 1943—lend an early swing sophistication to the pastoral mood of the tune. Or how the lilting pulse of Gene Autry's "Under Fiesta Stars" embodies the easy vibe of a traditional Mexican romantic song. Or how the relaxed harmonies of "Twilight on the

Trail" (previously recorded by stars like Bing Crosby, Nat King Cole and Sam Cooke) still usher in the calm of the setting sun, even if the trail in question is a homeward commute in Manhattan. These tunes settle naturally—and familiarly—in Gardner's lovely voice.

Notably, they were written when the U.S. was several degrees closer to its pioneering past and images of the unsettled frontier were prominent in the American imagination. Given the country's fascination with this history—Western movies dominated our culture from the '30s to the '50s—Gardner had plenty of material to draw from, some of it even by popular Songbook composers such as Frank Loesser ("Jingle Jangle Jingle (I Got Spurs)") and Johnny Mercer ("I'm an Old Cowhand (From the Rio Grande)"). Gardner will officially release the album at Birdland Theater (Mar. 3).

The ever-surprising **Nellie McKay** recently dropped her first post-pandemic release, *Hey Guys, Watch This* (Hungry Mouse)—her first album of original material in 13 years. Though native to New York and London, McKay recorded this disarming collection in Charleston, WV, all the better to capture the Appalachian sonority that runs throughout. Listen, for instance, to the rollicking fiddle on "Did I Catch You Dreaming", the cheery harmonica on "Lali" and the contagious bonhomie of The Carpenter Ants, her "old-style R&B" rhythm section, on tunes including "The Drinking Song" and "The Party Song". Even so, by McKay's own admission, the record isn't strictly Appalachian in feel; her writing tends to straddle

jazz and indie rock, and her lyrics smack of an activist's defiance: "Reap the fruits of sweet resistance," she sings on "Make A Wish". McKay performs at My Father's Place at the Roslyn Hotel in Glen Cove, NY (Mar. 1).

In 2022, electric guitarist, drummer and singer/songwriter **Cedric Burnside** won a Best Traditional Blues GRAMMY for *I Be Trying* (Single Lock), a crowning reward after his years dedicated to furthering the centuries-old musical forms that sprung from the American South. He continues this mission with *Hill Country Love* (Provogue/Mascot Label Group), dubbed "an earnest exploration of roots and evolution in the Hill Country Blues genre." Recorded in Ripley, MS, these 14 tracks not only recall the grinding blues of his grandfather, renowned guitarist R.L. Burnside, but take the younger Burnside ever deeper into their contemporary expression. Standout tunes: "Juke Joint", a gritty homage to dive bars everywhere, and "Funky Raw", an explosion of irrepressible dance energy.

New York singers step out for Women's History Month: First, Jazz at Lincoln Center Orchestra and vocalist **Tammy McCann** honor the "Queen of Gospel" in *Who Is Mahalia Jackson?* at Rose Theater (Mar. 16). Then, **Louise Rogers** presents a set by all-female songwriters including Elisabeth Lohninger, Andrea Wolper, Sue Maskaleris, Val Hawk, Jhoely Garay and Lauren Lee at Pangea (Mar. 20). Also at Pangea, **Judi Silvano** fronts her quartet (featuring Joe Lovano) in a dedication to the late Jay Clayton as part of the Lady Got Chops Festival (Mar. 27).

FULL SCHEDULE AND ALL TICKETS
AVAILABLE ON 13 MARCH

FESTIVAL INTERNATIONAL MUSIQUE ACTUELLE VICTORIAVILLE

40th

CONCERTS FROM
THURSDAY 16 MAY TO
SUNDAY 19 MAY 2024

ROSCOE MITCHELL
SOLO

SÉLÉBÉYONE

NATURAL INFORMATION
SOCIETY

« Community Ensemble
with Arl Brown »

JOËLLE LÉANDRE
MAT MANERI
CRAIG TABORN

« hEARoes »

BILL ORCUTT GUITAR
QUARTET

QUATUOR BOZZINI

« Jürg Frey: String
Quartet No. 4 »

SOPHIE AGNEL
JOHN BUTCHER

NATE WOOLEY

« Columbla Icefield »

DON MALFON SOLO

PASCAL
GERMAIN-BERARDI

« Basileus »

KAVAIN WAYNE SPACE /
XT TRIO

KIM MYHR

« Sympathetic Magic »

BAZIP ZEEHOK

NICOLE RAMPERSAUD
SOLO

THE DWARVES
OF EAST AGOUZA

SAKINA ABDOU SOLO

SPLENDIDE ABYSSE

STÉPHANE DIAMANTAKIOU

« Le Double »

AMMA ATERIA

« CONCUSSSION »

fimav.qc.ca

Québec



Canada

FESTIVAL REPORT

WINTER JAZZFEST

BY TOM GREENLAND



PHOTO BY ADRIEN H. TILLMANN

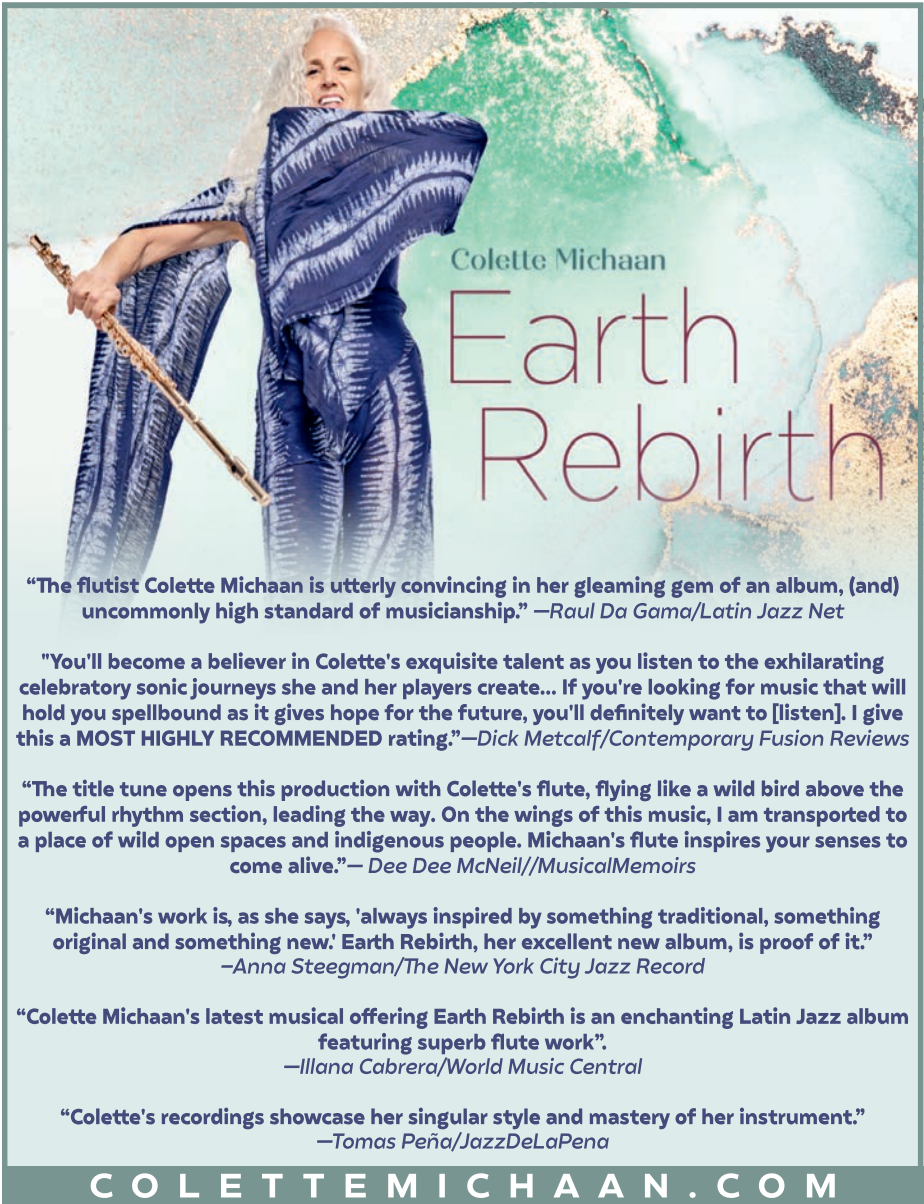
Milena Casado @Winter Jazzfest

From a one-night event at the Knitting Factory in 2005, the Winter Jazzfest has expanded over Manhattan and Brooklyn to nine-days, including two nine-hour marathon nights, with over a hundred participating groups. Founder/producer Brice Rosenbloom's commitment to innovation and his mission to present artists from all walks of improvisation remains unchanged. This year's edition (Jan. 10-18) reaffirmed that jazz is alive and kicking and changing with the times.

Drummer Tyshawn Sorey's "Reimagines Max Roach's *Members, Don't Git Weary*" was the official festival opener at Brooklyn's Public Records; the second night comprised three events: flutist/festival Artist-in-Residence Shabaka and tenor saxophonist Joe Lovano at Dizzy's Club, Gilles Peterson at Nublu and Donald Harrison's Music Omniverse at The Town Hall. The first of Jazzfest's Marathon nights occurred on the Friday, the third night, and was held in nine Manhattan venues in the Meatpacking District, Greenwich Village and Alphabet City—with acts scheduled from 6 pm to after 3 am. Festival attendees faced difficult choices: attending shows at smaller venues: Zinc Bar, The Bitter End and Looove Labs offered intimate settings but required pre-planning and early arrival. Despite online capacity updates, events in these venues typically led to long lines in the street. Another frustration was trying to simultaneously schedule "must-see" acts, compounded by the physical separation of venues, making it impossible to hear everyone you might want to. Your correspondent's plan was to visit each and every venue (best accomplished on bicycle). The rest of the plan adopted these mandates: don't be afraid to check out something completely unfamiliar, try to surprise yourself and... see what happens.

First up on the Manhattan Marathon itinerary: the City Winery, where Brazilian *brujos* **Cyro Baptista** conjured seductive syncopations on triangle, jew's harp, waterphone or just the palms of his hands. At Bitter End, French vocalist/violinist **Aurore Voilqué** kept the jazz manouche flame kindled with rapid-fire solos, closely shadowed by her even faster fingered guitarist, Simba Baumgartner. A quick dive into Zinc Bar revealed pianist **Micah Thomas'** light but emphatic touch, enhanced by his supportive rhythm team. Farther east, at Zürcher Gallery, trombonist **Kalia Vandever** was finishing a solo set using electronic loops that allowed her to create ad hoc, moving and mysterious brass chorales. South to Bowery Ballroom, guitarists **Marc Ribot** and **Mary Halvorson** packed the big hall, he on steel string acoustic, singing a Randy Newman-esque ode to the Empire State Building, along

(CONTINUED ON PAGE 32)



Colette Michaan

Earth Rebirth

“The flutist Colette Michaan is utterly convincing in her gleaming gem of an album, (and) uncommonly high standard of musicianship.” —Raul Da Gama/Latin Jazz Net

“You’ll become a believer in Colette’s exquisite talent as you listen to the exhilarating celebratory sonic journeys she and her players create... If you’re looking for music that will hold you spellbound as it gives hope for the future, you’ll definitely want to [listen]. I give this a **MOST HIGHLY RECOMMENDED** rating.” —Dick Metcalf/Contemporary Fusion Reviews

“The title tune opens this production with Colette’s flute, flying like a wild bird above the powerful rhythm section, leading the way. On the wings of this music, I am transported to a place of wild open spaces and indigenous people. Michaan’s flute inspires your senses to come alive.” —Dee Dee McNeil//MusicalMemoirs

“Michaan’s work is, as she says, ‘always inspired by something traditional, something original and something new.’ Earth Rebirth, her excellent new album, is proof of it.” —Anna Steegman/The New York City Jazz Record

“Colette Michaan’s latest musical offering Earth Rebirth is an enchanting Latin Jazz album featuring superb flute work”. —Illana Cabrera/World Music Central

“Colette’s recordings showcase her singular style and mastery of her instrument.” —Tomas Peña/JazzDeLaPena

COLETTEMICHAAN.COM



Live JAZZ Returns to TWO^e LOUNGE

“...The most elegant spot in New York City”
Stephen Sorokoff, *Broadway World*

Antonio Ciacca
March 15, 16, 20, 22, 23, 27, 29 & 30

Eli Yamin - March 6, 8 & 9

Adrian Galante
March 1 & 2

Jill McCarron **Katie Cosco**
March 7, 13, 21 & 28 March 14th

Wednesday through Saturday
6:00pm - 9:00pm
No Cover | No Reservations


The Pierre
NEW YORK
A TAJ HOTEL
2 EAST 61st STREET ON FIFTH AVENUE



The JOHNNY PACHECO LATIN MUSIC AND JAZZ FESTIVAL

at Lehman College
Bronx, NY

Festival Producer
Allan Molnar

Mar. 13-15, 2024
Lehman College Studio Theatre
Daytime events: 10am - 3:30pm
Live Broadcast! BronxNet Television | BronxNet Live Stream - BX Omni
Wed. March 13th (7:30 pm)
Salsa Picante!: A Night of Latin Jazz at Lehman College
Featuring Lehman College Percussion Ensemble and Latin Jazz Ensemble
Bronx Conexión Latin Jazz Big Band
Thu. March 14th (6:30 pm)
Celia Cruz Bronx High School of Music
Featuring Instrumental and Vocal Jazz Ensembles
Fri. March 15th (7:30 pm)
Jazz at Lehman College Featuring: Jazz Alumni
With special guests Mike Mainieri, Connie Grossman and Alan Eicher!

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



Giant Steps From The Bronx
Allan Molnar, Host and Producer



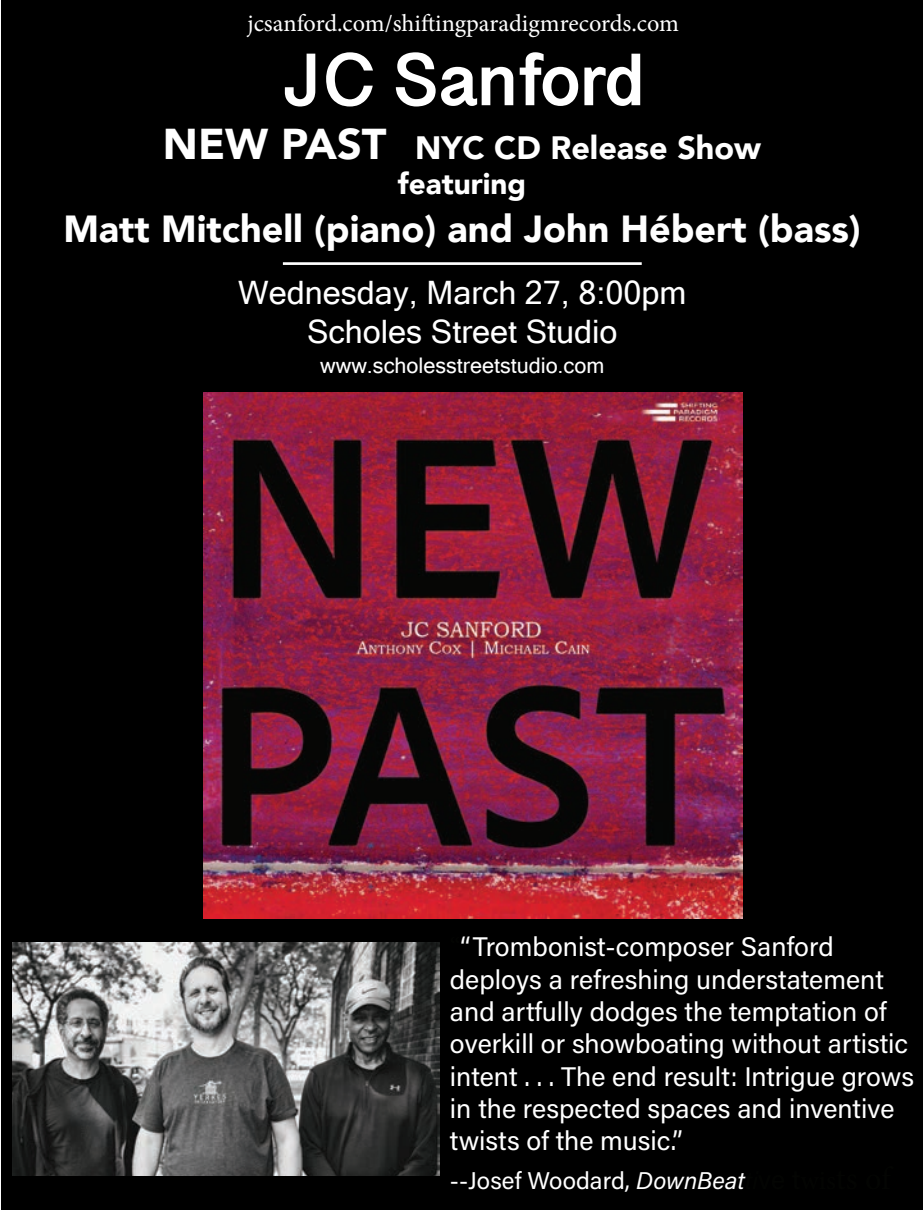
2024 Pacheco Festival Funding
LOUIS ARMSTRONG EDUCATIONAL FOUNDATION
This program is supported in part by a grant from The Louis Armstrong Educational Foundation, Inc.



BRONXNET
LEHMAN COLLEGE



MADE IN
SINCE
LEHMAN STAGES
2003
THE BRONX




jcsanford.com/shiftingparadigmrecords.com


JC Sanford

NEW PAST NYC CD Release Show
featuring
Matt Mitchell (piano) and John Hébert (bass)

Wednesday, March 27, 8:00pm
Scholes Street Studio
www.scholesstreetstudio.com



JC SANFORD
ANTHONY COX | MICHAEL CAIN



“Trombonist-composer Sanford deploys a refreshing understatement and artfully dodges the temptation of overkill or showboating without artistic intent . . . The end result: Intrigue grows in the respected spaces and inventive twists of the music.”
--Josef Woodard, *DownBeat*

Cobi Narita—a magnificent human being! Her extraordinary life is the very definition of a life well-lived and, in being so true to herself, she gave and gave: to her communities, to jazz, to the world. I'm so grateful that our paths crossed. From its earliest days, and for many years, International Women in Jazz was my community, and had an undeniably positive impact on my life in music. Cobi has moved on to produce the Great Celestial Jam Session, but her legacy of action, activism and powerful love remain forever.

—ANDREA WOLPER (vocals and International Women in Jazz, Former President)

Beloved Cobi Narita was a matriarch and patron saint to the NY tap dance and jazz communities. Without her support early on in my career, especially as a young woman in the field, I would not be in the place where I am today. Cobi made you feel loved, supported, valued and so much more. There are countless memories filled with joy and laughter, and remembering her weekly sessions at Cobi's Place which harbored the tap dance community. Carrying on in that tradition of the jam session and weekly community gatherings, for over 6 years Cobi Narita also sponsored the weekly tap dance session I hosted at Smalls Jazz Club. Cobi is an angel that touched our lives during her time here on Earth and I am forever grateful that I got to know her. I will miss her dearly.

—MICHELA MARINO LERMAN (tap)

Cobi was a living breathing institution dedicated to New York jazz culture. If there was some project that needed getting over a bureaucratic hurdle, Cobi could make that happen. She will forever be missed in a world now devoid of her beautiful resourceful soul.

—CHARLES TOLLIVER (trumpet)

I met Cobi through a dear friend of mine, Pat Patrick (a musician's musician and member of the Sun Ra Arkestra), who introduced me to her and the Universal Jazz Coalition on Lafayette Street. I was in awe of what she was doing, and how many men and women she assisted. I was growing, not only as a modest producer, but my love of jazz worked well with my poetry writing. I started performing my poetry with jazz musicians and was the only non-musician founding member when Cobi began the powerful and needed organization, International Women in Jazz. I came to jazz in my 20s and still going strong now at 86 years of age. And Cobi Narita will always be a role model for me in my career, most importantly as a mentor to emerging musicians, and poets.

—GOLDA SOLOMON (poet)

The jazz world of the '70s was an arduous one here in New York City. Most of the small clubs that had sustained musician's livelihoods had folded (we all remember the ones that didn't). There was, as there is still now, a small group of well-known players who traveled around the world, playing festivals and headlining at the major clubs and other venues, but for everyone else, times were getting ever more challenging. Add to that the way the music was coming to grips in a post-Coltrane world where fusion music was becoming ever more popular, and you can begin to understand the waves of support and gigs and love that Cobi Narita generated and that sustained so many musicians and listeners alike.

The outlines of what Cobi did and when she did it have undoubtedly been laid out by many people who were closer to her than I. All I can add is that starting in the '70s, and for many years afterward, Cobi Narita was a name that commanded respect from the highest echelons of the jazz world for her integrity and dedication to generating not only a loving circle of artists and creating venues for them to socialize at but, most importantly, for generating gigs—moolah/bread—the very life blood that let the musicians sustain their livelihoods in a music that was, in a commercial sense, an endangered species. Cobi didn't suffer fools gladly and developed an exquisitely fine-tuned BS meter that never left her. It served her well in a hurly-burly world.

May her memory ALWAYS be a blessing.

—LOREN SCHOENBERG (National Jazz Museum in Harlem, Founding Director/Senior Scholar)

Cobi Narita was a tour de force. Back in the '70s you couldn't go anywhere without hearing about Cobi or being involved in one of her projects. She always supported women in jazz and I was lucky enough to be on her radar at that time along with Janice Robinson, Paula Hampton, Carline Ray, Bertha Hope, Kim Clarke, Jean Davis, Willene Barton, Sarah McLawler and so many other wonderful female musicians. We followed the trailblazers of the '30s and '40s and Cobi knew about all of them. Cobi was involved with Lincoln Center where we performed the IWJ (International Women in Jazz) Festival at the bandshell. She also produced shows at Bryant Park and of course at Saint Peter's Church. She remembered everyone's name and what they played and supported us in every way she could. And now we get to remember her as the beautiful soul she was. Kudos to Cobi!

—ANDREA BRACHFELD (flute)

NOBUKO
"COBI" NARITA
(1926-2023)

PHOTO BY RACHEL COBB

NOBUKO “COBI” NARITA: A giant of a human being. A pioneer. An organizer of bands even during the very difficult circumstances of her teen years. A lover of tap dance. A mentor of women in jazz. A promoter of jazz and jazz musicians. The founder of International Women in Jazz, the Universal Jazz Coalition, of women’s jazz festivals and of two or three jazz clubs!

Is it possible that we are talking about one single person? Could one woman do all this? Yes, incredibly. Cobi left a legacy that affected all in the jazz community. How different our lives and paths would have been without her. Of my most precious memories... There was the day when, much to my surprise, she invited me to dinner in a restaurant. Once seated, she said “It is a tradition to exchange gifts at the start of our meeting. Here is mine. What do you have for me?” Another is when she told me over and over, “I like your baritone playing. You’re a good baritone player. You should play baritone all the time and promote yourself on it!” And then there was the day I was “knighted,” when Cobi said: “You can call me Mom!”

—CAROL SUDHALTER (saxophones, flute)

Anytime anyone ever asked me about Cobi Narita, I would always say: “She is my Jazz Mother”. Cobi was always there on the jazz scene ready to help anyone, including newcomers. And, in 1960s New York, I was one of these very fortunate “newcomers.” She introduced me to musicians who were already established, knowing and hearing that I belonged with them. She had that special ability to hear those who would go on to become the real contributors to the music. And she helped them. She made it happen. She found opportunities for them to fit in with the imported flow of the real music. Even more than that, she went out of her way to create and foster opportunities for numerous jazz musicians through the projects she produced, venues she engaged with, people she brought together—creating a welcoming network and musical home for all of us.

Cobi was sort of like a jazz angel seemingly tasked by the Universe to seek out the “real deal” ones and bring them out into the light, with no interest or gain to herself. She was simply devoted to the music and helping it grow and thrive. She was like a mother to all the overlooked/underappreciated “underdogs” in jazz, an antithesis to forced, hoop-jumping demands of present-day record labels, agents, publicists, social media... She had real “jazz ears” and knew how things were supposed to sound. Not needing any kind of name recognition or draw power or number of followers to tell her when someone had that special something. Those fine-tuned jazz ears made her instantly recognize who she should take under her generous wing and help them grow and establish themselves. Just the way “mothers” do.

The enormity of Cobi’s contribution to this music is hard to grasp in words. Nevertheless, her legacy is documented in the simple fact that so many of us got to where we are today as artists, thanks to having the fortune of crossing paths with the one and only, “Jazz Mother” Cobi Narita.

—BILLY HARPER (tenor saxophone)

Cobi and I are of the same sign: Pisces. I’ll be 89 this month, but we were celebrating her birthday when she was well into her 90s before she passed on last year at 97. Our vibes and our accomplishments were parallel. She was gracious, very personable, always there for musicians and did a lot for others, working closely to the many she helped and so deeply cared about in the jazz community. We first met in the late ’60s/early ’70s. She would help me to get an NEA grant through her Universal Jazz Coalition and asked me to play on numerous occasions, including at her Jazz Center of New York on Lafayette Street, from my multi-saxophone ensemble to Coltrane tributes. It was just so gratifying to know her. She lived a full, rich and very positive life, and was just full of love. This month is her and my birthday month. A lot of my contemporaries are now gone, but the creators have let me stay on. I do miss Cobi deeply.

—GEORGE COLEMAN (tenor saxophone)

When I think of Cobi Narita, I have to thank her for her work within the jazz community, as she helped so many jazz artists build their careers. She would assist them in getting grants, doing concerts and, for a number of years, she was the Executive Director of the Collective Black Artists, Inc. She was responsible for the successful funding of the CBA in the presentation of The Town Hall concerts in New York, along with various workshops that addressed musical and business areas. The CBA ensembles put many musicians to work and presented artists with newer areas of performance. Cobi’s work with female jazz artists, through her many efforts, gave them a career push. Thank you, Cobi, for your years of creative, hard work in the jazz business.

—JIMMY OWENS (trumpet)

We always hear about musicians who dedicated their life to this music—Cobi was just as legendary in her dedication. Her devotion to the musicians and to creating a space and time for the music to live in and have its “Being” took decades and was a way of life for Cobi. Her presence will always be felt but she will be missed down here below.

—WENDY OXENHORN
(Jazz Foundation of America, Founding Director Emeritus)

I met Cobi in the late ’70s as the secretary at the Collective Black Artists, an organization that hosted a music business class that I attended under Professor Jimmy Owens. She was a highly respected, positive, encouraging influence who knew and deeply cared for the jazz community. She guided me with life-changing advice regarding NEA (National Endowment for the Arts) grants and later provided me with the opportunity to perform with the late great Mary Lou Williams on the very first Women’s Jazz Festival. Cobi helped us all, from her regular newsletter to the formation of Universal Jazz Coalition and International Women in Jazz, informing the public while uniting the community. She was a warm, loving and wise humanitarian with a big heart.

—KIM CLARKE (bass)

International Women in Jazz, Inc. (IWJ) suffered a major loss with the recent passing of our beloved co-founder and President Emeritus, Cobi Narita. Our condolences to her family. For over 40 years Cobi was one of the most influential jazz supporters. As an advocate for the jazz community, she springboarded and supported many jazz musicians’ careers. Her popular jazz festivals, concerts and open mics as founder of the Universal Jazz Coalition, Cobi’s Place and annual IWJ festivals at Saint Peter’s Church in NYC were highly anticipated and well-attended by the jazz community. When I became president, she was there for consultation and guidance and ready to assist in resolving issues. Her contributions to IWJ are deep-rooted and we pay tribute to Cobi by continuing to convey her philosophy, philanthropy and vision. We thank her for sharing her gifts of love and appreciate her tireless efforts as we continue to preserve her legacy. Rest in peace dear Cobi.

—JACQUELINE LENNON
(International Women in Jazz, President)

Cobi was a true Samaritan for a community of wonderful music players, some of whom may not have been at the center of the popular scene. She was appreciated for her generous spirit and she truly loved the music and the musicians.

—MONTY ALEXANDER (piano)

Cobi Narita single-handedly held the jazz community together for decades through her Universal Jazz Coalition. We always knew what was going on in the community through her regular UJC newsletters. There were so many wonderful concerts at many venues around the city including Cobi’s Place. My mother, Carline Ray, was very close to Cobi which is how I met her back in the ’80s. I will always be grateful for Cobi’s passionate support and encouragement. Thank you, Cobi!

—CATHERINE RUSSELL (vocals)

I knew Cobi and always tried to support her efforts. It should be suggested for her to receive a posthumous NEA Jazz Master Award for Jazz Advocacy. She may have been gentle and quiet-spoken, but she did SO much to promote jazz—from the Universal Jazz Coalition and the UJC’s “Salute to Women” (which became The New York Women’s Jazz Festival) to the Jazz Center of New York and Cobi’s Place and so much more. I have fond memories of how she was also instrumental in Abbey Lincoln’s career because I loved Abbey and we were good friends. Bright moments.

—DORTHAAN KIRK
(WBGO Jazz FM Founder/Emeritus)

Cobi Narita became one of the most important people in my life, beginning in the ’70s, here in New York City. She was a warm, compassionate woman who not only loved jazz as an artform, but additionally she was an active force in keeping jazz musicians employed in a number of venues that she created and financed. Cobi recognized that women jazz musicians had no organization and little support as a group, so she made it possible for us to know each other and then created spaces for us to play. Drummer Paula Hampton (niece to Lionel Hampton and sister of Slide Hampton) and I formed the all-women group Jazzberry Jam! as a result of Cobi’s efforts to encourage women to strengthen their visibility on the jazz scene. Cobi was a tremendous business resource and was always available to advise me and others and to cheer us on in our latest projects, in addition to sponsoring them in her performance spaces. She was generous with both her spiritual and financial resources and was always ready to help underwrite a project and provide support in any way needed. She will be cherished forever in my memory as someone who changed the direction for women in a powerful way.

—BERTHA HOPE (piano)

I, and everyone else, loved, admired and respected Cobi dearly. She was my biggest supporter and actually gave my small ensemble Ascensión its very first paying gigs. She also was the one who gave me a platform in music education as she got me numerous school concert appearances through her association with Arts Connection. Those appearances honed my skills not only as an educator, but as a leader and they’re reflected when you see me onstage today. That’s all because of her. The amount of musicians, who she helped provide work for, are too numerous to mention. As a concert promoter she also thought outside the box, coming up with innovative events and, more than anyone else I’ve met, she gave a platform for women to shine as musicians. The entire jazz community owes her a debt of gratitude that can’t be repaid. May she be where she belongs, with the angels.

—BOBBY SANABRIA (drums, percussion)

Her over 40 years of accomplishments in jazz as an impresario, and the impact she had on the NYC jazz scene, in particular, is well known in our community of musicians, composers, presenters, educators and audience members. Cobi was a true champion and advocate for all aspects of this American art form we call jazz.

Cobi was also understanding, loving and caring. She made a space better just by being in it. First meeting her was one of those iconic moments that has stayed with me. I was introduced to her by jazz musician Dr. Aaron Bell at Saint Peter’s Church (the “jazz church”) and she was surrounded by an admiring group. It was clear that she was the one everyone wanted to speak with. When we met, she was genuinely interested in hearing that I had started my journey in jazz and generously invited me to reach out at any time. And I did. That and her warm handshake with her joyful smile is a memory that I can think about and get that same feeling I had when we first met. With Cobi it was both what she said and how she made you feel that will forever endure.

—ROBIN BELL-STEVENSON (Jazzmobile, President)



Life's a Gig
Vanisha Gould/Chris McCarthy (Fresh Sound)
by Anna Steegmann

Vocalist Vanisha Gould fell in love with jazz when her brother, pianist and composer Victor Gould, introduced her to the music of Ella Fitzgerald and Louis Armstrong. She has since collaborated with fellow vocalist Lucy Yeghiazaryan (on the album *In Her Words*) and released several singles. Chris McCarthy, on the other hand, is an in-demand jazz pianist who has released two previous albums (*Still Time to Quit* and *Priorities*) and is known for his inventive and sensitive work with vocalists. The two have been performing together since 2016 and *Life's a Gig* represents an excellent showcase for their respective talents and musical chemistry. The duo creates an ambiance that transports us to a '40s/'50s jazz club where we might nurse our cocktails and heartbreak: nine ballads narrate romance, falling in and out of love, and overcoming sorrow and hardship. McCarthy's piano playing suitably and exquisitely reflects the overall mood, especially in his solos, while empathetically complementing Gould's storytelling. Whether her voice is bold and vigorous or soft and unhurried, she always seems to express the essence of each selection.

For "Aisha", the vocalist wrote the lyrics to the McCoy Tyner melody, under which McCarthy creates an intimate, heartfelt tone. Gould's soulful singing and impeccable phrasing convey the song's message of taking a chance on love and chasing the blues away. "What a Little Moonlight Can Do" (Woods) is a fresh take on the beloved standard, featuring exceptional piano soloing and Gould's scatting chops. Her original composition "Fall in Love With Me in Fall" presents her partner's most outstanding piano work on the album, while guest violist Kayla Williams enhances the elation/anticipation expressed in the song as we hear Gould's influence of Billie Holiday. Most surprising is the duo's interpretation of Dolly Parton's "Jolene" (again featuring violist Williams), which is performed in a slow tempo but with remarkable rhythmic variations. Gould's voice is pleading and full of anguish. "Between the Devil and the Deep Blue Sea" (Arlen/Koehler) honors Fitzgerald's version while simultaneously sounding present-day. The same can be said for "Monk's Dream" (Monk/Hendricks).

If you love Nina Simone, Holiday and Carmen McRae, you will absolutely love Vanisha Gould, for she is a persuasive musical storyteller cut from the same cloth. And McCarthy's superlative piano accompaniment is a bonus.

For more info visit freshsoundrecords.com. Gould and McCarthy are at Ornithology Mar. 12 and Mezzrow Mar. 17. See Calendar.



On The Trail
Hilary Gardner and The Lonesome Pines (Anzic)
by Brian Charette

Known for her previous work with the Anzic record label and singing trio Duchess (which has recorded four

Anzic albums to date), Hilary Gardner has just released an attractive jazz-tinged country album *On The Trail*. In the liner notes, she comments that it was conceived during the pandemic where she dreamed of "wide open spaces and the freedom to roam". Upon researching different trail songs written by singing cowboys and jazz luminaries, she thus assembled this collection with the intent of conjuring all the romantic mythology of the American West.

Starting off with the swinging shuffle of "Along the Navajo Trail", guitarist Justin Poindexter plays a cool pedal steel. Gardner has a classy swagger in her vocal delivery, backed by simple trucking from her rhythm section of Noah Garabedian (bass) and Aaron Thurston (drums), which maintain the laid-back tempo. Her golden tone and vocal ease shine beautifully against the stark bass accompaniment intro of the lilting ballad "Call of the Canyon". The uber-relaxed delivery spotlights the vocalist's excellent diction and spot-on intonation over the tune's chromatic melody, enhanced by perfect mandolin strumming, which charges then recedes. Poindexter's lovely solo with the sforzando mandolin is placed underneath the quiet, pulsing restraint of the band. "Under Fiesta Stars" is a gentle cha cha, with gliding lines cascading from Gardner in vocal harmony with Poindexter against Sasha Papernik's tasteful accordion contributions. The smoky dirge of "A Cowboy Serenade" finds the leader taking long phrases with superb breath control and a change in vibrato. Her "yippee-kai-ayes" are soulful and hypnotizing. Spooky tremolo-picking and vintage, sublime reverb complete the mood, the swooning feeling enhanced when Poindexter switches to deftly-played, reedy organ on the bridge. Thurston doubles the hi-hat and adds a little more snare slap for the guitar solo, even hinting at a flat tire groove on the bridge out. The '70s Americana rock number "Sing a Song of the Sierras" features Gardner in a three-part Appalachian harmony. The strong melody is delivered with laser-like pitch and precision that wavers so slightly into the most eloquent vibrato from the vocalist at the end of the lines. The bridge swings, bolstered by Poindexter's pedal steel before morphing into a jazzy-picked solo. "I'm an Old Cowhand (From the Rio Grande)" (most memorably played in a jazz context by Sonny Rollins on his classic 1957 album, *Way Out West*) features a hand-drumming intro with dirty guitar and sly slide guitar work. The vocalist's entry has a sassy bounce as she takes her time on this beloved Western/country standard. Album closer "Twilight on the Trail" has a fun whistling intro, setting a lovely mood as this great album rides out into the sunset.

Gardner and her band play a great set of no-nonsense Western ballads and swing that will definitely have you humming along.

For more info visit anzicrecords.com. Gardner's album release concert is at Birdland Theater Mar. 3. See Calendar.



Open Question Vol. 2
Daniel Carter/Ayumi Ishito/Eric Plaks/
Zach Swanson/Jon Panikkar (577 Records)
Magic Heart
Playfield (577 Records)
by George Grella



Though the connecting thread between *Open Question Vol. 2* and *Magic Heart* might be considered leader, multi-instrumentalist Daniel Carter, there's such significant overlap in the two—starting with Ayumi Ishito (tenor), as well Eric Plaks (keyboards), Zach Swanson (bass) and Jon Panikkar (drums)—that the two releases could almost be combined into a double-album.

Magic Heart features the addition of Aron Namenwirth and Yutaka Takahashi (guitar, electronics) plus Luisa Muhr (vocals). And though that addition of personnel makes a difference in sound, the approach is similar: music that sounds organized around thematic material and a simple sense of form outlined by specific harmonic motion. There is still lots of space for solo improvisations and collective improvisation to explore alternate directions. Each album contains three tracks: *Magic Heart* is open-ended and an hour long, while *Open Question Vol. 2* approaches a denser 40 minutes.

