

THE YANOW ROOM
WILLIAM PATERSON UNIVERSITY
SPRING 2026 SEASON



Orrin Evans



Steve Wilson



John Pizzarelli



Branford Marsalis Quartet



Paquito D'Rivera

Sunday, February 15 | 3:00 p.m.

Orrin Evans

Sponsored by Heart of Jazz Foundation

Thursday, February 26 | 7:30 p.m.

Branford Marsalis Quartet*

Sunday, March 8 | 3:00 p.m.

Steve Wilson with the William Paterson University Jazz Orchestra

Sunday, March 29 | 3:00 p.m.

John Pizzarelli

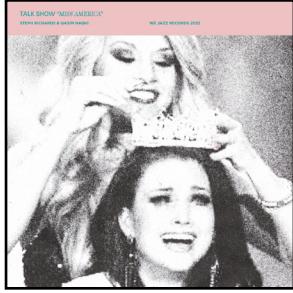
Sponsored by the Woody Shapiro Endowment

Sunday, May 3 | 3:00 p.m.

Paquito D'Rivera with the William Paterson Latin Jazz Ensemble

Sittin' In Meet-the-Artist one hour before performance | *Post-show Q&A

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“Miss America”

Talk Show (Steph Richards/Qasim Naqvi) (We Jazz)
by Bill Meyer

Talk Show is the duo of trumpeter Steph Richards and drummer-electronic musician Qasim Naqvi. The pairing might be called a reduction, since the two musicians have worked together in more expansive settings for years, ever since they first met at CalArts in 2008. Their earlier collaborative experiences with theater, dance and animation inform Talk Show's multimedia performances, which ponder how the mundane debasement of 1990s daytime TV prophesied our current national nightmare. *“Miss America”* further narrows Talk Show's focus to just the music. The five-track vinyl LP (also available as a download) was recorded live in the studio, and joint crediting of the compositions suggests that they were spontaneously created. It certainly sounds that way given the music's frequent appearance of parallel development.

On “Royalties”, Richards relies heavily on unconventional techniques, gargling and huffing breath-sized chunks of sound while Naqvi's sticks skitter lightly over drums. Their parts fit together, but also sound like each could stand on its own. The material changes but the dynamic is the same on “Mom's Night Out”, as Naqvi's spare full-kit perambulations coexist with Richards' plump parps and abraded strips of sound. A spatial quality emerges on the title piece, with long trumpet tones seeming to call loudly from a distance to quiet, close-mic'd bells, which persists on “Soft As a Rock”, where the insectoid twitter of Naqvi's synthesizer seems to converse with the trumpeter's decaying lines, like pond dwellers exchanging observations with wildlife on the shore. Their playing becomes more interdependent on the closer, “Death Bed”, as long horn tones layer with sustained drum skin groans, and synthetic resonations melt into trumpet cries like a simmering stew.

This record serves effectively to document the duo's musical language. But their videos, which are easily found on YouTube, make a stronger case that Naqvi and Richards' work has its greatest effect when they incorporate other media.

For more info visit wejazzrecords.bandcamp.com. The album release concert is at Roulette Feb. 26. See Calendar.



The Shadow of Your Smile
Chad LB (Bandstand Presents)
by Scott Yanow

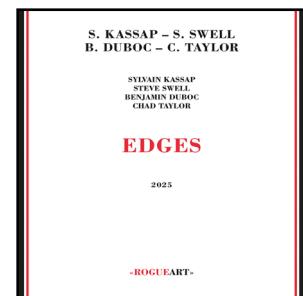
Chad Lefkowitz-Brown, who goes by the name of Chad LB, is a tenor saxophonist with a big sound of his own. Technically skilled, he puts plenty of passion into each note, which keeps him in demand for both jazz and pop assignments. In addition to his own

albums, he has recorded with Arturo O'Farrill's Afro-Latin Jazz Orchestra, Chris Botti and Benny Benack III, among others. His forceful and assertive style, which is both soulful and adventurous, is directly in the spotlight throughout his latest, *The Shadow of Your Smile*. He is joined by an excellent trio comprised of Liya Grigoryan (piano), Ben Tiberio (bass) and Mike Piolet (drums), and though there are occasional brief solos from the impressive pianist, this is very much the leader's show.

The album's seven selections are drawn from a wide variety of sources. The opener, “It Could Happen to You”, is the album's most straight-ahead jazz performance with the tenor saxophonist effortlessly playing heated double-time runs. Next is a mostly unrecognizable version of Eric Clapton's “Layla”, which is given a funky groove that one could imagine Eddie Harris playing over. Chad LB caresses the title track's melody for two choruses and then, after a quietly creative piano solo, makes a particularly passionate statement while keeping the melody in mind. “Change the World” (another Clapton song) has a simple theme that the quartet gives a musically funky rendition. The addition of a string quartet: Francesca Dardani and Tiffany Weiss (violins), Tia Allen (viola) and Sasha Ono (cello), doubles the size of the group on Bach's “Ave Maria”, giving the music a mellow foundation behind the saxophonist's intense playing. On the Grover Washington Jr. hit “Just the Two of Us”, the leader plays some explosive ideas, filled with sheets of sound that almost sound soulful. The album closes with The Platters' “Only You” taken at a patient pace, with the tenor saxophonist preaching the melody, building to an exciting, bluesy climax.

All in all, *The Shadow of Your Smile* makes for a stimulating showcase for Chad LB.

For more info visit bandstandfoundation.com. Chad LB is at Birdland Feb. 17-21. See Calendar.



Edges
Sylvain Kassap, Steve Swell, Benjamin Duboc, Chad Taylor (RogueArt)
by David Cristol

The association of Frenchmen Sylvain Kassap (clarinet) and Benjamin Duboc (bass) with Americans Steve Swell (trombone) and Chad Taylor (drums) stemmed from Kassap's wish to work with the trombonist—and the feeling was mutual. All members of this group have several albums on the French RogueArt label, Swell the most with 11 titles. Kassap, a steady presence on Europe's improvised music, jazz and contemporary classical scenes for decades, has worked with an endless list of collaborators, including Sam Rivers, Nicole Mitchell, Michel Portal, Anthony Ortega, Hamid Drake and Luc Ferrari. As a composer of film soundtracks and researcher of traditional Turkish music, the clarinetist can also be heard on two recently-reissued albums from the early '80s by L'Intercommunal Free Dance Music Orchestra.

Edges was recorded in 2023, augmented by live dates in Marseille and Paris. The selections are jazz-informed, improvised music with left-leaning inclinations and techniques. This does not necessarily mean chaos: there is a constant attention to form, but the quartet audibly steers clear of conventions and expectations. Still, the overall result is that everything