

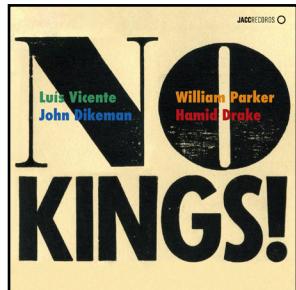
**the** **DJANGO** *Open 7 Days a Week!*  
**LIVE!** *On Stage!*

**VALENTINE'S DAY PRIX FIXE**  
 Three Course Dinner with  
 Vivian Sessoms and Eric Alexander

SUN	Champion Fulton Quartet	4:30PM
2/1	Alex Minasian Quartet	7:30PM
MON	April Varner Quartet	7:00PM
2/2	Peter Glynn Trio	10:15PM
TUE	Edsel Gomez Trio	7:00PM
2/3	Kali-Rodriguez-Peña Quartet	10:15PM
WED	Abe Fogle Band	7:00PM
2/4	Ben Stivers Organ Trio	10:15PM
THU	Richie Vitale Quintet	7:00PM
2/5	Mark Whitfield	10:15PM
FRI	Steve Davis Quintet	7:30PM
2/6	Mike DiRubbo Quartet	11:00PM
SAT	David Hazeltine Quartet	7:30PM
2/7		
SUN	Caili O'Doherty Quartet	4:30PM
2/8	Matt Chertkoff Trio	7:30PM
MON	Rico Jones Quartet	7:00PM
2/9	Edwin Corne Trio	10:15PM
TUE	Jamile	7:00PM
2/10	People of Earth	10:15PM
WED	Al Carty Group	7:00PM
2/11		
THU	Dave Stryker Trio	7:00PM
2/12	Jason Marshall Quartet	10:15PM
FRI	Spike Wilner Quartet	7:30PM
2/13	Freddy Deboe Band	11:00PM
SAT	Vivian Sessoms Valentine's	7:00PM
2/14	Eric Alexander Quartet	10:30PM
SUN	Michael Wolff Trio	4:30PM
2/15	Scott Healy Trio	7:30PM
MON	Bryan Eng Trio	7:30PM
2/16	Connor MacLeod Quintet	11:00PM
TUE	Helio Alves Trio	7:30PM
2/17	SonAhead	11:00PM
WED	Oz Noy Group	7:30PM
2/18	Matt Beck Band	11:00PM

**View LINE-UP** **Reserve** **2 Ave. of the AMERICAS Cellar Level**  
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**DINNER, LIBATIONS & LIVE JAZZ!**  
 IN THE **♥ OF TRIBECA**

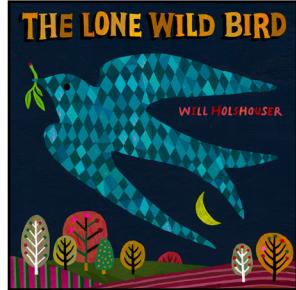


*No Kings!*  
 Luis Vicente, John Dikeman, William Parker,  
 Hamid Drake (JACC)  
 by David Cristol

Trumpeter Luís Vicente, of the vibrant Lisbon scene, thrives on collaboration. He is one of a handful of Portuguese musicians to consistently tour Europe and have working bands and projects with players from the Netherlands, Serbia, Spain, the UK and France, as well as his home country. In addition to performing at the famed Jazz em Agosto festival with a homegrown trio, last year was a prolific one for Vicente, with four albums released on four different labels, from solo, duo and trio to quartet formats: *Live in Coimbra* (Combustão Lenta), *Ghost Strata* (Cipsela), *Choreography of Fractures* (Fundacja Słuchaj) and this release—*No Kings!*