Magic Heart's spacious sound provides each player plenty of room to stretch out, interact and create a certain complexity that belies the generally relaxed surface. That's the intriguing quality of this album: it's a quasi-dreamy aesthetic that could be an outtake from *In a Silent Way* mixed by Augustus Pablo. It's taut and purposeful underneath the gentle spaciness. Ishito's beefy sound on tenor is a compelling contrast to the pointillism of the guitarists and Carter's legato playing. It's the freer album of the two, not just in the long, open improvisations, but in the stretches exemplified in the title track that feature organized time and swing. This quality emerges underneath stabs from the guitarists, twinned sax solos and Muhr's scatting. That's a quirky and at times frustrating combination of surprises, but all are possible when strong and sensitive improvisers come together. However much there may seem a sense of drift, the strength of the album is in that drift and the unexpected that results.

Creative drift is also the strength on *Open Question Vol. 2*. The smaller group puts the interplay and creativity of the rhythm section to the fore, and they deliver, as does Ishito, who plays like she's drawing strength from Plaks and Panikkar especially, using this inspiration as fuel for her improvisational flights. Her often-gravelly

RECOMMENDED NEW RELEASES

- Lynne Arriale Trio — *Being Human* (Challenge)
- Clora Bryant — *Plays and Sings: Complete Recordings 1957-1960* (Fresh Sound)
- Sharel Cassity + Colleen Clark — *Alliance* (Shifting Paradigm)
- Ephemeris [Louise Dam Eckhardt Jensen, Tom Blancarte, Carol Liebowitz, John Bernard Wagner] — *Ephemeris* (Marsken)
- Satoko Fujii Tokyo Trio — *Jet Black* (Libra)
- Charlotte Greve, Vinnie Sperrazza, Chris Tordini — *The Choir Invisible: Town of Two Faces* (Intakt)
- Anni Kiviniemi Trio — *Eir* (We Jazz)
- Joëlle Léandre/Pascal Contet — *Miniatures* (Trost)
- Michelle Lordi — *Two Moons* (Imani)
- Jill McCarron Trio — *GIN* (Jazz Bird)
- Francisco Mela/Shinya Lin — *Motions, Vol. 2* (577 Records)
- Yael Acher-KAT Modiano — *Nomad Imagination* (Roots of Love) (Aliud)
- Yoon Sun Nah — *Elles* (Warner Music Arts)
- Eva Novoa — *Novoa/Gress/Gray Trio Vol. 1* (577 Records)
- Potsa Lotsa XL — *Chamber Works* (Trouble in the East)
- Mai Sugimoto — *Sunlight Filtering Through Leaves* (Asian Improv)
- Trespass Trio (feat. Susana Santos Silva) — *Live in Oslo* (Clean Feed)
- Lisa Ullén — *Heirloom* (Fönstret)
- VoicEquilibrium (Pernille Mejer Richardt) — *Depth & Ease* (AMP Music)
- Mamiko Watanabe — *Being Guided By The Light* (JoJo)

timbre is a fine contrast to Carter's singing sound. There are moments on "Peach Blossom" that seem lost, and Carter's trumpet playing is not up to the level of the rest of his horns, but this is still a concentrated, focused and musically successful album.

For more info visit 577records.com. Ayumi Ishito is at Downtown Music Gallery Mar. 12 and 19, and at Main Drag Music with Marc Edwards Slipstream Time Travel Mar. 20. See Calendar.



Devotion
Muriel Grossmann (Third Man)
by Elliott Simon

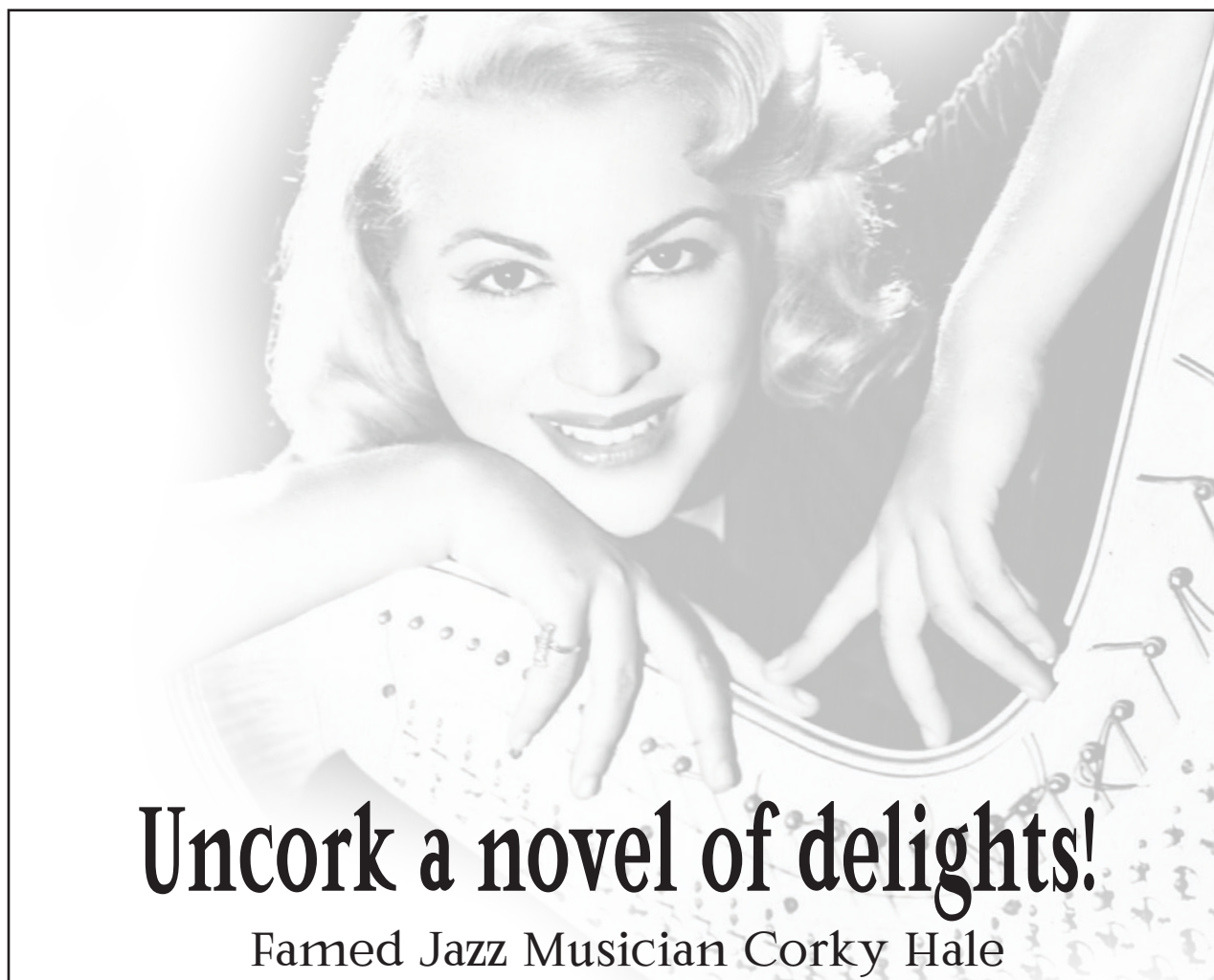
Muriel Grossmann, an Ibiza-based saxophonist, has built a distinguished career with a focus on modal jazz, using it as a foundation for both sonic and spiritual exploration. The double-LP *Devotion* presents a fresh all-encompassing sound and includes her standby bandmates, including electric guitar wizard Radomir Milojkovic and the intensely perceptive and insightful drumming of Uros Stamenkovic. The release also introduces Abel Boquera on the Hammond B3 organ, who brings a heavy dose of soulful sauce complementing the leader's trademark piety. This shift in direction began five releases ago with the incorporation of the B3 into their sound (*Reverence*, 2019). Since that time, the band has grown into a world-class integrated unit, and the members know when to step back and let the compositions unfold. This new release is the group's realization of embodying a broader scope, analogous to presenting full symphonies rather than focused concertos.

Side one is devoted to "Absolute Truth" and before Grossmann blows a note, the atmosphere assumes a captivating persona. Milojkovic skillfully adds depth with slide guitar, setting the stage for the saxophonist's entrance with a hypnotic riff unifying a piece that culminates as Grossmann switches between saxophone and flute. The dead-wax provides a moment of run-out respite, allowing the lingering satisfaction of the music to settle in, ensuring that the listener remains sonically sated. The remaining three sides are a heady combination of her powerful and creative horn in a milieu of expressive B3 grooves, psychedelic/jazz/rock guitar, the blues and world beats.

Side two includes sister compositions "Calm" and "Care". Both have catchy melodies, while the former is an elegant blues/rock outing that showcases the band's connectiveness, the latter is a B3-supported excursion into soul/rock environs. Side three is a potpourri with "Knowledge and Wisdom", a trippy psychedelic Eastern-influenced soprano fantasy, and "All Heart", an Afrobeat cooker. The title cut is a unique take on Delta blues, in the context of modern jazz, which features Grossmann on alto while "Mother of All" closes the fourth and final side with a return to the group's devout core.

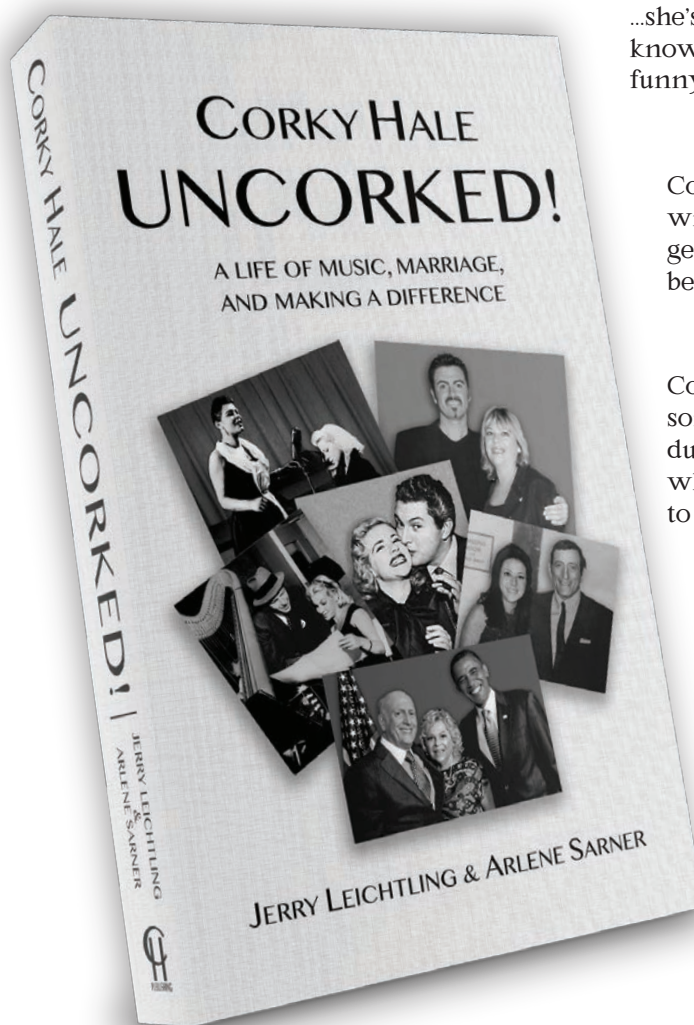
Devotion is surprisingly the saxophonist's U.S. label debut, and with it she crafts a transcendent musical experience, creating a musical "uber" state—a multifaceted journey through her diverse influences and beyond. This Spring, she is set to embark on a North American tour, a move that will greatly enhance her profile here in the States.

For more info visit thirdmanrecords.com



Uncork a novel of delights!

Famed Jazz Musician Corky Hale regales readers with stories about life, love, music and philanthropy



...she's been more fun than anyone I've ever known. This long overdue book is wild, funny and outrageous just like Corky.

-Dyan Cannon

Corky is one of a kind. She's a character with a heart of gold. Smart, empathetic, generous and supportive of her friends beyond the call.

-Sally Kellerman

Corky Hale is a rare American treasure, someone whose activism came of age during the Civil Rights movement and whose entertainment career has continued to surge since Hollywood's Golden Age.

-Eric Garcetti,
Former Mayor of Los Angeles

Talent, passion, commitment, joy; Corky combines them all like no one else.

-Jason Alexander

Corky Hale plays so beautifully that her performances set the standard.

-Tony Bennett

amazon



Available in Paperback and Kindle on Amazon.

GLOBE UNITY



Dédé Java Espiritu
Marianne Trudel/John Hollenbeck (s/r)
Wild Knots
Silke Eberhard/Céline Voccia
(Relative Pitch)
Elles
Youn Sun Nah (Warner Music Arts)
 by Daniel A. Brown

In honor of Women's History Month, this edition of Globe Unity explores a set of recent international duo albums by artists hailing from Canada, France, Germany, South Korea and the U.S. The music encompasses ideas born from the natural world and the inorganic elements transmitting from the outer orbits of free improvisation, as well as a reverence for a reinterpretation of celebrated standards and popular songs; all offer a unified takeaway on the vast array of approaches offered by contemporary female jazz artists.

Dédé Java Espiritu from Montreal-based pianist-composer Marianne Trudel and drummer-composer John Hollenbeck is an impressionistic 15-song collection inspired by the bucolic mysteries of nature. The title track is a churning, syncopated

interplay between Trudel's clipped piano notes and Hollenbeck's softly rhythmic shuffle. Over the course of the tune's nearly 10 minutes, the pianist explores West African melodies, nuanced blues motifs and then dissolves into freeform exploration, while Hollenbeck comments and retracts with an impressive volley of beats and rolls. The intuitive interplay of "Résonances et échos" is a sensitive call-and-response between Trudel's rolling piano swells and Hollenbeck's wood blocks; through chance or volition, a song structure develops from their dialogue and then shimmers away. "Ocean-musique" finds the pair using overtones to create a Gamelan-like cluster of sound, the drummer/percussionist scraping out percussive raindrops over Trudel's gentle, ringing melodies.

The seven performances of *Wild Knots* are devil-may-care free improvisations conjured by Germany's Silke Eberhard (alto) and France's Céline Voccia (piano). The album is a demanding listen, but Eberhard and Voccia's evident proficiency and passions draw us in to the experience. Album opener "Exuberance" jumps the turnstiles, with the listener feeling like an eavesdropper suddenly privy to a manic conversation between the saxophonist's burnished horn lines and the jabbed underpinning of Voccia's scattershot piano tones. "Gemini" offers a similarly accelerated volley of discovered and discarded themes moving between the pair. A counterpoint to this flurry of activity, "Paradoxe" floats and shifts at a glacial pace; using

quick two-note figures, the pianist seems to coax Eberhard through a void of sound. At the halfway point, Voccia rubs and then knocks her hand along the frame of the piano, discarding notes altogether, and Eberhard concedes with a hushed melody as the music collapses inward.

A 21st-century ambassador of the chanson tradition, *Elles*, the latest from South Korean vocalist Youn Sun Nah, reinterprets songs associated with ten female vocalists, ranging from Édith Piaf and Roberta Flack to Grace Slick and Grace Jones. In lieu of the roadhouse mysticism of Nina Simone's definitive 1965 version, on "Feeling Good" Nah is joined only by American pianist Jon Cowherd and synthesizer accompaniment from Tomek Miernowski to reduce the standard into a soft-hued arrangement of chiming notes and restrained vocals. "Sometimes I Feel Like a Motherless Child" boasts the same minimalism, with Cowherd's Fender Rhodes chords offering a flickering framework for the vocalist to delve into the innate fragility of the song's forlorn lyrics. The album takes a surprising layover with the arrival of Jefferson Airplane's "White Rabbit". Gone is the original version's Ravel-style flamenco-psychedelic menace, supplanted by Cowherd's shifting chords and Nah's decidedly subdued yet still-emotive delivery.

For more info visit mariannetrudel.com, relativepitchrecords.com and younsunnah.com

Dot Time Records

CATHERINE RUSSELL



EFRAT ALONY



LIZZIE THOMAS



RACHEL Z



visit dottimerecords.com to order

THE JAZZ GALLERY

March 30st (07.30 pm, 09.30)

TINEKE POSTMA ARIA GROUP

"Postma's mastery of freely lyrical improvisation"

★★★★★ DOWNBEAT 2023

"There's endless detail in this music, but its overall impression is as fluid and indivisible as an onrushing wave." - Nate Chinen, WBGO Take 5

Rising Star Soprano Saxophone, Downbeat 2019



Tineke Postma saxophones, Miles Okazaki guitar, Hannah Marks bass, Dan Weiss drums

The Jazz Gallery, 1158 Broadway 5th
 For tickets go to jazzgallery.org
 More info tinekepostma.com



Lynne Arriale Trio *Being Human*



Pianist-composer Lynne Arriale's 17th release as a leader is an exquisite suite of optimistic, life-affirming compositions addressing a troubled, divided world by exploring the shared human qualities of passion, courage, love, persistence, courage, heart, soul, curiosity, faith, and joy.

"...easily the most outstanding album we have heard recently...summons all the resources that Arriale has at her disposal from composition to performance, deep immersion in the language of jazz piano and a trio that allows everything, beat, groove and pulse, to break through and shine." - ★★★★★ Maribank, UK

lynnearriale.com • challengerecords.com



Toshiko's Blues
Toshiko Akiyoshi (Fresh Sound)
Melba Liston And Her 'Bones
Melba Liston (Fresh Sound)
Bird Call
Vi Redd (Fresh Sound)
by Scott Yanow

Female instrumentalists (particularly those who were not pianists) have always had it rough in the jazz world, with many fine musicians from the past being lost to history not having the opportunity to record. Each of the three artists here had their struggles.

In the '50s, Toshiko Akiyoshi had the added difficulty of not only being a female non-singing pianist, but one who was Japanese and potentially being seen as a novelty in the U.S. She had the good fortune of being discovered by Oscar Peterson, who recommended her to producer Norman Granz, who recorded her for his Norgran and Verve labels. She also impressed George Wein who documented her on Storyville. The two-CD set *Toshiko's Blues* includes the long out-of-print albums *Toshiko's Piano* (Norgran), *The Toshiko Trio* (George Wein Presents Toshiko) (Storyville) and *The Many Sides of Toshiko* (Verve) plus four songs from the 1957 Newport Jazz Festival, two selections from the television show *The Subject is Jazz*, and half of her performances from *Toshiko – Her Trio Her Quartet* (the remainder is available on a Boots Mussulli CD release). Already a brilliant pianist, Akiyoshi is showcased in a trio (except for the earliest set which has guitarist Herb Ellis), receiving swinging and sympathetic accompaniment by bassists Ray Brown, Paul Chambers, Oscar Pettiford, Gene Cherico or Eddie Safranski and drummers J.C. Heard, Ed Thigpen, Roy Haynes or Jake Hanna. The pianist sounds very much like Bud Powell (a primary idol and influence) on the initial album from 1953 but shows a bit more individuality on the sessions from 1956-58, particularly on her originals, which comprise half of the material. Akiyoshi would later become renowned as an arranger-composer and leader of her own distinctive big band while never losing her love for Powell's playing.

Melba Liston was the first significant female jazz trombonist to record. She worked with arranger-bandleader Gerald Wilson in Los Angeles during 1944-48, sounded fine on a quintet session with Dexter Gordon and played briefly with the big bands of Dizzy Gillespie and Count Basie. Tired of the constant sexism, in 1950 she temporarily left music to get a day job, but after four years returned, touring the world with Gillespie's big band in 1956-57. By then, her arranging talents were overshadowing her abilities as a trombonist. In later years Liston was championed and often hired by Randy Weston as an arranger. *Melba Liston And Her 'Bones* is the only album that she ever led and the reissue's first eight selections, from 1958, comprise the music from the original record, which features Liston as one of four trombonists in a septet. The personnel is different on the two sessions with Liston holding her own with trombonists Bennie Green, Al Grey, Benny Powell, Jimmy Cleveland, Frank Rehak and Slide Hampton. The colorful music (all Liston arrangements) is straight ahead and swinging. For the CD reissue, the four selections that she recorded on a sextet date (*Jazzville Vol. 2*) with fellow trombonist Rehak (who was actually the leader) in 1956 are included, and in a similar style.

Vi Redd was a bluesy and boppish alto saxophonist with her own sound. In 1962 she led two albums (*Bird Call* and *Lady Soul*) but that was nearly her entire recording career. Redd did tour with Count Basie in 1968, took a vocal on a Gene Ammons jam session album and played alto on a Marian McPartland album

in 1977, but otherwise gigged now and then in Los Angeles and slipped away into obscurity. It was a major loss, for on *Bird Call*, which consists of a sextet session with Carmell Jones (trumpet) and Roy Ayers (vibraphone), and a quintet date with Russ Freeman (piano) and Herb Ellis (guitar), she sounds in top form both as an altoist and occasionally as a singer. Most of the songs were associated with Charlie Parker, other than two Leonard Feather compositions (including "I Remember Bird"), and Redd consistently creates fresh and inventive statements, making one wish that she had been able to do much more in her career.

For more info visit freshsoundrecords.com



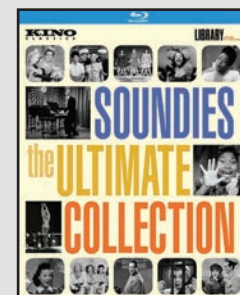
Coincidental Moment
Lisa Hilton (Ruby Slippers Productions)
by Tristan Geary

Unapologetically bluesy, pianist Lisa Hilton's *Coincidental Moment* showcases nine new compositions and two arrangements. Her 29th release (27 in the U.S. and two in Asia) balances feel-good grooves with introspective, eerie and atmospheric compositions. From the very first track, "Anxiety Society", Hilton pulls a deep, full-bodied sound from her instrument, establishing a special fondness for the piano's bass range throughout the album. Her left hand, an unstoppable staccato machine, often syncs up with bassist Luques Curtis in satisfying ostinatos on originals such as "Anxiety Society" and "Multiple Perspectives". A West coaster, Hilton endows her playing with a natural coolness, relaxed and seldom overblown, tipping her hat to the genre's "cool jazz" forebears who settled on the Golden Coast.

Mysterious titles reflect mysterious compositions. The original "Enigmatic Adventure" evokes precisely that with a dreamy atmosphere immediately established through an inviting whole-tone cascade. The piece highlights Rudy Royston's textural and intimate drums and percussion and Igmarr Thomas' airy and punctuated trumpet playing. It also unspools a buoyant Latin rhythm with interstitial moments of expansive meandering. What's created are modal washes that envelop the listener and injects the track with a healthy dose of what Jelly Roll Morton referred to as the "Spanish Tinge". Returning to the groove, Hilton tastefully lays out, confidently allowing the piece to float as Thomas' unfolding trumpet lines dance around bass and drums. One of the covers on the album is an arrangement of Lana Del Rey's "West Coast". The leader plumbs the depths of the already moody pop tune, drawing out its melancholy and taking it to new levels of lamenting blueness. Thomas' muted trumpet sparsely doubles the melody, adding further *gravitas* to the arrangement. The album selections pitch striking moods against each other, plus there's a naturally mellow rendition of Miles Davis' (or Bill Evans', depending on your sources) "Blue in Green", digging deep into pensive realms, while others, such as "Jagged Lil' Blues" and "Happily Go Luckily" both steep in an infectious bluesy attitude. The album wraps up with "Uncommon Poetry", a tender solo piano piece, offering a warm, reflective closing thought from the award-winning pianist.

For more info visit rubyslippersproductions.com. Hilton's album release concert is at Weill Recital Hall Mar. 14. See *Calendar*.

ON SCREEN



Soundies: The Ultimate Collection
Various Artists (Library of Congress-Kino Classics)
by Paul Gaita

It's entirely understandable that the term "soundies" might not ring a bell. These were early music videos, short black-and-white films viewed on "Panorams," coin-operated rear-projection machines. Soundies were produced between 1940-47, and remain best known today by culture historians such as Susan Delson and Mark Cantor, both of whom lend their expertise to Kino Lorber's new Blu-ray presentation, *Soundies: The Ultimate Collection*. Beyond the unique charms of soundies, the more significant takeaway from *The Ultimate Collection* is the sheer number of female performers, artists of color and multiple genres on display in the shorts.

Soundies were directed by mostly anonymous filmmakers who toiled almost exclusively in this area of short subjects, which ranged from staged performance pieces to elaborate fantasies with (budget-minded) visual effects and choreography. The former is exemplified by "Jam Session" featuring Duke Ellington and His Orchestra delivering "C-Jam Blues", with solos by Ben Webster, Barney Bigard and Rex Stewart; similar soundies featured Count Basie ("Airmail Special"), Stan Kenton ("Jammin' in the Panoram"), the Nat King Cole Trio and others, all of which are included in the set. As for the latter, the soundies veer from the sublime – dancers Grace Poggi and Igor Dega drifting through rear-projected clouds in "May I Have the Next Trance" and Marian Lawrence and Her Dancers filtering Indian classical dance through Hollywood-style Arabian fantasies in "Swinging in a Harem" – to the ridiculous: Spike Jones and Mel Blanc's barroom antics in "Clink! Clink! Another Drink".

And while stereotypes abound in soundies (see Ivan Scott's grimly unfunny "Ching Chong"), the format also took an inclusive approach to its subjects extending beyond musical genres; these included shorts featuring Latin, pop, hillbilly, novelty and faux exotica acts along with jazz musicians. The on-screen talent counts a notable number of women among their number. In these shorts, the focus is squarely on the performer's musical talent: a youthful and exuberant Sister Rosetta Tharpe leads the Lucky Millinder Orchestra through "The Lonesome Road" and "Four or Five Times". Women-centric orchestras including the International Sweethearts of Rhythm were also filmed, giving such groups a rare chance at visibility and to shine. In the accompanying booklet of *The Ultimate Collection*, Delson notes that this focus on diversity is particularly crucial in the case of performers who are sorely unrepresented in any medium, such as the hard-driving boogie-woogie pianist Lynn Albritton ("Dispossessed Blues") or the Chinese vocal group the Kim Loo Sisters ("Gee! The Jeep Jumps").

As a showcase for rare musical film shorts and even rarer artist diversity, *Soundies: The Ultimate Collection* shines.

For more info visit kinolorber.com



Volume 1: Small Ensemble Repertoire
Cecilia Smith/The Mary Lou Williams
Resurgence Project (Innova)
Mary Lou Williams: Zodiac Suite
Umlaut Chamber Orchestra (Umlaut)
by Fred Bouchard

The Pittsburgh-reared pianist Mary Lou Williams traveled the Black vaudeville T.O.B.A. (Theatre Owners Booking Association) circuit, anchored Andy Kirk's Clouds of Joy, soloed at toney Café Society while jamming on the edge at Minton's Playhouse, hosted radio on WNEW, mastered Joplin rag, Waller stride, innovated in swing and bebop and even mentored Thelonious Monk and Bud Powell. Her oeuvre of 350 works span secular songs to classical chamber music and big band charts to liturgical hymns and masses. Williams' legacy also includes four years of artist residency at Duke University, opening her home to rehabilitating needy musicians and launching a foundation with heiress Doris Duke; her personal aesthetic embraced feminism, Catholicism and civil rights.

Since 2000, veteran vibraphonist Cecilia Smith has immersed herself into the lore and legacy of pianist/composer Williams. Investigating the then newly promulgated Williams Collection at Rutgers University's Institute of Jazz Studies at the behest of a hip Catholic congregation in Brooklyn, Smith, herself a Berklee College alumna and ex-prof, became delighted with the

breadth and depth of Williams' accomplishments. Smith approaches The Mary Lou Williams Resurgence Project's *Volume 1: Small Ensemble Repertoire* with meticulous reverence and boundless joy. Modest, swinging, relaxed, soulful, generous: such adjectives apply equally to the vibist as with the honoree. Smith's band—Lafayette Harris Jr. and Carlton Holmes (pianos, organs), Carla Cook (vocals), Kenny Davis (bass) and Ron Savage (drums), find themselves on the same illuminated page. The leader's edgy, playful album opener ("Sketch 1 – Truth Be Told for MLW") shifts gears and quotes Monk's "Rhythm-A-Ning" (a melody, which he acquired from Williams, but even predates her), paying truth to Duke Ellington's Williams honorific as "perpetually contemporary." Davis and Savage (Berklee College veep) lay down patterns worthy of a Modern(-ized) Jazz Quartet on two versions of "Miss D.D." (composed for Doris Duke). Cook coos reflective, quizzical Williams ballads; musicologist Dr. Tammy Kernodle writes expansive notes and an encomium for speaker (and WBGO host) Sheila Anderson. Two live tracks stretching stylistic eras cap a worthy tribute to this mysterious, resilient artist who recalled her youth with affectionate awe as "the little piano girl of Liberty Hill."

Resurgence takes imitative form in yet another recent interpretation of Williams' signature masterwork *Zodiac Suite* (1945). Europe-based Umlaut Chamber Orchestra's director, Pierre-Antoine Badaroux, having dusted off and refurbished 42 (!) compositions from the Williams archives for a 2021 double-album set, tackled reassembling and correcting the previously mishandled *Suite* in which Williams emulates the midcentury classical styles of Gershwin, Ravel and Hindemith. The tidy 39-minute result might double as an elegant Hollywood studio soundtrack: squeaky-clean episodes feature caricature crafted "solos" for piano, muted trombone, bassoon, voice and tenor sax ("Taurus" presages Mancini's "The Pink Panther Theme"). For all its light-hearted whimsy, this formal "pops"

version captures a rich aspect of Williams' fertile and exploratory imagination. A scratchy b/w concert video even accompanies "Scorpio", shot in eerie, eldritch Orson Welles-style.

For more info visit innova.mu and umlautrecords.com



Two Moons
Michelle Lordi (Imani)
by Keith Hoffman

On the first day of this recording, Michelle Lordi and her rhythm section recorded a unique "Blue Moon", with a delicate, haunting beauty modulating between the major Richard Rodgers wrote it in, and the minor. This likely happened because her "rhythm section" consisted of three of the greatest, most imaginative musicians on Earth, Tarbaby: Orrin Evans (piano), Eric Revis (bass) and Nasheet Waits (drums).

That night Lordi had a post-apocalyptic dream that, oddly enough, was also hopeful. This dream became the unifying theme of *Two Moons*, Lordi's fourth leader date. Her recounting became "Both", a spoken word piece over a musical vamp, that is horrifying, lovely, funny and sad. This is courageous work of the highest order. *Two Moons* explores the ambiguity of our experience, and the ambivalence we feel.

The vocalist is also a supremely gifted songwriter. She told me she thought of "Never Break" as an '80s roller

RACHEL Z SENSUAL

Rock your body and stimulate your mind...heal your soul. "Sensual" is an album that pushes the boundaries of contemporary music, blending elements of jazz, rock, folk, and world music to create a truly unique and captivating sound. Rachel Z, a virtuoso pianist known for her expressive playing and innovative compositions, takes the lead in crafting the album's healing melodic mantras and harmonies.



available
March 29th

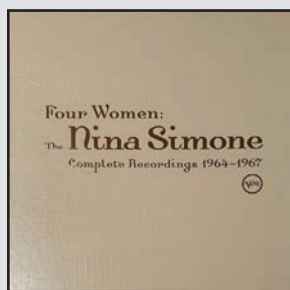
Rachel Z - piano
Omar Hakim - drums
Jonathan Toscano - bass
Matt Penman - bass
Mino Cinelu - percussion
Photo by John Abbott
Album Art by Miho Morita



visit dottimerecords.com to order



BOXED SET



Four Women: The Nina Simone Complete Recordings
1964-1967
Nina Simone (Verve)
by Jason Gross

Originally released in 2003 as a 4-CD boxed set, this luxurious 7-LP set is a fine way to rediscover one of the most vital catalogs from the '60s. After an impressive run of albums in the late '50s and early '60s, Nina Simone's dark, rich voice and sparkling piano hit its stride on the Dutch Philips label in the '60s as she simultaneously became a Civil Rights icon. Spanning 75 songs across four years, including some of her best loved material, the set offers an embarrassment of riches in highlights to enjoy.

Nina Simone In Concert (1964) sparks with some jokey audience interaction before moving into the politically driven Kurt Weill/Bertolt Brecht "Pirate Jenny" and the now historic, anti-racism anthem, "Mississippi Goddam". *Broadway-Blues-Ballads* (1964) features an intense Simone with the original, aching version of "Don't Let Me Be Misunderstood", the yearning, simmering "Don't Take All Night" and declamatory percussion-based folk/playground song "See-Line Woman". *I Put A Spell On*

You (1965) offers the sultry, joyous "Feeling Good", the heartbreakingly sweet "You've Got To Learn" and the assertive, scating bluesy title track. *Pastel Blues* (1965) has some interesting stylings—including "Be My Husband", mimicking a prison work song and bluesy R&B on "Ain't No Use"—but will be remembered for the 10-minute-plus drama of "Sinnerman" featuring a galloping guitar and clapping section. *Let It All Out* (1966) leans heavily toward languid material such as the melancholy "The Other Woman" and the a cappella "Images", balanced by the triumphant "For Myself" and a folk-blues take on Bob Dylan's "The Ballad of Hollis Brown". *Wild Is the Wind* (1966) favors stark, minimal backgrounds (for example the drawn-out vocals on the title track and "Black Is the Color of My True Love's Hair") and features pointed and telling commentary of racial stereotypes in "Four Women". The final LP, *High Priestess of Soul* (1967), may well be Simone's greatest accomplishment and most varied set of the '60s. It features a soul-pop take on Chuck Berry's "Brown Eyed Handsome Man", the gorgeously tortured ballad "Keeper of the Flame", the shouting, testifying gospel of "I'm Going Back Home" and the Latin percussion-flavored "Come Ye". Duke Ellington's rarely performed "The Gal From Joe's" is featured as big band noir, and the lovely R&B ballad "He Ain't Comin' Home No More" recalls Sam Cooke. After this series of releases, Simone moved from Philips to RCA Victor, becoming even more of an African American cultural legend. Yet it's still on this grouping of LPs where you'll find some of most prime material by the pianist/vocalist, who died 20 years ago in April 2023 at the age of 70.

For more info visit ninasimone.com

rink pop song. It is superbly crafted. It is impossible to tell from the lyrics whether she knows her lover will never break her heart because she has absolute trust, or because she will never allow herself to be vulnerable. It means both. Though her voice can be breathy and delicate, while also expressive and powerful, there is no ambiguity in the mastery of her instrument. Her intonation is perfect; she is up front in the album's mix, exposed and hitting every note exactly where intended.

As great as "Never Break" is, it is admittedly not the most effective original on *Two Moons*. That honor goes to "Sailor and the Sea", an answer song, 50+ years later, to Tim Buckley's "Song to the Siren" (from his 1970 avant-pop masterpiece, *Starsailor*). Her chorus: "When you were the Sailor, and I was the Sea, you would always come back to me." But whether to love, or death, Lordi leaves this unanswered. The brilliant Caleb Wheeler Curtis accompanies her on soprano saxophone and, along with the always-inventive voicings of Evans, takes the tune to the highest level. Along the way, Matthew Parrish (Lordi's musical and life partner) joins Revis in a two-bass 12/8 march deconstruction of Neil Young's "Only Love Can Break Your Heart". And that works too.

Acknowledging the sheer terror she felt during this leap-of-faith creative experience, Lordi was philosophical: "Look, even if we get it wrong, that wrong is still better than getting it right in mediocrity."

For more info visit imanirecords.bandcamp.com. Lordi is at Bar Bayeux Mar. 6. See Calendar.



Let Them Talk
Lezlie Harrison (Cellar Music)
by Anna Steegmann

Lezlie Harrison is a woman of many talents. After working as a model in Paris and as an actress in the U.S., she became a vocalist later in life, touring internationally. Harrison co-founded the nonprofit The Jazz Gallery, an essential incubator for generations of young jazz musicians and composers. She also hosts the weekly radio show *Come Sunday* on WBGO fm, where she explores the spirit of jazz. Her *Let Them Talk*, is her sophomore album, following *Soul Book Vol.1*.

In the liner notes to her new album, Harrison calls music "her connective tissue." The songs "share a message of bringing us together in our collective human experience." Her collaborators: Matt Chertkoff (guitar), Ben Paterson (Hammond B3 organ) and Pete Zimmer (drums) play with considerable variety, warmth and vigor, creating a swinging foundation for the leader's vocal explorations (and they are each given ample if not extended time for solos and instrumental/non-vocal sections). From the opening track, "Close Your Eyes" (Petkere)—on which she seduces listeners with her sultry, soulful voice—the singer brings new life to this and eight other well-known standards and melodies, making them each her own. Chertkoff's lively, gorgeous guitar playing adds exuberance, while drummer Zimmer adds light, feathery touches as the music fades out and Harrison's delivery changes over to a whisper.

Harrison's voice can be bold and earthy or subtle and delicate, but it's always powerful, especially when rising and falling with the lyrics. "Love Won't Let Me Wait" (Barrett/Eli) is an excellent showcase for her astonishing range, spot-on phrasing and skill at elongating notes, while "Fly Like an Eagle" (Miller) is

a spirited rendition of the tune's encouraging message. "What a Little Moonlight Can Do" (Woods) is a fresh, fast-paced, exuberant and surprising take on the familiar number. Both "Let Them Talk" (Thompson) and "A Lover is Forever" (Goodman/Knobloch) may very well become in-concert favorites—her voice in both the lower and higher registers convincingly wins this listener over.

Each selection is uplifting and spiritual, and for good reason: Harrison, the granddaughter of a preacher in Winston-Salem, NC, has her roots in gospel music. She succeeds in moving us the way her grandfather must have moved his congregation.

