

JANUARY 2026—ISSUE 285

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM

THE NEW YORK CITY JAZZ RECORD

SPECIAL FEATURE:
BEST OF
2025

**TOMER
REID**

INSPIRED TO IMPROVISE

IN MEMORIAM:
JACK
DEJOHNETTE

MIKE
CLARK

IVA
BITTOVÁ

RUSS
GERSHON

FRANKIE
NEWTON

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

Marilyn Lester (Copy Editor):

mlester@nyjazzrecord.com

Nate Dorward (Fact Checker)

Advertising:

advertising@nycjazzrecord.com

Rachel Smith

(Event Calendar Manager):

calendar@nycjazzrecord.com

Tessa Souter (VOXNews):

voxnews@nycjazzrecord.com

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Staff Writers

Duck Baker, Matty Bannond,
Fred Bouchard, Stuart Broomer,
Daniel A. Brown, Jeff Cebulski,
Brad Cohan, Pierre Crépon,
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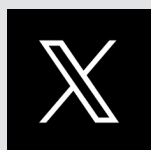
Contributing Writers

George Kanzler

Contributing Photographers

Francesco Alessandro, Peter Gannushkin,
Will Glass, Michael Jackson,
Žiga Koritnik, Mark Kross,
Alan Nahigian, Silvia Saponaro,
Robert Sutherland-Cohen, Anna Yatskevich

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JANUARY 2026 – ISSUE 285

NEW YORK@NIGHT	4	
INTERVIEW: MIKE CLARK	6	BY ANDREW SCHINDER
ARTIST FEATURE: IVA BITTOVÁ	7	BY KURT GOTTSCHALK
ON THE COVER: TOMÉKA REID	8	BY TERRELL K. HOLMES
ENCORE: RUSS GERSHON	10	BY JEFF CEBULSKI
LEST WE FORGET: FRANKIE NEWTON	10	BY KEN WAXMAN
LABEL SPOTLIGHT: OTHERLY LOVE	11	BY BRAD COHAN
VOXNEWS	11	BY TESSA SOUTER
FESTIVAL REPORT	12	
JACK DEJOHNETTE IN MEMORIAM	14	
ALBUM REVIEWS	16	
SPECIAL FEATURE: BEST OF 2025	26	
EVENT CALENDAR	36	
CLUB DIRECTORY	46	
IN MEMORIAM	47	

Letter from the Editor

Another year is in the books—and what a doozy. For many, it may have seemed like Monk’s “Four in One”, meaning, presidentially, has it ONLY been a year?! Isn’t a certain four-year term almost up? Wishful thinking perhaps. That said, let’s start 2026 on a positive, *musical* note, by looking back on the many jazz-related highlights of 2025, a year that was in itself a jazzy humdinger by the numbers...2,008: the amount of new album releases NYCJR received and listened to. 572: the number of albums reviewed in our pages. 10,857: the year’s-end figure of Event Calendar concert listings! All in all: no shortage of good-to-great live and recorded music that hit our ears, and we hope yours too. At this point, we won’t hold it against you if you simply can’t resist flipping right to the “Best of the Year (2025)” centerspread, with standout selections in numerous categories, from new releases and boxed sets to solo albums, live recordings and concerts of the year. (FYI: sprinkled within this month’s album review section, many of those “bests” of 2025 appear, with “best of” stickers attached for quick and easy reference.)

As is the case with every January, we respectfully look back and pay tribute to musicians the jazz world lost last year, starting with drummer Jack DeJohnette (see the two-page In Memoriam dedication). There’s an expanded In Memoriam at the rear of the issue, which includes a fully alphabetized list and several reviewed titles of recent releases, in some cases “swan songs”. Join us in paying respects, and in remembering their legacies by playing their music and going out to hear live music: there’s no better way to honor those who’ve passed on, than by supporting the music that bonds us and gives us all much pleasure—and hope. So bundle up and get out to enjoy the city’s ever-bustling jazz scene. Happy New Year, keep your ears open and see you out at the shows....

On The Cover: Tomeka Reid by Žiga Koritnik

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**THE NEW YORK CITY
JAZZ RECORD
BEST OF 2025
- LABELS OF THE YEAR -**



Intakt CD 444

SYLVIE COURVOISIER – WADADA LEO SMITH
ANGEL FALLS

Wadada Leo Smith: Trumpet, Composition
Sylvie Courvoisier: Piano, Composition



Intakt CD 448

ALEXIS MARCELO
SOLO PIANO

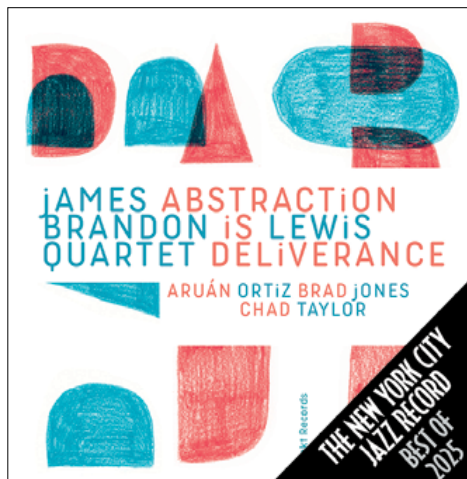
Alexis Marcelo: Piano



Intakt CD 436

MYRA MELFORD SPLASH
with MICHAEL FORMANEK and CHES SMITH

Myra Melford: Piano
Michael Formanek: Bass
Ches Smith: Drums, Vibraphone



Intakt CD 437

JAMES BRANDON LEWIS QUARTET
ABSTRACTION IS DELIVERANCE

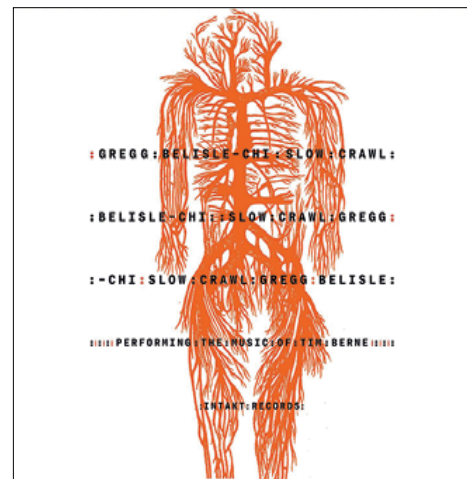
James Brandon Lewis: Tenor Saxophone, Compositions
Aruán Ortiz: Piano · Brad Jones: Bass
Chad Taylor: Drums