Recorded live at Amsterdam's Bimhuis with a trio of American friends—John Dikeman (tenor), William Parker (bass) and Hamid Drake (drums)—the album follows 2020's *Goes without saying, but it's got to be said*, also a live recording and by the same quartet. The free-form new opus has a single hour-long track mirroring the concert experience in its urgency. While Dikeman is only heard on tenor, trumpeter Vicente also plays bamboo flute and bells and, not unlike the modus operandi in the Heart Trio: Parker adds gimbri (Moroccan bass lute), wooden flute and gralla (a medieval Catalan oboe) to his bass, while Drake additionally sings and plays percussion. Also, similarly to the Heart Trio, Drake is the one keeping the boat afloat here, navigating adroitly every change of direction initiated by his partners in Vicente, Dikeman and Parker. As suggested by the protest title, the mood is initially buoyant and punchy, the roar of indignation mostly carried out by the saxophonist. Resistance, however, comes in many guises and the imported instruments give the band a wide sound palette from which to work from. As a result, it's not all muscular display, and the toned down moments are the ones that most linger in the mind. Modal reveries, airy birdcalls and moderate dialogues are all part of the quest, manifested in a seamless progression during this cross-generational free jazz venture.

For more info visit [jaccrecords.bandcamp.com](http://jaccrecords.bandcamp.com). William Parker is at Nublu Feb. 12, 19 and 26 (with Steve Swell) and Close Up Feb. 27. See Calendar.



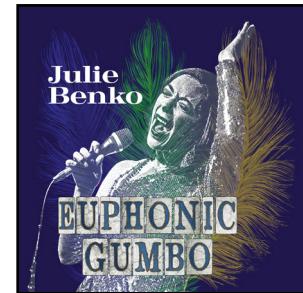
*The Lone Wild Bird*  
 Will Holshouser (Adhyáropa)  
 by Fred Bouchard

You could count the number of jazz accordionists on two hands and still lift a finger for the check. A standard accordion owns 40+ keys, 120+ buttons and

0 respect outside polka, trad, zydeco and global folk circles. It's the butt of squeeze jokes and wheezes: "What branch of the military recruits accordionists? The Air Force." Then there's the guy who left an accordion in the back seat of his convertible, only to return and find—two accordions. But there have been defiantly noted swingers and boppers on the squeezebox, including Art Van Damme (MI, 1920-2010), Leon Sash (IL, 1922-1979), Frank Marocco (IL, 1931-2012), Gordie Fleming (Canada, 1931-2002), Angelo DiPippo (RI, 1945-), Richard Galliano (France, 1950-) and more contemporary accordionists such as Ludovic Beier, Rob Burger, Jacob Garchik, Klaus Paier, Andrea Parkins, Ted Reichman and Will Holshouser. And then there's Guy Klugevsek, the native New Yorker of Slovenian parentage, who passed last May at age 78, and who waxed and played his deluxe Titano Virtuoso with traditionalists and avant- and edge-gardists John Zorn, Dave Douglas, Bill Frisell, Laurie Anderson and Tom Waits, and even on John Williams soundtracks. He'd conjure up merry-go-rounds, hurdy-gurdy and box organs to paint poems in cheery two-step, mixed meter, perky ostinato and Eastern modes that could transport us to festive locales: dance halls, big tops and wedding feasts.

Klugevsek's music will be honored in a concert in Brooklyn this month featuring Holshouser and others. Like Klugevsek, Holshouser is an accordionist whose versatile playing style is drawn from jazz, folk, classical and world music influences. His refreshing solo studies on the recently-released *The Lone Wild Bird* owe little to "jazz" (beyond a blue number to organist Jimmy Smith) but much to moody, folksy roots that tap a wide chronological swath of inspiration. The title track (depicted exquisitely as a blue-checkered nighthawk) is a shape-note hymn unadorned, but W.S. Monk's 1861 "Abide With Me" meanders into depths unlike the raw horn chorale by namesake Thelonious. "Shouting Song" recalls shape-note simplicity with parallel fifths and pentatonics, but an eerie "Three Glasses" melody draws on composer Dmitri Shostakovich, while butterflies flit in a sweet tune à la Francis Poulenc. Holshouser posts crisp audio postcards of a Brazilian cathedral and a Japanese child rescued by snowy statues. A finale of Cajun waltzes instantly conjures a bright roadhouse near Baton Rouge, where we patrons bounce in our boots to BeauSoleil. Wry humor and genial eclecticism imbuing crystalline, imaginative miniatures seem ideal in invoking Klugevsek's bright spirit.

For more info visit [adhyaroparecords.com](http://adhyaroparecords.com). Holshouser is at Roulette Feb. 25 (part of the Guy Klugevsek Memorial Concert). See Calendar.