For more info visit cellarlive.com. Harrison is at Birdland Theater with "Flying High: Big Band Canaries Who Soared" Mar. 8-10. See Calendar.



Hotel San Claudio
Mark de Clive-Lowe/Shigeto/Melanie Charles
(Soul Bank Music)
by Terrell K. Holmes

Vocalist Melanie Charles and DJs Mark de Clive-Lowe and Shigeto have created a distinctive work with *Hotel San Claudio*, an album that uses earlier iterations of jazz, hip hop and dance music to create a new perspective for present-day ears. The three also are heard on keyboards, drums and flute, giving the music presented here even greater depth.

The album opens optimistically with the spiritual love anthem, Pharos Sanders' "The Creator Has A Master Plan". Charles sings the elemental lyrics with strength and clarity, and the gradually soaring production underscores how powerful the lyrics truly are. The head-bouncing "Strings" finds the trio tapping into its hip hop pedigree. The sound of strings is clearly present, but bass and percussion will not be denied. Charles, who received well-deserved acclaim a few years ago for her bold-faced major label release *Y'all Don't (Really) Care About Black Women* (Verve), lays down a rap that is both sassy and instructive. "MFT" and the irresistible R&B blueprint "Kanazawa" showcase her impressive flute skills (plus pitch-perfect vocal styling on the former), while the sleek "Bushido" would fit snugly onto any jazz fusion playlist.

The trio returns to Sanders with "Love Is Everywhere", which bursts out of the gate and never lets up. Charles' exuberant singing is featured as is de Clive-Lowe and Shigeto's dynamite keyboards and drumming. The album closer is a second version of "The Creator Has A Master Plan". The trio evidently has great respect for the saxophonist (who passed away in 2022) and they clearly take solace in the message of his music. It's a message that bears repeating. Where the first version is as strong as an oracular pronouncement, the players stretch out and have fun on this second take, lighthearted singing and laughter seeming to suggest that the oracular pronouncement will happen eventually.

One can only hope that this isn't the last we've heard from Charles, de Clive-Lowe and Shigeto, because *Hotel San Claudio* is an exceptional album with an unconquerable groove that would work equally well in an East Village hangout or the venerable Village Vanguard.

For more info visit soulbank.k7store.com. Melanie Charles is at Blue Note Mar. 18. See Calendar.

UNEARTHED GEM



Queen Talk: Live at the Left Bank
Shirley Scott (Reel to Real)
by Monique Ngozi Nri

Philadelphia-born pianist/organist Shirley Scott (who would have celebrated her 90th birthday this month, passing away in 2002, days shy of turning 68) grew up with her father who hosted jazz music in his basement which is where she accompanied her saxophonist brother, TL (beginning with piano and trumpet before she was introduced to the Hammond B3 organ). Her ears were fine-tuned on the likes of Thelonious Monk, Erroll Garner, Philly Joe Jones and Red Garland. Soon after working and releasing several records with tenor saxophonist Eddie "Lockjaw" Davis, she released her first solo album, *Great Scott!* (1958). During her ten-year marriage to tenor saxophonist Stanley Turrentine, she released her own records in addition to working with him. She was also a jazz music and piano professor at her alma mater, Cheyney University, the first HBCU (Historically Black College or University) in the country.

In this previously unreleased session, and hosted by the Left Bank Jazz Society, Scott brings her feisty, unique and confident music to the bandstand in August 1972 at the Famous Ballroom in Baltimore (a venue that served much the same function as today's Sistas' Place in Brooklyn). The meeting between this audience and the musicians can be heard on every track as one can sense the excitement of jazz giants being brought back into the community. Scott can be heard with characteristic laughter as she powers her way through. Tenor saxophonist George Coleman opens the double-album, galloping through Coltrane's "Impressions" with amazing speed, sound and dexterity. He pushes us onward, striving to take us up and down the rhythmic and melodic highway. It is nothing short of breathtaking. As she was affectionately known, "Scottie" swings into up-tempo action, providing the bass line, melody and harmony—and sass. Bobby Durham, another Philly jazz legend, assertively beats his drums while issuing a chant, all with irrefutable force, before quieting down to let Coleman lead the band out. This album is additionally joyful with the treat of featured vocalist Ernie Andrews' extemporizing on "You Don't Mess Around with Jim", "Girl Talk" and a blues, which shows his extraordinary ability as both a storyteller and singer.

Producers Zev Feldman and Cory Weeds have done a masterful job of making this release a collector's item. The packaging is exquisite: from Ray Ross' color photo, which shows Scott dolled up ahead of her time, including an African fabric crown befitting Scott's title as the "Queen of the Organ", to the impeccable liner notes (A. Scott Gallaway amassed and researched a set of facts about Scott that are seemingly not available elsewhere.) There are also interviews with Coleman, Joey DeFrancesco, Tim Warfield and Monty Alexander (on his playing with drummer Durham).

It's guaranteed this music will lift your spirits.

For more info visit shirleyscott.bandcamp.com



Live at Smalls Jazz Club
George Coleman (Cellar Music)
Big George

One For All (feat. George Coleman) (Smoke Sessions)
The Proper Time (ft. George Coleman)
Marcus Persiani (Persiani Music)
by Scott Yanow

Tenor-saxophonist George Coleman, who turns 89 this month, will probably always be best known for his recordings with the Miles Davis Quintet (1963-64) where he succeeded Hank Mobley and preceded Sam Rivers and Wayne Shorter. Coleman has had a busy solo career during the 60 years since, consistently playing with fire and creativity while stretching the hard bop tradition.

Live at Smalls Club is one of his best recordings of the past decade; 87 at the time of this 2022 set, Coleman stretches out in a quartet with Spike Wilner (piano), Peter Washington (bass) and Joe Farnsworth (drums). Still sounding close to the peak of his powers, the tenor saxophonist provides plenty of surprises throughout the set. "Four" begins with his out-of-tempo reading of the melody before taking a seven-minute solo. He gives both "At Last" and "(Theme From) New York, New York" unusual treatments, playing them at cooking tempos. Coleman tops off "Blues for Smalls" with a surprising high note, caresses the melody of "When Sunny Gets Blue" (a duet with Wilner) and takes some blazing double-time runs on "The Nearness Of You". Throughout the set, which also has some fine solos and sympathetic accompaniment from Wilner, the

apparently ageless saxophonist never runs short of ideas or enthusiasm.

Since it was first formed in 1997, One For All has been one of jazz' top hard bop-oriented combos despite being a part-time group with: Jim Rotondi (trumpet), Steve Davis (trombone), Eric Alexander (tenor), David Hazeltine (piano), John Webber (bass) and Joe Farnsworth (drums). Each of its members have had long busy solo careers, so aligning their schedules for a record date or a club engagement can be tricky. Prior to *Big George*, One For All had gotten together for at least 16 albums (for Sharp Nine, Criss Cross, Venus, Jazz Legacy, Cellar Live and Smoke Sessions labels), but their new set is their first recording since 2015. The first three selections of *Big George* showcase the group on a couple of cooking numbers, plus Alexander's boogaloo blues "Chainsaw". Coleman, long a booster of the band, is on the next three numbers: a medium-tempo blues ("Oscar Winner"), a ballad feature that is mostly taken at a medium-tempo pace ("My Foolish Heart") and filled with his expressive double-time outbursts and a memorable rendition of Hank Mobley's "This I Dig Of You". The arranged harmonies behind Coleman and the other players are particularly memorable. The album concludes with three additional songs sans Coleman, including a Davis feature on a tasteful version of "The Nearness of You" and Rotondi's tribute to Lee Morgan on "Leemo".

While pianist-keyboardist Marcus Persiani's *The Proper Time* proudly states that it features George Coleman, the tenor is only on one of the nine songs. Seven of the numbers (all Persiani originals) have the pianist heading a quintet that also includes Joe Magnarelli (trumpet), Wayne Escoffery (tenor, soprano), Kenny Davis (bass) and Byron Landham (drums). Persiani's music employs complex melodies and original chord changes, some of which one could imagine are from Wayne Shorter's pen. His songs inspire inventive and generally swinging solos. The highlights include the unusual stop-time rhythm during Escoffery's solo on "Little House Mouse", Persiani's improvisation on "Tropic Rain", the '60s Blue Note-style funky jazz of "Walking & Talking" and the brooding ballad "Before You Go". A change of pace is offered on the electric and somewhat eccentric "Mirage". Coleman appears with an altogether different group, a quintet with Persiani, Patience Higgins (tenor), David Williams (bass) and David Gibson (drums), taking a typically inventive and swinging solo on the straight-ahead "Forecast Blues" that holds its own with Higgins' solo that follows. The same unit without Coleman is excellent on the uptempo "Voodoo Call". One can understand the album giving George Coleman a major billing, but it is a pity that Persiani did not feature the great tenor more extensively on his otherwise rewarding album.

For more info visit cellarmusicgroup.com, smokesessionsrecords.com and marcuspersiani.com.
The One For All featuring George Coleman album release concert is at Smoke Mar. 14-17. See Calendar.



Laugh Ash
Ches Smith (Pyroclastic)
by Kurt Gottschalk

Rarely is a record so perplexing and, in equal measure, so enjoyable as Ches Smith's *Laugh Ash*. I have listened to it repeatedly, and quite happily, and still have little idea what to truly make of it. Calling it a "pop outing"

would be a cop-out, even though the processed beats and the warm vocals of Shara Lunon and the deep bass of Shahzad Ismaily suggest something contemporary and potentially populist, whether or not it's destined for mainstream popularity. There are also horn charts and a string section, but it's not a pop record and, despite occasional, brief but burning solos, it's not a jazz record either. Desperate for guidance, I looked at Smith's liner notes and nodded approvingly, saying "uh huh, uh huh," under my breath as he introduced elements of influence: Steve Reich, Beethoven, early hip hop. But the truth is, Smith could have cited anything as an influence: people he's played with (Tim Berne, Mike Patton, Terry Riley) or arbitrary names (Björk, Alice Coltrane, Keith Moon) and I would have scratched my chin and muttered, "yes, yes, I can hear it." And I could just as easily say that *Laugh Ash* is the logical conclusion of the Haitian inspirations of his previous *Path of Seven Colors* and the near perfect, sheer beauty of *Interpret It Well*, which preceded it, and say to myself "yes, yes, I can hear it." And again, it wouldn't be wrong.

I'm going to suggest *Laugh Ash* is a part of something that might be called "New Brooklyn Expressionism," or maybe that should be "Nu Brooklyn Expressionism," a particular pastiche also being mined by the likes of Kris Davis, Tomas Fujiwara and Mary Halvorson—that they don't all live in Brooklyn is irrelevant to the branding (and please, I hope that name doesn't catch on). Ultimately, *Laugh Ash* is the work of musicians with a lot of talent who have done a lot of listening in their lives and are unconcerned about delineation of source or flow. Every January, I start a list of potential best-of-the-year albums for the perfunctory year-end lists. By June, I've usually forgotten about it, so the exercise doesn't gain me much ground. But for 2024, *Laugh Ash* is the first entry.

For more info visit pyroclasticrecords.com. Smith's album release concert is at Roulette Mar. 20. See Calendar.



The Milwaukee Tapes, Vol. 2
Fred Anderson Quartet (Corbett vs. Dempsey)
by Alex Henderson

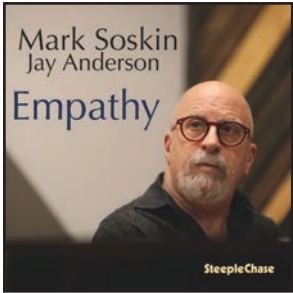
The late saxophonist Fred Anderson (who this month would have been 95) was very much a product of Chicago's big-toned tenor tradition, albeit with a strong John Coltrane influence. And when he brought his sound into the avant garde, the results were often compelling. Anderson is in fine form on *The Milwaukee Tapes, Vol. 2*, which contains previously unreleased live performances in that city from early 1980. Here Anderson draws on influences ranging from late-period Coltrane to saxophonist Ornette Coleman to the AACM (Association for the Advancement of Creative Musicians). His Chicago-based pianoless working quartet of that time consisted of Billy Brimfield (trumpet), Larry Hayrod (bass) and Hamid Drake (drums), the same lineup which appears on the preceding first volume (also 1980) as well as the live *Dark Day* album from the year prior (excepting, in the case of the latter, the bassist was Steven Palmore).

The album's most intense moments come on "Our Theme", and like many of the AACM-associated musicians of that era, Anderson brings a great deal of nuance to the table. The mysterious "Bernice", the dusky "Another Place" and Coltrane-ish "3 On 2" are not an exercise in scorching atonality, but rather favor an inside/outside approach and underscore the group's

desire to use some restraint and subtlety. Throughout, Brimfield is featured extensively, including his own “He Who Walks Alone” (the only non-Anderson original of the five tracks), which is a dark, melancholy piece that, as its title indicates, conveys a mood of loneliness and isolation. Like Anderson, the trumpeter (who died in 2012) was also heavily involved in the AACM— and it shows. During the ’60s, the AACM became known for an approach to avant garde jazz that made extensive use of space and was more restrained than the dense, blistering free jazz coming out of NYC. There is plenty of passion on “Another Place”, “Bernice” and “3 On 2”, but the two horn players never sound like they’re going out of their way to be abrasive. And even on “Our Theme”, the intensity is something the cohesive quartet builds up to.

The Milwaukee Tapes, Vol. 2 reinforces that the early ’80s were a highly creative period for Anderson and his Windy City colleagues.

For more info visit corbettvsdempsey.com



Empathy
Mark Soskin/Jay Anderson (SteepleChase)
by Ken Dryden

Pianist Mark Soskin and bassist Jay Anderson are old friends who fit hand in glove in any setting on stage or in the studio, having recorded several albums together over the past two decades. The COVID-19 pandemic was especially hard on New York-based musicians as venues closed and social gatherings were discouraged. When Soskin invited the bassist over to play in the midst of it, Anderson suggested playing via webcam, where they could interact without risk, and thus the seeds of this 2022 recording were planted. While Soskin chose the music, penning ten of the twelve tracks, Anderson is far more than just an accompanist. He engages the pianist in musical conversations as the two weave intricate lines that compare with some of the landmark piano-bass meetings ever recorded.

The tracks range from music Soskin recorded decades ago to new works. While the arrangements are laid back and mellow, they allow for musical expression that is sometimes sacrificed in more uptempo approaches. “Saints And Sinners” is the tantalizing opener, which constantly shifts focus in unpredictable ways without losing its bright, upbeat mood. The pianist’s deliberate ballad, “Shadow Dancing”, is made for a lyric (though it may present challenges for a vocalist). Anderson’s inspired solo serves as its centerpiece. The ballad “Little Fingers” begins with a delicate air but as the tempo and intensity increases, it keeps revealing new facets. The passionate “Breathless” draws the listener in with its lush, circular theme, as the musicians develop the love story within it. The luxurious jazz waltz “Wanderlust” shimmers with Anderson’s creative bass line blending beautifully with Soskin’s lush chords. The engaging and lyrical “Better Times” delivers its message quite well without words. The duo also performs two pieces by jazz piano greats: the intimate setting of McCoy Tyner’s waltz “Three Flowers” gives listeners a chance to stop and smell (or maybe hear) the roses and Joe Zawinul’s “In A Silent Way”, which contrasts with Miles Davis’ landmark recording, evoking both beauty and a brooding air in this moving, acoustic setting.

For more info visit steeplechase.dk. Jay Anderson is at Mezzrow with Kenny Wessel Mar. 5. See Calendar.

Blue Note NEW YORK

MARCH SHOWS



FEB 23 – MAR 3

**CHRIS DAVE
PINO PALLADINO
ISAIAH SHARKEY**



MAR 5–10

**GONZALO
RUBALCABA**



MAR 11 & 25

**EDDIE PALMIERI
SPRING RESIDENCY**



MAR 12–13

KIEFER TRIO



MAR 14–17

**NATE SMITH
& FRIENDS**



MAR 18 + APR 1

**MELANIE
CHARLES**



MAR 19–24

**RAVI
COLTRANE**



MAR 26–31

**HIROMI'S
SONICWONDER**



BRUNCH MAR 17 & 24

**THE WORLD FAMOUS
HARLEM GOSPEL
CHOIR**



BRUNCH MAR 23

REZA KHAN

131 West 3rd Street, New York City 10012
212.475.8592 • bluenotejazz.com

SONY HALL

SONYHALL.COM
212.997.5123

235 W 46 ST
BTW 7/8 AVE

Instagram Facebook Twitter YouTube
@SONYHALL



UPCOMING SHOWS



MARCH 12

**STEVEN
OQUENDO
LATIN JAZZ
ORCHESTRA**



MARCH 20

**MAYSA
REMIX FOR YOUR
SOUL RECORD
RELEASE CONCERT
PARTY**



APRIL 4+5

INCOGNITO



APRIL 8

**KEIKO
MATSUI**



MAY 10+11

**MADELEINE
PEYROUX
JILL SOBULE**



JUNE 5

BLUE NOTE JAZZ
FESTIVAL PRESENTS
**MS.
LISA FISCHER**



JUNE 14

BLUE NOTE JAZZ
FESTIVAL PRESENTS
**ELIANE
ELIAS**



Blutopia
Ron Caines//Martin Archer AXIS (Discus Music)
From The Rough Hill
Fjall (Discus Music)
 by John Sharpe

British multi-instrumentalist Martin Archer (who turns 67 this month) pursues a panoramic range of interests, reflected in the varied output of his Discus Music imprint. He might reference free jazz, avant-pop, prog-rock, noise or electronica, but the bottom line is that he sees boundaries between these genres as permeable, ripe for subversion even. As a consequence, he tends to generate his own forms, with a fondness for post-production alchemy, which means that these two fascinating outings contain some inevitable twists.

It is *Blutopia* that hews closest to the jazz vernacular, but this isn't a straightforward blowing date. Fellow saxophonist Ron Caines is the only person to appear on all seventeen tracks in the generous 72-minute program, either alone, in duet or as part of a group. Drummer Johnny Hunter and bassist Gus Garside are present on ten cuts, with Archer primarily on baritone saxophone on slightly fewer. While that foursome was in the studio simultaneously, Archer has subsequently woven in a cast of regular collaborators: Chris Sharkey (electric guitar), Graham Clark (violin), Laura Cole (piano) and Charlotte Keeffe (trumpet). Each sometimes add counterpoint, contribute to ensemble

unisons or intertwine with the lead voice. So adroitly has he undertaken the overdubbing that, without the sleeve notes detailing the genesis of the music, a listener would never suspect that the cohesion exhibited is anything other than organically produced. Caines' inspiration is laid bare on the dedication "Ornette's Leap", confirmed by his fluent but angular alto lines, shaded by overtones, emotive scuffs and frayed blues inflections, especially on the wistful unaccompanied "Bell" or the ballad-like "Hunting Horns" where Sharkey's jangling guitar conjures a whiff of Ornette Coleman's Prime Time. Archer's baritone shines through most prominently on the collective "Ancient & Modern", but it is his placements of the additional instruments throughout which elevate the album into something special.

Archer joins with three other improvisers under the moniker Fjall for *From The Rough Hill*. He explains the outfit's intent as "making improvisation and instant compositions, which avoid the highly active language of free improvisation and tend towards ritual or even contemporary classical music." The lineup—with Archer on an assortment of woodwinds, two percussionists Fran Comyn and Richard Jackson and multi-instrumentalist Jan Todd—gives the dozen tracks a distinctive flavor, accentuated by collaging field recordings including muffled voices and trickling water, electronics and loops. The result is a selfless music. Although separately demarcated, the pieces run together, creating a slowly mutating kaleidoscope of sheet metal resonance, clanking percussion, tumbling harp, growling long tones and coiling reeds. A variety of unexpected textures surface: an aching cello, a fluttering flute, a plaintive folky melodica air, stately psaltery (a precursor of the zither), arpeggios, shuffling tattoos and the occasional sudden squall. Assembled from live and studio performances, the music follows an arc that builds to its most anarchic and energetic on the penultimate cut (Part 12), before a crow croak presages a gradual withdrawal into mystery. It's ambient music but with copious jagged edges whose overall effect is strangely soothing.

For more info visit discus-music.org



New Blue Sun
André 3000 (Epic/Sony)
 by Jason Gross

When multi-platinum hip hop crew Outkast went on hiatus in 2006, speculation mounted about what the eccentric half of the group, André 3000, would do. Guest rap appearances and acting roles continued for years until he suddenly released his first full-length solo record last November, *New Blue Sun*. Stories of his flute obsession still didn't prepare many for the rap-free album, which relied instead on spiritual jazz, new age and ambient music, addressed on the opening track's title: "I Swear, I Really Wanted to Make a 'Rap' Album but This Is Literally the Way the Wind Blew Me This Time". Collaborating with percussionist Carlos Niño and fellow flutist Shabaka (Hutchings) helped situate the music in their mutual cosmic, mystic realm, with dreamy synths and subtle percussion. André 3000's own Moog-like electronic wind instrument's (EWI) gentle tones likewise set the ethereal mood for lengthier tracks. Varying the album's dynamics were the mysterious looping flutes and towering, stern

electronics of "BuyPoloDisorder's Daughter Wears a 3000® Button Down Embroidered", and the ghostly synths, gentle guitar and fluttering flutes on "Ants to You, Gods to You?"

Following the release with more surprises, he announced a tour with one week's advance notice, starting with six immediate dates in New York (including a three-night, sold out run at Blue Note). His final NYC concert, at a packed house in Brooklyn's St. Ann & The Holy Trinity Church (Feb. 6), featured the album's musicians along with fiery percussionist Adam Rudolph. Clad in overalls, with a dozen wood and bamboo flutes lined on a carpet behind him, André 3000 echoed bits of the album but sounded more exotic and wilder on the improvised five-song, 90-minute set. After a peaceful, cascading song that mystified the crowd, he asked them to turn the church into a jungle, proceeding with child-like melodies, as well as squeaking, bird-like noises and Reich-like phase shifting on the flutes. Next, he began with a meditative vibe, then added animal growls over booming percussion, creating an even wilder, freer realm that got the crowd howling back at him. With delightful trills on EWI and the synth imitating him, he added in a comical faux-African language speech. And for the last song, André 3000 wailed on the bottom piece of a bagpipe, then switched back to the EWI as the band roared behind him into an extended climax, ending with robotic R&B EWI 'vocal' scatting. "Next time you see us, it'll be totally different," he promised. No doubt it will.

For more info visit epicrecords.com



You're Never Really Alone
Jonah Parzen-Johnson (We Jazz)
 by Brad Cohan

At the heart of the remarkable, and positively spellbinding sound worlds that Jonah Parzen-Johnson elicits from his baritone saxophone, is an ethos he's staunchly faithful to: less is more. Beginning with his 2012 debut *Michiana*, Parzen-Johnson has carved an indelible mark for himself by rendering singular forms of minimalism created with only baritone, flute and a stockpile of electronics and effects pedals. When it comes to the Brooklyn-based composer's gripping, soul-baring pieces, he has certainly earned his keep as a consummate one-man-show over the course of five recordings.

On the latest entry in his catalog, *You're Never Really Alone*, Parzen-Johnson plays his customary role of perennial solitary craftsman to perfection, but with a mission statement: he couldn't accomplish this feat without help. The fittingly named album is actually a joint effort of sorts, but not in the cooperative way you might think. The synergy laid bare is not between musicians but by the performer and audience. In the album's liner notes, he proclaims that he and the listener are united as a community in which "we made this together." But Parzen-Johnson has never sounded as exposed and vulnerable as he does here on the set's eight selections. On previous efforts, electronics-based rhythms and synthesizer flourishes would serve as melodic drivers. Those instruments are nowhere to be found on his new set but he's just as formidable a voice and storyteller without them. The carefully constructed pieces attain such a deeply meditative level that with every melodious note, circular breath

SAINT PETER'S CHURCH

MARCH 3 @ 5 PM
CAILI O'DOHERTY
TAMIR SHMERLING
CORY COX

MARCH 10 @ 5 PM
JUDY NIEMACK
JOHN DI MARTINO
CAMERON BROWN

MARCH 17 @ 5 PM
EMI MAKABE
THOMAS MORGAN
VITOR GONÇALVES

MARCH 20 @ 6:30 PM
COBI NARITA JAZZ MEMORIAL

MARCH 24 @ 5 PM
RON JACKSON
RADAM SCHWARTZ
FUKU TAINAKA

MARCH 31 @ 5 PM
SIREN XYPHER:
MELANIE DYER
MARA ROSENBLOOM
KYOKO KITAMURA

JAZZ VESPERS: SUNDAYS AT 5 PM
 SINCE 1965
 ALL ARE WELCOME
 NO CHARGE

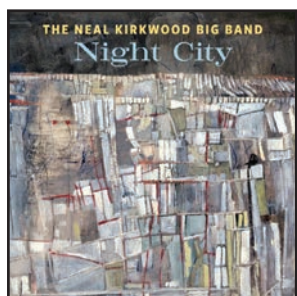
619 LEXINGTON AVENUE
 SAINTPETERS.ORG

and heavy drone, Parzen-Johnson delivers a work of intense beauty.

The opening track, “When I Feel Like Myself”, is evidence of his challenging compositional technique. Over its six-and-a-half-minute length, it doesn’t develop beyond a slow crawl, but its deliberate pace and every sound is striking in its attention to detail. The approach is meticulous while the atmosphere Parzen-Johnson sets is also ethereal; it’s easy for the listener to fall into its trance and become one with the performer, just as intended. He is masterful in unloading a catchy line that will linger in your head (“When I Feel Like Myself”) to laying out cathartic drones on flute that conjure doom metal vibes (“There Is So Much To Be Afraid Of”) then back again to jazzy melodicism (“Not Writing About This”).

Parzen-Johnson certainly throws out a wide net on *You’re Never Really Alone*, but it’s his unmistakably warm tone radiating from his baritone saxophone that translates as a healing force.

For more info visit wejazzrecords.bandcamp.com. Parzen-Johnson’s album release concert is at Nublu Mar. 7. See Calendar.



Night City
Neal Kirkwood Big Band (BJU Records)
by George Kanzler

Pianist-composer-arranger Neal Kirkwood is a musical impressionist in the tradition of Duke Ellington and Billy Strayhorn. Like the great impressionist painters, Kirkwood unearths colors and combinations that are strikingly fresh, revealing aural facets of the jazz orchestra often overlooked. He clues listeners to his extended palette in the short (under 2 minutes) opening track, “Prelude: Invitation”, a bouncy etude that introduces his big band’s array of colors, beginning with low horns—bass trombone, baritone sax—and progressing through higher reeds, open and muted brass, pizzicato bass and marimba/vibes. Those last, sometimes interacting with his piano or sections of the orchestra, bring an element as distinctive as his affection for low trombones and reeds to his unique ensemble sound.

Many of the nine main tracks after the “Prelude” are interspersed with two more short “Interludes”, which are suite-like in their multiple tempi, rhythms and themes. One of the longest (10:29), “Paddy Harmon’s Dreamland Ballroom”, is akin to a big band travelogue, beginning with a bass-driven, riffy swing section before slowing down for piano and trumpet solos over billowing reeds and muted brass. Then Dan Block’s Goodman-esque clarinet ushers in riffs and shouts returning to the Swing era mood. The other 10+ minute track, “Monolithic Attitude”, begins with marimba rising out of a wash of ensemble chords that coalesce into a bouncy theme shared by marimba and horns. A soprano solo (Matt Hong) gives way to trades from tenor, trumpet, trombone and baritone, which culminate in tandem soloing, followed by a percussively Monk-ish solo from the leader to take it out. The Ellington influence is most evident on “When I Hear That Serenade in Blue” as Ducal saxes cushion the vibraphone lead, and a Cootie Williams-esque James Zollar solos on plunger muted trumpet. And on “Alaskan Serenade” (originally written for Ellington trombonist Britt Woodman), trombonist Art Baron,

another of Duke’s slippery horns alumnae, solos evocatively with a variety of mutes and plunger. *Night City* is a triumphant and expansive big band album that treats the listener to a delightfully wide palette of orchestral tones and colors, all from a fairly standard big band lineup.

For more info visit bjurecords.com. Kirkwood’s album release concert is at Third Street School Mar. 3. See Calendar.

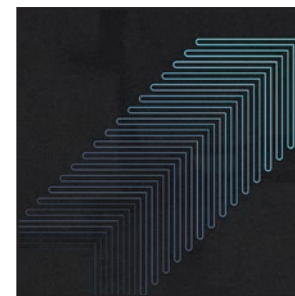


Short Stories
Vicente Archer (Cellar Music)
by Marco Cangiano

Surprisingly, *Short Stories* is Vicente Archer’s debut album after a long and distinguished career as a sought-after bass player, who has appeared on more than 150 albums and played with the likes of John Scofield, Norah Jones and Robert Glasper. He is also a successful producer and prolific composer, as illustrated by his originals on this recording. On *Short Stories* he leads a stellar and very congenial trio consisting of Gerald Clayton, a well-established all-around pianist, and drummer Bill Stewart, another much sought-after player characterized by a melodic approach to the instrument. The trio displays their individual skills and empathic relationship in a program consisting of short and varied vignettes capturing different moods and tensions while maintaining a consistently relaxing atmosphere.

“Mirai” (“future” in Japanese) captures Archer’s relations with his young daughter by providing a spacey atmosphere, Clayton alternating between acoustic and electric keyboards to help set the tone. The pianist’s intro to his own “Round Comes Round” has a Monk-ish angularity that shifts into an impressionistic soundtrack. With the bassist providing a solid anchor, Stewart audibly seems to have quite a bit of fun circling around rhythms, particularly in the coda. The drummer also contributes two originals: the slightly ominous “Drop of Dusk” peppered by Clayton’s brilliant solo lines, and the more assertive “Space Acres”, which opens with Archer’s suspenseful solo over subtle comping by Clayton. The leader’s solo outing “Lighthouse”, sustained by an insistent two-note pattern by Clayton, should make evident his mastery of the bass. The pianist is particularly impressive for his lightness and essentiality in pieces including Jeremy Pelt’s post-bop “13/14”, where his two-handed harmonization is reminiscent of Ahmad Jamal, while his solo lines at times resemble Red Garland. Pat Metheny’s ballad, “Message to a Friend” is splendidly interpreted as a dirge thanks to an intense dialogue between Clayton’s sparing notes and the bassist’s deep sound. Archer’s “Bye Nashville” reveals a penchant for a bluesy, almost gospel-like, atmosphere. Once again, Clayton’s taste is toward a healthy restraint to the temptation of over-playing against Stewart’s bouncy brushes. The album closer, Nicholas Payton’s “It Takes Two to Know One” (which comes with an alternate take), is an unusual yet very musical bass-drums duo, which rounds out this most pleasant and auspicious project by the newly minted bassist/leader.

For more info visit cellarlive.com. Archer is at Birdland Theater with Alicyn Yaffee Mar. 7. See Calendar.



Off The End
Brandon Ross Phantom Station (Sunnyside)
by George Grella

Guitarist Brandon Ross dedicated his new album to Lawrence D. “Butch” Morris and that great composer and conductor’s piece, *The Skyscraper*—and it’s the sound and conception of Morris’ work that creates the springboard for *Off The End*. Ross can be a slicing, rocking player and anyone familiar with his music-making in the terrific band Harriet Tubman will likely be surprised at the Debussy-like pastels and rounded shapes heard here. But Ross is a musician who is sensitive to sound and timbre, and Phantom Station starts with his collaboration with sound artist Hardedge. Together the two work roughly in the same area as Evan Parker’s Electro-Acoustic Ensemble, creating an emulsification of individual voices—Ross, cornetist Graham Haynes and keyboardist David Virelles—into a rich, integrated mass of sound that also pulses with individual details, and can move in very different directions. There is JT Lewis’ drumming to begin with, and there is Morris’ idea of large-scale form that’s made up of components (individual tracks are demarcated) but is complete in both symphonic sense and scale.

The remarkable thing about *Off The End* is that both the small and large components all work through sensitive group improvisation. There’s no conduction here; it is a complete live performance, recorded December 10, 2021, at Firehouse 12. The shape is remarkably logical in itself; the musicians find their way to what feels like predetermined transitions and sectional endings. There are a few open windows, like a quick solo statement from Ross to begin “Immaculate Toes”, but usually everyone is playing and playing together, combining their instrumental voices, via Hardedge’s interactive design, to create what sounds like a singular voice. There are colors in this project that don’t yet have names—and may never be heard again. For certain the mood is mysterious and beguiling.

For more info visit to sunnysiderecords.com. Ross’ Phantom Station’s album release concert is at The Jazz Gallery Mar. 16. See Calendar.

<p>Vivaldi's Hot House Sound Liberation Feat. Lara St. John <u>Saturday, March 9th @ 7pm</u> Joe's Pub 425 Lafayette St.</p>	<p>New Ballets <u>Sunday, March 17th @ 4pm</u> St. Mark's Church in-the-Bowery 131 E 10th St.</p>
<p>Gene Pritsker's composition "Vivaldi's Hot House" is a starting point for this eclectic event</p>	<p>Contemporary Choreography with Live Music for String Trio</p>
<p>WWW.COMPOSERSCONCORDANCE.COM</p>	



LIP

gabby fluke-mogul/Dave Rempis (Catalytic Artist)
Live in Accord

Charmaine Lee, Fred Lonberg-Holm, Joanna Mattrey, gabby fluke-mogul, Weston Olencki (Notice Recordings)
by Stuart Broomer

The brilliant violinist gabby fluke-mogul is emerging as a significant presence in improvised music, and has worked with Pauline Oliveros, Fred Frith, Ava Mendoza, William Parker and various other distinguished musicians. fluke-mogul's work—dazzling, spontaneous and genuinely collaborative—stands out in these two recent releases.

LIP is a single 31-minute improvisation by fluke-mogul and saxophonist Dave Rempis. Each musician can cover a lot of musical territory, but this duet is particularly exploratory, each reflecting the practice of the other, even when only one is playing. The two greet each instant as an occasion, subject to change, subject to revelation. Rempis initially concentrates on alto, the register roughly matching fluke-mogul's violin, creating a remarkable homogeneity of register that, surprisingly, extends to very close timbres and effects. The violinist can find much of the same grit in the lowest register that Rempis summons up in his; the affinity extends to certain passages in which they echo one another's circulating harmonics or barely

articulated wisps of sound.

When Rempis turns to baritone, a certain pitch range opens up between the instruments, but the empathy is still audibly apparent, with the saxophonist's airy sound blending with his musical partner's rapid fire, microtonal arpeggiation. *LIP* is filled with miniature solos, exchanges of lead voice, and much playing that is so densely coordinated one cannot make distinctions. When Rempis turns to delicately overblown runs, fluke-mogul matches them with skittering, tremolo-laden double-stops. Meanwhile, echoing, whispered asides still arise. If improvised duets can suggest a concentrated effort, this one rises above it, achieving playful and expressionistic turns that are almost offhandedly virtuosic.

Live in Accord (New York) is a cassette release of an outdoor performance from June 2021, held atop a hill at Deer Creek Farm "under a shadowy tree canopy of thick leaves." It's an hour of shifting performers, with fluke-mogul appearing on a single track, a first-time meeting with Fred Lonberg-Holm (cello) and Joanna Mattrey (viola), joined (almost inaudibly) by three dancers, who might be detected in a rustling of leaves. Essentially a classical string trio, the three musicians are so profoundly involved in their instruments' timbral resources that they can resemble a percussion ensemble, with much low-register rhythmic bowing at the outset. At times, Lonberg-Holm's earthy, guitar-like pizzicato anchors the soaring upper-register wails of the violinist and violist. Close micing (or amplification) celebrates surprising intensity for a recording of an outdoor string ensemble. Other material consists of similarly untitled improvisations including: a solo by Charmaine Lee which develops mouth-near-microphone effects with expansive electronics; Lee's duet with Weston Olencki (synths, trombone), a wild ride of layered electronics and muffled screams; and Olencki who joins Lonberg-Holm in an introspective duet, trombone and cello engaging with subtle electronic displacements.

For more info visit stream.catalyticsound.com and noticerecordings.bandcamp.com. fluke-mogul is at *The Stone* at New School Mar. 1. See Calendar.



Wishing Flower

Jeremy Udden (Sunnyside)
by Marco Cangiano

Jeremy Udden grew up in Plainville, MA, and then moved to Boston, where he became a member of the Either/Orchestra. He eventually landed in Brooklyn in 2005, after graduating from the New England Conservatory, and has since been a very active member of the NYC jazz community as composer, organizer and educator.

His most recent album continues his autobiographical *Torchsongs* project; the focus this time: a walk with his daughter in a post-pandemic Prospect Park in Brooklyn, close to where he now lives. Udden's music is becoming increasingly original as it blends earlier pastoral influences (the saxophonist grew up in a rural area) with more urban sounds; his approach is highly melodic, based on song form and carrying vivid echoes of Americana.

The overall sound is at times ethereal, but with an edge. The individual contributors are excellent—Ben Monder (guitar) and the rhythmic duo of Jorge Roeder

(bass) and Ziv Ravitz (drums)—but it is the collective that matters most. The group has been playing together for almost two decades, allowing them to pull off a piece like "Pendulum", which is a sort of artistic manifesto for Udden. The slowly evolving multi-layered composition brings together various influences and sounds, including electronics; a soft melody emerges, then reaches an apex with a tight dialogue between airy alto saxophone and Pink Floyd-ish electric guitar, before a return to the main theme.

In addition to alto, Udden plays the Lyricon, an early '70s electronic wind instrument he has augmented over the years with pedals and looping devices. The opener "Flowers" refers to his daughter picking dandelions, which she calls "wishing flowers." The impressionistic atmosphere is quintessential Udden; his warm, breathy alto provides a strong contrast to Monder's guitar; "1971" features Udden's ethereal Lyricon on top of a funk-rock riff carried with gusto by Roeder. Of note is the guitarist's elegant comping behind Udden's flowing solo. On "Lullaby", a tender melody emerges from an alto intro, supported by spacey guitar. Roeder is featured on "Prospective Retreat" and introduces, then carries, the suspenseful "Fade", where the Lyricon's softness is countered by Monder's shiny guitar playing.