Intakt CD 446

ANGELIKA NIESCIER
CHICAGO TAPES

Angelika Niescier: Alto Saxophone · Jason Adasiewicz: Vibes
Nicole Mitchell: Flute · Mike Reed: Drums
Dave Rempis: Alto & Tenor Saxophone · Luke Stewart: Bass



Intakt CD 443

GREGG BELISLE-CHI
**SLOW CRAWL: PERFORMING THE MUSIC
OF TIM BERNE**

Gregg Belisle-Chi: Guitars



Intakt CD 442

OTHERLANDS TRIO
STEPHAN CRUMP – DARIUS JONES – ERIC McPHERSON
STAR MOUNTAIN

Stephan Crump: Acoustic Bass · Darius Jones: Alto Saxophone
Eric McPherson: Drums



Intakt CD 431

JOACHIM KÜHN
ÉCHAPPÉE · PIANO SOLO

Joachim Kühn: Piano



Intakt CD 432

STEMESEDER LILLINGER + CRAIG TABORN
UMBRA III

Elias Stemeseder: Composition, Spinnet, Synth, Effects
Christian Lillinger: Composition, Drums, Samp, Synth
Craig Taborn: Composition, Piano



THELONIOUS MONK BREMEN 1965

THELONIOUS MONK piano
CHARLIE ROUSE tenor saxophone
LARRY GALES bass
BEN RILEY drums

SSC 1635 LP / AVAILABLE 12/12/25
(180 gram vinyl 2LP)
SSC 1634 2CD / AVAILABLE 12/12/25

The release of Bremen 1965 finds the legend on his second tour to feature stops in Germany with his seasoned quartet featuring his longtime saxophone foil, Charlie Rouse, along with bassist Larry Gales and drummer Ben Riley. Bremen, Germany was the second stop on the quartet's world tour, which would include much of Europe, Australia, and Japan. The original master tape of the concert at the Sendesaal / Studio F was transferred to high resolution (24/96) files by Radio Bremen technical staff.



Sunnyside

radiobremen

www.sunnysiderecords.com

"I should've practiced today," admitted **Sullivan Fortner**, drawing a laugh from the audience as he introduced his solo piano set at Baruch College's Performing Arts Center (Dec. 12), "but I was just too tired." He'd flown in from Amsterdam the day before, would fly to Paris the next day, and so was in a state of derealization. "I made a list of stuff [to play]," he explained, "but, as usual, it probably won't happen." Despite such caveats, what ensued was a deeply immersive, wonderfully wandering, spontaneous musical journey. A 12-minute unpacking of his "It's a Game", then a thorough exploration of "I've Got My Love to Keep Me Warm", put listeners in the same head space as the pianist: not knowing exactly where they were or where they were going, yet comfortable with the discomfort because they realized something special was already happening along the way. Rendered in what might be described as a post-stride stream of consciousness style, Fortner covered holiday-themed tunes such as "It's Beginning to Look a Lot Like Christmas", "Christmas Star", "Somewhere in My Memory", "Star of Bethlehem" (the latter three comprising his *Home Alone* medley), "Once Upon a Wintertime" (a neglected gem from Disney's 1948 *Melody Time*), and Thad Jones' "A Child Is Born". He also performed a few classically-tinged numbers such as Lionel Belasco's "Juliana" and, for an encore, a reinvention of "He Shall Feed His Flock" (from Handel's *Messiah*) that somehow managed to sound both timeless and timely.

— Tom Greenland



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Sullivan Fortner @Baruch Performing Arts Center

There was a surfeit of "umgawa" (used in the Tarzanian sense to indicate "Let's do this!") onstage at Dizzy's Club (Dec. 9) for the early set, when Boston hometown hero **George Garzone** (tenor) led a quartet comprised of Leo Genovese (piano), Peter Slavov (bass) and Jeff "Tain" Watts (drums). Mindful of John Coltrane's upcoming centennial (Sep. 25, 2026), Garzone opened with a free improv that segued into Coltrane's "Crescent", weaving pentatonic lines over Genovese's droning McCoy Tyner-esque chords and Watt's throbbing Elvin Jones-like pulses. As Coltrane did, Garzone gave his "sidemen" ample space to express themselves, space that Genovese exploited to the nth degree with a seemingly endless well of ideas performed with over-the-top chops. The leader's solos were relatively succinct by comparison, playing at a lower volume, even off-mic, but his impact was immense. The tender and vulnerable take on "Soul Eyes" (Mal Waldron) was a set highlight, Garzone's horn toggling between wispy and warm, his solo a paradigm of artful tone shading that seamlessly returned to the theme, capped by a soulfully satisfying coda. The saxophonist's duets with Watts, recalling similar upwardly escalating exchanges between Coltrane and Jones, were another highlight. His "Tutti Italiani" and "Hey, Open Up", the closer, featured intense blowing, particularly from Genovese, whose dazzling sequences seesawed around Watts' bedrock beats, Slavov providing a fulcrum. After such an energetic set, audience members could be forgiven the urge to rise up and yodel (in the Tarzanian sense of "Wow, they hit that!").