*Euphonic Gumbo*  
 Julie Benko (Club44)  
 by Anna Steegmann

Singer-actor Julie Benko came to national prominence with her run in Broadway's recent production of *Funny Girl*. Yet, she's been equally at home in cabaret and jazz, praised for her storytelling and emotional range, as well as her adventurous, genre-blending arrangements, often created with her pianist-composer husband, Jason Yeager.

*Euphonic Gumbo*, Benko's fourth recording, brims with exuberance, capturing the spontaneity of the couple's Mardi Gras concerts at Birdland. The album draws deeply on the history and sound of New Orleans, stirring together African-derived syncopation, brassy parade-band horns, early jazz swagger, Cajun fiddle, folk balladry and ragtime. Recorded live, the seven-piece ensemble moves fluidly from hot-jazz polyphony to earthy R&B-style horn lines, led and anchored by Yeager (piano, organ, celeste), with Ron Wilkins (trombone), Andy Warren (trumpet), Linus Wyrtsch (clarinet), and a vibrant rhythm team in Michael O'Brien (bass) and Jay Sawyer (drums). Also appearing on the album are Sasha Papernik (accordion), Justin Poindexter (banjo, strings) and Gabe Terracciano (violin), each of whom add vivid colors steeped in Cajun and Creole traditions. Tap artist John Manzari supplies a rare, kinetic layer of percussion, further expanding the band's rhythmic palette.

"Do You Know What It Means to Miss New Orleans?" (Eddie DeLange, Louis Alter) is a standout track. Benko's supple phrasing and actorly diction chart a path from gentle reminiscence to deep longing, like memories rising and receding. The album's most affecting moments arrive in its ballads, especially Benko's intimate storytelling on the traditional "The Lake of Pontchartrain". For "J'ai Passé Devant Ta Porte" (traditional), Yeager conjures a front-porch band atmosphere with layered overdubs of violin, banjo, guitar and accordion, giving Benko space to voice love, loss, and yearning. "(Won't You Come Home) Bill Bailey" (Hughie Cannon) is gleeful and high-spirited, showcasing the vocalist shifting effortlessly from brassy belt to intimate, conversational delivery and wordless improvisation. On the traditional (and many-versioned) "St. James Infirmary", Wilkins' trombone, and his improvisations on the melody, sound at their most mournful. Tap dancer Manzari joins drummer Sawyer in an exuberant rhythmic dialogue, underscoring this release's guiding spirit: joy and celebration, as well as grief, all held in the same groove.

For listeners who can't hop on a plane to New Orleans, but crave an uplifting escape, this recording offers a warmly transporting alternative.

For more info visit [club44records.com](http://club44records.com). The album release concert is at Birdland Feb. 16. Benko is also at 92NY Feb. 23. See Calendar.



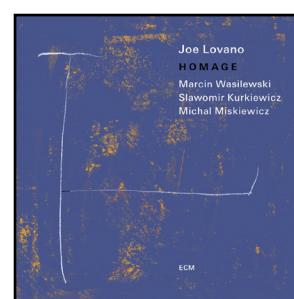
*Window*  
Kirk Knuffke (Royal Potato Family)  
by Ken Waxman

Two decades after establishing himself with his own groups and as a valued associate with advanced players such as Matt Wilson and Matthew Shipp, cornetist Kirk Knuffke debuts a hitherto hidden talent as a singer on *Window*. Still, the vocal window revealed isn't opened too far. While no Louis Armstrong or other brass-playing singer, Knuffke offers a relaxed Mose Allison-like style restricted to a couple of rhythmic choruses, which ultimately doesn't detract from the session's main role: showcasing the interaction among three in sync, sophisticated instrumentalists during a baker's dozen of tracks.