For more info visit sunnysiderecords.com. Udden is at *Ibeam Brooklyn* with JC Sanford Nonet Mar. 28. See Calendar.



Plot Armor

Taylor Eigsti (GroundUP Music)
by Tom Greenland

Taylor Eigsti's *Plot Armor*, his ninth and latest release, is a canny and capricious blend of compositions, arrangements and improvisations. Following *Tree Falls*, the 2022 GRAMMY winner for Best Contemporary Instrumental Album, the pianist/composer is back with another strong contender, joined by some of his frequent and favorite collaborators: Gretchen Parlato and Becca Stevens (vocals), Ben Wendel (tenor), Maya Kronfeld (keyboards), Charles Altura (guitar), David Ginyard and Harish Raghavan (bass) and Kendrick Scott and Oscar Seaton Jr. (drums). The instrumental settings vary widely, from trios to large, orchestrated numbers with overdubbed strings by Stephanie Yu (violin), Corrine Sobolewski (viola), Mia Barcia-Colombo (cello) and the flute of Rebecca Kleinmann. "Nancy with the Laughing Face" (a bonus track) is an intimate duet with Wendel; "Bad Sport Lobby" is a restless trio number (acoustic piano with overdubbed Rhodes) and "201918" is a more delicate trio outing with restive harmonies. In fact, one of Eigsti's trademarks, heard in many his compositions, is a penchant for shifting, sliding key centers.

One of the more interesting tracks is "Rumor", an improvised duet with violist Benni von Gutzell, which was later arranged for the string section and flutes by Andrew Balogh, the result being a provocative hybrid of contemporary classical and jazz music. Strings are also employed to great effect on "Let You Bee", where a quartet "answers" melodic phrases, and on the title track, where they provide padding for swinging J Dilla funk. "Actually", another funk number features a slightly distorted, sweetly wailing solo by Altura and "Beyond the Blue" has the strings setting the stage for Parlato's agile vocals. Notable cameos include

MARCUS PERSIANI
THE PROPER TIME
ft. George Coleman

MARCUS PERSIANI
"IN-MOTION" TRIO
CURTIS LUNDY & EMANUEL HARROLD

"I absolutely love the Marcus Persiani In-Motion album, one of the best piano trio albums I've heard this year..."
- Ed Blanco (W-DNA fm, allaboutjazz.com)

Marcus Persiani has played with Joseph Bowie, Mario Bauzá, George Coleman, Vanessa Rubin and many others!

Contact/Purchase: marcupersiani.com
Scott Thompson PR: scottthompsonpr.com

vocalist Lisa Fischer's torchy delivery of "Fire Within" (accompanied by Eigsti and guitarist Julian Lage), Stevens' breathless reading of "Look Around You", Wendel's outwardly-bound horn on "Bucket of F's" and tenor saxophonist Dayna Stephens' three-way "conversation" with Eigsti and Altura on Rodgers & Hart's "Bewitched, Bothered and Bewildered". Trumpeter Terence Blanchard's slightly pinched, keening, crying solo on "Light Dream" slowly builds in speed and intensity, only to end abruptly and offhandedly, like an unfinished sentence.

What *Plot Armor* may lack as a cohesive opus is more than compensated for by its broad scope and keen craftsmanship.

For more info visit groundupmusic.net. Eigsti's album release concert is at Le Poisson Rouge Mar. 7. He is also at Village Vanguard with Ben Wendel Mar. 12-17. See Calendar.



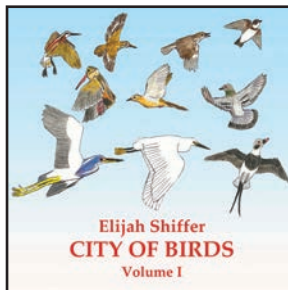
From the Dancehall to the Battlefield
Jason Moran (Yes)
by Jason Gross

Award-winning pianist Jason Moran doesn't make it easy for himself. After 25 years of being a band leader, soundtrack composer, educator, museum-commissioned artist and leading light in modern jazz, he's built up an amazing CV that's difficult to top, even by himself. His catalog has a stunning range that includes, along with his own work, music by Brahms, Björk, rapper Afrika Bambaataa, Duke Ellington, Fats Waller, visual artist Joan Jonas and guitarist Mary Halvorson. Remaining on his own record label, Moran embarked on one of his most ambitious projects yet, in early 2023, honoring pioneering, barrier-breaking ragtime-era and jazz bandleader, arranger and composer James Reese Europe. Europe was the leading figure in African American music in the 1910s. He formed one of the earliest American Black musicians' collectives, led a 125-piece band and performed from Carnegie Hall to the battlefields of World War I with his Hellfighters, bringing jazz to European soil.

After a dynamic, moving piano intro by Moran, touching on Reese Europe's amazing story, he delves into the catalog of Reese Europe and his contemporaries, working with a seven-piece horn section. There are also some surprising modern touches. The jaunty "Ballin' the Jack" trades off in an uptempo medley with Geri Allen's "Feed the Fire", ending in a rowdy triumph featuring trombonist Reginald Cyntje. The joyous, New Orleans romp "Russian Rag" shows off its Rachmaninoff roots and evolves into a wild, free-for-all before settling into quiet abstractions. Shelton Brooks evergreen "Darktown Strutters' Ball" rides along on comedic frills. The hymn "Flee as a Bird to Your Mountain" is played mournfully alongside the fury of Albert Ayler's "Ghosts", underscoring the sorrow. A trio of lovely pieces by W.C. Handy pays homage to the meeting of the two men in 1917. Reese Europe would subsequently add Handy's music to his repertoire: the album features a lengthy, spirited work-out on the immortal "St. Louis Blues" with tape effects and harmolodic phrasings, and "Hesitating Blues" featuring David Adewumi's soaring trumpet. After Reese Europe's somber "Clef Club March" and high-speed "Castle House Rag" (showing off Moran's piano skills), avant garde composer Pauline Oliveros'

breathing exercise, "Zena's Circle", provides some catharsis. The pianist's uplifting tribute "For James" (recalling Abdullah Ibrahim) combines an audience sing-a-long, a Black student band and Moran's speech about connection to Reese Europe. Smithsonian Institution, take note: Jason Moran's *From the Dancehall to the Battlefield* provides a lively, surprising, breath-taking musical history lesson.

For more info visit yesrecords.bigcartel.com. This project with Jason Moran is at Zankel Hall Mar. 9. Also "James Reese Europe: A Musical Life (1900-1920)" (hosted by National Jazz Museum in Harlem's Loren Schoenberg) is at Stanley H. Kaplan Penthouse as part of the Legacies of San Juan Hill Mar. 19. See Calendar.



City of Birds, Volume 1
Elijah Shiffer (Star Jelly)
by Elliott Simon

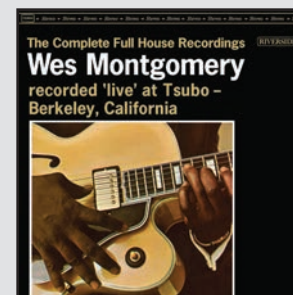
With traffic, noise, never-ending queues and soaring prices, it's no wonder New York City residents sometimes quip: "This city is for the birds." Yet, beneath the surface lies a hidden symphony and a diverse cast of avian characters, each with its own unique behavioral quirks and songs. Alto saxophonist Elijah Shiffer has tuned into this undercurrent, crafting clever tributes to ten of the city's feathered denizens with *City of Birds, Volume 1*, joined by Kevin Sun (tenor), Dmitry Ishenko (bass) and Colin Hinton (drums).

Rather than using impressions or aspects of each species as a jumping-off point for their own creative endeavors, they operate as a cohesive unit, fully embracing the leader's premise. This unified approach is a refreshing departure as the band translates Shiffer's bird-watching experiences into music. Both saxophonists can blow, swing and bop, and they make use of the room they are given to strut their stuff. The rhythm section skillfully portrays the distinctive patterns that define each bird, aligning them with their corresponding tunes. This serves them well in presenting Shiffer's precise, and at times, intricate arrangements. Detailed notes offer insight into the inspiration behind each composition. For example, the dove's mournful coo shapes the bass line of "Dove in the Mourning", while "Slide Mountain" draws its melody from the slowed-down call of Bicknell's Thrush.

Opener, "Flip, Flap and Glide", builds upon the Spotted Sandpiper's call for its lively "saxual intercourse" and mirrors the bird's erratic flight pattern in its compelling rhythm. In "Skydance Over 6th Avenue", Ishenko and Hinton set the stage for Shiffer and Sun to describe the American Woodcock's flight through glorious in-tandem and solo runs. Hinton captures the pigeon's confident yet hesitant bob and waddle in "Pigeonology", with more than a passing reference to Charlie "Bird" Parker's "Ornithology", while "Walking, Running, Open Wing" channels Coltrane's "Giant Steps", to describe the tricolored heron's elegant appearance. Beyond the avian themes, Shiffer's adept arrangements and facility across genres ensure a captivating listening experience. And with over 300 types of birds in New York City, Shiffer has no shortage of material for future volumes.

For more info visit elijahshiffer.com. Shiffer is at Main Drag Music Mar. 13 and Ibeam Brooklyn Mar. 23. See Calendar.

DROP THE NEEDLE



The Complete Full House Recordings
Wes Montgomery (Riverside-Craft)
by Duck Baker

After an apprenticeship that dated back to the late '40s, John Leslie "Wes" Montgomery (whose centennial was last March) made his first record as a leader in 1959 for the Riverside label and was quickly recognized as a major new jazz star. Riverside responded by recording another five Montgomery studio dates over the next two years, by which time producer Orrin Keepnews wanted to put out a live recording. The result was the stunning *Full House*, recorded on June 25, 1962 at a short-lived club in Berkeley, CA, called Tsubo. The rhythm section of Wynton Kelly (piano), Paul Chambers (bass) and Jimmy Cobb (drums) would record again with Montgomery almost exactly three years later, on another of the guitarist's most celebrated releases, *Smokin' at the Half Note*. At the time of the Tsubo gig they were in the area to perform across the bay in San Francisco with Miles Davis. Also on hand for *Full House* was the exceptional tenor saxophonist Johnny Griffin, and this puts the album in a category almost all its own, since Montgomery recorded with top-shelf horn players in small group situations only rarely, and only with Griffin live. Hearing these two in peak form with this dream rhythm section is something no jazz fan should miss. Nor should we neglect Kelly's abilities as a soloist. He was among the greatest accompanists of his era, but he could hold his own when his turn to solo came up, no matter who he was with, and he played with the best. Much the same can be said of Chambers, one of the all-time great bassists. Cobb likewise shines when he gets to solo, and always finds the right accent or comment when accompanying — the right way to mix things up.

The original six tracks feature the title track, a bluesy 3/4 number somewhat in the vein of "West Coast Blues"; the Latin-tinged "Caribe"; a very pretty, straight reading of "I've Grown Accustomed To Her Face" with bass and drum backing; a soulful version of "Come Rain Or Come Shine"; a superb Montgomery original called "S.O.S."; and an absolutely burning rendition of "Blue 'N' Boogie", on which Griffin carries all before him. Over the years, alternate versions of all of these tunes except "Full House" and "Accustomed" have been issued, along with two takes of "Born to Be Blue", a quartet performance not included on the original LP. This new release adds a third take of "S.O.S." and another version of the title track — not an alternate take, but the unedited version of the take we already know; it turns out that Wes' solo was actually drawn from solos from two takes and spliced together. As for the extra version of "S.O.S.", it's odd we haven't heard it before. Like the other alternate of this tune, it's more ragged around the edges than the masterpiece on the LP, but has notable moments from all the soloists.

What a pity that Montgomery never recorded another version of "S.O.S.", surely one of his best tunes. Montgomery fanatics will be pleased with the additional "S.O.S.", but the real attraction here is the spectacular audio quality on this 3-LP set. It's a bonus that Craft Recordings is doing justice to so many of the best jazz records of all time, and one thing jazz fans should know by now is that we can't take such efforts for granted; they need to be supported.

For more info visit craftrecordings.com



Borrowed Roses
Gonzalo Rubalcaba (Top Stop Music)
Pédrón Rubalcaba
Pierrick Pédrón & Gonzalo Rubalcaba (Gazebo)
 by George Kanzler

The Cuban-American pianist Gonzalo Rubalcaba is one of jazz' most accomplished and versatile artists, and now at 60, he's at the top of his game. Known for his high-energy playing in the Afro-Latin and post-bop genres, Rubalcaba reveals a more introspective aspect of his artistry on these two albums: one solo piano, the other duets with alto saxophonist Pierrick Pédrón. Both are devoted to popular and jazz standards, with an emphasis on ballads.

Borrowed Roses, the solo album, is intimate and personal, recorded on his Bösendorfer piano at the pianist's home in Coral Gables, FL. Six tracks were chosen by Rubalcaba and six by producer Gregory Elias. The pianist not only recorded multiple takes of each, but also familiarized himself with the lyrics to the songs. That deep dive of dedication is evident in the close communion achieved with these songs. Some renditions are ethereally down tempo, yet the pianist never breaks the lyrical, legato flow of the melodies. George Gershwin's "Summertime" has rarely been heard played so slow and spare, yet the tune is penetratingly evident. Billy Strayhorn's "Chelsea Bridge" conjures images of the title structure in a London fog. Other triumphs of ruminative space and legato phrasing include Duke Ellington's "In A Sentimental Mood" and Paul McCartney's "Here There and Everywhere". Rubalcaba is just as captivating and masterly when he picks up the pace, expanding the sprightly melody of Paul Desmond's "Take Five" in a quicksilver improv; turning Cole Porter's "Night and Day" brittle with staccato runs; and propelling Bill Evans' "Very Early" forward with brisk momentum. But the heart of this album is in the pianist's sensitive capturing of melodic essence in the slower ballads as he makes each indelibly sing.

On *Pédrón Rubalcaba*, the pianist is paired with the celebrated French (Breton) alto saxophonist Pierrick Pédrón in duos, with further participation from arranger Laurent Courthaliac. The two seem at their best when less constrained by sometimes over-formulaic arrangements. Jackie McLean's hard bop, 32-bar "Five Will Get You Ten" is a bouncy highlight, while George Russell's "Ezz-Thetic" unspools like a complicated,

uptempo puzzle, the pair deftly executing added shout choruses. Co-arranged by Pédrón and Courthaliac, the number is a highlight beyond the more over-arranged tracks. As with *Borrowed Roses*, the best tracks here are the slow ballads. Henry Mancini's "Dreamsville" is evanescent and quite dreamy, anchored by a repeating short piano ostinato that keeps it from sentimentality. And Jerome Kern's "The Folks Who Live on the Hill" has never sounded more wistful and enchanting, with alto and piano weaving languorous strands of melody in an indelible version of the standard.

For more info visit gonzalarubalcaba.com. and pierrickpedron.com. Rubalcaba is at Blue Note Mar. 5-10. See Calendar.

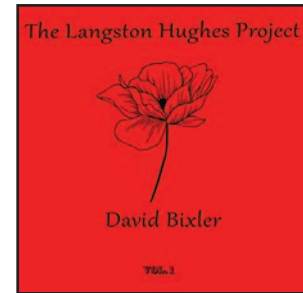


The New Wonders
Mike Davis (Turtle Bay)
 by Marilyn Lester

Mike Davis, cornetist, arranger and vocalist, has the look and the love of the 1920s about him. Even before graduating from the Manhattan School of Music, he was working as a sideman with the likes of Terry Waldo, Dandy Wellington and Vince Giordano. With his own septet, The New Wonders (a reference to Bix Beiderbecke), the mood is speakeasy/dancehall. The group's rendition of "The Baltimore" (McHugh/Kahal/Healy), last of the 13 tracks, is a Charleston-inducing pacer that leaves the listener in an uplift. For a two-step, there's the slower "Reaching for Someone (And Not Finding Anyone There)" (Donaldson/Leslie). What goes on throughout is a syncopated Jazz Age potpourri of tunes that have receded into history for most of us. Davis returns them to life. His choice of opener "Flamin' Mamie" (Rose/Whiteman) is a "poster child" for the era—you can imagine the good times being had on the other side of the speakeasy door. Once inside, "Persian Rug" (Kahn/Moret) greets you with an exotic two-beat and wah-wah muted horn.

These top-notch musicians play as a true ensemble, with Davis' cornet most prominent in "I'm Walking Between the Raindrops" (Fischer/Rose). That familiar um-pah beat of the '20s is upheld faithfully by bass saxophonist, Jay Rattman, while the drumming of Jay Lepley keeps the rhythm light and basic, aided by some sweet accents with sticks, especially on the uptempo "I Need Lovin'" (Creamer/Johnson). The most recognizable number on the project is "She's Funny That Way" (Whiting, Moret), which remains a Songbook standard and which puts a large spotlight on Davis as a singer. His reedy tenor and the group's backups won't win any talent contests, but the cats are true to style and having fun. Their barbershop quartet harmony on "I'm More Than Satisfied" (Klages/Waller) is a good old college try sure to bring smiles. And "Smile, Darn Ya, Smile!" (Meskill, O'Flynn, Rich), from a 1931 Warner Brothers *Merrie Melodies* cartoon, is a toe-tapping delight. Most intriguing is a stylistic outlier, "Jungle Crawl" (Parham), but a great tip of the top hat to Duke Ellington and the Jungle Music of the Cotton Club. Listen to Ellington's "The Mooche" or "Black and Tan Fantasy" for comparison. For lovers of period music and feel-good, *The New Wonders* is the cat's pajamas.

For more info visit turtlebayrecords.com. Davis is at Birdland with Vince Giordano Mondays and with David Ostwald Wednesdays. See Calendar.



The Langston Hughes Project, Vol. 1
David Bixler (Tiger Turn)
 by John Pietaro

Of Langston Hughes, the Harlem Renaissance poet/writer and activist, alto saxophonist-composer David Bixler was deeply inspired by the depth and universality of Hughes' poetry of struggle and protest—words as relevant today as when they were written in the '20s and '30s. Bixler thus began the Langston Hughes Project in 2016, at a crucial time in U.S. history, drawing from four Hughes poems. These are threaded together on the album by electronics artist Elianie Lillios' atmospheric captures, which produces a mosaic of the music as both an improvised and composed artform. The ghost of progressive jazz is evident through masterful voicings, arrangements and solo statements of the central nonet: Bixler, Mike Rodriguez (trumpet), Jon Cowherd (piano), Gregg August (bass), Fabio Rojas (percussion), Judith Ingolfsson (violin), Heather Martin Bixler (violin), Arthur Dibble (viola) and Rubin Kodheli (cello). Strains of Gil Evans are found within, but not more so than those of Sun Ra or Max Roach's Double Quartet. But the naked cry of Ornette Coleman's alto, too, is undeniable, never far from Hughes' words of anguish or celebration.

At just over 40 minutes, this epic evokes Hughes' life work. Opening with "Justice", based on a 1932 poem, Rojas' flowing, aerial dance over drumkit sets the tone for urgency as well as pensive moments. "Liars" begins with an intriguing string quartet tango theme; the juxtaposition of the jazz quintet, in and out, flows seamlessly. Listen for the fluid bass solo in front of the strings. One might assume that Bixler heard the deep resonance of Hughes while composing. "End", as heard here and within the original poem, signifies a brokenness, finality, but in the Hughes ethos that nothing is final. The last movement, "Moan", brings the listener to Blue Note-like hard bop, deftly, perseveringly swinging in dual horn lines built on the Hughes poem of 1927.

If there's a negative aspect in this spectacular offering, it's the lack of the four poems within the packaging; their inclusion would have been a great, and seemingly essential, asset.

For more info visit davidbixler.com. Bixler is at Penny Jo's Mar. 23. See Calendar.



Jardineros
Hery Paz (577 Records)
 by Ken Waxman

Aiming for that sweet spot where a variant of Cuban music meets free improvisation, Cuban-born, New York-based multi-instrumentalist, composer and visual artist, Hery Paz, is joined by two rhythm makers in *Jardineros* ("the gardeners") for a unique sonic concoction.

D

Discus Music | CREATIVE
SOUNDS
FROM
THE UK

CDs BY

TONY OXLEY,

FJALL AND

RON CAINES

(ALL REVIEWED IN THIS ISSUE)

PLUS MUCH MORE

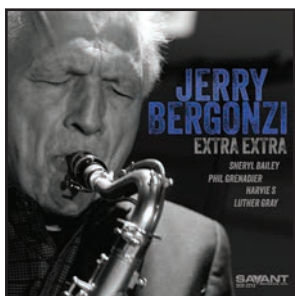
ALL SHIPPING WORLDWIDE FROM

discusmusic.bandcamp.com

Although his partners—drummer Francisco Mela and percussionist/vocalist Román Díaz—are also Cuban, the ten tracks aren't restricted to typical Latin cadences. The trio's intent is to move beyond those forms of traditional, and often clichéd, Cuban structures to forge new improvisational ground. Paz, who has worked with the likes of Nate Wooley, begins the session with "Calle Libertad", a lilting, delicate lute piece; several tunes, especially "El Real de las Palmas", are linked to unforced drum rattles, featuring Paz' minimalist piano comping behind Díaz' dramatic recitations in Spanish.

On other selections, the three creatively demonstrate their affiliations with exploratory sounds in individual avenues of improv. Díaz' responsive conga and bongo-like rhythms, for example, energize the tracks with vivid coloring, while Paz and Mela involve themselves in stimulating tenor saxophone-drum exchanges. Intense and jagged saxophone overblowing and flutter tonguing often create even more emotional expositions, as doubled paradiddles and cymbal shivers from Mela's regular kit are enhanced by Díaz' pulsating palm slaps. Dexterous reed asides on "Comuni6n" can be long-lined and irregularly spaced, or, as on "Arroyo Lajaz", built up note-upon-note and tone-upon-tone, each time encouraged by verbalized yells from the players. The leader's one detour into tradition occurs on "Conga Espirituna" where his blowing of the brassy Corneta China (a traditional Cuban wind instrument similar to the Chinese suona) joins triangle pings, cowbell slaps and other idiophone beats to create an episode of Cuban carnival gaiety. This particular contrasting Latin interlude also confirms the skill with which the trio members have constructed this exclusive and distinct Cuban-improv mélange. The gardeners showcase the verdant music the three have nurtured into flowering.

For more info visit 577records.com. Paz is at *The Jazz Gallery* with Willy Rodriguez Mar. 13 and *Main Drag Music* with James Wengrow Mar. 27. See Calendar.



Extra Extra
Jerry Bergonzi (Savant)
by Alex Henderson

Jerry Bergonzi may have earned a great deal of respect from cool jazz enthusiasts when he played in pianist Dave Brubeck's group in the '70s and early '80s, but the Boston-born and -based tenor saxophonist has since moved in more of a postbop/hard bop direction on his own recordings, as is evidenced on his latest release, *Extra Extra*.

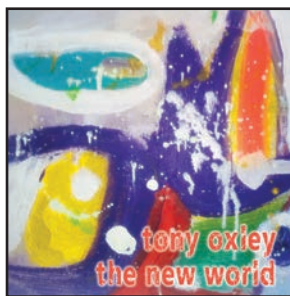
Now 76, Bergonzi continues to be still quite active on the Boston scene, and on his latest project leads a predominantly Bostonian lineup. Despite the roughly 200-mile distance between New York City and Boston, veterans Bergonzi and NYC-based bassist Harvie S have enjoyed a highly productive, long-lasting relationship. The album was recorded at the saxophonist's home studio and S is also credited as its producer. The pianoless outing finds the two joined by Phil Grenadier (trumpet), Sheryl Bailey (guitar) and Luther Gray (drums), primarily performing and focusing on the leader's original postbop material (most of the selections are composed by Bergonzi, excepting Harvie S' "The Truth").

The modal "Loudzee" has a haunting quality, bringing to mind Joe Henderson's "Black Narcissus", given with more of a Brazilian flavor here. The quirky

title track has a strong Monk influence, and Bergonzi is equally angular on "They Knew". The relaxed, contemplative "Czech Mate" was written by Bergonzi as an ode for Lukas Oravec, the trumpeter born in what is now the Slovak Republic. Grenadier (who has an attractive sound, influenced by, among others, Freddie Hubbard and Randy Brecker) is featured and, instead of trying to emulate, he lets his own personality prevail and shine through. Laid back on "Double Billed" and the ballad "The Truth", Bergonzi's playing takes a bluesy turn on "Obama" (written of course for the former U.S. President). New Haven, CT native Gray has been a valuable contributor to Boston's avant garde jazz scene since the mid '70s, and throughout this album proves to be no less appealing, even in this more straight-ahead setting.

Bergonzi has built an impressive catalogue over the years and *Extra Extra* is a solid addition.

For more info visit jazzdepot.com. Bergonzi is at *Smalls* Mar. 22-23. See Calendar.



The New World
Tony Oxley (Discus Music)
by Mike Shanley

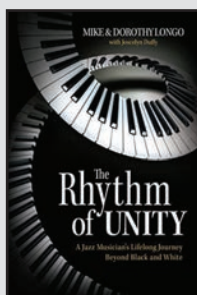
Listening to the six tracks on Tony Oxley's *The New World*, each simply titled as a numbered composition, could be compared to a visit to a Percussion Curiosity Shop. Low clattering sounds float in, only to disappear

quickly. Bowed cymbals, or something very similar, come out of the corner, together with wood block hits. A creak could be something Oxley produced, or it could be a loose floorboard that fits into the mix. The performance never rises to a frenetic level, and even when it flows rapidly, the mood always feels rather gentle, a quality emphasized by a recording that captures the sound of Oxley and fellow percussionist Stefan Hölker performing in a room, rather than a production that closely mics their artillery of instruments.

Neither Oxley or Hölker play in a busy manner. They are respectful of each other's space to such an extent that they practically become one sound, with Oxley's electronics acting as an additional voice. This third element folds into the proceedings; sometimes it seems like a surly ogre that rises and falls, while at other times the electronics respond to the acoustic instruments, even playing them back in reverse. This subdued element presents a level of intrigue with these open-ended works, but it also means that the dynamic range doesn't vary too much from track to track. What sounds methodical and alluring in "Composition 1" starts to wear a little thin a few tracks later, as if a search for the right sound continues, whatever that may be. In spite of this, the two tracks on *The New World* that last longer than ten minutes ("Compositions 4" and "6") both offer some of the album's best moments. "Composition 6" delivers the feeling to which the album has been gradually building. The electronics ebb and flow around the more pronounced drum strikes. Oxley plays more aggressively here, building towards crescendos and bangs, aided by more surprising elements that approximate garbled piano notes, banjo plucks and even a typewriter. Then, when everything seems wide awake and ready to blast off, the track fades out enigmatically. Perhaps Oxley, who died last December at age 85, wants to conclude this session by indicating that the music never really ends.

For more info visit discus-music.org

IN PRINT



The Rhythm of UNITY: A Jazz Musician's Lifelong Journey Beyond Black and White
Mike & Dorothy Longo, with Joscelyn Duffy
(Redwood Publishing)
by Terrell K. Holmes

Acclaimed pianist, composer, teacher and author Mike Longo (who passed away four years ago this month, only days after turning 83) recorded prolifically as both sideman and leader. His belief that racial bias applied to music as much as it did in society, led to his mission of using music to promote racial harmony, equality and the consciousness-raising of humanity. Longo's autobiography, *The Rhythm of UNITY: A Jazz Musician's Lifelong Journey Beyond Black and White*, details stories from the front lines of jazz, from his struggles of developing and refining his craft, to musical and spiritual epiphanies that redefined and redirected his life. After Longo's passing, his widow Dorothy added supplemental material, including her own memories and insights, especially what guided and motivated her husband.

Longo was born in Cincinnati, but grew up in

Florida, raised by enlightened musician parents who advocated racial equality. Musically precocious, he frequently played in racially mixed groups as a teenager, which meant that Longo and his bandmates often had to deal with Jim Crow. Ironically, he was criticized for sounding "too black" by whites and Blacks who believed he was taking jobs away from them. After becoming established, he played and recorded with many jazz legends, but the one who was central to his life was Dizzy Gillespie, whose presence runs throughout the book. His connection to Gillespie began long before they met: it was hearing Gillespie's music on the radio back in Florida that sparked his interest in jazz. The seven years he spent in the trumpeter's band, as pianist and musical director, was a time of boundless musical and personal growth. The two remained friends until Dizzy's passing in 1993, bonding through music as well as the Bahá'í faith, which emphasizes unity and acceptance.

The Rhythm of UNITY clearly conveys Longo's regrets as well as exhilarations—the uncompromising spectrum of feelings and events of one man's life. Despite redundancies and musical technicalities (which may be confusing to the casual reader), the passion of Longo's life work is yet entertaining and informative. He lived with a fierce dedication to musical excellence and human equality.

In its 228 pages, the book is an enlightening celebration of music and life from an exceptional man and musician dedicated to life-long learning and growth—and a forceful reminder that music is the universal tie that unites us as human beings.

For more info visit mikelongojazz.com



Three
Pat Bianchi (21H)
by Keith Hoffman

Growing up in a musical family in Rochester, NY, Pat Bianchi was always surrounded by some form of music, and by the age of 12, was subbing in his father's dance band. Although Bianchi figured he'd probably be a professional keyboard player, he hadn't committed to any particular type. "I heard organ players in Rochester, but it was all 'grits and gravy' stuff," Bianchi told me, referring to the older style of playing that brought the heat, but lacked the harmonic sophistication and sheer technical mastery on the B3 that Jimmy Smith introduced in Philadelphia in the '50s. Bianchi's lack of focus changed when he was turned on to 1993's *Live at the Five Spot* by Philadelphia B3 virtuoso, Joey DeFrancesco. Then it was all Hammond all the time, as Bianchi developed the technical and artistic mastery of his now-chosen instrument. You can hear this dedication in Bianchi's ninth release as a leader, *Three*, with Australian-born tenor saxophonist Troy Roberts and Denver-raised drum master, Colin Stranahan.

The album opener is a searing "Love for Sale", which Bianchi morphed into a swinging 7/4 groove that catches even more fire when it switches to four at the bridge. The beat goes back and forth that way, with Roberts tearing it up with equal parts bebop sophistication and "grits and gravy" fire. Stranahan is inventive, precise and swinging throughout, especially in his excellent solo over a 7/4 vamp. "When Sunny Gets Blue" is taken as a natural, easy-swinging organ trio number, so much so that it's surprising the tune hasn't been used more like this (as opposed to the ballad-style Sonny Stitt and Brother Jack McDuff 1962 version). "I wanted the feel that Shirley Scott and Stanley Turrentine might have given it," Bianchi said, referring to the great Philly organ master and her Pittsburgh-born, Philly-adopted husband. "I like to have at least one Wayne tune on every album, referring to Wayne Shorter's dark and moody "Dance Cadaverous"—one of the album's six tracks and played as an ominous and understated organ voicing; this approach perfectly underscores Roberts' excellent playing.

Also outstanding is Eddie Harris' "Cryin' Blues", wherein the tenor saxophonist perfectly honors Harris' delivery before going off into his own bag. He even uses the electronic octave-doubling of the Selmer Varitone pickup, which was introduced by Harris and Sonny Stitt.

Three is an excellent addition to the organ trio tradition: swinging, sophisticated, soulful and modern, even as it honors past masters.

For more info visit patbianchi.com. Bianchi is at Smalls with Troy Roberts Mar. 28. See Calendar.



Last Calls
AMM (Matchless)
by Marc Medwin

"What has been your overall view..." drones the disembodied voice coming over guitarist Keith Rowe's radio. It's a moment of AMM-style synchronicity twelve minutes into the long-standing aggregate's final performance. It's one that somehow speaks to histories incorporated into one of the disparate and spontaneous "musical" frames Rowe (who turns 84 this month) and Eddie Prévost have constructed over the course of AMM's nearly six decades. *Last Calls* was the final event of percussionist Prévost's "Making a Journey to a Bright Nowhere", his 80th birthday series in July 2022 at Café Oto (long-standing AMM pianist John Tilbury was advised not to participate for medical reasons).

Those uninitiated will experience an extraordinary web of sonic references informing the 53-minute AMM duo set, which encompasses the intersection of sounds continuously blurring the boundaries of recognition: traditional Japanese music sharing Protean spaces with what sounds like distorted sine tones, and bowed strings and various other samples courtesy of Rowe's ever-evolving sonic palette. Those in the know will hear familiar signifiers, including Prévost's bowed gong and cymbals alongside Rowe's cultural templates, such as recordings of Purcell's *Funeral Music for Queen Mary* and Wagner's *Tristan and Isolde* prelude, which lend poignancy to the evolving texture. We even hear Tilbury's beautifully calm pianism, iridescent tones and chords in symbiosis, courtesy of Rowe's technological machinations. Tilbury also contributes a gorgeously recorded solo as a post-script, not to mention liner notes culled from chronologically disparate documents that shed light both on his biography and on AMM's *modus operandi*.

This particular AMM performance breathes luminosity with long tones predominating. It was this characteristic that separated the group from its free-improvisation colleagues in the mid '60s, and although tonal sustain looms large here, it is joined by so many other timbres typifying AMM's long and mutable history. The music undulates patiently and gathers layers of density only to relinquish it in the end, neither succumbing to nor embracing a final silence. It simply happens, and like a fragment of speech or a tone rising and returning to the space birthing it, there is something achingly transparent in the action/non-action duality that has defined the group and bids it farewell.

For more info visit matchlessrecordings.com

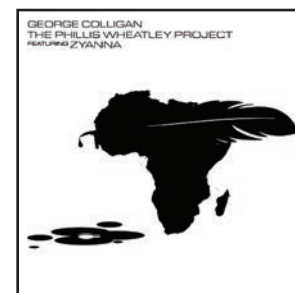


Speak to Me
Julian Lage (Blue Note)
by Tom Greenland

Guitarist Julian Lage's *Speak to Me*, his fourth record on Blue Note, returns to an ore-rich vein he's been mining for most of his career. You might call it progressive-Americana, but that wouldn't encompass his eclectic influences, restless, exploratory spirit and prodigious command of guitar techniques and textures. Much of the repertoire on the album was written and workshopped in early 2023 on a European tour with bassist Jorge Roeder and drummer Dave King. Because the tunes had been hammered and honed on the road, it took only a few studio sessions to capture performances that were both carefully crafted and highly spontaneous. Producer Joe Henry was brought in to help mix the looser jams into tighter song structures. Lage switches between acoustic and electric guitars, the former tuned down a half-step (or more) for a rich, glowing tone. He's on his lonesome for "Myself Around You", an excellent primer on his unique approach to chord voicings, heard in a series of ascending passages that grow stranger sounding as they rise. Many tracks feature the trio with keyboardist Patrick Warren evoking an array of moods: "Hymnal" would make an effective theme for a classic Hollywood Western and "Omission" suggests mid-period Bob Dylan, while "Serenade", sounding like a soul ballad played on Hawaiian steel guitar without the slide, contains one of Lage's best solos. "Two and One" and "As It Were" have an old-timey vibe, with a bit of slow blues and ragtime, respectively; "Tiburón" is swinging Americana with fat chords and slapping attacks. Pianist Kris Davis appears on "Northern Rock" in the guise of a New Orleans piano tickler, rolling the boogie, and on "South Mountain", adding unusual accents and harmonic counter-lines to Levon Henry's birdlike clarinet. Roeder features on "Vanishing Point", accompanying his single-note lines with double-stops, while King, vigorous when he needs to be, shows the power of tasteful restraint on the outros and endings of "Serenade", "Vanishing Point" and "Nothing Happens Here".

With each album, Lage digs a little deeper, finding precious resources in North America's vernacular music, one step closer to the mother lode.

For more info visit bluenote.com. Lage's album release concert is at Town Hall Mar. 22. See Calendar.



The Phyllis Wheatley Project
George Colligan (PCJE)
by Ken Dryden

George Colligan's move to Oregon to teach at Portland State University in 2011 has paid a number

FREE CONCERTS
www.jazzfoundation.org

MONDAY NIGHT JAM
4th MONDAY OF THE MONTH
7:00 PM - 9:30 PM

BRING YOUR INSTRUMENT, AND SIGN IN TO PLAY UPON ARRIVAL.

Local 802 AFM
322 West 48th St
(bet 8th and 9th Ave)
New York City

This project is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York City Department of Cultural Affairs in partnership with the City Council and by the Howard Gilman Foundation.

NATIONAL ENDOWMENT FOR THE ARTS
NEW YORK STATE COUNCIL ON THE ARTS
NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS
HOWARD GILMAN FOUNDATION

National Jazz Museum in Harlem
58 West 129th Street
2 PM (and livestreaming)

3/14 - Annette A. Aguilar & StringBeans
3/28 - Ghanniyya Green

Riverbank State Park Senior Social, 11AM
479 Riverside Drive

3/14 - Pucci Amanda Jhones

Monday Night Jam
3/25 - Monday Night Jam
7pm, Local 802 AFM
322 West 48th Street

of dividends. He's since become an important contributor to its jazz scene, in addition to becoming a renowned educator. This unusual project consists of music Colligan composed for poetry written by Phyllis Wheatley, an 18th century slave who published her first book at the age of twenty. His band includes several of his former students, including Zyanna Melada (vocals), Noah Simpson (trumpet), Garrett Baxter (bass) and Domo Branch (drums). The leader's music is stylistically diverse and brings the most out of Wheatley's timeless poetry, which is very sophisticated for someone of her background and young age—and the text works perfectly in 21st century music. It is fairly obvious that the young musicians were as passionate about *The Phyllis Wheatley Project* as Colligan, playing fully engaged with uncovering the possibilities within each song. Melada is a vocalist to watch: her vocal range, inventive scatting and expressiveness indicate a star in the making. Simpson's nuanced trumpet is an effective foil for the powerful vocalist, while Baxter and Branch provide solid backing throughout the session.