(TG)

Twenty-five years ago, pianist Dave Kikoski, drummer/tablita player Brian Melvin and bassist Charles Fambrough (1950-2011), realized the value of The Beatles' music and formed **Beatlejazz** to play it, releasing albums in 1998, 2001, 2005 and 2007, sometimes with special guests. Fast forward to their album *Reunion* (2025), now with Boris Kozlov at the upright, this fab three continued to prove at Zinc Bar (Dec. 9) that John Lennon and Paul McCartney, with a little help from George Harrison, composed songs that stack up to the catalogs of many sophisticated American composers. And why not, the songbook is an ever-expanding wellspring of musical creativity. As is the case with jazz trios such as Bill Evans, Ahmad Jamal, Keith Jarrett and many others, the piano is prime. Opener, a fairly melodic "Here Comes the Sun" (Harrison), accurately created the optimistic, bouncy mood intended by its composer. Then it was "knives out" as Kikoski went into crazed genius mode: he's a veritable storm of improvisational creativity at the keys—and the ensuing set, mining Lennon-McCartney's mature harmonies and rhythmic explorations, was a rocket ride into a time continuum of its own, wherein the compositions could easily have been guessed to be the work of Chick Corea, Kenny Dorham, Wayne Shorter or... (pick a name). While most tunes were played as uptempo burners, "I'm Only Sleeping" and "Something" retained the slower, haunting melodic quality of these works. Closer, "Blue Jay Way" (Harrison) was an all-stops-out mind-blower.

— Marilyn Lester



SILVIA SAPONARO

Dave Kikoski @Zinc Bar

Let's not forget that from the earliest days of 1920s jazz through the '30s-'40s Swing era, jazz bands were dance bands: Duke Ellington, Count Basie, Chick Webb, Benny Goodman, all of 'em. Brit **Alex Mendham**, an occasional visitor to NYC, brought his orchestra to the since-shuttered Swing 46 (Dec. 7) to remind us how vital, vigorous and swinging these bands were. Mendham specializes in music of the '20s and '30s, true to style and arranging. Opener, Ellington's Cotton Club burner, "Diga Diga Doo", got the joint jumping and the dancers to their feet before the ultra-suave leader moved into a mambo-like "I've Got You Under My Skin". Originally a saxophonist, Mendham saw his future as a vocalist leading a vintage-style big band. A good decision: he's superb at curating a set list, featuring A-list musicians and integrating just enough in the way of vocals to let the orchestra shine. Tempos, though varied, largely fit into the "fox trot" dance rhythm of the day. Mendham is also a historian, delivering just enough information about a number to give it context, plus he natively pays homage to the excellent British dance bands of the day. His rendition of Al Bowlly's version of "Nobody's Sweetheart" was especially jazz-driven, as was the sole band number, Ellington's "The Mooche" (1928), a deceptively complex composition ranked as one of his finest. Another burner was "Let's Misbehave" with Mendham briefly scatting. Closer was the singing trombonist Jack Teagarden's happy-making arrangement of "Ain't Misbehavin'" (for Paul Whiteman's orchestra).

(ML)

On the edge and upper reaches of Manhattan's Riverside Drive lurks Recirculation, an old-school, rad book and record shop. Associated with another leftie bookstore, Word Up, a few avenues east, Recirculation sports a monthly experimental music showcase that's been lighting up the Washington Heights neighborhood. That series, Uptown Out, struck a zenith with a duo feature (Dec. 11) of **Thomas Heberer** (trumpet) and **Joe Fonda** (bass). Even on one of the coldest nights of the year, as river gusts blew to bruise, the shop filled with spectators and musicians in anticipation of both the sounds and the scene. Set against a bare white wall, Heberer began the opening passage of his original work, "Coming from the Far East, But Being Very Close", as Fonda responded powerfully. The two engaged in *klangfarbenmelodie* call-and-response, with unexpected leaps over harsh rhythms. The veteran bassist, driving the pairing even while emitting melodic streams, tore into arco lines as Heberer soared, his ever-shifting embouchures shading the atmosphere as the trumpeter squatted near Fonda's soundboard, pouring out Bird and Monk musical tributes. At another point, the bassist held the lead, digging into a tireless, classic R&B line of perfectly uncertain form. The duet was nothing if not majestic. And then a wondrous variety of improvisers—Hilliard Greene, Mary Cherney, Claire de Brunner, Stephanie Griffin—warmed even the wind. Uptown Out organizer Matt Lambiase jokingly stated: "To me this series is something between church service and a 12-step meeting". He's not far wrong.

— John Pietaro



Thomas Heberer, Joe Fonda @Recirculation

Surrounded by large abstract paintings by Bay Area artist Jay DeFeo, **Zeena Parkins** and William Winant gave a performance at Paula Cooper Gallery (Dec. 11) that felt less like a recital than a conjuring. It marked the NYC live premiere of *Modesty of the Magic Thing* (Tzadik), a cycle of Parkins compositions dedicated to DeFeo's *Seven Pillars of Wisdom* (1989) series of drawings, based on a pink cup that she rotated until it transformed into a seven-sided form. Parkins' acoustic harp was tuned to match Winant's Lou Harrison-designed 11-limit tenor bells, a Gamelan-like instrument built from aluminum tubes in just intonation. In the gallery's vaulted space, the two instruments converged and interwove, generating microtones that seemed to take on a physical presence, hovering and thickening into vibrating shapes. Across the eleven pieces, the music moved between rhythmic minimalism, flowing expressionism and counterpoint. Winant shifted among the Harrison bells, Japanese temple bells, hanging cymbal and a second custom microtonal instrument made for him by his former Oingo Boingo bandmate, Leon Schneiderman. Moments of fragile beauty slid into reverie, then fractured: Parkins churned the harp strings while Winant dragged a plunger across the bells, before the sound reassembled into a balletic duet. At one point, as Parkins detuned the harp's lowest string until it flapped and rumbled, Winant scraped a large tam-tam into a shriek, then she joined him on the other side of the instrument, tracing his gestures with a microphone. The music took hold, transformed the space, then vanished.