Full partners in the endeavor are Stomu Takeishi (fretless five-string electric bass guitar), who has worked with the likes of Erik Friedlander and Steph Richards, and veteran Bill Goodwin (drums), who had long associations with Gary Burton and Phil Woods. Besides the expected rolls and backbeats, Goodwin also functions as a percussion colorist, accenting tunes with gong and cowbell-like resonances, kalimba-like strokes and taiko-drum resembling plops. He also contributes to the album's individuality by briefly reciting a William Blake poem on one track. Takeishi's thick pumps and subtle stops are further distinguished when he creates multi-string echoes on "Ballad", matching Knuffke's upscaled vamps and sunny grace notes. The leader's ambulatory expressions, often abated by walking bass lines and drum shuffles, include movement from portamento to Harmon-muted, note-bending squeaks and peeps on "Gong Suite-Part 2", with the equivalent idiophone rippling or the triplet flutters accelerating to an extended screech on "Carey", as clipped drum accents take on steel drum intimations. Oddly enough, "Heavy Times" is a swinging foot-tapper built around Goodwin's subtle brush work and Takeishi's open string cadences. Meanwhile, the extended "For Your Needing" offers most of the trio's elaborations in miniature. Moving over a near tuba-like rhythmic flatulence from Takeishi and what sounds like a metallic paradiddle race through pots, pans and cowbell reverberations from Goodwin, the cornetist rides along with animated brass smears, squeezes and slippery grace notes.

Knuffke may want to sing, but let's assume it's for respite rather than career-advancing popularity. Still, *Window*'s outstanding sounds means that this trio can easily advance musically without vocalization from anyone.

For more info visit [royalpotatofamily.com](http://royalpotatofamily.com). Knuffke is at Miller Theatre Feb. 7 (with John Medeski). See Calendar.



*Homage*  
Joe Lovano (ECM)  
by Jeff Cebulski

By autumn of 2023, when renowned saxophonist Joe Lovano convened with the Marcin Wasilewski Trio—Wasilewski (piano), Slawomir Kurkiewicz (bass) and Michal Miskiewicz (drums)—for a residency at the Village Vanguard, their musical brotherhood had been well established; in 2019 the group recorded and released *Arctic Riff* (ECM). Yet, for Lovano, the Vanguard concerts evinced a further step that needed to be documented. The quartet headed to Van Gelder studios, where, under Manfred Eicher's production, they recorded *Homage*, a relatively compact testimony to the transcendent unity Lovano felt. The crux of the album resides in three extended compositions: the title track (written for the 2023 celebration of Eicher's 80th birthday and performed at an ECM event in Hamburg), "Golden Horn" and "This Side—Catville". Among them are three shorter pieces, including Polish violinist Zbigniew Seifert's "Love In the Garden", and two asides, "Giving Thanks" and the percussive "Projection", which reflect the leader's more contemplative works.

"Love In The Garden" exemplifies the ensemble's uncanny improvisational intuition. The group selected

the ballad in the studio and proceeded to create an acoustic unveiling of Seifert's more electrified original. Lovano, bathed in Eicher's typically echoed ambiance, delivers a rubato-laden meditation over the trio's laid-back support. "Golden Horn" follows, demonstrating why this trio is a worthy complement to Lovano's vision. After Wasilewski and Kurkiewicz establish a repeating refrain, the saxophonist comes in to layer a lyrical commentary (swapping his tenor for tárogató, the Hungarian woodwind instrument), to which the pianist comps and responds, while bass and drums push forward. The title cut begins in abstraction, Lovano's lines on tárogató interacting in an avant garde call-and-response with the trio, before Wasilewski intercepts with a quasi-classical statement, to which the context is twisted with a groovy tenor solo. Bassist Kurkiewicz provides a bridge to another tárogató moment, which again changes the tone and leaves drummer Miskiewicz alone for a hushed solo, augmented by the leader's handheld bells. "Giving Thanks" is a quietly appreciative tenor solo moment before "This Side—Catville", a hipper excursion in the midst of the modal abstractions, features a saxophone/bass bop liaison. To close, Lovano wields his gongs as a blessing in "Projection".

One outstanding characteristic of Lovano's career is his choice of accompanists in whatever motif or ensemble he performs in. In the Marcin Wasilewski Trio, he has stellar companions and rapport in navigating yet another stage in a prolific career and endless musical journey, anointed with dignity and bright intuition.

For more info visit [ecmrecords.com](http://ecmrecords.com). Lovano is at Smoke Feb. 4-8 (as leader) and Village Vanguard Feb. 11-16 (with Trio Tapestry). See Calendar.

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[saintpeters.org/events](http://saintpeters.org/events)

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