Colligan is also one of the most dynamic and inventive pianists of his generation. The intense post-bop vehicle "Ode To Neptune" serves as a dramatic interdiction, with Melada's lively scatting and the pianist's dazzling solo interlude. "On Virtue" is a glistening ballad with a magical air, as Simpson's moving trumpet sets the table for Melada's sensitive vocal. The haunting "On Imagination" is a stunning vocal-piano duet that would hush the noisiest audience. The brooding "To a Lady and Her Children, on the Death of Her Son and Their Brother" proves particularly effective, with Colligan's dark chords, the free-spirited rhythm section and distorted trumpet accenting the sorrowful lyric.

There are two things that would have made this outstanding release even better: liner notes detailing the background of the project and having the trumpet a little less prominent in the mix when played in unison with the vocals, as it is challenging at times to actually understand the lyrics.

For more info visit pjce.org. Colligan is at Smalls Mar. 31. See Calendar.



Seeing Sounds
Willy Rodriguez (s/r)
by Pierre Giroux

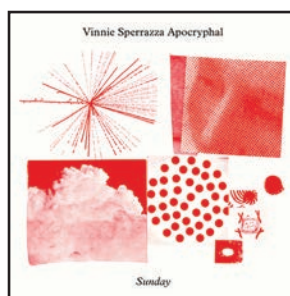
Drummer/composer Willy Rodriguez' self-released debut album, *Seeing Sounds*, catapults listeners into a mesmerizing realm that pushes the boundaries of traditional structures and embraces the risky yet often brilliant edges of open and free improvisation. With his percussive prowess, Rodriguez is the guiding force in this odyssey. He has brought along two of his long-standing musical partners, trumpeter Jason Palmer and pianist Leo Genovese, in addition to several other standout players, including multi-instrumentalist Dave Liebman whose career has spanned years of transformation in and out of contemporary jazz. The eleven compositions performed offer a sonic journey that is both daring and sophisticated, beginning with Rodriguez' "Beyond The Struggle"

(inspired by John Coltrane's "Psalm"). As the drummer and pianist Genovese lay down a fervid carpet of clattering attack, Hery Paz' probing saxophone is full of shimmering intensity and a shifting harmonic approach to all parts of the song. On Palmer's "Where There's a Will, There's a Way", the trumpeter takes the lead throughout the straightforward chart with fluency and creativity. Bassist John Hébert has a solo that is deftly propulsive, and Genovese audibly shows he is a pianist with both a crisp touch and exciting technique.

The first of Liebman's two guest appearances is on Paz' "Guani". In this offering, Liebman and the others take full advantage of the free association setting to stuff their notes with weight and force, fully aware of the sound space in which the number moves. The other Liebman feature is Rodriguez' "The Infinity of Your Love". Here, he is set against Palmer's muted trumpet in a form of call-and-response that is measured and insistent, and never grows too garrulous. The infrequently presented Ornette Coleman composition "Fixed Goal" is set up by the leader's swinging drums and is filled with rampant energy. Paz' tenor keeps up the pace in the language of chiming dissonance.

Whether it is the unusually named "The Red-Tailed Hawk Is Going to Eat Your Babies" (packed with field recordings by producer Tehn Vega), "Self Love" (the technically astounding solo drumming excursion by Rodriguez) or the closing track "Praise"—Rodriguez' unconventional approach and commitment to ambitious structures allow for moments of brilliance to unfold. In that space, chaos and discordancy merge into a harmonious although unusual musical experience.

For more info visit willyrodriguezmusic.com. Rodriguez' album release concert is at The Jazz Gallery Mar. 13. See Calendar.



Sunday
Vinnie Sperrazza Apocryphal (Loyal Label)
by Brad Cohan

It's no secret in the Brooklyn avant jazz underground that Vinnie Sperrazza is one of the scene's guiding lights and a go-to collaborator as well as reliable sideman. A Paul Motian-esque drummer with a fiery streak, his stylistic know-how covers a wide spectrum from swinging post-bop fervor to traditional jazz stylings to free improvisation. His wealth of talents also extends to that of bandleader and to that of a composer and arranger where he thrusts his muscular presence into the limelight.

For the last decade, Sperrazza has led Apocryphal, his fleet-footed and risk-taking quartet made up of fellow Brooklyn scene stalwarts: Loren Stillman (alto, tenor, soprano), Brandon Seabrook (guitar, banjo, mandolin) and Eivind Opsvik (bass). The group's first two stellar recordings, *Apocryphal* (2014) and *Hide Ye Idols* (2017) threaded intricate but mellifluous webs coated in a psychedelic glint that proved easy to lose oneself in. Apocryphal's third set, *Sunday*, is not as aggressive and jarring as its predecessors but that may be the point; the concept behind the album is a soundscape

ostensibly created for a random person's ordinary Sunday. Sure, this may have you imagining typical music for a lazy Sunday as you roll out of bed, hit the local coffee joint, run some errands, go for a run and zone out for an afternoon nap. Sperrazza and company may capture that state of mind—but this *Sunday* happens to be way more riveting.

The drummer may be underrated as far as leaders go, but he's in full command of this terrific group, with both heavy-hitting and sensitive aplomb—from the knotty thrashing he metes out on his kit on "First Weather" to the ultra-soft touches and cymbal caresses of the rustic twang of "Harvey Pekar". Sperrazza is also adept at ceding space for his bandmates to shine. And that they do. Seabrook is his usual wildly inventive self throughout the set's eight compositions. On "Presence" he sprays prickly riffs from his banjo that are skin-piercing; he adds jazzy guitar lines on the boppish fury of "PM Drift"; and on album closer "Hithering and Thithering" he shreds on the mandolin. Stillman, too, is top-notch, providing the perfect counterpoint to Seabrook's bonkers picking with addictive saccharine melodies. The Sperrazza/Opsvik rhythm section proves to be one of the best, completely dialed in on the burning blues of "If Only".

Here's hoping we don't have to wait another seven years for the next Apocryphal record.

For more info visit loyallabel.com. Sperrazza is at BAM with Mark Morris Ensemble Mar. 20-23, Pangea with Judi Silvano Mar. 27, BierWax Queens with Ember Mar. 29 and Ibeam Brooklyn with Yoon Choi Mar. 30. See Calendar.

KIRK EDWARDS
SHOUT!

KIRK EDWARDS Tenor Saxophone
DONALD VEGA Piano
KEITH EDWARDS Vibraphone/percussion
DAVE BARON Double Bass
PETE VAN NOSTRAND Drums

"EXUBERANCE, EXHILARATION & EXPRESSION"

NOW AVAILABLE and featuring original music by saxophonist/clarinetist Kirk Edwards!

Shout!, a collection of songs inspired by the exuberant, expressive and spiritual qualities of African American gospel music traditions but with a jazz sensibility, features pianist Donald Vega (2023 Guggenheim Fellow and member of Ron Carter's Golden Striker Trio).

"Edwards' contributions are wonderful — lovely, searing, adventurous and cunning as called for."
—The New London Day

"This quartet is a hard-swinging group with Kirk Edwards' burnished tenor sax (think Benny Golson crossed with Ben Webster) backed by a superb rhythm section..."
—The Jazz and Blues Report

"... take a spin with this cat who was with the Coast Guard band for 20 years and knows what to do with a sax. Surrounded by first call cats that know the score, and recording at Van Gelder's, this straight-ahead jazz quartet is so in the pocket you hope they find the time and tide to go out as a real band sometime. Tight and solid, these guys blow up a most righteous storm. Well done."
—Chris Spector, The Midwest Record

Contact and Purchase Info **Music Promotions: Scott Thompson PR**
kirksmusic.net scottthompsonpr.com

(WINTER JAZZFEST CONTINUED FROM PAGE 12)

with other folksy fare, and she on large hollow-body electric, snapping spiny responses—a disparate pair strangely in sync. Vocalist **Samora Pinderhughes** set at Le Poisson Rouge presented a free-form gospel choir, individual singers beginning their phrases at different times, often soloing simultaneously, tuning their voices into blended chords, unified in spirit. Up in the Meatpacking District, late hip hop producer J Dilla was fêted at Racket by keyboardist/music director **Ray Angry**'s large ensemble, a gospel/funk/neo-soul juggernaut inspired by Dilla's slippery, "swinging" productions. Three miles east (a modest

distance on bicycle, but complicated by the onset of rain), Nublu hosted rapper **Saul Williams**, whose trenchant observations of social-political issues served as a call to arms: "We're not here to repeat! We're here to break cycles!" One last adventure occurred at RadioNublu, where deejays **Photay** and **Yuka Honda** worked laptops in a sardine-packed backroom; chest-rattling bass-booms, inhumanly fast snare and cymbal patterns and thick clouds of machine-generated fog created an eerie stygian atmosphere.

Saturday's Brooklyn Marathon was held in eight Williamsburg venues on a windy, bitter cold night. The glass walls and ceiling of Superior Ingredients' Rooftop room rattled like a ship in a storm as alto saxophonist **Steve Lehman**'s trio played a potent mix of originals and Anthony Braxton covers—bassist Matt Brewer and drummer Damion Reid navigating the leader's byzantine rhythmic structures with ease and finesse. At Baby's All Right, flugelhornist/vocalist **Milena Casado**—the Next Jazz Legacy awardee and whose NJL Creative Mentor is Grammy-winning Meshell Ndegeocello—led her quartet with EWI player Morgan Guerin, mixing sounds of neo-soul and MPB, both musicians joining (Guerin now on drums) vocalist/keyboardist Zacchaeus Paul for a high-volume set influenced by Latin music and progressive soul. At Superior Ingredients' main room, drummer **Mark Guiliana** attempted an ambitious solo act combining home movies of road trips, marathon runners and walking crowds, with turbulent live drum interludes and light, looping keyboards. Vibraphonist **Simon Moullier**'s concert in the Looove Labs backroom was crammed and cramped, but well worth a wait for a glimpse of his fleet, fast, elegant mallet work. **Harriet Tubman**'s set at Union Pool, fomented by Brandon Ross' lead vocals and heavily processed guitar, was

both psychedelic and cinematic. A quick pop into Jolene, Moxy Hotel's disco, where deejay Toribio was mixing, served as an aural palate cleanser for the next show: a Pharoah Sanders tribute at Music Hall of Williamsburg in an extended free-form jam invoking the ancestors. A final late-night set at Brooklyn Bowl led by **DJ Logic** (turntables), featuring BIGYUKI (keyboards, electronics), Felix Pastorius (bass), Mike "Black Dynamite" Mitchell (drums) and Baptista (percussion), was so kinetic that some of the musicians seemed to be putting themselves into a trance.

The next day, Gary Bartz (alto), David Murray (tenor), Billy Hart (drums), Nicole Mitchell and Shabaka (flutes), Charlie Burnham (violin) and Ahmed Abdullah (trumpet) were headliners at Crown Heights' Crown Hill Theatre to tribute The East, a seminal neighborhood cultural/educational center active in the '70s. Despite sound balance issues, the loose, protracted jams held some fine moments, especially exchanges between Burnham, Mitchell and Shabaka, and the foil of Bartz with Murray.

The festival's final night was curated by bassist Mononeon at Brooklyn Steel in East Williamsburg. Guitarist **David "Fuze" Fiuczynski**'s set was particularly appealing, suggesting a Jimi Hendrix playing North African microtonal scales on a fretless, wah-wah guitar. Mononeon briefly sat in to add his distinctive rumby bass. The eclectic evening concluded with Knower, a vocal/drum duo innovatively mashing-up visual media and dance beats. These acts, like all the others in the festival, fell under the umbrella of "jazz."

After a full week of more than two dozen concerts, your correspondent was left to ponder: "What is this thing called jazz?" Hard to say, but it is changing.

For more info visit winterjazzfest.com

Notice Recordings
est 2009

(2024)  **Sam Newsome**
No Land/Luke Stewart
Victoria Shen aka Evicshen
Charlotte Mundy/Francisco del Pino
Weirs/Magic Tuber Stringband
Cleek Schrey
Nik Colk Void

 
notice recordings
bandamp.com

NEW  **USED**

236 West 26 Street, Room 804
New York, NY 10001

Monday-Saturday, 10:00-6:00

Tel: 212-675-4480
Fax: 212-675-4504

Email: jazzrecordcenter@verizon.net
Web: jazzrecordcenter.com

LP's, CD, Videos (DVD/VHS),
Books, Magazines, Posters,
Postcards, T-shirts,
Calendars, Ephemera

Buy, Sell, Trade

Collections bought
and/or appraised

Also carrying specialist labels
e.g. Criss Cross, ECM, Enja, ESP,
Fresh Sound, High Note, Pi, Savant,
Sunnyside, Venus and many more.

88.3fm  **WBGO.org**

WBGO.ORG/STUDIOS
Learn more, subscribe,
get the free WBGO app


WBGO STUDIOS
podcasts on jazz, finance
and more to come

Album release event: March 23, 2024 at Big Ears Festival (Knoxville, TN)
bigearsfestival.org

Min Xiao-Fen **METTA**
FEATURING River Guerguerian


AsianImprovRecords.com

 **MIN XIAO-FEN**
(pipa, ruan, sanxian, finger piano, sound effects, voice)

RIVER GUERGUERIAN
(Middle Eastern and Indian frame drums, kanjira talking drums, berimbau, doumbek, Chinese gongs, hand-pan, didgeridoo, rain stick, drum set, voice)


"(Min Xiao Fen)...
one of the world's
greatest virtuosos..."
—Ned Wharton, NPR
Weekend Edition

minbluepipa.com



MAR 1-3
PAULA WEST

MAR 4
NEW YORK YOUTH SYMPHONY JAZZ: PATHWAYS

MAR 5-6
JUDY CARMICHAEL QUARTET

MAR 7
SANAH KADOURA

MAR 8-10
ANN HAMPTON CALLAWAY:
INSPIRED CLASSICS AND ORIGINALS

MAR 11
JAZZ AT LINCOLN CENTER YOUTH ORCHESTRA

MAR 12
WILLIAM PATERSON UNIVERSITY
JAZZ ENSEMBLES AND ORCHESTRA

MAR 13
RYCARDO MORENO AND YOTAM SILBERSTEIN
WITH CELIA FLORES

MAR 14-17
TOM HARRELL QUARTET

MAR 18
DOMO BRANCH BIG BAND

MAR 19
TORD GUSTAVSEN TRIO

MAR 20
SHEILA JORDAN WITH ROWI BEN-HUR & HARVIE S

MAR 21-24
GET HAPPY WITH THE DIVA JAZZ ORCHESTRA

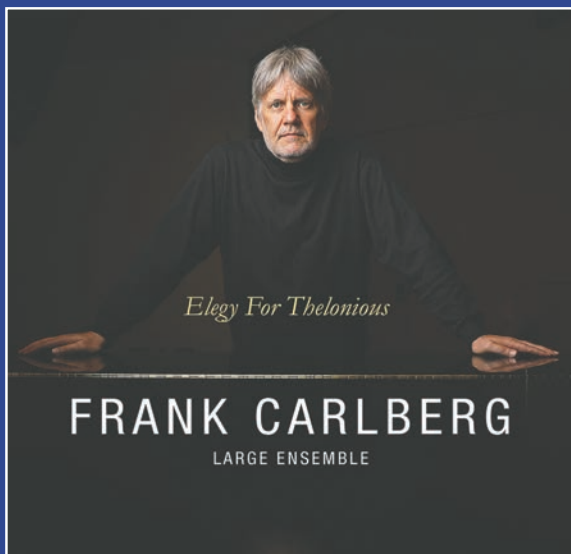
MAR 25
EKEP NKWELLE BAND

MAR 26
BEN GOLDBERG'S GLAMOROUS ESCAPADES

MAR 27
BEN GOLDBERG'S EUPHYSTICAL VIBRAPHONIUM

MAR 28-31
DUDUKA DA FONSECA, MAUCHA ADNET & HELIO ALVES

JAZZ.ORG/DIZZYS
7PM & 9PM
SUNDAYS 5PM & 7:30PM
212.258.9595
BROADWAY AT 60TH ST.

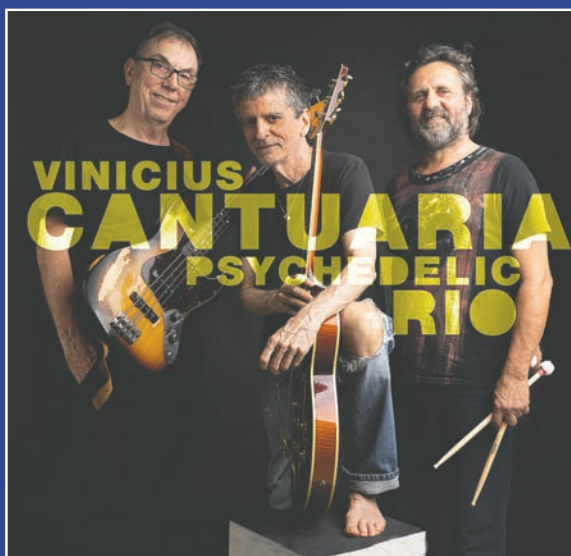


FRANK CARLBERG LARGE ENSEMBLE

ELEGY FOR THELONIOUS

SSC 1716 / AVAILABLE 3/8/24

Carlberg says "I've chosen the various soloists specifically for each piece, I want to highlight their strengths and personalities. Although many things are very specifically written and need to be performed a certain way, I also always welcome the special contributions that each musician brings to the work, they all put their hearts and souls into this project!"



VINICIUS CANTUARIA PSYCHEDELIC RIO

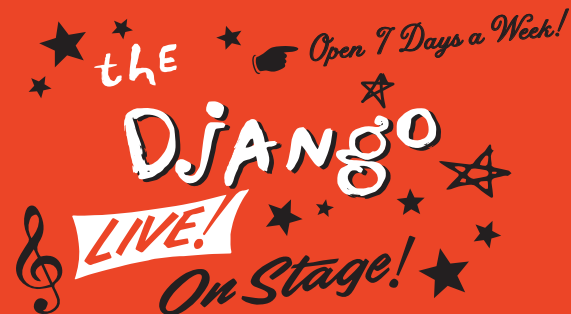
SSC 1725 / AVAILABLE 3/22/24

On his new recording, Psychedelic Rio, Vinicius Cantuaria tries to give another vision of Brazilian music, one of intensity and power that will attract audiences that are looking for new sounds beyond those that have been connected heretofore to the Brazilian musical world.



Sunnyside

www.sunnysiderecords.com



Presenting

NEXT GENERATION JAZZ

Monday Nites ft. Up & Coming Talent!

2 Sets of Shows—7:30pm & 10:30pm Every Week!

FRI 3/1	Edsel Gomez Quartet Bruce Williams Quintet	7:30pm 10:30pm
SAT 3/2	Ed Cherry Quartet Sarah Hanahan Quartet	7:30pm 10:30pm
SUN 3/3	Peter Zak Quartet Bennett Paster's Understated Trio	6:30pm 9:30pm
MON 3/4	Hank Allen-Barfield Quartet Max Johnson Trio	7:30pm 10:30pm
TUE 3/5	Fima Ephron Quartet Emily Braden	7:30pm 10:30pm
WED 3/6	Rale Micic Quartet T.k. Blue Quartet	7:30pm 10:30pm
THR 3/7	Jonny King Trio Joe Strasser Quartet	7:30pm 10:30pm
FRI 3/8	David Gibson Quartet Lee Taylor	7:30pm 10:30pm
SAT 3/9	Greg Skaff Trio Matt Chertkoff Quartet Feat. Houston Person	7:30pm 10:30pm
SUN 3/10	Pete Malinverni Quartet Michael Kanan Trio	6:30pm 9:30pm
MON 3/11	Aaron Seeber Quartet Nick Green Quartet	7:30pm 10:30pm
TUE 3/12	Manuel Valera Quintet Julieta Eugenio Quartet	7:30pm 10:30pm
WED 3/13	Misha Piatigorsky Quartet Dan Aran Band	7:30pm 10:30pm
THR 3/14	Philippe Lemm Trio Hendrik Meurkens Quartet	7:30pm 10:30pm
FRI 3/15	Dwayne "Cook" Broadnax Quartet Ben Stivers Quartet	7:30pm 10:30pm
SAT 3/16	Tommy Campbell Trio The Richard Cortez Band	7:30pm 10:30pm

See The Line-Up AND Reserve At
THEDJANGONYC.COM

★ DINNER, LIBATIONS & LIVE JAZZ!
IN THE ♥ OF TRIBECA ★
★ 2 AVE OF THE AMERICAS ★

Live at Hostos Center for the Arts & Culture



Annette A. Aguilar & StringBeans

WOMEN IN LATIN JAZZ FESTIVAL

SATURDAY, MARCH 23, 2024, 8:00 PM

FEATURING GUEST ARTISTS

Camille Thurman, Ariadne Trujillo Durand
Direct from Brazil – **Fabiana Cozza**
Direct from Portugal – **Catarina dos Santos**
and more..

HOSTOS
CENTER FOR THE ARTS & CULTURE

Hostos Community College / CUNY
450 Grand Concourse, at 149th Street
Bronx, NY 10451

TICKETS & INFO:
718-518-4455 | hostoscenter.org

   @hostoscenter

 to 149th Street & Grand Concourse



SCAN ME

(INTERVIEW CONTINUED FROM PAGE 6)

Rachel Z: I was jamming on my tune, which was basically “Tokyo Blue”. The song would not have been on the radio was it not for Najee putting in his ideas and making it more, you know, palatable. I love how it came out. It went gold, so I got royalties. Yeah, that kept me in New York. And sustained me and allowed me to play very weird music that I like. You know, I like complex harmonies.

TNYCJR: And then...?

Rachel Z: While I was on tour with Najee, I got the call for Steps Ahead. And I still had two or three months with Najee. And he was, like, “Just go get it. Send me a sub.” He let me leave the tour because he knew that I liked to play more hardcore jazz. Steps Ahead led us to open for Wayne Shorter. Wayne heard me, and he also saw me on *The Tonight Show* with my band. Believe it or not, *The Tonight Show* featured jazz musicians. And since I was signed to Columbia, they let me play my fairly weird jazz from my first record *Trust the Universe*.

TNYCJR: You play a Fazioli F-228. During the concert at Klavierhaus, you called the piano your partner in life. Watching you, the music was vibrating through you; you played with your entire body, possessed by music. It was beautiful to witness.

Rachel Z: Wow. That was my experience. I studied with Kenny Werner during the pandemic. I was getting more uptight. Kenny helped me get into breathing, into my body and changing. Just making sure that I was connected, and I think I’m more connected than I’ve ever been.

TNYCJR: Tell us about *Room of One’s Own*. You named the record after the book of Virginia Woolf with the same title?

Rachel Z: Yeah, glad you know that. It makes a lot of sense, right? I got divorced and I found myself needing a room of my own. And the room I found wasn’t big. It was dark. It was in Soho. I lucked out though because I needed to find an affordable place. And it turns out Emmylou Harris had lived in the same apartment. And that was my room of one’s own. Many of the songs were dedicated to women. “Feel the Power” was for my mom. I told a writer in 2008 that I plan a follow up. I’m a little behind schedule. And I said I was going to call it *Warriors*, because I have many women warriors in mind. A lot of times women warriors are leaders and peaceful warriors. I want to honor them in my next extravaganza.

TNYCJR: In your career you must have frequently been the only woman in the room. Is the jazz world still predominantly a man’s world? Have sexism and hardships women face become less in the last 20, 30 years?

Rachel Z: I don’t have anything to lose so I can tell you the truth. It’s not better in any way, shape or form. In fact, I’ve heard of women getting raped and that never happened during my time. I think we had gentlemen in the room. They were respectful of women. In their mind we earned our place. I have played with Wayne Shorter, Stanley Clarke, Al Di Meola. Most guys didn’t have that experience. It was strategy on my part, and it was fortune. I aimed to play with the best musicians I could find. Terri Lyne Carrington, Cindy Blackman, we aim to be the best and play with the best. But that means that only the top 1% of women could be in the room with the guys. I find the young men, my students, to be significantly less sexist. Generation Z: I commend them for having so much heart. I find that I’m able to

bring the women out a bit more, although I think it scares guys when a girl is really, really great. The guys think they have to be perfect, and that they should be leading. If not, they feel they have failed.

TNYCJR: What advice would you give younger women about embarking on a career in jazz, and how they should navigate the music business?

Rachel Z: I would avoid getting involved with guys in the band. Stand alone and know yourself. You have to stand alone because you can’t be part of the guys’ clique. So, I would encourage a sister-brother interaction for your entire career. Stand alone at all times. Know yourself. This sounds ironic since I’m married to Omar, but that was after 30 or 40 years of proving myself standing alone.

TNYCJR: You had worked with Omar for a long time before you got into a relationship. You have been part of the same scene that merged jazz, rock, fusion and R&B.

Rachel Z: I played with Wayne. Omar played with Weather Report. I played with Steps Ahead. He had already played with Steps Ahead. I played with Peter Gabriel. He played with David Bowie.

TNYCJR: It was meant to be. Talk about your musical collaboration and what’s next...

Rachel Z: It felt natural to play together. We will continue with our jazz trio OZmosys, continue the trail, do a new record. We’re releasing singles, first “Bodhisattva”, then “Save My Soul” and then the full album and we’ll be touring. Then we’ll do my band Sonic Boom Squad. And then another jazz record, and also an electronic record. I hope to do that *Warriors* record but I’m gonna need to do it in an orchestral setting. It’s important for me to honor how women survived through all time. It’s going to be expensive. I need to raise funds, maybe from the Guggenheim...

For more info visit rachelz.com. Rachel Z’s Sensual album release concert is at Iridium Mar. 29. See Calendar.

Recommended Listening:

- Rachel Z—*Trust The Universe* (Columbia, 1993)
- Wayne Shorter—*High Life* (Verve, 1995)
- Rachel Z Trio—*On The Milky Way Express* (Tone Center, 2000)
- Dept. of Good and Evil—*Featuring Rachel Z* (Savoy Jazz, 2006)
- Wayne Escoffery—*Live at Firehouse 12* (Sunnyside, 2013)
- Rachel Z—*Sensual* (Dot Time, 2023)

(LEST WE FORGET CONTINUED FROM PAGE 10)

bathroom at a gas station in Yazoo, MS. Her flamboyance often challenged accepted norms for female behavior and despite being an exceptional musician and entertainer, she was denied opportunities that would have been offered to men, so clearly illustrated by her brother’s meteoric rise and ultimate success story. As the 1940s dawned, Blanche struggled to find bookings. In 1938, she declared bankruptcy and broke up her band. Not to be dissuaded, Calloway formed a short-lived all-female orchestra in 1940, but that too struggled and soon was forced to disband. Calloway focused on working as a vocalist, but stopped performing in the early ’50s, turning to many other pursuits: manager of the Crystal Caverns nightclub in DC, and of vocalist Ruth Brown; disc jockey and program director for WMBM Miami; and an activist for civil rights. Breast cancer ended her life in December 1978 at age 76. The last words about this amazing woman belong to Cab’s first-born, Camay

Calloway Murphy: “Aunt Blanche was devoted to family, always kind to people, was the same onstage and off... entertaining was just in her blood... (she) took command of wherever she was. She was my rock that I always went to when I had any problems.”

For more info visit blanchecalloway.com

Recommended Listening:

- Louis Armstrong—*Vol. 8 (Complete Edition)* (Okeh-Masters of Jazz, 1925)
- Blanche Calloway and Her Joy Boys—*The Chronological: 1925-1935* (Classics, 1925-35)
- Blanche Calloway and Her Joy Boys—*Without That Gal!* (Monk, 1925-35)
- Reuben “River” Reeves - *And His Tributaries/River Boys* 1929 (Retrieval, 1929)
- Andy Kirk and His Twelve Clouds of Joy—*The Chronological: 1929-1931* (Classics, 1929-31)
- Blanche Calloway—1931 (Harlequin, 1931)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

many artists, myself included, who are fortunate enough to have projects on this label.”

As for production and distribution, there’s a preference for CDs over other formats. As Hétu confirms: “CDs seemed so much better. Less expensive to produce, more music for each album and less expensive to post. We were excited to drop the vinyl format.” AM has released two LPs in the last few years, but its other main outlet is downloads. An agreement with digital distributor The Orchard has AM product on major services, and its music is also available on Bandcamp, currentcd.com, and its own actuelle.com web shop. As far as sales go, 75% are from physical product. Hétu says her main job is making available via AM/DAME “great music” that is “so rich, particular, personal, *avantgarde* and alive by the strength of our community and by the strength of extraordinary musicians.”

Since it’s the artist/leader on each album who chooses the ensemble and repertoire, she never interferes with their choices. However, she says “I’ve always had a concern for fairness that I’ve never really achieved. Women musicians in new music are still under-represented, and we’ve been promoting the place of women in our community for a long time.” She has tried to apply this credo to her own projects and makes sure to include female musicians as often as possible. The Ensemble SuperMusique, directed by Hétu and Roger, for instance, which is represented by twelve AM releases has, since its 1998 founding, included an increasing number of women in its ranks.

For more info visit ambiancesmagnetiques.com/en/accueil

THE NEAL KIRKWOOD BIG BAND
Night City

Album release concert **Sunday March 3rd (3 pm)**
at the Third Street Music School (235 East 11th St., NYC)

...*Night City* is a triumphant and expansive big band album that treats the listener to a delightfully wide palette of orchestral tones and colors, all from a fairly standard big band lineup.”
—*The New York City Jazz Record*

bjurecords
brooklyn jazz underground
bjurecords.com

Friday, March 1

- Johnny O’Neal Trio; Bobby Harden with Off Da Hook
Arthur’s Tavern 7, 10 pm
- Kaz Takemura with Caleb Wheeler Curtis, Santiago Leibson, Matt Wilson
Bar Bayeux 8, 9:30 pm
- Yamba Quartet
Bar Lunático 9, 10:30 pm \$10
- Oscar Noriega’s Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Mamie Minch; Chia’s Dance Party with Ben Stapp, Tim Vaughn, Livio Almedia, Andrew Pereira, Martin Vejarano
Barbès 3, 8, 10 pm \$20
- Bill Saxton Harlem All-Stars
Bill’s Place 7, 9 pm \$30
- ★Birdland Big Band; The Cookers with Billy Hart, Cecil McBee, David Weiss, Donald Harrison, Craig Handy, Eddie Henderson, George Cables
Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★Don Braden Quartet
Birdland Theater 7, 9:30 pm \$25-35
- Chris Dave + Pino Palladino + Isaiah Sharkey Trio
Blue Note 8, 10:30 pm \$30-45
- James Burton Quintet; Ai Murakami Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- Paula West with Ed Cherry, John Chin, Sean Conly, Jerome Jennings
Dizzy’s Club 7, 9pm \$20-65
- Edsel Gomez Quartet; Bruce Williams Quintet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Vijay Iyer: “Eternal Spirit - Music of Andrew Hill” with Nasheet Waits, Milena Casado, Mark Shim, Devon Gates, Reggie Workman, Nicole Mitchell, Yuhan Su
Harlem Stage Gatehouse 7:30 pm \$25-50
- Rose Tang, Chris Kelsey, Charles Downs, Steve Holtje; Marc Edwards & Slipstream Time Travel with Tor Snyder, Takuma Kanaïwa, Gian Perez, Hidemi Akaiwa
Ibeam Brooklyn 8 pm \$20
- Micah Thomas solo
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Esteban Castro
Knickerbocker Bar & Grill 9 pm
- ★David Berkman, Vicente Archer, Billy Mintz; Jesse Green, Daniel LaCour Duke, J. Taylor Leach
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Sharp Radway; Isaiah Collier
Minton’s 7, 9, 11 pm \$30
- Jazz Jam with Patience Higgins
Patrick’s Place 8 pm
- ★Terence Blanchard: “A Career Retrospective in Jazz” with Turtle Island Quartet, Benny Green, Christian McBride, Ben Wendel
Rose Theater 8 pm \$40-185
- Dave Stryker Trio with Jared Gold, McClenty Hunter; Jason Marshall Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Emmet Cohen Trio with Joe Ranieri, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$35-55
- ★Anthony Coleman, Billy Martin, gabby fluke-mogul, Simon Hanes
The Stone at the New School 8:30 pm \$20
- Tomatito
Town Hall 8 pm \$35-85
- ★Wycliffe Gordon Quintet with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson, Jr.
Village Vanguard 8, 10 pm \$40

Saturday, March 2

- Seydurah & Her Avecmoi Band of Blues
Arthur’s Tavern 7 pm
- ★Gregory “Organ Monk” Lewis
Bar Bayeux 8, 9:30 pm
- Anant Pradhan with Larry MacDonald
Bar Lunático 9, 10:30 pm \$10
- Pakula Surprise with Eric Pakula, Blake Lindberg, Nick Cudahy; Anthony Coleman; Jim Campilongo’s 4 Tet with Luca Benedetti, Andy Hess, Dan Rieser; 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 All-Stars
Bill’s Place 7, 9 pm \$30
- ★Loston Harris; The Cookers with Billy Hart, Cecil McBee, David Weiss, Donald Harrison, Craig Handy, Eddie Henderson, George Cables
Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★Don Braden Quartet
Birdland Theater 7, 9:30 pm \$25-35
- Chris Dave + Pino Palladino + Isaiah Sharkey Trio
Blue Note 8, 10:30 pm \$30-45
- Noriko Ueda Quartet; Clovis Nicolas Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- Paula West with Ed Cherry, John Chin, Sean Conly, Jerome Jennings
Dizzy’s Club 7, 9pm \$20-65
- ★Ed Cherry Quartet; Sarah Hanahan Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Vijay Iyer: “Eternal Spirit - Music of Andrew Hill” with Nasheet Waits, Milena Casado, Mark Shim, Devon Gates, Reggie Workman, Nicole Mitchell, Yuhan Su
Harlem Stage Gatehouse 7:30 pm \$25-50
- ★Micah Thomas solo
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Rick Germanson/Rob Duguay
Knickerbocker Bar & Grill 9 pm
- Andy Montañez
Lehman Center for the Performing Arts 8 pm
- ★David Berkman, Vicente Archer, Billy Mintz; Anthony Wonsey Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Linda May Han Oh with Sara Serpa, Mark Turner, Fabian Almazan, Obed Calvaire: “The Glass Hours”
Miller Theatre 8 pm \$20-35
- Those Guys
Minton’s 11 pm
- The Harmony Bartz Experience: “Women’s History Month”
Patrick’s Place 7 pm
- ★Terence Blanchard: “A Career Retrospective in Jazz” with Turtle Island Quartet, Benny Green, Christian McBride, Ben Wendel
Rose Theater 8 pm \$40-185
- Peter Louis Octet
Silvana 8 pm

★ = Recommended Shows

- Dave Stryker Trio with Jared Gold, McClenty Hunter; Corey Wallace Dubtet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Emmet Cohen Trio with Joe Ranieri, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$35-55
- ★G Calvin Weston, Anthony Coleman, Peter Evans, 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
- CompCord Ensemble: “Music & Film @ Westbeth”
Westbeth Artists Complex 7 pm

Sunday, March 3

- Eri Yamamoto Duo; Creole Cookin’ Jazz Band
Arthur’s Tavern 3, 7 pm
- Stéphane Wrembel; Daisy Castro with Max O’Rourke, Brad Brose, James Robbins
Barbès 8, 10 pm \$20
- Noé Socha & Tony Scherr
Bar Lunático 9, 10:30 pm \$10
- Jon Gordon Quartet; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★Hilary Gardner and The Lonesome Pines
Birdland Theater 7, 9:30 pm \$20-30
- Chris Dave + Pino Palladino + Isaiah Sharkey Trio
Blue Note 8, 10:30 pm \$30-45
- ★Willerm Delisfort Trio
Cellar Dog 7, 8:30 pm \$5
- Paula West with Ed Cherry, John Chin, Sean Conly, Jerome Jennings
Dizzy’s Club 5, 7:30 pm \$20-65
- Peter Zak Quartet; Bennett Paster’s Understated Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Teri Roiger with Steve Berger, John Menegon
Entwine Wine Bar 6, 7, 8 pm
- Alejandro Hurtado
Joe’s Pub 6 pm \$30
- Welf Dorr with Elias Meister, Dmitry Ishenko, Yuko Togami
The Keep 9 pm \$20
- Kristina Koller Quartet with Fima Chupakhin, James Robbins, Cory Cox; Lucy Wijnands Polite Jam
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Tyreek McDole
Minton’s 9 pm
- Oran Etkin
National Sawdust 11 am
- Kate Baker Trio
North Square Lounge 12:30, 2 pm
- Madeline Reddel; Miwa Gemini
The Owl Music Parlor 7:30 pm \$12
- Jazz Brunch with Boncellia Lewis
Patrick’s Place 12 pm
- Nate Lucas All-Stars
Red Rooster Harlem 10 am
- Edmar Castaneda/Andrea Tierra
Rizzoli Bookstore 5 pm
- Marcus Goldhaber; Mimi Jones and Jam
Room 623 at B2 Harlem 6, 8, 10 pm \$20
- ★John Zorn with John Medeski, Brian Marsella, Matt Hollenberg, Kenny Grohowski: “Nothing is True Everything is Permitted”
Roulette 8 pm \$30
- Caili O’Doherty Trio
Saint Peter’s Church 5 pm
- Joseph Herbst Big Band with Markus Howell, Zoe Obadia, Jasper Dutz, John Lowery, Skyler Hagner, Michael Dudley, Brandon Choi, Joey Lamb, Dave Adewumi, Altin Sencalar, Norah DeChant, Sam Blakeslee, Gina Benalcazar, Connor Evans, Dabin Ryu, Adam Olszewski, Jake Richter
ShapeShifter Lab 7 pm \$20
- Shrine Big Band
Shrine 8 pm
- Konjur Collective/Luke Stewart
Sisters 8 pm
- Jerry Weldon Quartet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Emmet Cohen Trio with Joe Ranieri, Joe Farnsworth
Smoke 7, 9, pm \$35-55
- ★Veronica Swift
Sony Hall 8 pm \$39-65
- ★Wycliffe Gordon Quintet with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson, Jr.
Village Vanguard 8, 10 pm \$40