— Ariella Stok



Zeena Parkins @Paula Cooper Gallery

Brooklyn has defined itself as the new epicenter of indie spaces featuring experimental arts. Back in the day, when Downtown wasn't just a term but a designation, no one could have anticipated P.I.T. (Property Is Theft). It may be Brooklyn's ABC No Rio or a reanimated Brecht Forum, but here's the left-wing bookstore/performance space/activist headquarters we've long awaited. A monthly highlight is the Michael Foster/Brandon Lopez Outlier curation, which recently featured (Dec. 7) a trio led by New Mexico trumpeter **Jacob Wick**, who has been presenting sound art pieces around the nation "dedicated to and informed by queer feelings and queer politics." On this night, Wick performed with two violinists: More Eaze (aka Mari Maurice Rubio) and C. Spencer Yeh, a multi-disciplinary artist. Both musicians have earned lengthy lists of credits, much in what was termed in Downtown as "performance art." The trio made great use of both sound and vision, from the (inferred) downbeat, with Wick at center, bellowing long tones reminiscent of Don Cherry's moving intro to the *New York Eye and Ear Control* 1964 soundtrack. Behind and through, the violinists' extended techniques were ablaze, Yeh working two bows over his violin and Eaze's rapid-fire runs at *presto*. Drones and/or screeches accompanied trumpet melodies of phasing repetitive figures, dancing over any semblance of pulse (apparently, Wick's "queer time, a nonlinear and sentimental approach"). The evening opened with a solo meditative set by percussionist Sean Meehan, who played the very friction off a snare drum topped with various cymbals.

(JP)

Ingrid Laubrock brought her new quintet to Close Up (Dec. 1), previewing music the group is preparing to record. Featuring DoYeon Kim (gayageum), Brandon Seabrook (guitar), Shawn Lovato (bass) and Tom Rainey (drums), each player brought a distinct vocabulary into the leader's rigorous, playful compositional world. In the clubhouse intimacy of the year-old Lower East Side room, the music carried the charged urgency of ideas meeting the public for the first time. The group opened with a low, mournful drone led by Laubrock's tenor, followed by a suspenseful guitar figure as Rainey shuffled with brushes. The band then snapped into motion, activating swirling melodies and taut, rhythmic cells. Seabrook often worked in close duet with both Laubrock and Kim, doubling lines before peeling away, their phrases locking briefly, then slipping out of sync. He moved between chiming, echoic drones and bursts of wrecked distortion—an outsized sound issuing from a tiny amp perched on the bar—while Kim's gayageum shape-shifted constantly, at times resembling a violin, a harp, a voice, even a percussion instrument. The contrast between its ancient timbre as a kind of zither, and Seabrook's no-wave-inflected guitar, created a productive tension, sharpened by Rainey's painterly cymbal work and Lovato's grounding presence. Time seemed to stretch and contract without warning, the mood cinematic. Laubrock's writing is cerebral but never dry: complex, kinetic and personal. Swaying as she played, she found hidden rivulets within each section, shaping distinctive phrases without ceremony as the band bent and refracted them around her.

(AS)

WHAT'S NEWS

This month the annual **Jazz Congress** returns to NYC, hosted by Jazz at Lincoln Center (Jan. 7-8), in conjunction with its Unity Jazz Festival, with panels and performances scheduled through the course of each day. Some highlight events will include: a Miles Davis centennial conversation, moderated by Ashley Kahn and featuring Terence Blanchard and Marcus Miller; Lee Mergner (former *JazzTimes* editor and publisher) receiving the "Bruce Lundvall Visionary Award," which will be presented by bassist Christian McBride (the 2017 recipient of the award); "In Conversation" with Ron Carter and Todd Barkan; "Jazz Legacies Fellowship Roundtable" with Amina Claudine Myers, Reggie Workman, Bertha Hope, Carmen Lundy and Herlin Riley, followed by a concert for the ages, including the aforementioned Jazz Legacy Fellows plus other Fellows, such as Julian Priester, George Coleman, Valerie Capers, Roscoe Mitchell, Akua Dixon, Tom Harrell, Roger Humphries and others. For more info visit jazzcongress.org.

Founded in 2005, the annual tradition of **Winter Jazzfest** (WJF) is once again coming to take over NYC! Be sure to get your sleep the week prior, because there will be no time for jazz and music fans to rest on their laurels between Jan. 8-13, particularly for the night-long music marathons in Manhattan (Jan. 9) and Brooklyn (Jan. 10). WJF has also announced its expansion to Tokyo this year with the inaugural "Winter Jazzfest Tokyo 2026." Next month (Feb. 7) events will take place at the decade-old WWWX venue in Shibuya, Japan, and will include "Freedom Riders" with Luke Stewart, Joe Dyson, Carmen Staaf and Alfredo Colon, "Tenors in Chaos" with Tomoaki Baba, YuKuga and Akihiro Nishiguchi and others. For more info visit winterjazzfest.com.

The **Jazz Gallery** recently announced the 2026 recipients of its emerging artist Residency Commissions (bassist Hannah Marks, vibraphonist Simon Moullier, pianist Jonathan Paik) and TJG George Wein Fellowship Commissions (vocalist Becca Stevens and trumpeter Michael Rodriguez). Each receives a monetary award, access to the venue's space to write and rehearse, plus several nights at the venue to premiere their commissioned works. For more info visit jazzgallery.org.

The 18th Annual **Charles Mingus Festival and High School Competition** (Feb. 13-15) will take place at The New School's Arnhold Hall and Tishman Auditorium, as well as a performance by the Mingus Big Band at Joe's Pub, featuring selected outstanding soloists from the competition. Christian McBride and Melissa Walker's JAZZ HOUSE KiDS should be proud that four of its organization's bands were announced as finalists: Dynasty Big Band (led by Darrell Smith), JAZZ HOUSE Big Band (led by Nathan Eklund), JAZZ HOUSE Ambassadors (led by Mike Lee) and Blake Ambassadors (led by Ron Blake). As longtime Mingus Big Band music director Boris Kozlov says, "The world definitely has a better chance to be a better place with young musicians playing Mingus!" For more info visit charlesmingus.com/jazz-education.