Monday, March 4

- Grove Street Stompers
Arthur’s Tavern 7 pm
- Sonido Solar
Bar Lunático 9, 10:30 pm \$10
- Musics with Ilusha Tsinadze, Gocha Tsinadze, Chris Tordini, Jason Nazary
Barbès 6 pm \$20
- David Marino
Birdland 7 pm \$25-35
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$30-40
- ★Harry Allen Trio
Cellar Dog 7, 8:30 pm \$5
- New York Youth Symphony Jazz with Mike Rodriguez: “Pathways”
Dizzy’s Club 7, 9pm \$20-50
- Hank Allen-Barfield Quartet; Max Johnson Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Spike Willner Trio; Ed Cherry Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ahmaya Knoelle
Red Rooster Harlem 6:30 pm
- ★Javon Jackson with Nikki Giovanni
Schomburg Center 7pm \$35
- Villagers Brass Band
Shrine 10 pm
- ★Isaiah Collier & The Chosen Few
Sisters 8 pm
- Bruce Harris Quintet; Mike Boone Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$40

- John Basile
Zinc Bar 7, 8:30 pm \$35

Tuesday, March 5

- 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
- Hot Sardines
Birdland 7, 9:30 pm \$40-50
- The Andersons: “Play Richard Rodgers” with Molly Ryan
Birdland Theater 5:30 pm \$20-30
- ★Gonzalo Rubalcaba solo
Blue Note 8, 10:30 pm \$30-45
- Ehud Asherie Trio
Cellar Dog 7, 8:30 pm \$5
- Judy Carmichael Quartet with Dan Block, Pat O’Leary, Chris Flory
Dizzy’s Club 7, 9pm \$20-50
- Fima Ephron Quartet; Emily Braden
The Django 7:30, 9, 10:30, 12 am \$25
- Permeations Gumvindboloo with patrick brennan, Paul Austerlitz, Haruna Fukazawa, Nick Gianni, Thomas Heberer, Ben Stapp, Dave Miller, Michael TA Thompson, William Hooker, Lloyd Haber, JP Nadien; Nathan Chamberlain, Neel Ghosh, Pauline Roberts; Los Primos with Gian Perez, Manuel Joe Perez III; Remedy with Thomas Heberer, Joe Fonda, Joe Hertenstein
Downtown Music Gallery 6:30 pm
- A Quintet Specializing in Spontaneous Combustion with Dave Sewelson, Jeff Pearring, Alex Greene, Colson Jimenez, Zane Rodulfo
Ibeam Brooklyn 7:30 pm \$20
- Amaro Freitas
Le Poisson Rouge 8 pm \$20-25
- Simón Willson Quartet with Neta Raanan, Evan Main, Kayvon Gordon
Lowlands 8, 9:30 pm \$10
- ★Kenny Wessel, Marc Mommaas, Jay Anderson; Michael Kanan Trio with Greg Ruggiero, Neal Miner
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Deborah Newallo Experience
Red Rooster Harlem 6:30 pm
- Steven Blane Trio
Shrine 7 pm
- Alain Métrailler Quartet with Walter Stinson, Elias Stemeseder, Eric McPherson
Sisters 8, 9:30 pm
- Julieta Eugenio Trio; Tyler Mitchell Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Rob Edwards Big Band
Swing 46 9 pm
- ★Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster
Village Vanguard 8, 10 pm \$40
- Lauren Kinhan
Zinc Bar 7, 8:30 pm \$35

Wednesday, March 6

- Yuichi Hirakawa Jazz Group; Arcoiris Sandoval Sonic Asylum Trio
Arthur’s Tavern 7, 10 pm
- ★Michelle Lordi Group with Orrin Evans, Jerome Sabbagh, Matthew Parrish
Bar Bayeux 8, 9:30 pm
- Yacouba Sissoko & SIYA
Bar Lunático 9, 10:30 pm \$10
- Andy Statman Trio with Larry Eagle, Jim Whitney; Mamady Kouyate and his Mandingo Ambassadors
Barbès 8, 10 pm \$20
- Hot Sardines
Birdland 7, 9:30 pm \$40-50
- David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Al Gafa
Birdland Theater 5:30, 8:30 pm \$20-30
- ★Gonzalo Rubalcaba solo
Blue Note 8, 10:30 pm \$30-45
- Johnny O’Neal Trio
Cellar Dog 7, 8:30 pm \$5
- Judy Carmichael Quartet with Dan Block, Pat O’Leary, Chris Flory
Dizzy’s Club 7, 9pm \$20-50
- Rale Micic Quartet; T.K. Blue Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band
Drom 7:30, 9:30 pm \$35
- Franklin Rankin with Alfredo Colón, Vittorio Stropoli, Ryoma Takenaga, Elé Howell
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Cheryl Pyle, Sylvain Leroux, Michael Eaton, Gene Coleman; Main Drag Conduction Orchestra; Stephen Gauci, Adam Lane, Colin Hinton; Nathan Chamberlain, Samantha Kochis, Paul Sakai, Nathan Nakadegawa-Lee; Kaelen Ghandhi; Caleb Duval; James Paul Nadien
Main Drag Music 7 pm \$15
- Massimo Biocalti, Glenn Zaleski, Joe Dyson; Jihee Heo, David Williams, Joe Farnsworth
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Traq Ataq with O Morrow, Sam Trapecak, Christian Coleman; Diallo & House of Sextet with Diallo House, Stacy Dillard, Martin Kelly, Chris Cuzme, Ismail Lawal, Reinaldo Dejesus, TW Sample, Michael-Louis Smith, Patty MCGuire
Nublu 151 7 pm \$22.66
- Val Hawk: “Birthday Celebration”
Pangea 7 pm \$25
- Rodrigo Bonelli Trio
Red Rooster Harlem 6:30 pm
- Harlem Jazz Session with Peter Brainin
Room 623 at B2 Harlem 8, 9:30 pm \$20
- Don Falzone Trio; Neal Caine Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings
Smoke 7, 9, pm \$35-55
- ★Brian Marsella/Sae Hashimoto
The Stone at the New School 8:30 pm \$20
- ★Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster
Village Vanguard 8, 10 pm \$40
- Terry Waldo’s Gotham City Band
Arthur’s Tavern 10 pm
- ★Ingrid Laubrock, Tom Rainey, Adam Kolker, Jeremy Stratton
Bar Bayeux 8, 9:30 pm
- Brandon Woody & UPENDO
Bar Lunático 9, 10:30 pm \$10

Thursday, March 7

- Grupo Nostalgia wiuth Franco Valdés, Benjamin Schnake, Fabio Puentes, Dan Martinez; As For the Future with Alexia Bomtempo, David Lizmi, Mauro Refosco, Ray Rizzo, Ryan Keberle
 - Barbès 8, 10 pm \$20
 - Birdland 7, 9:30 pm \$40-50
- Hot Sardines
 - Birdland Theater 8:30 pm \$25-35
- Alicyn Yaffee
 - Blue Note 8, 10:30 pm \$30-45
- ★Gonzalo Rubalcaba solo
- Dave Gibson Quartet; Miki Yamanaka Quartet
 - Cellar Dog 7, 8:30, 11 pm \$5
 - Dizzy's Club 7, 9pm \$20-50
- Sanah Kadoura
- Jonny King Trio; Joe Strasser Quartet
 - The Django 7:30, 9, 10:30 pm, 12 am \$25
- Daniel Prim with Adam O'Farrill, Leandro Pellegrino
 - The Jazz Gallery 7:30, 9:30 pm \$25-35
- Taylor Eigsti Septet
 - Le Poisson Rouge 8 pm \$20
- Bob Devos, Behn Gillece, Todd Coolman; Ray Gallon Trio
 - Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Regla Cumba; Michael Cruse
 - Minton's 7, 9, 11 pm \$30
- ★Jonah Parzen-Johnson & Marked For Death
 - Nublu 151 7 pm \$22.66
- ★Gilad Hekselman, Matt Penman, Kush Abadey, Ben Winkelman
 - Ornithology Jazz Club 9 pm
 - Patrick's Place 7 pm
 - Lynette Washington
 - Red Rooster Harlem 6:30 pm
- ★Yuko Fujiyama's Contemporary East / Reggie Nicholson Brass Concept with Yuko Fujiyama, Lesley Mok, Miki Orihara, Eddie Allen, Marshall Sealy, Steve Swell, Joe Exley
 - Roulette 8 pm \$20
- Lily White Quintet with Rob Garcia, Bennett Paster, David Smith, Jim Whitney; J. A. Granelli, Colin Mackenzie
 - ShapeShifter Lab 7, 8:30 pm \$20
- Moor_Pluto; Ken Kobayashi Project; Bees Deluxe
 - Shrine 7, 8, 10 pm
 - Silvana 8 pm
- Harlem Jazz Circus
- Ben Rosenblum Sextet with Wayne Tucker, Xavier Del Castillo, Rafael Rosa, Marty Jaffe, Ben Zweig; Curtis Nowosad Quintet and Jam
 - Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings
 - Smoke 7, 9, pm \$35-55
- ★Brian Marsella, Peter Evans, Nasheet Waits
 - The Stone at the New School 8:30 pm \$20
- ★Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster
 - Village Vanguard 8, 10 pm \$40

Friday, March 8

- Johnny O'Neal Trio; Bobby Harden with Off Da Hook
 - Arthur's Tavern 7, 10 pm
 - Bar Bayeux 8, 9:30 pm
 - Jim Campilongo 4tet
 - Bar Lunático 9, 10:30 pm \$10
- Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Mehnmam Rastegari; Pangari and the Socialites with Alec Spiegelman, Kyle Nasser, Maria Eisien, Jackie Coleman, Adam Dotson, Dany Fox, Rob Ritchie, Adam Minkoff, Ari Folman-Cohen, Nick Anderson
 - Barbès 5:30, 8, 10 pm \$20
 - Bill's Place 7, 9 pm \$30
- Birdland Big Band; Hot Sardines
 - Birdland 5:30, 8:30, 10:30 pm \$25-50
- Flying High with Champion Fulton, Jane Monheit, Lezlie Harrison, Nicholas Payton, Willie Jones III, Neal Miner
 - Birdland Theater 7, 9:30 pm \$30-40
- ★Gonzalo Rubalcaba Trio with Eric Harland, Ricky Rodriguez
 - Blue Note 8, 10:30 pm \$40-55
- Tamar Korn Quartet; Mariel Bildsten Quartet
 - Cellar Dog 7, 8:30, 11 pm \$10
- Ann Hampton Callaway with Ted Rosenthal, Martin Wind, Tim Horner
 - Dizzy's Club 7, 9pm \$60
- David Gibson Quartet; Lee Taylor
 - The Django 7:30, 9, 10:30, 12 am \$25
- Yoon Sun Choi, Borah Han, Elena Moon Park, Julianne Carney-Chung
 - Ibeam Brooklyn 7:30 pm \$20
- Miguel Zenón & Dos Alas with Camila Cortina Bello, Noam Tanzer, Avery Logan
 - The Jazz Gallery 7:30, 9:30 pm \$35-45
- Joe Camardo/Marshall Herridge
 - Knickerbocker Bar & Grill 9 pm
- ★Danilo Pérez Trio with John Patitucci, Adam Cruz
 - Kupferberg Center 8 pm \$40-50
- Jeb Patton, Clovis Nicolas, Billy Drummond; John Chin Trio
 - Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Soul Power CK Wright
 - Minton's 11 pm
- Jazz Jam with Patience Higgins
 - Patrick's Place 8 pm
- Kaiwei/Cherophobiatic; Devon Osamu Tipp; Samantha Kochis/Kevin Murray
 - Record Shop 7:30 pm
- Dan Montgomery; Rico Jones Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- ★The JLCO with Wynton Marsalis: "Wayne Shorter Celebration" with Joe Lovano, Walter Blanding
 - Rose Theater 8 pm \$45-195
- Stacia Thiel Trio; Heard Immunity Horns
 - Shrine 7, 8 pm
- ★David Liebman Quartet; Saul Rubin Zebtet and Jam
 - Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings
 - Smoke 7, 9, 10:30 pm \$35-55
- ★Brian Marsella, John Medeski, Billy Martin, Cyro Baptista
 - The Stone at the New School 8:30 pm \$20

- Neal Kirkwood
 - Third Street Music School Settlement 7 pm
- ★Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster
 - Village Vanguard 8, 10 pm \$40

Saturday, March 9

- Axel Tosca; JT Bowen & the Mighty Kings of Soul
 - Arthur's Tavern 7, 10 pm
 - Bar Bayeux 8, 9:30 pm
 - Armo
 - Bar Lunático 9, 10:30 pm \$10
- David Berkman
- Anthony Coleman; Slow Motion with Joel Matteo, Julia Chen, Kyle Miles, Alex Asher; Brooklyn Qawwali Party with Kenny Warren, Oscar Noriega, Brian Drye, Xavier Del Castillo, Michael Gamble, Tony Kieraldo, Noah Jarrett, Conor Elmes, Brook Martinez; Stéphane Wrembel
 - Barbès 6, 8, 10 pm, 12 am \$20
 - Bill's Place 7, 9 pm \$30
- Bill Saxton Harlem All-Stars
 - Birdland 5:30, 8:30, 10:30 pm \$25-50
- Loston Harris; Hot Sardines
- ★Flying High with Champion Fulton, Jane Monheit, Lezlie Harrison, Nicholas Payton, Willie Jones III, Neal Miner
 - Birdland Theater 7, 9:30 pm \$30-40
- ★Gonzalo Rubalcaba Trio with Eric Harland, Ricky Rodriguez
 - Blue Note 8, 10:30 pm \$40-55
 - Brooklyn Bowl 9:30 pm \$25
- Red Baraat with Sunny Jain
- James Austin Quartet; John Lang Quartet
 - Cellar Dog 7, 8:30, 11 pm \$10
- Ann Hampton Callaway with Ted Rosenthal, Martin Wind, Tim Horner
 - Dizzy's Club 7, 9pm \$20-60
- Greg Skaff Trio; Matt Chertkoff Quartet with Houston Person
 - The Django 7:30, 9, 10:30 pm, 12 am \$25
- Miguel Zenón & Dos Alas with Camila Cortina Bello, Noam Tanzer, Avery Logan
 - The Jazz Gallery 7:30, 9:30 pm \$35-45
- Sound Liberation with Lara St. John, Sonya Hensley, Adriana Valdés, Charles Coleman, David Banks, Franz Hackl, Gene Pritsker, Geoffrey Burleson, Amanda Ruzza, John Ferrari
 - Joe's Pub 7 pm \$25
 - Knickerbocker Bar & Grill 9 pm
- Lauren Lee
- ★Emmet Cohen Trio and Houston Person
 - Louis Armstrong House Museum 3 pm
- Jeb Patton, Clovis Nicolas, Billy Drummond; Charlie Sigler Trio with Adrian Moring, Aaron Seeber
 - Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Wayne Escoffery
 - Minton's 11 pm
- Gabriel Chakarji; Martina Liviero
 - The Owl Music Parlor 8 pm \$12
- Jazz for Women's History Month
 - Patrick's Place 7 pm
- ★The JLCO with Wynton Marsalis: "Wayne Shorter Celebration" with Joe Lovano, Walter Blanding
 - Rose Theater 8 pm \$45-195
- Antonia Jiménez/Inma La Carbonera
 - Roulette 8 pm \$31
- ★David Liebman Quartet; Greg Glassman Quintet and Jam
 - Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings
 - Smoke 7, 9, 10:30 pm \$35-55
- Valerie Coleman: "Portraits of Josephine (Baker)"
 - Snug Harbor Cultural Center 2 pm
 - St. George Theatre 8 pm \$85-200
- ★Diana Krall
- ★Brian Marsella
- ★Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster
 - Village Vanguard 8, 10 pm \$40
- ★Jason Moran: "James Reese Europe and the Harlem Hellfighters: From the Dancehall to the Battlefield"
 - Zankel Hall 9 pm \$60-80

Sunday, March 10


- Eri Yamamoto Duo; Creole Cookin' Jazz Band
 - Arthur's Tavern 3, 7 pm
- Misha Piatigorsky with Alon Near, Rudy Royston
 - Bar Lunático 9, 10:30 pm \$10
- Maendros with Lefteris Bournias, Megan Gould, Philip Mayer, Mavrothi Kontanis, Umut Yasmut
 - Barbès 6 pm \$20
- Dan Pugach Big Band; Afro Latin Jazz Orchestra
 - Birdland 5:30, 8:30, 10 pm \$20-40
- ★Flying High with Champion Fulton, Jane Monheit, Lezlie Harrison, Nicholas Payton, Willie Jones III, Neal Miner
 - Birdland Theater 7, 9:30 pm \$30-40
- ★Gonzalo Rubalcaba Trio with Eric Harland, Ricky Rodriguez
 - Blue Note 8, 10:30 pm \$40-55
- Our Delight
 - Cellar Dog 7, 8:30 pm \$5
- Ann Hampton Callaway with Ted Rosenthal, Martin Wind, Tim Horner
 - Dizzy's Club 5, 7:30 pm \$20-60
- Pete Malinverni Quartet; Michael Kanan Trio
 - The Django 7:30, 9, 10:30, 12 am \$25
 - Joe's Pub 6 pm \$30
- Los Migas
- Welf Dorr with Eva Novoa, Dmitry Ishenko, Joey Hurstastone
 - The Keep 9 pm
- Faye Carol Trio; Naama Polite Jam
 - Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
 - Minton's 9 pm
- Tyreek McDole
- Ben Cassara Trio with Josh Richman, Yoshi Waki
 - North Square Lounge 12:30, 2 pm
- Kenny Warren's Sweet World; Anna Webber/Matt Mitchell
 - The Owl Music Parlor 7:30 pm \$12

- Jazz Brunch with Boncellia Lewis
 - Patrick's Place 12 pm
- Nate Lucas All-Stars
 - Red Rooster Harlem 10am
- Teri Roiger; Mimi Jones and Jam
 - Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Judy Niemack
 - Saint Peter's Church 5 pm
- Jonathan Shillingford Quintet with Kevin Oliver Jr, Mwanzi Harriot, Gervis Myles, Gary Jones III, Mar Vilaseca, Haku Leaf
 - Sisters 8, 9:30 pm
- John and David Sneider with Erena Terakubo, Jeb Patton, Joseph Ranieri, Joe Strasser; Aaron Johnson Boplicity and Jam
 - Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings
 - Smoke 7, 9, pm \$35-55
- ★Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Al Foster
 - Village Vanguard 8, 10 pm \$40

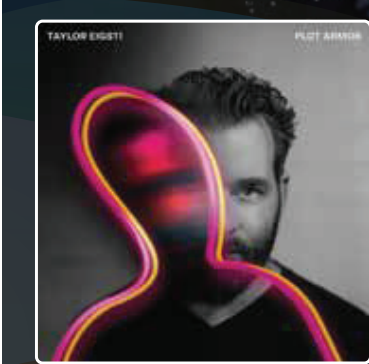
Monday, March 11

- Grove Street Stompers
 - Arthur's Tavern 7 pm
- Emily Filice; Milagro Verde
 - Barbès 7, 9 pm \$20
- Jeff Harnar: "Sings Cole Porter"
 - Birdland 8:30, 10:30 pm \$30-50
- ★Vince Giordano and the Nighthawks
 - Birdland Theater 5:30, 8:30 pm \$30-40
 - Blue Note 8, 10:30 pm \$30-45
- Eddie Palmieri
- Vanderlei Pereira Trio
 - Cellar Dog 7, 8:30 pm \$5
- Jazz at Lincoln Center Youth Ensembles
 - Dizzy's Club 7, 9pm \$20-45
- Aaron Seeber Quartet; Nick Green Quartet
 - The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Harvey Diamond Trio; Pasquale Grasso, Ari Roland, Keith Balla
 - Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
 - Red Rooster Harlem 6:30 pm
- Ahmaya Knoelle
- Paul Cortese/Gene Pritsker with Roxan Jurkevich, Machiko Ozawa
 - Silvana 7 pm
- Ari Hoenig Trio with Nitai Hershkovits, Ben Tiberio; Miki Yamanaka Trio
 - Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley
 - Village Vanguard 8, 10 pm \$40

GROUNDUP MUSIC PRESENTS



TAYLOR EIGSTI'S
PLOT ARMOR
OUT NOW




**ALBUM
RELEASE
CONCERT**

**March 7th
at 7 P.M.**

**Le Poisson
Rouge NYC**

Get tickets at
tayjazz.com/tour



- Rotem Sivan, Joe Martin, Karl Ouaback
Zinc Bar 7, 8:30 pm \$35

Tuesday, March 12

- Wayne Tucker and The Bad Mothas Arthur’s Tavern 7 pm
- Dred Scott, Matt Pavolka, Diego Voglino and Jam
Bar Bayeux 8, 9:30 pm
- 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
- ★Maria Schneider Orchestra Birdland 7, 9:30 pm \$40-50
- The Andersons: “Play Richard Rodgers” with Molly Ryan
Birdland Theater 5:30 pm \$20-30
- Kiefer Trio! Blue Note 8, 10:30 pm \$25-35
- Organ Grooves Cellar Dog 7, 8:30 pm \$5
- William Paterson University Jazz Ensembles and Orchestra
Dizzy’s Club 7, 9pm \$20-50
- Manuel Valera Quintet; Julieta Eugenio Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Ayumi Ishito/Dylan Delgiudice; Dave Miller, Devin Waldman, Ras Moshe, Luke Stewart; Steve Hirsh, Sally Gates, Daniel Carter
Downtown Music Gallery 6:30 pm
- AC Lincoln Joe’s Pub 9:30 pm \$25
- Kevin Sun Trio with Walter Stinson, Kayvon Gordon
Lowlands 8, 9:30 pm \$10
- Will Sellenrad, Ed Howard, Victor Lewis; Tardo Hammer Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- La Suspendida: “A Jazz Metal Opera” Nublu 151 8 pm \$33.99
- ★Vanisha Gould/Chris McCarthy Ornithology Jazz Club 7:30 pm
- Deborah Newallo Experience Red Rooster Harlem 6:30 pm
- Michele Romeo Quartet with Piero Alessi, Carlo De Biaggio, Justin Salisbury
ShapeShifter Lab 7 pm \$20
- Harold O’Neal Quartet with Tivon Pennicott, Jeremiah Edwards, Obed Calvaire; Frank Lacy Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Graham Haynes with Maalem Hassan Hakmoun, Abdu Rrahim Hakmoun, Adam Rudolph: “Gift of the Gnawa” The Sultan Room 7 pm
- Rob Edwards Big Band Swing 46 9 pm
- Ben Wendel with Taylor Eigsti, Harish Raghavan, Nate Wood
Village Vanguard 8, 10 pm \$40
- Titus Dewely York College 7 pm
- ★Uri Caine, Mark Helias, Ben Perowsky Zinc Bar 7, 8:30 pm \$35

Wednesday, March 13

- Eri Yamamoto Trio; Sol Liebskind Arthur’s Tavern 7, 10 pm
- Ethan Silverman Quartet with Sullivan Fortner, Paul Sikivie, Mike Camacho
Bar Bayeux 8, 9:30 pm
- TuBari with Erik Lawrence: “Tribute to Howard Johnson”
Bar Lunático 9, 10:30 pm \$10
- Mamady Kouyate and his Mandingo Ambassadors Barbès 10 pm \$20
- ★Maria Schneider Orchestra Birdland 7, 9:30 pm \$40-50
- David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Chris Flory, Audra Mariel Birdland Theater 5:30, 8:30 pm \$20-30
- Kiefer Trio! Blue Note 8, 10:30 pm \$25-35
- ★Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- Rycardo Moreno/Yotam Silberstein with Celia Flores
Dizzy’s Club 7, 9pm \$20-50
- Misha Piatigorsky Quartet; Dan Aran Band
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band Drom 7:30, 9:30 pm \$35
- Jeff Pearring, Dave Sewelson, Charley Sabatino, Steve Hirsh
Ibeam Brooklyn 8 pm \$20
- ★Willy Rodriguez: A.B.A.C.O.A + 2 with Dave Liebman, Hery Paz, Brandon Lopez, Kenneth Jimenez The Jazz Gallery 7:30, 9:30 pm \$25-35
- Gian Perez, Aaron Quinn, David Leon, Diego Hede; Adam Caine’s Main Drag Guitar Orchestra; Stephen Gauci, Adam Lane, Kevin Shea; Rich Rosenthal, Nick Gianni, Ken Filiano, Jeremy Carlstedt; Elijah Shiffer, Ryan Siegel, Keenan Ruffin, Anna Abondolo, James Paul Nadien
Main Drag Music 7 pm \$15
- Tyler Blanton, Joe Martin, Kush Abadey; Alon Near Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Jaana Narsipur with Nicki Adams, Alec Safy, Joe Abba Pangea 7 pm \$25
- Rodrigo Bonelli Trio Red Rooster Harlem 6:30 pm
- Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 5, 7 pm \$20
- Holman Alvarez Scholes Street Studio 8 pm
- Peter Louis Trio Shrine 7 pm
- Jason Yeager Quintet with Milena Casado, Lucas Pino, Danny Weller, Evan Hyde; Ameen Saleem Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Peter Bernstein & Frank Senior with Neal Miner, Jerome Jennings
Smoke 7, 9, pm \$35-45
- Ben Wendel with Taylor Eigsti, Harish Raghavan, Nate Wood
Village Vanguard 8, 10 pm \$40

Thursday, March 14

- Terry Waldo’s Gotham City Band Arthur’s Tavern 10 pm
- Jesse Simpson, Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Tucci Swing Bar Lunático 9, 10:30 pm \$10
- 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

- ★Maria Schneider Orchestra Birdland 7, 9:30 pm \$40-50
- Tedd Firth Birdland Theater 8:30 pm \$25-35
- Nate Smith with Kiefer & CARRTOONS Blue Note 8, 10:30 pm \$25-35
- ★Wayne Escoffery Quartet; Jinjoo Yoo Quartet Cellar Dog 7, 8:30, 11 pm \$5
- ★Tom Harrell Quartet with Luis Perdomo, Ugonna Okegwo, Mark Whitfield, Jr.
Dizzy’s Club 7, 9pm \$20-55
- Philippe Lemm Trio; Hendrik Meurkens Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Simon Moullier InterContinental New York Barclay’s Club 6:30 pm \$55
- Oz Noy Iridium 8:30 pm \$40-45
- Annette A. Aguilar & Stringbeans Jazz Museum in Harlem 2 pm
- Israel Fernández/Diego Del Morao Merkin Concert Hall 8 pm \$45-65
- Peter Mazza, Gianluca Renzi, Rogerio Boccato; Wilfie Williams Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ronnie Burrage Minton’s 11 pm
- Phil Young Experience Patrick’s Place 7 pm
- Lynette Washington Red Rooster Harlem 6:30 pm
- Pucci Amanda Jhones Riverbank State Park 11 am
- ★“Composer Joseph Daley at 75” with Buddy Williams, Randolph Noel, Jerome Harris and Antiphonal French Horn Ensemble with Marshall Sealy, Greg Williams, Eric Davis, Vincent Chancey, Patricia Reinhart, Kyra Sims, Deryck Clarke, Bill Warnick; True Unity Bass Association with Keith Walton, Joseph Daley, Bob Stewart, Earl McIntyre, Jon Sass, Jose Davila, Ben Stapp, Tony Underwood, Marcus Rojas Roulette 8 pm \$25
- Harlem Jazz Circus Silvana 8 pm
- Jerome Sabbagh Quartet with Adam Birnbaum, Joe Martin, Kayvon Gordon; David Gibson Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- One For All with George Coleman, Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth Smoke 7, 9, pm \$35-55
- Ben Wendel with Taylor Eigsti, Harish Raghavan, Nate Wood
Village Vanguard 8, 10 pm \$40
- ★Lisa Hilton Quartet with Luques Curtis, Rudy Royston, Igmarr Thomas
Weill Recital Hall at Carnegie Hall 8 pm \$20-45

Friday, March 15

- Bryan Carter’s “Rustin in Renaissance” The Appel Room 7, 9:30 pm \$65-100
- Johnny O’Neal Trio; Bobby Harden with Off Da Hook Arthur’s Tavern 7, 10 pm
- Emi Makabe Bar Bayeux 8, 9:30 pm
- Belo & The Beasts Bar Lunático 9, 10:30 pm \$10
- Oscar Noriega’s Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Gypsy in a Tree with Sanda Weigl, Shoko Nagai, Stomu Takeishi, Satoshi Takeishi; Yotoco with Sebastian Lopez, Natalia Perez, Gabo Tomassini, Rubén Coca, Geovani Caldero
Barbès 5:30, 8, 10 pm \$20
- Bill Saxton Harlem All-Stars Bill’s Place 7, 9 pm \$30
- Birdland Big Band; Maria Schneider Orchestra
Birdland 5:30, 8:30, 10 pm \$25-50
- Hot Club of Cowtown Birdland Theater 7, 9:30 pm \$25-35
- Nate Smith with Kiefer & CARRTOONS Blue Note 8, 10:30 pm \$25-35
- Samba de Gringo; Avi Rothbard Trio Cellar Dog 7, 8:30, 11 pm \$10
- ★Tom Harrell Quartet with Luis Perdomo, Ugonna Okegwo, Mark Whitfield, Jr
Dizzy’s Club 7, 9pm \$20-55
- Dwayne “Cook” Broadnax Quartet; Ben Stivers Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Roxana Amed Ensemble: “Becoming Human” with Martin Bejerano, Mark Small, Kendall Moore, Edward Pérez, Ludwig Afonso
The Jazz Gallery 7:30, 9:30 pm \$35-45
- ★Cyro Baptista’s Chama with Felipe Hostins, Tim Keiper, Jason Fraticelli
Joe’s Pub 7 pm \$25
- ★Jill McCarron Knickerbocker Bar & Grill 9 pm
- María José Llergo/Sandra Carrasco Le Poisson Rouge 8 pm \$30
- Roberta Piket, Andy McKee, Billy Mintz; Jon Davis Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Kali Rodríguez-Peña; Aris Dulce, Jr. Minton’s 7, 9, 11 pm \$30
- Jazz Jam with Patience Higgins Patrick’s Place 8 pm
- Faith Quashie; Courtney Wright’s “Bop Stew”
Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- JALC Orchestra and Tammy McCann: “Who is Mahalia Jackson?”
Rose Theater 3 pm \$20-35
- Leo Yablans; Bill Warfield and The Hell’s Kitchen Funk Orchestra
Shrine 7, 8 pm
- ★Steve Slagle Quartet with Scott Wendholt, Peter Brendler, Jason Tiemann; Eric Wyatt Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★One For All with George Coleman, Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth Smoke 7, 9, 10:30 pm \$35-55
- Eric Stern Trio with Tyreek McDole, Abdias Armenteros
Soapbox Gallery 8 pm \$25
- Ben Wendel with Taylor Eigsti, Harish Raghavan, Nate Wood
Village Vanguard 8, 10 pm \$40

Saturday, March 16

- Bryan Carter’s “Rustin in Renaissance” The Appel Room 7, 9:30 pm \$65-100
- Fred Thomas of the J.B.’s Arthur’s Tavern 10 pm
- Noah Garabedian Quartet with Dayna Stephens, Vitor Gonçalves, Jimmy Macbride Bar Bayeux 8, 9:30 pm
- Pakula Surprise with Eric Pakula, Blake Lindberg, Nick Cudahy; Anthony Coleman; Dolunay with Jenny Luna, Adam Good
Barbès 3, 6, 8 pm \$20
- Bill Saxton Harlem All-Stars Bill’s Place 7, 9 pm \$30
- ★Maria Schneider Orchestra Birdland 8:30, 10:30 pm \$40-50
- Hot Club of Cowtown Birdland Theater 7, 9:30 pm \$25-35

- Nate Smith with Jason Lindner, Tim Lefebvre
Blue Note 8, 10:30 pm \$25-35
- Wayne Tucker Quintet; Carol Morgan Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- ★Tom Harrell Quartet with Luis Perdomo, Ugonna Okegwo, Mark Whitfield, Jr.
Dizzy’s Club 7, 9pm \$20-55
- Tommy Campbell Trio; Richard Cortez Band
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Brandon Ross’ Phantom Station with David Virelles, Amir ElSaffar, Chris Eddleton, Hardedge The Jazz Gallery 7:30, 9:30 pm \$25-35
- Sue Maskelaris/Conrad Korsch Knickerbocker Bar & Grill 9 pm
- ★Roberta Piket, Andy McKee, Billy Mintz; Johnny O’Neal Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Karen Maynard Quartet: “Women’s History Month”
Patrick’s Place 7 pm
- Spit Temple Record Shop 7:30 pm
- Gunks; Peter Louis Octet Shrine 7, 8 pm
- ★Steve Slagle Quartet with Scott Wendholt, Peter Brendler, Jason Tiemann; Philip Harper Quintet with Bernell Jones II
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★One For All with George Coleman, Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$35-55
- Ben Wendel with Taylor Eigsti, Harish Raghavan, Nate Wood
Village Vanguard 8, 10 pm \$40

Sunday, March 17

- ★Stephan Crump solo 440Gallery 4:40 pm \$10
- Eri Yamamoto Duo; Creole Cookin’ Jazz Band Arthur’s Tavern 3, 7 pm
- Juancho Herrera/Franco Pinna; Stéphane Wrembel; Baklava Express with Josh Kaye, Daisy Castro, Max O’Rourke, James Robbins, Jeremy Smit
Barbès 6, 8, 10 \$20
- Emilio Solla & La Inestable de Brooklyn; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10 pm \$20-40
- Hot Club of Cowtown Birdland Theater 7, 9:30 pm \$25-35
- Nate Smith with Jason Lindner, Tim Lefebvre Blue Note 8, 10:30 pm \$25-35
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- ★Tom Harrell Quartet with Luis Perdomo, Ugonna Okegwo, Mark Whitfield Jr
Dizzy’s Club 5, 7:30 pm \$20-55
- Jed Levy Quartet; Neal Miner Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Teri Roiger with Steve Berger, John Menegon Entwine Wine Bar 6, 7, 8 pm
- Valerie Coleman: “Portraits of Josephine (Baker)” Flushing Town Hall 2 pm
- Raúl Cantizano Joe’s Pub 8:30 pm \$30
- Welf Dorr with Elias Meister, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- Shabnam Abedi/Joe Block; Vanisha Gould Trio with Chris McCarthy, John Sims and Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Tyreek McDole Minton’s 9 pm
- Jim Ridl, Sean Smith, Eril Perez, Dylan Pamuk, Kevin Fitzgerald Burke, Ben Cassara: “Mark Murphy B’day Celebration”
North Square Lounge 12:30, 2 pm
- Jazz Brunch with Boncellia Lewis Patrick’s Place 12 pm
- Nate Lucas All-Stars; Sing Harlem Gospel Brunch
Red Rooster Harlem 10 am, 12 pm
- Trish Scott; Mimi Jones and Jam Room 623 at B2 Harlem 6, 8, 10 pm \$20
- ★Chris Cochran: “How Will We Recognize Each Other, Part II” with Catherine Sikora, Jessica Pavone, Stephen Haynes, TJ Borden, Yoona Kim, James Paul Nadien, John Thayer, Nick Jozwiak, Shoko Nagai, Stan Zenkov
Roulette 8 pm \$25
- Emi Makabe, Thomas Morgan, Vitor Gonçalves Saint Peter’s Church 5 pm
- Gaucimusic Presents: “Live at Scholes Street Studio”
Scholes Street Studio 7:30 pm
- Evan Dexter Quartet; Lawson Gardner Quartet Shrine 8, 9 pm
- Dan Aran Quintet with Joe Magnarelli, John Ellis, Glenn Zaleski, Matt Clohesy; Ai Murakami Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★One For All with George Coleman, Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth Smoke 7, 9, pm \$35-55
- Valerie Coleman: “Portraits of Josephine (Baker)”
Snug Harbor Cultural Center 2 pm
- Ben Wendel with Taylor Eigsti, Harish Raghavan, Nate Wood
Village Vanguard 8, 10 pm \$40

Monday, March 18

- Grove Street Stompers Arthur’s Tavern 7 pm
- Victoria Shaw Birdland 7 pm \$30-40
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$30-40
- ★Melanie Charles Blue Note 8, 10:30 pm \$25-35
- Ray Gallon Trio Cellar Dog 7, 8:30 pm \$5
- Domo Branch Big Band Dizzy’s Club 7, 9pm \$20-50
- Brian Richburg Quintet; Joey Ranieri Quartet
The Django 7:30, 9, 10:30, 12 am \$25
- Spike Willner Trio; Pasquale Grasso Trio with Ari Roland, Clifford Barbaro
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ahmaya Knoelle Red Rooster Harlem 6:30 pm
- Villagers Brass Band Shrine 10 pm
- Wayne Tucker Quintet with Miles Tucker, Addison Frei, David Linard, Cory Cox; ELEW Trio and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$40