On Jan. 24, To Save and Project and **MoMA** will premiere newly restored jazz films from the late '60s (in association with the new Mellon Foundation-funded Jazz Generations Initiative/JGI), featuring the music of three legendary figures: Sun Ra (*The Magic Sun*), Cecil Taylor (*Les grandes répétitions: Cecil Taylor à Paris*) and Archie Shepp (*We Came Back – Archie Shepp Chez Tuaregs*). Scheduled guest speakers include Robert O'Meally (professor, author, To Save and Project co-director and curator who founded Columbia's Center for Jazz Studies in 1999), Manthia Diawara (acclaimed historian and filmmaker) and Henry Threadgill (octogenarian alto saxophonist, flute player, composer and bandleader). For more info visit moma.org/calendar/events/11129.

Stony Brook, NY's The Jazz Loft announced it has purchased the historic and long-dormant **Vail-Leavitt Theater** in Riverhead, NY. The 104-year-old theater, which opened in 1881, is Long Island's oldest (since 1983 it has been listed on the National Register of Historic Places). In 1914, Thomas Edison used the music hall as a demonstration site for his "kinetophone," one of the earliest attempts of sound and film synchronization. From the early '80s to late '90s, as an old movie house, it was dubbed "Mini-Cine." The Jazz Loft will soon be giving the theater a major renovation with plans of bringing the venue back to life as a community arts and education hub. For more info visit thejazzloft.org.

To submit news email ldgreene@nycjazzrecord.com



MIKE CLARK

SWINGING HEADHUNTER

BY ANDREW SCHINDER

While it may seem like a fairly obvious statement that Mike Clark is a jazz musician, it's not as simple a notion as it may appear given the drummer's long, multi-faceted, layered career. Clark, who becomes an octogenarian later this year, is most famous for his work in Herbie Hancock's iconic jazz-funk ensemble Headhunters, beginning with the band's mid '70s heyday (it was Clark who created the legendary, complex beats on the group's seminal "Actual Proof"). But his true passion is swinging. While still keeping the funky torch of the Headhunters alive, he has created some of this century's best straight-ahead jazz, including his most recent album, 2025's *Itai Doshin* (his second for the Wide Hive label), which includes veteran trumpeter Eddie Henderson, his longtime colleague dating back to his pre-Headhunter days of the '60s.

NEW YORK CITY JAZZ RECORD: Let's start with the new album and tour. How has it been going and how do you feel people are responding to it?

MIKE CLARK: Great. We're climbing up on the charts! The reviews have been great, the band is killing. We played the other night at The Side Door in Old Lyme, CT, and sold out all the shows. The band was on fire. I'm a drummer, but I'm not a laid-back drummer. I'm a "fire" drummer; not as fiery as some, maybe, but I'm certainly not a one-handed drummer. It's a really good band and we just did a new record while we were out at SF Jazz (in San Francisco). It will be coming out in May. There are some nice surprises on the next album. So I'm busy.

NYCJR: You always assemble incredible bands with musicians of equal caliber. What is the interplay like between you and your bandmates during these recording sessions? How much of the output is a result of collaboration versus your own vision?

CLARK: Well, because I'm the leader, I pick the material, and suggest, musically, from the drum set, the direction. But I don't verbally tell anybody what to do. I pick people who are all bandleaders in their own right. I mean, on last year's *Itai Doshin*, pianist Patrice Rushen is fantastic, and Eddie Henderson, forget it. I've been playing with Eddie since I was 18 years old: he's my dear friend. They know me: they know my idiosyncrasies, as well as my good stuff. Everybody knows what everybody's saying, because we've all studied this music all our lives. That said, it's always a surprise. I don't know what Patrice is going to play, and even though I play a lot with saxophonist Craig Handy, I have no idea what he's going to do. I supply the charts and we just play. I very seldom say anything to these guys, because I don't really have to.

NYCJR: The term "itai doshin" translates to "many in body, one in mind." I can't think of a phrase that better reflects the process of creating jazz music. What does the phrase mean to you, especially in how it informed the creation of the new album?

CLARK: I learned the phrase from Herbie Hancock when I was in his band. It's a Buddhist term, and we all practiced Buddhism with the Headhunters at one point. I still do. "Many in body, one in mind" doesn't necessarily mean we all think alike. Roughly it translates to "cooperation." We have a goal here. Let's say we're going to make a record. We all want to make a good record. We all want to communicate and play together, but we are all individuals.

NYCJR: You go far back with Eddie Henderson. In addition to you having appeared on his *Heritage* (Blue Note, 1976)—which Rushen was also on—he and veteran bassist Henry Franklin are on your last two albums for Wide Hive. *Itai Doshin* seems a little more "straight-ahead," whereas *Kosen Ruffu* (2023) might be a little more experimental, certainly with time changes.

CLARK: I flirt with the avant garde. I don't really record it that much. And on *Kosen Ruffu*, I handpicked that band because I knew I could have that vibe present. My life was in a different place. I wanted to play more open, more free. And when I do stuff like that, then I always want to get back to the blues and swinging. Those are my roots. Funk is not my roots. Many people think it is because of Herbie, but swing is.

NYCJR: You and Henderson both have history with Hancock. How is that shared experience reflected in how you play together now?

CLARK: First of all, Eddie and I played a million jazz gigs way back in San Francisco with Joe Henderson. Years' worth of jazz gigs. I didn't get to play jazz with Herbie, and Eddie did, but the stuff I did get to play with Herbie, when Herbie was soloing, he could change the molecules in the room. Herbie would get the spirits so high you'd think you were seeing things. And Eddie and I have that conversation: that's the only guy we all know you could do that with—Herbie would take you there. So Eddie and I both know that zone. I'm not Herbie Hancock, but when Eddie and I play together, we're searching for something like that. And I can feel when he is, and he can feel when I am, and we're trying to get that energy. Herbie had that brilliance when he would play, where he's tracking every note everybody's playing, he's reacting to it, so it's like you're on a really high-level basketball team. You're going down court full blast, and somebody might throw you the ball at any second and you've got to make it. Herbie used to say, you have to listen to everything! Not just yourself, not just the soloist. Even the people yelling in the room, it's all part of it. Eddie can play like that with you, where it's a collage of humanity.