Tuesday, March 19

- Brian Melvin Quintet with Soren Lee, Danny Walsh, Tim Hegarty, Arthur Kell 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
- ★Christian Sands Birdland 7, 9:30 pm \$30-40
- The Andersons: “Play Richard Rodgers” with Molly Ryan Birdland Theater 5:30 pm \$20-30
- ★Ravi Coltrane Blue Note 8, 10:30 pm \$30-45
- Zaid Nasser Trio Cellar Dog 7, 8:30 pm \$5
- Tord Gustavsen Trio with Steinar Raknes, Jarle Vespestad Dizzy’s Club 7, 9pm \$20-55
- Roberta Piket Trio; People of Earth The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★“Women In Free Jazz” with Cheryl Pyle, Jamie Baum, Brenna Rey, Andrea Wolper, Judi Silvano, Catherine Sikora, Lee Odom, Claire Daly, Ayumi Ishito, Yuko Togami Downtown Music Gallery 6:30 pm
- ★Anna Webber’s Shimmer Wince with Adam O’Farrill, Mariel Roberts, Elias Stemeseder, Lesley Mok The Jazz Gallery 7:30, 9:30 pm \$25-35
- Tigran Hamasyan Le Poisson Rouge 8 pm \$20-25
- Kevin Sun Trio with Walter Stinson, Kayvon Gordon Lowlands 8, 9:30 pm \$10
- Dida Pelled, Paul Sikivie, Kush Abadey; Neal Miner, Chris Byars, Jason Tiemann Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Deborah Newallo Experience Red Rooster Harlem 6:30 pm
- Sam Weinberg/Nate Wooley; Jessica Pavone; Chris Williams/ Alex Zhang Hungtai Sisters 8 pm
- Abraham Burton Quartet with Eric McPherson, Jordan Williams, Jeremiah Edwards; Mike DiRubbo Quartet and Jam with Andrew Renfroe, Brian Charette, JK Kim Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★“James Reese Europe - A Musical Life” Stanley H. Kaplan Penthouse 7 pm \$10
- Rob Edwards Big Band Swing 46 9 pm
- ★Dezron Douglas with Emilio Modeste, George Burton, Joe Dyson Village Vanguard 8, 10 pm \$40
- Jonathan Archer York College 7 pm
- Janis Siegel, Lauren Kinhan Zinc Bar 7, 8:30 pm \$35

Wednesday, March 20

- Nikara Warren Bar Bayeux 8, 9:30 pm
- Carolina Mama Bar Lunático 9, 10:30 pm \$10
- Mamady Kouyate and his Mandingo Ambassadors Barbès 10 pm \$20
- ★Christian Sands Birdland 7, 9:30 pm \$30-40
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Tessa Lark Birdland Theater 5:30, 8:30 pm \$20-30
- ★Ravi Coltrane Blue Note 8, 10:30 pm \$30-45
- Chris Beck Trio Cellar Dog 7, 8:30 pm \$5
- ★Sheila Jordan with Roni Ben-Hur, Harvie S Dizzy’s Club 7, 9pm \$20-50
- Tim Ries Quartet; Marius Van Den Brink Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Yuka Mito Quartet Don’t Tell Mama 7 pm \$20
- ★Mingus Big Band Drom 7:30, 9:30 pm \$35
- Varun Rangaswami, Amirtha Kidambi, Alfredo Colón, Ananya Ganesh; Ken Kobayashi, Jeff Miles, Adam Lane; Stephen Gauci, Adam Lane, Colin Hinton; Alex Beckmann, Mara Rosenbloom, Ken Filiano; Marc Edwards & Slipstream Time Travel with Tor Snyder, Takuma Kanaiwa, Gian Perez, Ayumi Ishito, Ryan Siegel, Robert Mac Vega-Dowda, Brenna Rey, Eric Plaks, Sophie Leetmaa, Samantha Kochis Main Drag Music 7 pm \$15
- Russ Lossing Trio; Ricardo Grilli Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Louise Rogers with Mark Kross, Wendy Luck: “Celebrating Woman In Jazz” Pangea 7 pm \$25
- Jack Wright, Patrick Crossland, TJ Borden; Tom Weeks, Jose Fernando Solares, Shogo Yamagishi, James Paul Nadien Record Shop 8 pm
- Rodrigo Bonelli Trio Red Rooster Harlem 6:30 pm
- Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 9:30 pm \$20
- ★Ches Smith & Laugh Ash with Shara Lunon, Anna Webber, Oscar Noriega, James Brandon Lewis, Nate Wooley, Jennifer Choi, Kyle Armbrust, Michael Nicolas, Shahzad Ismaily Roulette 8 pm \$25
- ★Cobi Narita Jazz Memorial Saint Peter’s Church 6:30 pm
- Brian Melvin Quartet with Tim Hegarty, Danny Walsh, Soren Lee, Arthur Kell; Aaron Seeber Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Eric Alexander, Emmet Cohen, Nat Reeves, Joe Farnsworth: “Harold Mabern Birthday Tribute” Smoke 7, 9, pm \$35-55
- ★Nicole Mitchell, Pheeroan akLaff, Teddy Rankin-Parker, Melanie Dyer The Stone at the New School 8:30 pm \$20
- ★Dezron Douglas with Emilio Modeste, George Burton, Joe Dyson Village Vanguard 8, 10 pm \$40

Thursday, March 21

- Magos Herrera with Vinicius Gomes, Rogério Boccato; Monica Salmaso Trio with Teco Cardoso, Nelson Ayres Americas Society 7 pm

- ★Terry Waldo’s Gotham City Band Arthur’s Tavern 10 pm
- ★Marc Copland, Kayvon Gordon, Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez Barbès 8 pm \$20
- ★Christian Sands Birdland 7, 9:30 pm \$30-40
- Michael Kanan Trio Birdland Theater 8:30 pm \$25-35
- ★Ravi Coltrane Blue Note 8, 10:30 pm \$30-45
- Valerie Coleman’s “Portraits of Josephine (Baker)” Bruno Walter Theatre 6 pm
- Greg Glassman Quartet; Simona Premazzi Quartet Cellar Dog 7, 8:30, 11 pm \$5
- ★DIVA Jazz Orchestra: “Get Happy” Dizzy’s Club 7, 9pm \$20-55
- Mike DiRubbo Quartet; Mariel Bildsten Septet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Rana Farhan Drom 7 pm \$20
- Dan Block Trio; Greg Murphy Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Bianca Love; Camille Gainer Jones Minton’s 7, 9, 11 pm \$30
- Phil Young Experience Patrick’s Place 7 pm
- Lynette Washington Red Rooster Harlem 6:30 pm
- Harlem Jazz Circus Silvana 8 pm
- Ed Cherry Trio; David Gibson Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Allison Miller’s Boom Tic Boom with Jason Palmer, Caroline Davis, Shamie Royston, Rashaan Carter Smoke 7, 9, pm \$35-55
- Haeun Joo Trio Soapbox Gallery 8 pm \$25
- ★Max Raabe & Palast OrchesterStern Auditorium at Carnegie Hall 7:30 pm \$19-105
- ★Nicole Mitchell, Anais Maviel, Samuel Boateng, Tamara Das The Stone at the New School 8:30 pm \$20
- Lady Moon& the Eclipse; Chris Williams’ Neighbors of Fire The Sultan Room 7 pm \$20
- ★Dezron Douglas with Emilio Modeste, George Burton, Joe Dyson Village Vanguard 8, 10 pm \$40

Friday, March 22

- Johnny O’Neal Trio; Bobby Harden with Off Da Hook Arthur’s Tavern 7, 10 pm
- Harish Raghavan Bar Bayeux 8, 9:30 pm
- Cali Mambo with Tom Beckham, Moses Patrou, Dred Scott, Matt Pavolka Bar Lunático 9, 10:30 pm \$10
- Oscar Noriega’s Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Big Lazy with Stephen Ulrich, Andrew Hall, Yuval Lion Barbès 5:30, 10 pm \$20
- Bill Saxton Harlem All-Stars Bill’s Place 7, 9 pm \$30
- ★Birdland Big Band; Christian Sands Birdland 5:30, 8:30, 10 pm \$25-40
- Joe Alterman Trio Birdland Theater 7, 9:30 pm \$25-35
- ★Ravi Coltrane Blue Note 8, 10:30 pm \$30-45
- Hendrik Meurkens Quartet; Jamale Davis Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★DIVA Jazz Orchestra: “Get Happy” Dizzy’s Club 7, 9pm \$20-55
- Chris Beck Quartet; Craig Handy and 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$25
- Camila Meza: “PORTAL” with Gadi Lehavi, Kush Abadey The Jazz Gallery 7:30, 9:30 pm \$35-45
- Alexander Leonard/Jay Leonhart Knickerbocker Bar & Grill 9 pm
- ★Bill Charlap; Willem Delisfort Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Mark Whitfield; Luciana Padmore Minton’s 7, 9, 11 pm \$30
- Wayne Tucker and The Bad Mothas with Julia Easterlin, Miles Tucker, David Linard, Tamir Shmerling, Diego Ramirez Nublu 151 7 pm \$22.66
- Jazz Jam with Patience Higgins Patrick’s Place 8 pm
- Alex Laurenzi; Georgia Heers Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- ★JALC Orchestra with Wynton Marsalis and Kurt Rosenwinkel Rose Theater 8 pm \$40-175
- NY Jazz Force Shrine 7 pm
- Empire Beats Silvana 8 pm
- ★Jerry Bergonzi Quintet Phil Grenadier, Sheryl Bailey, Harvie S, Richard Baratta; JD Allen Trio Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Allison Miller’s Boom Tic Boom with Jason Palmer, Caroline Davis, Shamie Royston, Rashaan Carter Smoke 7, 9, 10:30 pm \$35-55
- ★Nicole Mitchell, Luke Stewart, Tcheser Holmes The Stone at the New School 8:30 pm \$20
- ★Julian Lage Town Hall 8 pm \$50-72
- ★Dezron Douglas with Emilio Modeste, George Burton, Joe Dyson Village Vanguard 8, 10 pm \$40

Saturday, March 23

- Axel Tosca Arthur’s Tavern 7 pm
- Neta Raanan Bar Bayeux 8, 9:30 pm
- Nkumu Katalay Bar Lunático 9, 10:30 pm \$10
- Anthony Coleman Barbès 6 pm \$20
- Bill Saxton Harlem All-Stars Bill’s Place 7, 9 pm \$30
- ★Loston Harris; Christian Sands Birdland 5:30, 8:30, 10 pm \$20-40
- Joe Alterman Trio Birdland Theater 7, 9:30 pm \$25-35
- ★Reza Khan; Ravi Coltrane Blue Note 12:340, 8, 10:30 pm \$25-45

- Richard Clements Quintet; Kyoko Oyobe Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Caballito Negro Duo with Tessa Brinckman, Terry Longshore The Delancey 6 pm \$10
- ★DIVA Jazz Orchestra: “Get Happy” Dizzy’s Club 7, 9pm \$20-55
- Duane Eubanks Quartet; Helio Alves Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Megumi Yonezawa, Caroline Morton, Ken Kobayashi; Elijah Shiffer and the Robber Crabs; Jeff Pearing, Welf Dorr, Michael Gilbert, Kevin Shea Ibeam Brooklyn 6, 7, 8 pm \$20
- ★Raul Midon Iridium 8:30 pm \$30-40
- Camila Meza & The Nectar Orchestra with Gadi Lehavi, Noam Wiesenberg, Keita Ogawa The Jazz Gallery 7:30, 9:30 pm \$35-45
- Claudia Acuña Joe’s Pub 9:30 pm \$25
- Mamiko Watanabe Knickerbocker Bar & Grill 9 pm
- ★Bill Charlap; Steve Ash Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Kevin Oliver, Jr. Minton’s 11 pm
- Miriam Elhajli; Ali Dineen The Owl Music Parlor 8 pm \$12
- Grace Young: “Women’s History Month” Patrick’s Place 7 pm
- David Bixler Penny Jo’s 9 pm
- ★JALC Orchestra with Wynton Marsalis and Kurt Rosenwinkel Rose Theater 8 pm \$40-175
- The Sway Machinery with Yuli Ya’e! Be’eri, Jeremiah Lockwood, Jordan McLean, John Bollinger ShapeShifter Lab 7 pm \$20
- ★Jerry Bergonzi Quintet Phil Grenadier, Sheryl Bailey, Harvie S, Richard Baratta; Stacy Dillard Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Allison Miller’s Boom Tic Boom with Jason Palmer, Caroline Davis, Shamie Royston, Rashaan Carter Smoke 7, 9, 10:30 pm \$35-55
- ★Nicole Mitchell/Cooper Moore The Stone at the New School 8:30 pm \$20
- ★Dezron Douglas with Emilio Modeste, George Burton, Joe Dyson Village Vanguard 8, 10 pm \$40

Sunday, March 24

- Eri Yamamoto Duo; Creole Cookin’ Jazz Band Arthur’s Tavern 3, 7 pm
- Julieta Eugenio Trio Bar Lunático 9, 10:30 pm \$10
- Stéphane Wrembel Barbès 8 pm \$20
- Canadian Jazz Collective Septet with Kirk MacDonald, Derrick Gardner, Lorne Lofsky, Virginia MacDonald, Brian Dickinson, Neil Swainson, Bernd Reiter; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10 pm \$20-40
- Joe Alterman Trio Birdland Theater 7, 9:30 pm \$25-35
- ★Ravi Coltrane Blue Note 8, 10:30 pm \$30-45
- ★Sheryl Bailey Trio Cellar Dog 7, 8:30 pm \$5
- ★Jazzmeia Horn City Winery 7:30 pm \$35-60
- Ballaké Sissoko/Derek Gripper Corpus Christi Church 4 pm \$20-60
- ★DIVA Jazz Orchestra: “Get Happy” Dizzy’s Club 5, 7:30 pm \$20-55
- David Hazeltine Quartet; Noah Haidu Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Teri Roiger with Steve Berger, John Menegon Entwine Wine Bar 6, 7, 8 pm
- Welf Dorr with Santiago Leibson, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- Steve Laspina Trio; Jamile Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Lew Tabackin Trio with Boris Kozlov, Jason Tiemann Michiko Studios 7, 8:30 pm \$20
- Tyreek McDole Minton’s 9 pm
- Marianne Sullivan with Roni Ben-Hur, Andy McKee North Square Lounge 12:30, 2 pm
- Jazz Brunch with Boncellia Lewis Patrick’s Place 12 pm
- Nate Lucas All-Stars Red Rooster Harlem 10am
- Hermon Mehari Rizzoli Bookstore 5 pm
- Nathan Farrell; Mimi Jones and Jam Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Ron Jackson Trio Saint Peter’s Church 5 pm
- Chaz Martineau Scholes Street Studio 8 pm
- Hayes Greenfield Quartet with Jim Ridl, Dean Johnson, Tim Horner; Nick Hempton Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Allison Miller’s Boom Tic Boom with Jason Palmer, Caroline Davis, Shamie Royston, Rashaan Carter Smoke 7, 9, pm \$35-55”
- ★Dezron Douglas with Emilio Modeste, George Burton, Joe Dyson Village Vanguard 8, 10 pm \$40

Monday, March 25

- Grove Street Stompers Arthur’s Tavern 7 pm
- Dana Lyn/Kyle Sanna Barbès 7 pm \$20
- Karen Mason: “Sings Jule Styne” Birdland 8:30, 10:30 pm \$30-40
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$30-40
- Eddie Palmieri Blue Note 8, 10:30 pm \$30-45
- Saul Rubin Trio Cellar Dog 7, 8:30 pm \$5
- Ekep Nkwelle, Luther Allison, Russell Hall, Nazir Ebo, Kofi Hunter Dizzy’s Club 7, 9pm \$20-50
- Eitan Kenner Quartet; AC Lincoln Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Ed Palermo Big Band Iridium 8:30 pm \$30
- Monday Night Jam Local 802 7 pm
- ★Alan Broadbent Trio; Pasquale Grasso Trio with Ari Roland, Clifford Barbaro Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ahmaya Knoelle Red Rooster Harlem 6:30 pm

- Joe Farnsworth Quartet; Obasi Akoto Quintet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$40
- Tsutomu Nakai, Toru Dodo, Lonnie Plaxico, Dwayne “Cook” Broadnax
Zinc Bar 7, 8:30 pm \$35

Tuesday, March 26

- Wayne Tucker and The Bad Mothas Arthur’s Tavern 7 pm
- Stacy Dillard, Rob Duguay, Diego Voglino and Jam
Bar Bayeux 8, 9:30 pm
- Dabin Ryu
Bar Lunático 9, 10:30 pm \$10
- Akiko Pavolka Band with Olli Hirvonen, Matt Pavolka, Bill Campbell; 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
- ★SFJAZZ Collective with Chris Potter, David Sánchez, Mike Rodriguez, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott
Birdland 7, 9:30 pm \$30-40
- The Andersons: “Play Richard Rodgers” with Molly Ryan
Birdland Theater 5:30 pm \$20-30
- ★Hiromi’s Sonicwonder
Blue Note 8, 10:30 pm \$45-65
- ★Herbie Hancock
David Geffen Hall 7:30 pm
- ★Akiko Tsuruga Trio
Cellar Dog 7, 8:30 pm \$5
- Ben Goldberg: “Glamorous Escapades” with John Ellis, Will Bernard, Michael Coleman, Ben Allison, Allan Mednard
Dizzy’s Club 7, 9pm \$20-50
- Joe Davidian Trio; Richie Vitale Quintet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Thomas Helton; Jeremiah Cymerman; Samantha Kochis/Kevin Murray
Downtown Music Gallery 6:30 pm
- Kevin Sun Quintet with Max Light, Simon Willson, Walter Stinson, Jon Starks
Lowlands 8, 9:30 pm \$10
- Doug Wamble, Geoffrey Keezer, Barry Stephenson; John Merrill Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Deborah Newallo Experience
Red Rooster Harlem 6:30 pm
- Alain Metrailler
Scholes Street Studio 7:30 pm
- Pete Rodriguez Quintet with Silvano Monasterios, Raul Reyes, Koleby Royston; Jason Clotter Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Rob Edwards Big Band
Swing 46 9 pm
- ★Jakob Bro Septet with Chris Cheek, Craig Taborn, Larry Grenadier, Anders Christensen, Brian Blade, Marcus Gilmore
Village Vanguard 8, 10 pm \$40
- Richard Chowà
York College 7 pm
- ★Leo Genovese Trio
Zinc Bar 7, 8:30 pm \$35

Wednesday, March 27

- Eri Yamamoto Duo
Arthur’s Tavern 7 pm
- ★Lucian Ban and Elevation
Bar Bayeux 8, 9:30 pm
- The Gershwin Brothers with Dave Foster, Lane Steinberg; Mamady Kouyate and his Mandingo Ambassadors
Barbès 8, 10 pm \$20
- ★SFJAZZ Collective with Chris Potter, David Sánchez, Mike Rodriguez, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott
Birdland 7, 9:30 pm \$30-40
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Matt Munisteri, Jon-Erik Kellso: “Celebrating George Barnes/ Ruby Braff Quartet”
Birdland Theater 5:30, 8:30 pm \$20-30
- ★Vijay Iyer/Graham Haynes
Blank Forms 7:30 pm
- ★Hiromi’s Sonicwonder
Blue Note 8, 10:30 pm \$45-65
- Ehud Asherie Quartet
Cellar Dog 7, 8:30 pm \$5
- Ben Goldberg’s Eupemystical Vibraphonium with Andrew Stephens, Ryan Ferreira, Michael Coleman, Thomas Morgan, Hamir Atwal, Ches Smith, Kenny Wollesen
Dizzy’s Club 7, 9pm \$20-50
- ★Rick Germanson Trio; Ben Wolfe Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band
Drom 7:30, 9:30 pm \$35
- Joy Guidry Quartet with Kyle Kidd, Luke Stewart, Jessie Cox
The Jazz Gallery 7:30, 9:30 pm \$25-30
- Haruna Fukazawa, Claire de Brunner, Shu Odamura, Ken Filiano; Yoni Kretzmer & Juan Pablo Carletti’s BIGGISH; Stephen Gauci, Adam Lane, Kevin Shea; James Wengrow, Hery Paz, Kenneth Jimenez, James Paul Nadien; Ryan Siegel, Marc Edwards, Adam Lane
Main Drag Music 7 pm \$15
- Lorin Cohen, Ryan Cohan, Donald Edwards; Dave Baron Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Dan Weiss Quartet with Peter Evans, Patricia Brennan, Miles Okazaki
Nublu 151 7 pm \$22.66
- ★Judi Silvano, Joe Lovano, Vinnie Sperrazza, Jacob Sacks, Dave Ambrosio: “Jay Clayton Celebration”
Pangea 7 pm \$25
- Rodrigo Bonelli Trio
Red Rooster Harlem 6:30 pm
- Harlem Jazz Session with Peter Brainin
Room 623 at B2 Harlem 8, 9:30 pm \$20
- Morgan Guerin
Roulette 8 pm \$25
- ★JC Sanford with Matt Mitchell, John Hebert
Scholes Street Studio 8 pm

- David Sneider Quintet; Hank Allen-Barfield Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Mary Stallings with Emmet Cohen, Phillip Norris, Joe Farnsworth
Smoke 7, 9, pm \$35-55
- ★Jorge Roeder/Sofia Rei
The Stone at the New School 8:30 pm \$20
- ★Jakob Bro Septet with Chris Cheek, Craig Taborn, Larry Grenadier, Anders Christensen, Brian Blade, Marcus Gilmore
Village Vanguard 8, 10 pm \$40
- Michael Kanan with Stephanie Greig, Takashi Inoue, Tomoko Omura, Glenn Zaleski
Weill Recital Hall at Carnegie Hall 8 pm \$35

Thursday, March 28

- ★“A Great Night in Harlem” Gala Benefit with Sun Ra Arkestra and Marshall Allen; Max Roach Centennial Tribute with Charles Tolliver, Dee Dee Bridgewater, Billy Harper, George Cables, Rufus Reid, Al Foster, Billy Hart, Louis Hayes; Bob Weir
Apollo Theater & Music Café 8 pm \$80-500
- Ricardo Grilli Trio; Terry Waldo’s Gotham City Band
Arthur’s Tavern 7, 10 pm
- Carmen Staaf, Adam Kolker, Jeremy Stratton
Bar Bayeux 8, 9:30 pm
- Peter Kronreif Wayfarers
Bar Lunático 9, 10:30 pm \$10
- Eszter Balint
Barbès 8 pm \$20
- SFJAZZ Collective with Chris Potter, David Sánchez, Mike Rodriguez, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott
Birdland 7, 9:30 pm \$30-40
- Chris Byars
Birdland Theater 8:30 pm \$25-35
- ★Hiromi’s Sonicwonder
Blue Note 8, 10:30 pm \$45-65
- Frank Basile Quartet; Katie Cosco Quartet
Cellar Dog 7, 8:30, 11 pm \$5
- Duduka Da Fonseca with Maucha Adnet, Helio Alves, Billy Drewes, Vinicius Gomes, Gili Lopes
Dizzy’s Club 7, 9pm \$20-55
- Luke Carlos O’Reilly Quartet; Mark Whitfield
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Pedrito Martinez
Drom 7 pm \$30
- Momenta Quartet: “Graham Haynes’ String Quartet No. 1”
Greenwich House Music School 7:30 pm
- ★Notet with JC Sanford, Andrew Green, Jeremy Udden, Dave Ambrosio
lbeam Brooklyn 8 pm \$20
- Miho Hazama with Antonio Loureiro, Jeremy Powell, Olli Hirvonen, Matt Clohesy, Obed Calvaire
The Jazz Gallery 7:30, 9:30 pm \$35-45
- Ghanniyya Green
Jazz Museum in Harlem 2 pm
- Paraphrase with Tim Berne, Tom Rainey, Drew Gress
Lowlands 8, 9:30 pm \$10
- Neal Kirkwood Trio; Marius Van Den Brink Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Phil Young Experience
Minton’s 11 pm
- New York Jazz Gypsies
Patrick’s Place 7 pm
- Lynette Washington
Red Rooster Harlem 6:30 pm
- John Colonna Quartet; Paul Austerlitz Band
Shrine 9, 10 pm
- Harlem Jazz Circus
Silvana 8 pm
- Troy Roberts Quartet with Tim Jago, Pat Bianchi, Joe Peri; Billy Mintz Quartet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Mary Stallings with Emmet Cohen, Phillip Norris, Joe Farnsworth
Smoke 7, 9, pm \$35-55
- Leo Genovese, Juan Chivavassa, Sofia Tosello, Sofia Rei
The Stone at the New School 8:30 pm \$20
- ★Jakob Bro Septet with Chris Cheek, Craig Taborn, Larry Grenadier, Anders Christensen, Brian Blade, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Friday, March 29

- ★Catherine Russell
The Appel Room 7, 9:30 pm \$90-110
- Johnny O’Neal Trio; Bobby Harden with Off Da Hook
Arthur’s Tavern 7, 10 pm
- Billy Mintz
Bar Bayeux 8, 9:30 pm
- Oscar Noriega’s Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Shoko Nagai’s TOKALA with Satoshi Takeishi, Frank London; Armo with Jordan Mclean
Barbès 5:30, 8, 10 pm \$20
- Bill Saxton Harlem All-Stars
Bill’s Place 7, 9 pm \$30
- ★Birdland Big Band; SFJAZZ Collective with Chris Potter, David Sánchez, Mike Rodriguez, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott
Birdland 5:30, 8:30, 10 pm \$25-40
- Allan Harris Band
Birdland Theater 7, 9:30 pm \$25-35
- ★Hiromi’s Sonicwonder
Blue Note 8, 10:30 pm \$45-65
- Darrell Green Quartet; Matt Martinez Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- Duduka Da Fonseca with Maucha Adnet, Helio Alves, Billy Drewes, Vinicius Gomes, Gili Lopes
Dizzy’s Club 7, 9pm \$20-55
- Neal Caine Quartet; JC Hopkins Biggish Band
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Ambrose Akinmusire: “banyan seed”
Harlem Stage Gatehouse 7:30 pm \$25-50
- ★Rachel Z & Omar Hakim
Iridium 8:30 pm \$30-40
- Miho Hazama with Antonio Loureiro, Jeremy Powell, Olli Hirvonen, Matt Clohesy, Jared Schonig
The Jazz Gallery 7:30, 9:30 pm \$35-45
- Kuni Mikani/Jon Roche
Knickerbocker Bar & Grill 9 pm
- Ted Rosenthal Trio with Noriko Ueda, Tim Horner; Jon Davis Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40

- Kevin Oliver, Jr.
Minton’s 11 pm
- Jazz Jam with Patience Higgins Patrick’s Place 8 pm
- Denise Reis; Flavio Silva: “Brazil Night”
Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- ★Eliot Zigmund Quartet; Philip Harper Quintet
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Mary Stallings with Emmet Cohen, Phillip Norris, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$35-55
- Sofia Rei
The Stone at the New School 8:30 pm \$20
- ★Jakob Bro Septet with Chris Cheek, Craig Taborn, Larry Grenadier, Anders Christensen, Brian Blade, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Saturday, March 30

- ★Catherine Russell
The Appel Room 7, 9:30 pm \$90-110
- KJ Denhert & The NY Unit
Arthur’s Tavern 10 pm
- Garvin Blake
Bar Bayeux 8, 9:30 pm
- Alvaro Benavides Group
Bar Lunático 9, 10:30 pm \$10
- Anthony Coleman
Barbès 6 pm \$20
- Bill Saxton Harlem All-Stars
Bill’s Place 7, 9 pm \$30
- ★Loston Harris; SFJAZZ Collective with Chris Potter, David Sánchez, Mike Rodriguez, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott
Birdland 5:30, 8:30, 10 pm \$20-40
- Allan Harris Band
Birdland Theater 7, 9:30 pm \$25-35
- ★Hiromi’s Sonicwonder
Blue Note 8, 10:30 pm \$45-65
- Jade Synstelién Quartet; Miss Maybell Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- Duduka Da Fonseca with Maucha Adnet, Helio Alves, Billy Drewes, Vinicius Gomes, Gili Lopes
Dizzy’s Club 7, 9pm \$20-55
- Jason Tiemann Quartet; Nick Hempton Band
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Ambrose Akinmusire: “banyan seed”
Harlem Stage Gatehouse 7:30 pm \$25-50
- YSC Quartet with Yoon Sun Choi, Jacob Sacks, Thomas Morgan, Vinnie Sperrazza
lbeam Brooklyn 7:30 pm \$20
- ★Tineke Postma Aria Group with Miles Okazaki, Hannah Marks, Dan Weiss
The Jazz Gallery 7:30, 9:30 pm \$35-45
- Jon Davis/Jakob Dreyer
Knickerbocker Bar & Grill 9 pm
- Ted Rosenthal Trio with Noriko Ueda, Tim Horner; Jeremy Manasia Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Magano & Josie: “Women’s History Month” Patrick’s Place 7 pm
- Altin Sencalar with Markus Howell, Boyce Griffith, Ted Chubb, Luther Allison, Marcos Varela, Gary Kerkezou
Penny Jo’s 9 pm
- Carlo Costa
Record Shop 7:30 pm
- Adrienne Schoenfeld
Scholes Street Studio 6:30 pm
- ★Eliot Zigmund Quartet; Chris Beck Quartet and Jam
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Mary Stallings with Emmet Cohen, Phillip Norris, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$35-55
- JC Maillard/Sofia Rei
The Stone at the New School 8:30 pm \$20
- ★Jakob Bro Septet with Chris Cheek, Craig Taborn, Larry Grenadier, Anders Christensen, Brian Blade, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Sunday, March 31

- Eri Yamamoto Duo; Creole Cookin’ Jazz Band
Arthur’s Tavern 3, 7 pm
- Jon Lampley
Bar Lunático 9, 10:30 pm \$10
- Stéphane Wrembel
Barbès 8 pm \$20
- ★Scott Reeves Jazz Orchestra: “A Salute to Chick, Wayne and Lieb”; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10 pm \$20-40
- Allan Harris Band
Birdland Theater 7, 9:30 pm \$25-35
- ★Hiromi’s Sonicwonder
Blue Note 8, 10:30 pm \$45-65
- Ned Goold Trio
Cellar Dog 7, 8:30 pm \$5
- Duduka Da Fonseca with Maucha Adnet, Helio Alves, Billy Drewes, Vinicius Gomes, Gili Lopes
Dizzy’s Club 5, 7:30 pm \$20-55
- Wayne Escoffery Quartet; Ray Gallon Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Teri Roiger with Steve Berger, John Menegon Entwine Wine Bar 6, 7, 8 pm
- Welf Dorr with Shoko Nagai, Dmitry Ishenko, Dave Miller The Keep 9 pm
- Ben Waltzer Quartet with Bruce Harris, Ugonna Okegwó, Daniel Freedman; Richard Cortez Polite Jam
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Tyreek McDole
Minton’s 9 pm
- Beat Kaestli with Ben Stivers, Evan Gregor
North Square Lounge 12:30, 2 pm
- Jazz Brunch with Boncellia Lewis Patrick’s Place 12 pm
- Stalwart with Ben Eidson, Caleb Duval, James Paul Nadien, Luke Rovinsky
Record Shop 7:30 pm
- Nate Lucas All-Stars
Red Rooster Harlem 10am
- Robbie Lee; Mimi Jones and Jam
Room 623 at B2 Harlem 6, 8, 10 pm \$20
- ★Mara Rosenbloom, Melanie Dyer, Kyoto Kitamura
Saint Peter’s Church 5 pm
- Kamraton
Scholes Street Studio 2 pm
- ★George Colligan Quartet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Mary Stallings with Emmet Cohen, Phillip Norris, Joe Farnsworth
Smoke 7, 9, pm \$35-55
- ★Graham Haynes with Lucie Vítková, Shakoor Hakeem
Sundown Bar 8 pm
- ★Jakob Bro Septet with Chris Cheek, Craig Taborn, Larry Grenadier, Anders Christensen, Brian Blade, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

100 MILES OUT

CONNECTICUT

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

3/1, 3/8, 3/15, 3/22, 3/29 (7 pm) Bill's Allstar Jazz Band
3/6, 3/20 (7 pm) Corinthian Jazz Band
3/9 (4 pm) Gary Grippo Jam
3/12 (7 pm) Matt Knoegel and Jam
3/16 (4 pm) Tony Di Jam
3/23 (4 pm) Chervansky, Tappan & Ice Jazz Jam
3/24 (4 pm) Julian Gerstin Sextet
3/26 (7 pm) Christie Echols

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

3/2 (4 pm) Michael Coppola Jam

Firehouse 12 (New Haven, CT) [firehouse12.com](#)

3/15 (8:30/10 pm) Ingrid Laubrock's Lilith with Yvonne Rogers, David Adewumi, Adam Matlock, Eva Lawitts, Henry Memer
3/22 (8:30/10 pm) Noah Rott Quartet with Alfredo Colón, Mathias Jensen, Kobi Abcede
3/29 (8:30/10 pm) Marta Sanchez Trio with Chris Tordini, Savannah Harris

Jazzy's Cabaret (New Haven, CT) [jazzscabaret.com](#)

3/22 (7:30 pm) Stix Bones and The Bone Squad with Bob Beamon, Densen "Meighstro" Curwen, Albert Brisbane, Steven Brown, Sean Taylor, Melvin Smith, Abiodun Oyewole, Khadeja

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

3/20 (7 pm) Levin, Jackson & Siegel
3/27 (7 pm) Ali Ryerson Quartet

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

3/5, 3/12, 3/19, 3/26 (9 pm) Red Planet
3/6, 3/13, 3/20, 3/27 (9 pm) Kevin Saint James Band

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

3/1 (7/9 pm) Rose Colella Quartet
3/10 (11 am) Jay Leonhart Trio
3/22 (7/9 pm) Chris Coogan Quintet

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

3/5 (7:30 pm) Taj Mahal Quartet
3/20 (7:30 pm) Julian Lage

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

3/1 (8:30 pm) Ted Rosenthal Trio
3/2 (8:30 pm) Ronnie Burrage & Holographic Principle
3/8 (8:30 pm) Timothy Norton Quintet with Seth Trachy, Patrick Brennan, Willem Delisfort, Jesse Simpson
3/9 (8:30 pm) Tyreek McDole Group
3/15 (8:30 pm) Ulysses Owens Jr. and Generation Y with Ace Williams, Langston Hughes, Tyler Bullock, Johnathan Muir Cotton
3/22 (8:30 pm) Tony Davis Trio
3/23 (8:30 pm) Donald Vega Quartet

NEW JERSEY

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

3/2 (6 pm) Sullivan Fortner

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

3/1 (7 pm) Sarah Jane Cion
3/8 (7 pm) Bertha Hope
3/15 (7 pm) Harmony Bartz
3/22 (7 pm) Ray Blue
3/29 (7 pm) T.K.Blue

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

3/1 (8/9:30 pm) Tyler Henderson
3/2 (8/9:30 pm) Gary Smulyan Quartet

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

3/2 (3:30 pm) Mike DeMonte
3/9 (3:30 pm) Liam Sutcliffe
3/16 (3:30 pm) Dan Kostelnik
3/23 (3:30 pm) Modern Day Story
3/30 (3:30 pm) Orrin Evans

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

3/21 (7:30 pm) Jazz Jam with James Austin, Jr.