NYCJR: Your father was a railroad worker and you grew up accompanying him on the rails, seeing America. How did these formative experiences help educate you on music and how you applied it to your playing?

CLARK: My dad was a jazz drummer, but he quit when he was 20, because he wasn't really that good, but he loved the music, and he had a great record collection. So before I could walk, my brain had all of it internalized. My father thought I was a good drummer at four, five years old. And he would take me to the nightclubs, and buy the drummer a drink, or the band leader, or give somebody five bucks. And he would say, "Let my boy play." I would play and sit in, and I would learn tunes that way, and drummers would talk to me—do this, don't do that. I traveled with him, and every city he would take me to a different jazz club. It was all

(CONTINUED ON PAGE 34)



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IVA BITTOVÁ

PULLING MUSIC FROM THE AIR

BY KURT GOTTSCHALK

It's been close to 20 years since violinist, singer, composer and overall enigma Iva Bittová left her Czech homeland for New York—not for the excitement and opportunities of the city, but the relative serenity of the Hudson Valley. There she's found community, inspiration and a new vocation, giving lessons through her Zingora Vocal School while being close enough to NYC to give the occasional concert. Looking back, she says, she was "fortunate to be in nature and a new idea came spontaneously: sing with students in the woods and bring positive vibration to the trees. We already took a lot from Mother Earth and it is important to give it back!" Even before making her home north of the city, Bittová was performing in the region. A Bang on a Can commission led to an extended stay in New York and in 2003 she was offered the role of Donna Elvira in a production of the Mozart opera *Don Giovanni* at Bard College's Fisher Center. She's a conservatory-trained violinist but her animated singing comes out of Moravian folk traditions. "I was really scared, those were all professional opera singers," she recalled. "But I was, for the first time, in nature and by the river. That was my idea that maybe I should stay here."

Born in the small, industrial town of Bruntál near the Polish border, Bittová moved with her family to the much larger Brno as she entered her teen years. It was an artistic upbringing—both her parents were musicians and her two sisters work in music and theater—and she was acting, playing violin and taking ballet lessons at an early age. Acting won out, but after ten years working in film and television, she returned to Brno Conservatory, resumed her violin studies and developed a habit for singing while practicing. "It was opening totally new space," she said. "At that time nobody was singing with violin; it was a different vibration, style. I decided I wanted to develop this technique, which was kind of schizophrenic. People were thinking that I was crazy but I just trusted myself. After so many years, the violin is leading my voice and giving me so much knowledge." That practice, that talent and innate musicality, has led her to work with the likes of guitarists Paolo Angeli and Fred Frith, bassist George Mraz (like Bittová, also Czech-born), and son Antonín Fajt, a pianist, percussionist and producer, with whom she regularly collaborates.

In the Hudson Valley, Bittová has found a secluded community of musicians. Through pianist Marilyn Crispell, she met author and clarinetist David Rothenberg, whose writing and performance often involves music made by birds and other animals. Rothenberg had been studying the scores and transcribed birdsongs of 20th century composer Olivier Messiaen and imagined using them as jazz charts. In 2019, to try it out, he convened a quartet with Bittová, Crispell and Norwegian string specialist Benedicte Maurseth (who, on the recording, plays Hardanger fiddle). Ultimately, little of the source material ended up on the recording, but the spirit survived. Rothenberg notes that Crispell stayed close

to Messiaen's harmonies, which play against the contrast in the strings. The results of the experiment can be heard on last year's *Four Fold*, released on Rothenberg's Terra Nova Music. "Marilyn and Benedicte have a kind of calm," he says, while the string players pose a contrast of tradition. "It's interesting what's similar and what's different about the Moravian and Norwegian folk music."

Rothenberg describes Bittová as: "A unique artist; there's really no one like her. I was impressed by her music before I learned she was living in the Hudson Valley. What she's doing isn't traditional folk music, it isn't traditional improvised music, it's just a course she's on. She has her own way of doing things, but she's also a really good collaborator. I think that's rare with very strong personalities." At the time of the recording, Bittová and Rothenberg were also working together in his New Cicada Trio with singer-guitarist Timothy Hill, another Hudson Valley resident. Hill and Bittová additionally started the ensemble Chimera in 2019, which will be heard this month at the Czech Center New York's Bohemian National Hall on Manhattan's Upper East Side. "I was very fortunate," Bittová remembers. "First, I met Timothy Hill, we got other musicians together, [bassist] Michael Bisio, the beautiful Steve Gorn on flute. We build up the present moment," she says of the quartet. "There's nothing to prepare, it's always acoustic, very spontaneous. We are bringing our thoughts, our music, our energy and vibration and we mix it together, and I think the chemistry comes out. Every concert is a little different and it's magic."

In concert, Bittová is something to behold. It's a bit trite to say a performer can pull music from the air, but in the case of Bittová, one can watch her do it. Her hand gestures, her facial expression can seem full of wonder, even childlike, as she engages with the most miniscule of notions—a bird's song, the wind, a trill and a breath—while playing handheld percussion or drawing some invisible, momentary interaction with her fingers. And, of course, there's her violin. "I'm very thankful for violin because this is the most difficult instrument but it is the richest in sound, color," she says. "Sometimes you can develop sounds that you don't know how they happened." She pauses, then waxes philosophical. "Every day I try to be ready," she says. "I save my energy. I try to create every day to avoid negative things. I believe that the artist usually brings out what they live. I just want to make something. Being in the nature, in the woods, no TV, little travel—to listen to your thoughts and quiet, it is very important. I know that music has to exist, it's so important, and I am a little bit sad myself. Everyone has an option. They *can* sing. It's a very joyful moment!"

For more info visit bittova.com. Bittová is at Czech Center New York's Bohemian National Hall Jan. 17 (with Chimera). She is also at Fire Museum (Philadelphia, PA) Jan. 21. See *Calendar* and *100 Miles Out*.