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

3/7 (7:30 pm) Denise King

Glass Woods Tavern at The Hyatt (New Brunswick, NJ) [nbjp.org](#)

3/20 (7/8:45 pm) Jackie Jones Quartet

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

3/1, 3/8, 3/15, 3/22, 3/29 (8 pm) Winard Harper Hosts The Jazz Jame
3/3, 3/10, 3/17, 3/24, 3/31 (7 pm) Winard Harper Hosts The Jazz Jam

Oakley Kitchen (Nutley, NJ) [theoakleykitchen.com](#)

3/3, 3/10, 3/17, 3/24, 3/31 (7 pm) Yvonnick Prene, Radam Schwartz, Colby Inzer and Jam

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

3/1 (7/9:15 pm) Blue Soul Quintet
3/2 (7/9:15 pm) Karl Latham's Living Standards with Teddy Kumpel, Carlos Mena, Henry Hey
3/3 (6 pm) Sarah Partridge Trio with Ted Brancato, Rick Crane
3/5 (6:30/8 pm) John Bianculli Trio
3/6 (7/8:30 pm) Danny Tobias Trio with Bill Crowe, Steve Ash
3/8 (7/9:15 pm) Axel Tosca
3/9 (7/9:15 pm) Ali Ryerson, Karl Latham
3/10 (6/7:30 pm) Steve Hess, Bud Ayers, Josh Rubin, Mark Weber
3/12 (6:30/8 pm) George Naha Trio with Hal Slapin, John Vourtsis
3/16 (7/9:15 pm) Bobby Harden Experience
3/19 (6:30/8 pm) Tomoko Ohno Trio with Hal Slapin, John Vourtsis
3/23 (7/9:15 pm) Nilson Matta: "Samba Night"
3/24 (6/7:30 pm) Audra Mariel
3/26 (6:30/8 pm) Jerry Vezza Trio with Hal Slapin, John Vourtsis
3/27 (7/9:15 pm) Warren Vache Trio with Earl Sauls, Eddie Monteiro
3/29 (7/9:15 pm) Cesar Orozco's Kamarata Trio
3/30 (7/9:15 pm) SaRon Crenshaw Band

Shea Center for the Performing Arts @William Paterson University (Wayne, NJ) [wpunj.edu/wppresents/jazz-room-series](#)

3/3 (3 pm) Joe Lovano
3/14 (8 pm) Preservation Hall Jazz Band

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

3/2 (7:30 pm) Kenny Garrett
3/24 (7 pm) James Austin Jr. and Luminescence
3/30 (8 pm) Rebirth Brass Band

South Valley BBQ (West Orange, NJ) [southvalleybbqandlounge.com](#)

3/3 (1/3/5 pm) Pucci Amanda Jones Trio
3/10 (1/3/5 pm) Lynette Sheard
3/17 (1/3/5 pm) Carrie Jackson
3/24 (1/3/5 pm) Blues People

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

3/5 (7/8:30 pm) Ariana Sowa Quartet and Jam
3/7 (7/8:45 pm) Leonieke Scheuble Quartet

3/12 (7/8:30 pm) Angelina Kolobukhova Quartet and Jam

3/14 (7/8:45 pm) Najwa Parkins Quartet
3/19 (7/8:30 pm) Violet Mujica Quartet and Jam
3/21 (7/8:45 pm) Vanessa Perea Quartet
3/26 (7/8:30 pm) Kirstin Field Quartet and Jam
3/28 (7/8:45 pm) Akiko Tsuruga Quartet

Triumph Brewing (Red Bank, NJ) [triumphbrewing.com/red-bank](#)

3/15 (8:30 pm) Ray Suhy Trio with Joris Teepe

NEW YORK

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

3/1 (7/8:30 pm) Victor LaGamma Quartet
3/2 (7:30/9:15 pm) Jared Pauley Trio
3/9, 3/23 (7:30/9:15 pm) Leslie Pintchik Trio

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

3/1 (7 pm) Tony Leon and Grupo Son Latino
3/2 (6 pm) Kristen Mather de Andrade Band
3/8 (7 pm) Eve Soto Band
3/9 (6 pm) Judi Silvano Quintet with Bruce Arnold, John Menegon, Bob Meyer + George Garzone
3/15 (7 pm) Jacqui Naylor with Art Khu, Richie Goods, Ele Howell
3/16 (6 pm) Bertha Hope
3/22 (7 pm) Annette A. Aguilar and the Stringbean 5Tet
3/23 (6 pm) Arcoiris Sandoval Trio
3/29 (7 pm) Kristina Koller Band
3/30 (6 pm) SAGE Women Jazz Ensemble

Bliss (Setauket, NY) [thejazzloft.org](#)

3/19 (6 pm) Swing Into Spring Festival: Steve Salerno/Tom Manuel
3/20 (6 pm) Swing Into Spring Festival: John Marshall/Dave Lobenstein

Country House (Stony Brook, NY) [thejazzloft.org](#)

3/20 (6 pm) Swing Into Spring Festival: Mala Waldron
3/21 (6 pm) Swing Into Spring Festival: Lee Tamboulain/Tom Manuel

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

3/16 (2 pm) Andy Farber & Friends "Tribute to Manny Albam"
3/16 (1 pm) Richard Baratta Gotham City Quintet

Cunneen-Hackett Arts Center (Poughkeepsie, NY) [cunneen-hackett.org](#)

3/16 (8 pm) Joe McPhee and Strings with Michael Bisio, Hilliard Greene, Daniel Levin, Aliya Ultan, James Keepnews, Billy Stein, Melanie Dyer, Mat Maneri, Rosi Hertlein, Gwen Laster

Emelin Theatre (Mamaroneck, NY) [emelin.org](#)

3/23 (8 pm) John Pizzarelli Trio

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

3/3 (7 pm) Joe Fiedler
3/7 (7 pm) Jim Campilongo 4Tet
3/9 (7 pm) Joe Louis Walker
3/10 (7 pm) Tyler Blanton with Joe Martin, Gary Versace, Johnathan Blake
3/14 (7 pm) Analog Jazz Orchestra
3/24 (7 pm) Camille Thurman and the Darrell Green Quartet with Wallace Roney Jr., Lonnie Plaxico, David Bryant

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

3/16 (7 pm) Richard Baratta's Gotham City Quintet

Hudson Hall (Hudson, NY) [hudsonhall.org](#)

3/2 (7 pm) Sean Jones Quartet

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

3/9 (7:30/8:45 pm) Gabe Armstrong Quintet
3/23 (7:30/8:45 pm) Rhythm Rising Quartet

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

3/1, 3/2 (7/9:30 pm) Ray Blue Quintet with Nat Adderley, Jr.
3/3 (6/8 pm) Jamile Staevie Ayres with Vinicius Gomes and Jam
3/8, 3/9 (7/9:30 pm) Bill Charlap/Renee Rosnes
3/10 (4/6 pm) Bill Charlap/Renee Rosnes
3/15, 3/16 (7/9:30 pm) Tierney Sutton/Tamir Hendelman
3/17 (4/6 pm) Glauco Lima Quartet with Dennis Bulhoes
3/22, 3/23 (7/9:30 pm) Joe Farnsworth Quartet with Sara Hanahan
3/24 (4/6 pm) Mafalda Minnozzi/Paul Ricci
3/29, 3/30 (7/9:30 pm) Steve Davis Sextet

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

3/6, 3/13, 3/27 (7 pm) Jazz Loft Trio Jam Session with Keenan Zach
3/6 (1 pm) Tom Manuel YAH Trio with Steve Salerno, Keenan Zach
3/7 (7 pm) Jazz Loft Big Band
3/8 (7 pm) Russell Hall Quartet
3/19 (7 pm) Swing Into Spring Festival: Bay Big Band; Moment's Notice; Keenan Zach and the Matt Godfrey Organ Trio
3/20 (7 pm) Swing Into Spring Festival: Workshop and Jam with Dean Johnson, Rich Iacona, Tom Manuel, Ellis Holmes
3/21 (7 pm) Swing Into Spring Festival: Bad Little Big Band with Bruce Bonvissuto, Madeline Kole, Rich Iacona
3/22 (7 pm) Swing Into Spring Festival: Dan Pugach Big Band
3/23 (7 pm) Swing Into Spring Festival: Andy McKee Quintet
3/28 (7 pm) Swing Into Spring Festival: Interplay Jazz Orchestra

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

3/1 (7/9 pm) Quintin Harris Trio
3/2 (7/9 pm) Hilary Kole Quartet
3/3 (12 pm) Cary Brown/John Lissauer
3/6 (6 pm) Kevin Kane/Jim Fetherston
3/7 (7 pm) Suzy & the Gents
3/8 (7 pm) Maria Corsaro with the Gregory Torioian Trio
3/9 (7/9 pm) Oz Noy Trio
3/10 (12 pm) Alyssa Chetrick/Derek Lewis
3/14 (8 pm) SlideAttack
3/16 (7/9 pm) Susan Mack Quartet
3/17 (12 pm) Pete Ayres
3/21 (8 pm) Cary Brown
3/22 (7/9 pm) Dave Solazzo & The Bridge
3/23 (7 pm) Jaana Narsipur Quartet
3/28 (7 pm) Sarah Jane Cion Trio
3/29 (7/9 pm) Vivienne Aerts: Typuhtgång
3/30 (7/9 pm) Natalie Hamilton with Sara Caswell

The Lace Mill (Kingston, NY) [facebook.com/TheLaceMill](#)

3/10 (4 pm) Marilyn Crispell/Michael Bisio

Madarin Wine Bar (Setauket, NY) [thejazzloft.org](#)

3/19 (6 pm) Swing Into Spring Festival: Dean Johnson/Kevin Clark
3/20 (6 pm) Swing Into Spring Festival: Steve Salerno/Tom Manuel

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

3/1 (7/9 pm) Orrin Evans Trio with Luques Curtis, Byron Landham
3/2 (7/9 pm) George Garzone Quartet with Dave Bryant, Chris Bowman, Jim Donica
3/8 (7/9 pm) Michael Wolff Trio with Victor Jones, Ben Allison
3/9 (7/9 pm) Lighthouse Tribute to Elvin Jones with Ryan Devlin, Dan Walsh, Gene Perla, Adam Nussbaum
3/15 (8 pm) Harrow Sisters

3/16 (8 pm) Nova Blue with Charlie Alletto, Al Acosta, Joe Mannozi, Michael Vñas, Tomás Martín López
3/22 (8 pm) Eddie Allen Quartet with Roberta Piket, Kenny Davis, Jerome Jennings
3/23 (8 pm) Adam Falco Trio with Etienne Stadwijk, Jonathan Toscano
3/30 (8 pm) Kathleen Hart/Steve LaMattina Quartet with Alex Gressel, Joe Corsello

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

3/24 (2 pm) Po' Jazz: Golda Solomon, Christopher Dean Sullivan, Ayana Lowe, David Lowe

Pound Ridge Community Church (Pound Ridge, NY) [poundridgecommunitychurch.org](#)

3/17 (4 pm) Lucy Wijnands with Pete Malinverni, Mikey Migliore, Aaron Seeber

Schnitzels (Stony Brook, NY) [thejazzloft.org](#)

3/23 (5 pm) Swing Into Spring Festival: Wallace Selzer/Vinny Raniolo

Southampton Arts Center (South Hampton, NY) [southamptonartscenter.org](#)

3/15 (7 pm) Richard Baratta's Gotham City Quintet

Sweet Mamas (Stony Brook, NY) [thejazzloft.org](#)

3/19 (6 pm) Swing Into Spring Festival: Dave Lobenstein/James Micelli

Three Village Inn (Stony Brook, NY) [thejazzloft.org](#)

3/20 (6 pm) Swing Into Spring Festival: Dean Johnson, Rich Iacona, Ellis Holmes

Tubby's (Kingston, NY) [tubbyskingston.com](#)

3/9 (7 pm) Bobby Previte with Matt Bauder, David Lizmi
3/18 (7 pm) Horse Lords: KA Baird

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

3/1 (7:30 pm) Mark McLean
3/2 (7:30 pm) Kristina Koller
3/3, 3/24 (12 pm) Brazilian Jazz Brunch with Tyler Blanton
3/6 (7 pm) Zach Adleman
3/7 (7 pm) Jay Collins
3/8 (7:30 pm) Steve Shapiro
3/9 (7:30 pm) Marius Van Den Brink
3/14 (7:30 pm) Brewster's Millions with Adam Small

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

3/9 (7:30 pm) Eddie Allen with Oscar Perez, Tom DiCarlo
3/23 (7:30 pm) Enrique Haneine

PENNSYLVANIA

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

3/6 (7:30 pm) Sherrie Maricle

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

3/1 (7:30/9:30 pm) Aaron Matson Quintet with Boyce Griffith, Joe Block, Ilya Osachuk, Kai Craig
3/2 (7:30/9:30 pm) Duane Eubanks Quintet with Abraham Burton, Jordan Williams, Santi Debriano, Byron Landham
3/6 (7:30/9 pm) Matt Gallagher's UArts "Z" Big Band
3/7 (7:30/9 pm) Silas Stewart Quartet with Craig Hall, Mike Boone, Dan Monaghan
3/8, 3/9 (7:30/9:30 pm) Joey Alexander Trio
3/12 (7:30/9 pm) Jordan Berger Generations Quartet with Byron Landham, Tim Brey, Dylan Band
3/13 (7:30/9 pm) Justin Farquhar Jazz Orchestra
3/14 (7:30/9 pm) Earl Phillips Big Band
3/15, 3/16 (7:30/9:30 pm) Larry Goldings, Peter Bernstein, Bill Stewart
3/20 (7:30/9 pm) Debbie Poryes Quartet with Dave Brodie, Kyle Andrews, Victor North
3/21 (7:30/9 pm) Mervin Toussaint Band
3/22 (7:30/9:30 pm) Anthony Hervey Quintet with Dylan Band, Joseph Block, Elay Kadosh, Miguel Russell
3/23 (7:30/9:30 pm) Kaisa's Machine
3/26 (7:30/9 pm) Inside Job with Sean McCusker, Jasyn Brazaban, Bill Saurman, Sam Turley, Noah Uy, Max Fabiszewski, Bry Crocket
3/27 (7:30/9 pm) Eric Binder Organ Trio
3/28 (7:30/9 pm) Michael Kaplan Superband
3/29 (7:30/9:30 pm) George Colligan Quartet with Steve Wilson
3/30 (7:30/9:30 pm) Dave Stryker Quartet

Deer Head Inn (Delaware Water Gap, PA) [deerheadinn.com](#)

3/1 (7/8:45 pm) Bill Warfield & the Hell's Kitchen Funk Orchestra with Gary Bartz, Charlie Porter, Matt Hong, Dave Riekenberg, Kurt Bacher, Cecilia Coleman, Matt Chertkoff, Steve Count, Scott Neumann, Jasia Ries

3/2 (7/8:45 pm) Zach Brock/Walt Bibinger

3/3 (5 pm) Joanie Samra/Jesse Green
3/7, 3/14, 3/21, 3/28 (7 pm) Jazz Jam with Bill Washer
3/8 (7/8:45 pm) La Cuchina with Vinny Bianchi, Bill Washer, Paul Rostock, Danny Gonzalez, Ruben Ariola

3/9 (7/8:45 pm) Nancy Reed Trio

3/10 (5 pm) Paul Josi/Jim Ridl
3/15 (7/8:45 pm) Tessa Souter Quartet with Jim Ridl, Evan Gregor, Billy Drummond
3/17 (8 pm) The Griots Speak with Charlie Apicella, Daniel Carter, William Parker, Juma Sultan
3/17 (5 pm) Hot Takes Trio with Patrick Kerssen, Erica Golaszewski, Ron Bogart
3/22 (7/8:45 pm) Corinne Mammana
3/23 (7/8:45 pm) Max Siegel Nonet with Jay Rattman, Brian Pareschi, Matthew McDonalds, Eric Davis, Jason Marshall, Jose Davila, Bryan Reeder, Scott Ritchie, Paul Wells

3/24 (5 pm) Erin McClelland Band

3/29 (7/8:45 pm) Nancy & Spencer Reed
3/30 (7/8:45 pm) Ken Peplowski Quartet

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

3/6 (8 pm) G. Calvin Weston & TR7; Stephan Crump

Kimmel Center @Perelman Theater (Philadelphia, PA) [kimmelculturalcampus.org](#)

3/14 (7 pm) Emmet Cohen Trio

Solar Myth (Philadelphia, PA) [arsnovaworkshop.org](#)

3/1 (7/9:30 pm) The Bad Plus with Reid Anderson, Dave King, Ben Monder, Chris Speed
3/7 (8 pm) The Griots Speak with Charlie Apicella, Daniel Carter, William Parker, Juma Sultan
3/11 (8 pm) Ches Smith's Laugh Ash with Shara Lunon, Anna Webber, Oscar Noriega, Nate Wooley, Jennifer Choi, Kyle Ambrust, Michael Nicholas, Shahzad Ismaily

3/16 (8 pm) Tim Berne's Bearclaw with Gregg Belisle-Chi, Tom Rainey

3/20 (8 pm) Horse Lords with Andrew Bernstein, Max Eilbacher, Owen Gardner, Sam Haberman

3/22 (8 pm) Azar Lawrence: "Salute to Pharosah Sanders"

3/27 (8 pm) Titan to Tachyons with Sally Gates, Matt Hollenberg, Trevor Dunn, Kenny Grohowski

3/29 (8 pm) Amirtha Kidambi & Elder Ones with Jason Nazary, Lester St. Louis, Matt Nelson, Eva Lawitts

3/30 (8 pm) Messthetics with James Brandon Lewis, Joe Lally, Brendan Canty, Anthony Pirog

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

3/1, 3/2 (7/9:30 pm) Julie Dexter
3/3 (6/8:30 pm) Kym Still
3/7 (7/9 pm) Rebecca Jade
3/8, 3/9 (7/9:30 pm) Chien Chien Lu and Richie Goods
3/10 (6/8:30 pm) Chien Chien Lu and Richie Goods
3/14 (7/9) Cindy Blackman Santana
3/15, 3/16 (7/9) Brandee Younger
3/17 (6/8:30 pm) Romona with Diane Monroe
3/21 (7/9) Karen Briggs
3/22, 3/23 (7/9:30 pm) Sounds of A&R
3/24 (6/8:30 pm) Fawziyya Heart
3/28, 3/29 (7/9) Jazmin Ghent
3/30 (7/9:30 pm) Tyreek McDole
3/31 (6/8:30 pm) Tyreek McDole

CLUB DIRECTORY

- **440Gallery** 440 Sixth Ave., Brooklyn (718-499-3844) Subway: F, G to Seventh Ave. [440gallery.com](#)
- **Americas Society** 680 Park Ave. (212-628-3200) Subway: 6 to 68th Str. [as-coa.org](#)
- **Apollo Theater & Music Café** 253 W. 125th Str. (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th Str. [apollotheater.org](#)
- **The Appel Room** Broadway at 60th Str., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jazz.org](#)
- **Arthur's Tavern** 57 Grove Str. (212-675-6879) Subway: 1 to Christopher Str. [arthurstavernnyc.com](#)
- **Bar Bayeux** 1066 Nostrand Ave. (347-533-7845) Subway: 2, 5 to Sterling Str. [barbayeux.com](#)
- **Bar LunAtico** 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](#)
- **Blank Forms** 468 Grand Ave., 1D Subway: C to Clinton-Washington Ave.s [blankforms.org](#)
- **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](#)
- **Brooklyn Bowl** 61 Wythe Ave., Brooklyn (718-963-3369) Subway: L to Bedford Ave. [brooklynbowl.com](#)
- **Bruno Walter Theatre** 111 Amsterdam Ave. Subway: 1 to 66th Str.
- **Cellar Dog** 75 Christopher Str. at 7th Ave. (212-675-6056) Subway: 1 to Christopher Str. /Sheridan Sq. [cellardog.net](#)
- **City Winery** 25 11th Ave. (at 15th Str.) (646-751-6033) Subway: A, C, E, L to 14th Str. [citywinery.com](#)
- **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](#)
- **Don't Tell Mama** 343 W. 46th Str. (212-757-0788) Subway: A, C, E, F, V to 42nd Str. -Port Authority [donttellmama.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](#)
- **Entwine Wine Bar** 765 Washington Str. (212-727-8765) Subway: 1, 2, 3, A, C, E, L to 14th Str. [entwinenyc.com](#)
- **Flushing Town Hall** 137-35 Northern Blvd., Flushing (718-463-7700) Subway: 7 to Main Str. [flushingtownhall.org](#)
- **Greenwich House Music School** 46 Barrow Str. (212-242-4770) Subway: 1 to Christopher Str. [greenwichhouse.org](#)
- **Harlem Stage Gatehouse** 150 Convent Ave. at W. 135th Str. (212-650-7100) Subway: 1 to 137th Str. [harlemstage.org](#)
- **Ibeam Brooklyn** 168 7th Str. btwn. Second and Third Ave. Subway: F to 4th Ave. [ibeambrooklyn.com](#)
- **InterContinental New York Barclay's Club** 111 E. 48th Str. (212-755-5900) Subway: 6 to 51st Str. [intercontinentalnybarclay.com/](#)
- **Iridium** 1650 Broadway at 51st Str. (212-582-2121) Subway: 1,2 to 50th Str. [theiridium.com](#)
- **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](#)
- **Jazz Museum in Harlem** 58 W. 129th Str. btwn. Madison and Lenox Ave. (212-348-8300) Subway: 6 to 125th Str. [jazzmuseuminharlem.org](#)
- **Joe's Pub** 425 Lafayette Str. (212-539-8770) Subway: N, R to 8th Str. -NYU; 6 to Astor Pl. [joespub.com](#)
- **The Keep** 205 Cypress Ave., Queens (718-381-0400) Subway: L to Jefferson Str. [thekeepny.com](#)
- **Knickerbocker Bar & Grill** 33 University Pl. at 9th Str. (212-228-8490) Subway: N, R to 8th Str. -NYU [knickerbockerbarandgrill.com](#)
- **Kupferberg Center** 65-30 Kissena Blvd., Flushing (718-793-8080) Subway: E to 71 - Continental Avs - Forest Hills [kupferbergcenter.org](#)
- **Le Poisson Rouge** 158 Bleecker Str. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Str. [lepoissonrouge.com](#)
- **Local 802** 322 W. 48th Str. btwn. Eighth and Ninth Ave. (212-245-4802) Subway: C to 50th Str. [jazzfoundation.org](#)
- **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](#)
- **Merkin Concert Hall** 129 W. 67th Str. btwn. Broadway and Amsterdam (212-501-3330) Subway: 1 to 66th Str. -Lincoln Center [kaufmanmusiccenter.org](#)
- **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](#)
- **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](#)
- **Ornithology Jazz Club** 6 Suydam Str., Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. [ornithologyjazzclub.com](#)
- **The Owl Music Parlor** 497 Rogers Ave. (718-774-0042) Subway: Subway: 2 to to Sterling Str. [theowl.nyc](#)
- **Pangea** 178 Second Ave. (212-995-0900) Subway: L to First Ave. [pangeanyc.com](#)
- **Patrick's Place** 2835 Frederick Boulevard (212-491-7800) Subway: B, D to 155th Str. [patrickspplaceharlem.com](#)
- **Penny Jo's** 3898 Broadway (646-609-2216) Subway: 1 to 168th Str.-Washington Heights
- **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](#)
- **Riverbank State Park** 679 Riverside Drive at 145th Str. Subway: A, C, 1 to 145th Str.
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th Str. [rizzolibookstore.com](#)
- **Room 623 at B2 Harlem** 271 W. 119th Str. (212-280-2248) Subway: B, C to 116th Str. [b2harlem.com](#)
- **Rose Theater** Broadway at 60th Str., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jazz.org](#)
- **Roulette** 509 Atlantic Ave., Brooklyn (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. [roulette.org](#)
- **Saint Peter's Church** 619 Lexington Ave. at 54th Str. (212-935-2200) Subway: 6 to 51st Str. [saintpeters.org](#)
- **Scholes Street Studio** 375 Lorimer Str. (718-964-8763) Subway: L to Lorimer Str. ; G to Broadway [scholesstreetstudio.com](#)
- **ShapeShifter Lab** 837 Union Str., Brooklyn (646-820-9452) Subway: D, N, R, W to Union Str.; B, Q to 7th Ave.: [shapeshifterlab.com](#)
- **Shrine** 2271 Adam Clayton Powell Blvd. btwn. 133rd & 134th Str. (212-690-7807) Subway: B, 2, 3 to 135th Str. [shrinenyc.com](#)
- **Silvana** 300 W. 116th Str. (646-692-4935) Subway: B, C, to 116th Str. [silvana-nyc.com](#)
- **Sisters** 900 Fulton Str. (347-763-2537) Subway: C to Clinton-Washington Ave.s [sistersbklyn.com](#)
- **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](#)
- **Snug Harbor Cultural Center** 1000 Richmond Terrace, Staten Island (718-448-2500) Subway: [jazzmobile.org](#)
- **Soapbox Gallery** 636 Dean Str. Subway: 2, 3 to Bergen Str. [soapboxgallery.org](#)
- **Sony Hall** 235 W. 46th Str. (212-997-5123) Subway: N, R, W to 49th Str. [sonyhall.com](#)
- **St. George Theatre** 35 Hyatt Str. (718-442-2900) Subway: S74 Bus to Bay Str./Borough Place [stgeorgetheatre.com](#)
- **Stanley H. Kaplan Penthouse** 165 W. 65th Str. btwn. Amsterdam Ave. and Broadway, tenth floor (212-875-5400) Subway: 1, 2 to 66th Str. -Lincoln Center [lincolncenter.org](#)
- **Stern Auditorium at Carnegie Hall** 881 Seventh Ave. (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Ave. [carnegiehall.org](#)
- **The Stone at The New School** 55 West 13th Str. (212-229-5600) Subway: F, V to 14th Str. [thestonenyc.com](#)
- **The Sultan Room** 234 Starr Str. (612-964-1420) Subway: L to Jefferson Str. [thesultanroom.com](#)
- **Sundown Bar** 68-38 Forst Ave., Queens (917-966-6078) Subway: M to Forest Ave. [sundownbar.com](#)
- **Swing 46** 349 W. 46th Str. (646-322-4051) Subway: A, C, E to 42nd Str. [swing46.com](#)
- **Third Street Music School Settlement** 235 E. 11th Str. (212-777-3240) Subway: 6 to Astor Pl. [thirdstreetmusicschool.org](#)
- **Town Hall** 123 W. 43rd Str. (212-997-1003) Subway: 7, B, D, F, M to 42nd Str. -Bryant Park [thetownhall.org](#)
- **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.
- **York College** CUNY, 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center [york.cuny.edu](#)
- **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](#)

BILL ALLRED (Nov. 19, 1936 – Feb. 2, 2024) The trombonist-vocalist (father of trombonist John), from an august family of musicians, died at age 87. Allred played trombone at Rock Island High School, in the U.S. Navy Band and at St. Ambrose College. In 1971, he became a staff musician at Walt Disney World in Orlando, FL. He led the Goodtime Jazz Band at Rosie O’Grady’s in Orlando for 15 years and also was a frequent performer at major jazz festivals and concerts in the U.S. and abroad. Allred was a member of the Wild Bill Davison Jazz Band and appeared with Jack Teagarden, Billy Butterfield, Al Hirt, Clark Terry, Dizzy Gillespie, Mel Torme, Zoot Sims, Milt Hinton, Bob Haggart, Chuck Hedges, Max Kaminsky, Jimmy McPartland and others. He led or co-led albums on many labels including Fat Cat’s Jazz, World Jazz, Sunjazz, Nagel Heyer and Arbors.

TONY CEDRAS (1952 – Jan. 29, 2024) The multi-instrumentalist died in Cape Town, South Africa from chronic emphysema at age 71. He played piano, guitar, trumpet, harmonium and, most notably, accordion, collaborating over a long career with jazz musicians in South Africa and the U.S. He first made his name with Cape Town bands including Pacific Express, where he played primarily trumpet and keyboards. He was also in every lineup of Paul Simon’s bands from 1987-2012. Cedras played with Harry Belafonte, Miriam Makeba, Henry Threadgill, Muhal Richard Abrams, Cassandra Wilson, Hugh Masekela and Tony Bird, among others.

JERRY COKER (Nov. 28, 1932 - Jan. 14, 2024) Born in South Bend, IN, to a musical family, Coker died at age 91. He was a jazz saxophonist, educator, theorist, composer, arranger and author, who spent his early career playing in big bands. He attended Yale University and Sam Houston State University before attending Indiana University as a doctoral student in woodwinds. His studies were interrupted in 1953 when Woody Herman offered him a job in “The Herd”. But after completing his education he recorded under his own name in the mid ‘50s and as a sideman with Nat Pierce, Dick Collins, Mel Lewis and with Stan Kenton. Coker taught at Duke University, the University of Miami (creating one of the first jazz degree programs in the country), North Texas State University and at the Frost School of Music. He also started the Studio Music and Jazz program at the University of Tennessee, where he was a professor of music from the ‘80s through the aughts, with notable students including Randy Brecker and Pat Metheny. In 1994 Coker was inducted into the Jazz Educators Hall of Fame.

TAMÁS DEÁK (Apr. 27, 1928 – Feb. 12, 2024) Known as a pioneer of jazz music education in his native Hungary, the trumpeter died at age 95. Deák was head of the Bela Bartók Music School, and as a composer and author, led a big band for albums on Qualiton and Pepita. His work was recorded by Magyar Rádió És Televízió Tánczenekara, Stúdió 11, Németh Lehel, Toldy Mária, Pannonia Allstars Ska Orchestra, Mihály Borbély and Igor Butman. He composed and conducted scores for films, including for the animated series *Gustav* and the feature film, *Cat City*.

JAN EVENSMO (Aug. 10, 1939 – Feb. 4, 2024) The Norwegian jazz historian, who published numerous discographies, established the website jazzarcheology.com and who wrote liner notes for various albums, died at age 85. As a discographer, his solographies—detailing descriptions of musicians’ solos on record releases—have become seminal research tools. Educated as a physicist, Evensmo majored in cybernetics, at the University of Oslo. Later, he also earned a civil economics degree, lecturing in operational analysis, queuing theory and linear programming. Evensmo sat on the boards of the Norwegian Jazz Association and the Oslo Jazz Circle and was key in establishing the Norwegian Jazz Archive in the early ‘80s.

SAMUEL HUBERT (1978 – Feb. 18, 2023) The French bassist, who died at age 45, was a member of Switch Trio—a project rooted in swing and blues—with a pair of albums on Ahead and Jazz Family, and Wax. Hubert was also a

member of Esaie Cid Quartet and Quintet. He worked with Samy Thiébault, Karim Blal, Véronique Hermann Sambin, Jean-Philippe Scali, Frédéric Nardin and Olivier Temime.

KERRY “FATMAN” HUNTER (May 21, 1970 – Feb. 13, 2024) Struck by a drunk driver on Mardi Gras Day, New Orleans drummer Kerry “Fatman” Hunter died at age 53. Hunter was a long-standing member of the New Orleans Nightcrawlers. He won a 2021 Grammy for “Best Regional Roots Music Album” (*Atmosphere*) and was nominated this year in the same category. Hunter also performed with the Roots of Jazz Brass Band, the Preservation Hall collective and the New Birth Brass Band, as well as a variety of other New Orleans brass bands.

REUBEN JACKSON (1957 – Feb. 16, 2024) The poet, educator, jazz historian, author, broadcaster and music reviewer died at age 67 after suffering a stroke. Jackson was curator of the Smithsonian Museum’s Duke Ellington Collection from 1989-2009 and hosted “Friday Night Jazz” on Vermont Public Radio from 2012-18. His critical writings appeared in *Washington Post*, *JazzTimes*, *DownBeat* and *allaboutjazz.com*, among others. He also wrote liner notes for albums on Verve, Bluebird, BMG and Koch.

WAYNE KRAMER (Apr. 30, 1948 – Feb. 2, 2024) The guitarist, singer/songwriter and producer died from pancreatic cancer in Los Angeles at age 75. Kramer was best known for co-founding proto-punk band MC5. He later worked with Was (Not Was), Orquestra Was, Bob Holman, Hal Willner, Mars Williams and Lexington Arts Ensemble. Kramer’s 2014 free jazz album *Lexington* went to #6 on Billboard’s Top Jazz Charts.

TONY MIDDLETON (Jun. 26, 1934 – Feb. 7, 2024) Originally coming to prominence as lead singer for the Du-wop group, The Willows, Middleton died at 89 from chronic kidney disease. Performing almost to the end, the baritone also appeared on stage as well as in films. He was the Broadway lead, Little Joe, in *Cabin in the Sky* and Purlie in *Porgy and Bess*. Middleton worked with the likes of Burt Bacharach, Quincy Jones, Nell Carter, Della Reese, Cissy Houston and many more. He was one of the headliners at Lincoln Center for the 55th Birthday tribute to Charlie Parker. As a jazz singer he performed regularly at Opia, the Roxy Hotel and for 13 years led the Sunday Jazz Brunch at Jazz at Kitano.

RON MOSS (1945 - Jan. 30, 2024) The U.K.-born Moss, a dedicated and long-time practitioner of Scientology, died at age 79. He was a trombone player as well as an artist manager who settled in the U.S. in 1974. Since 2009 at Musicians Services, Inc. he was the personal manager of Kyle Eastwood, Down To The Bone, Tim Weisberg and Nate Najar, among others. He worked at Chapman Management Co. and was President of The Moss Agency from 1998-2001. His managed the careers of musicians such as Chick Corea, John Patitucci, Eric Marienthal, Isaac Hayes, Mark Isham, Stan Getz, Airo Moriera and Flora Purim, among others. Other associations included Return to Forever, Frank Gambale. Warren Zevon, Mick Fleetwood and the Zoo, the Korgis, David Benoit and Kenny Rankin. Moss also co-founded Stretch Records with Corea, producing artists such as Bob Berg, Avishai Cohen, Eddie Gómez, John Patitucci, Wallace Roney and Dave Weckl. He is survived by his daughter, the successful actress Elizabeth Moss (*The Handmaid’s Tale*).

TOM PLSEK (1949 – Feb. 12, 2024) The trombonist and composer, who began his musical career playing in polka bands, died at age 76. He joined the teaching staff at Berklee College of Music in 1972, performed at New Music American in 1983 and 1986 and was a member of the Mobius Artists Group from 1988-2021. He worked with Phil Wilson, Mark Harvey, Gino Robair, Joe Morris, Boston Improvisors’ Orchestra and Aardvark Jazz Orchestra and was a member of the improvising collective Kobold.

ED REED (Feb. 2, 1929 – Jan. 31, 2024) The San Francisco Bay Area-based jazz vocalist, who made his recording debut in 2007 at the age of 78, died at age 94 of liver cancer. Born in

Cleveland and raised in Los Angeles’ Watts neighborhood, he was mentored for a time in his youth by Charles Mingus. Drug addiction problems emerged after Army service when he ran with a fast crowd of jazz musicians. The singer finally overcame his addiction, which included stints in prison on drug charges and in rehab facilities. He gained sobriety in 1986. Reed had an encyclopedic knowledge of the Great American Songbook, evidenced on his *Ed Reed Sings Love Stories* (2007) and *The Song Is You* (2008). In recovery, Reed performed regularly at the Cheese Board Collective Pizzeria in Berkeley, CA, and attended Living Jazz’ summer intensive in La Honda Jazz Camp West, which gave him a chance to play with top professionals. He made his New York City debut in 2015 at Dizzy’s Club with a favorable review from *The New York Times*. With his wife, Diane Reed, he wrote *Double Helix: A Memoir of Addiction, Recovery, and Jazz in Two Voices*. For 20 years he also taught at Kaiser Permanente Vallejo and the New Bridge Foundation recovery center in Berkeley until the onset of the pandemic.

GÉRARD RÉGNIER (1934 – Feb. 11, 2024) The Frenchman, who died at age 90, authored several jazz books in France. His best-known work, *Django Reinhardt: Un musicien tsigane dans l’Europe nazie*, details the guitarist’s career during the WWII Nazi occupation of France, as he attained immense popularity despite his gypsy roots.

ROBERT D. RUSCH (Apr. 3, 1943 – Jan. 14, 2024) The jazz critic and record producer died at age 80. Rusch ran the indie jazz label distrutor North Country Record Distribution, founded record labels Cadence and CIMP and wrote *JazzTalk: the Cadence Interviews*. His significant writings and documentation of music and hundreds of album releases resulted in a large collection donated to the Schomburg Center for Research in Black Culture.

MARLENA SHAW (Sep. 22, 1939 – Jan. 19, 2024) The New Rochelle, NY-born jazz and soul singer died peacefully at home at age 84. Shaw began singing in jazz clubs in the ‘60s, notably working in 1963 with trumpeter Howard McGhee. Her career took off in 1966 when she began performing at the Playboy Club, Chicago, a gig that brought her to the attention of Chess Records. She signed with the label and released her first two albums on their Cadet subsidiary. “California Soul” (1969) became one of her best-known hits. Starting in the early ‘70s, she released a string of five albums over five years for Blue Note (including *Live at Montreux* and *Who Is This Bitch, Anyway?*), and would record for Columbia, Verve, Concord and Eighty-Eight’s. Her last released album (2007) was *When You’re Smiling* (Ratspack), with Freddy Cole.

SIEGFRIED “SIGI” SCHWAB (Aug. 15, 1940 – Jan. 11, 2024) With over 15,000 recordings for film and television to his credit, the German guitarist died at age 83. Schwab was also a teacher and an accompanist to a plethora of artists. He was versatile, playing in many styles over many genres, from baroque to jazz. His affiliations include St Cetera, Embryo with Christian Burchard, Diabelli Trio with Willy Freivogel, Guitarissimo with Peter Horton and Mandala duo with Ramesh Shotham. In 1980 he played at the 5th North Sea Jazz Festival with Chris Hinze. Schwab was also involved with Percussion Academia with Freddie Santiago and Guillermo Marchena and Percussion Project with Ramesh Shotham and Andreas Keller.

RENE TOLEDO (Jul. 3, 1957 – Feb. 6, 2024) The Cuban guitarist, who died at age 66, was a member of Grupo Afrocuba and Bolero Jazz, and worked with Marco Riza, Paquito D’Rivera, Arturo Sandoval, The Manhattan Transfer, Ed Calle, Jane Monheit and Pepe Rivero. He had his own albums for GRP and Sony Latin Jazz.

GIULIO VANNINI (1960 – Feb. 9, 2024) The Italian promoter died at age 64 at the Moderna Polyclinic of cancer. He was a particular lover of bebop, and was Artistic Director of the Modena Jazz Festival, producing numerous concerts across Europe with American and Italian stars. Vannini was also CEO of Rat Pack Music and a correspondent for *Jazz Hot Magazine*.

"FLAT OUT INCREDIBLE SOUND,
TASTEFULLY, ARTFULLY AND
BRILLIANTLY DONE."

—KVNF RADIO



LISA HILTON COINCIDENTAL MOMENT

LISA HILTON **PIANO** IGMAR THOMAS **TRUMPET** RUDY ROYSTON **DRUMS** LUQUES CURTIS **BASS**

3/14/24 WEILL HALL AT CARNEGIE HALL / 8 PM, NYC, NY

WWW.LISAHILTONMUSIC.COM

AVAILABLE ON AMAZON.COM / ITUNES / ALL STREAMING SERVICES

MARCH 8-10 BIRDLAND THEATER



a tribute to the great female big band & jazz vocalists



CHAMPIAN FULTON Trio

with WILLIE JONES III and NEAL MINER
and LEZLIE HARRISON & NICHOLAS PAYTON
and special guest JANE MONHEIT

INFO AT WWW.BIRDLANDJAZZ.COM



MARIANNE TRUDEL

PIANIST, COMPOSER



"An extraordinary pianist, Marianne Trudel is one of the most respected jazz musicians in Canada."

- CBC Radio (Canada)

"Trudel always conducts a fine balance between the delicate and the powerful in her music."

- NBC San Diego (USA)



Available on Bandcamp

DIANA KRALL

TOUR 2024



SCAN HERE

SATURDAY
MARCH 9, 2024

St. George Theatre

35 HYATT STREET, STATEN ISLAND, NY 10301
TWO BLOCKS FROM THE STATEN ISLAND FERRY

[ticketmaster.com](https://www.ticketmaster.com)

718-442-2900
STGEORGETHEATRE.COM