Recommended Listening:

- Iva Bittová/Pavel Fajt—*Bittová & Fajt* (Panton, 1987)
- George Mraz, Iva Bittová, Emil Viklický, Laco Tropp—*Moravian Gems* (Cube-Metier, 2007)
- Iva Bittová—*Iva Bittova* (ECM, 2012)
- Iva Bittová, Gyan Riley, Evan Ziporyn—*Eviyan Nayive* (Animal Music, 2015)
- Iva Bittová/Paolo Angeli—*Sul Filo* (AnMa Productions, 2016)
- Iva Bittová, Benedicte Marseth, Marilyn Crispell, David Rothenberg—*Four Fold* (Terra Nova Music, 2019)

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JANUARY 2026

JAZZ CALENDAR

TUESDAYS 8–11 PM

Weekly Jam Session
House Band:
Diego Voglino with guests

WEDNESDAYS 8 & 9:30 PM

TBA (1/7)
Or Bareket (1/14)
Aaron Burnett Quartet (1/21)
Sabath Perez Quartet (1/28)

THURSDAYS 8 & 9:30 PM

Adam Kolker + Jeremy Stratton with guests:
Marc Copland (1/8) Steve Cardenas (1/22)
Marty Ehrlich (1/15) Dan Tepfer (1/29)

FRIDAYS 8 & 9:30 PM

Matt Pavolka Quartet (1/2)
Ember with Caleb Wheeler Curtis (1/9)
Marianne Solivan (1/16)
Max Bessesen Quartet (1/23) Melissa Aldana Quartet (1/30)

SATURDAYS 6–7:30 PM DUET SET(S),

followed by 8 & 9:30 PM sets:
Jason Rigby (1/3) Mathias Jensen with Caleb Wheeler Curtis (1/10)
Gregory Lewis "Organ Monk" (1/17) Garvin Blake (1/24)
Stephan Crump's Passerine (1/31)

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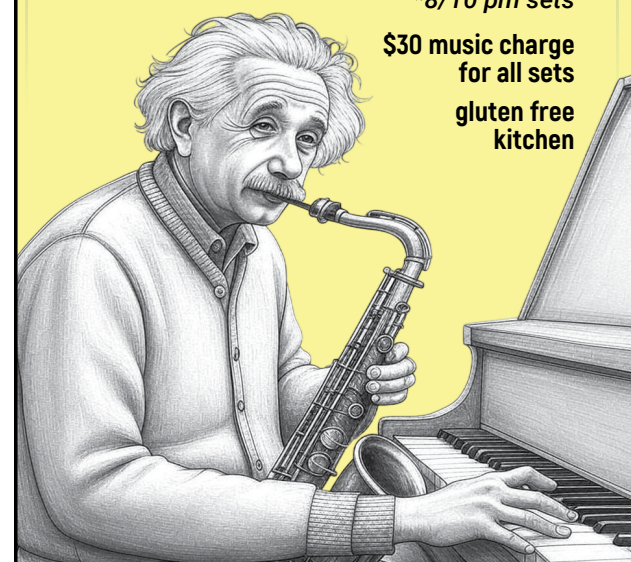
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Jan. 2-3	Ethan Iverson, Billy Hart, Joe Martin
Jan. 7	Noah Haidu
Jan. 8-10	Jean-Michel Pilc, Francois Moutin, Ari Hoenig
Jan. 11	Noah Haidu
Jan. 15-17	ELEW
Jan. 22-24	Adam Birnbaum/Todd Coolman
Jan. 28	Noah Haidu
Jan. 29-31	Champion Fulton

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TOMEKA REID

INSPIRED TO IMPROVISE

BY TERRELL K. HOLMES

MICHAEL JACKSON



Tomeka Reid is simply a singular and generational talent. An acclaimed cellist, she is also an edgy, daring composer who has combined her love of different musical genres into a syncretic blend that defines her compositional language. Both classical training and a full embrace of the avant garde have helped define her musical pedigree and have been critical components in developing her instrumental, as well as compositional, fluency. As a soloist, Reid is lyrical, playful and expansive, sometimes using overdubbing or prepared cello for greater textures and colors. In the space of a few measures, whether in her own or others' ensembles, and regardless of instrumental configuration, she can navigate hard bop, free jazz, the blues or a cello concerto. In each case, they sound natural and unforced, particularly in the cellist's longstanding, eponymous quartet, arguably her most well-known project: with Mary Halvorson (guitar), Jason Roebke (bass) and Tomas Fujiwara (drums).

Growing up around Washington, DC, Reid's musical influences were diverse. "I grew up listening to a lot of rock music," she recalls. "I was a big Smiths and Cure fan. I loved Elvis Costello, music from the DC punk scene, Earth, Wind & Fire, Stevie Wonder. I thought The Pretenders were really cool because Chrissie Hynde was this badass female rock star." Reid studied cello at the University of Maryland, where one of her professors, Sais Kamalidiin, introduced her to jazz performance and improvisation and suggested she try playing other music besides classical music. "But I was so behind on the classical repertoire that I needed to just focus on that, even though I wish I had followed his advice more," she says. "My last year [at Maryland] I played with him a bit. He played flute and would give me these books with bass lines, and he would play the melody. That's how I started getting into playing more jazz-type music."

The summer of 1998 turned out to be a life-changing experience for her. "I was obsessed with living in Chicago, so I lived there for the summer. To keep up with my classical playing I started playing in this orchestra literally called Classical Symphony, and that's where I met (flute player) Nicole Mitchell. There were like five Black people in the orchestra and I was one." Between meeting Mitchell and being in that orchestra, Reid was convinced enough to move permanently to Chicago, which came with an invitation to join Mitchell's band and Reid's 2002 recording debut (on Mitchell's Black Earth Ensemble's *Afrika Rising*). She then became familiar with the AACM (Association for the Advancement of Creative Musicians) and the Art Institute of Chicago (AIC): "It was a whole new world, because I had no awareness of this music or these musicians. It was very much a real, eye-opening experience and the perfect place for me to be. I was taking it all in. Then people would ask me to play with them, and I would say 'I don't know what the heck I'm doing, I don't even know what this music is.' But I kind of figured it all out. It was really exciting, and scary."

Reid began studying for her master's degree at DePaul University, and navigating the Chicago avant

garde scene with the AACM, which she acknowledges was quite a challenge: "I feel very fortunate, and it's so wild because it was something I kind of fell into. It wasn't until I read *A Power Stronger Than Itself* [by trombonist-electronicist and AACM member George Lewis] that I fully understood the weight of the organization. I'm coming out of the university, where all of your music is on sheet music, so it was really interesting to be in these musical situations where the musicians are just writing scribbles on pages or writing clusters of notes and you're trying to figure it all out." Contrary to what's taught in school, Reid saw the value in this different kind of learning, which she reckons might be more valuable, "because it's very real." One of her collaborators and mentors then was Roscoe Mitchell, the legendary saxophonist, Art Ensemble of Chicago co-founder and founding member of the AACM. He described Reid as a "second generation" member of the AACM. "She's an excellent musician," Mitchell recently said over a phone conversation. "What does that mean to me? That she's a thorough musician, doesn't leave a stone unturned. She's like me, you know?" Reid has since played, recorded and toured with Mitchell in various configurations, including as a member of the Art Ensemble of Chicago for the group's 50th anniversary in 2018 (*We Are On The Edge*, Pi Recordings) and *The Sixth Decade - From Paris to Paris* (RogueArt, 2020).

Since the cello is frequently viewed as a "fringe" instrument in jazz, Reid initially encountered some resistance and skepticism about her presence on the bandstand. "So many people would get on me like 'Oh, you don't know jazz language.' Well, how would I? The typical pedagogy for cello is not to do diminished bebop scales. If you're not exposed to that by someone, how would you learn this?" Feeling there was that kind of (negative) energy in the straight-ahead scene, Reid says she consequently gravitated more toward the AACM side, because there was more free improvisation. "They're more accepting, and the whole point is to just make music. You wanna' make music, explore sound, and you want to create something new and fresh, and you want to create your own language. You want to have your own voice."

In 2022 she received the prestigious MacArthur "Genius Grant" Fellowship, corroborating the qualities which have made Reid one of the most important figures and instrumental voices of the last two decades in contemporary jazz. Halvorson (also a MacArthur "Genius" Fellow) deeply admires her long-time friend and collaborator as "one of the hardest workers, really singular-minded musicians. I think there's a real curiosity and openness and a lot of positive energy that she puts out there, and I think that comes back and informs her music." Halvorson also observes that Reid is first and foremost a generous, community-minded person. "I think Tomeka and I share a love of integrating a lot of different musical influences," Halvorson adds. "She has R&B and jazz influences, as well as classical and avant garde, and she's able to put this stuff together in a way, in her own music, that just feels very much her own. Nothing's forced and nothing's self-conscious."

The other aspect of Reid's composing that Halvorson especially loves is that "they're really fun to improvise on, and I think that's also a hard thing to do: to create a composition that makes you inspired to improvise. Her compositions really let the improviser step out and create something out of her framework."

As for Reid, she enthuses: "I really love playing in my quartet. I'm definitely a team player and the quartet is a project that each member is truly invested in." Just over a decade ago, her quartet released its self-titled debut, and this month sees the group's fourth album, *dance! skip! hop!* (Out Of Your Head). In addition, January also sees the release of *Dream Archives* (ECM), a cooperative trio with pianist Craig Taborn and drummer-vibraphonist Ches Smith. Reid shares and plays with the same joy, regardless of whether she's leading her own band or playing with any of the long list of collaborators she's closely worked with over the years—from Mike Reed, Joe Morris, Angelika Niescier, Ingrid Laubrock, Alexander Hawkins, The Hemphill Stringtet and Myra Melford to the late Jaimie Branch. "I like making good music and I like doing it in a community with people that are just really about the music."

Considering how much Reid loves the music, and the creative process, she understood that there would be certain sacrifices involved along the way. And because she chose to accept them, jazz lovers, and Reid herself, have become that much more enriched. "I guess I knew once I fell in love with this kind of space of jazz and improvised music. It's not like I don't want to make big bucks—we *should* make big bucks—but what is the lifestyle that I really want to see for myself?" She observes that although money is real, and a necessary source of comfort, that "happiness is also real—and joy. I want to do something that can sustain me financially and mentally. The experiences that I have with this music are more important to me than having material things, or what other people think of as success. I don't want that. This is what makes me happy."

For more info visit tomekareid.com. Tomeka Reid Septet performs "In Tribute to Duke Ellington" Jan. 8 at Dizzy's Club (part of Unity Jazz Festival). Reid is also at Zinc Bar Jan. 9 (with The Hemphill Stringtet) and Baby's All Right Jan. 10 (as leader), both as part of Winter Jazzfest. See Calendar.

Recommended Listening:

- Mazz Swift, Tomeka Reid, Silvia Bolognesi — *Hear in Now* (Rudi, 2010)
- Tomeka Reid Quartet — *Tomeka Reid Quartet* (Thirsty Ear, 2014)
- Joe Morris/Tomeka Reid — *Combinations* (RogueArt, 2018)
- Artifacts (Tomeka Reid, Nicole Mitchell, Mike Reed) — *...and then there's this* (Astral Spirits, 2019)
- Angelika Niescier, Tomeka Reid, Savannah Harris — *Beyond Dragons* (Intakt, 2023)
- Tomeka Reid Quartet — *dance! skip! hop!* (Out Of Your Head, 2025)

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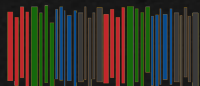
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RUSS GERSHON

ENLARGING THE JAZZ UNIVERSE

BY JEFF CEBULSKI

In December of 1985, large ensemble jazz was in a moment of creative stasis when the Boston-area-based Either/Orchestra (E/O) performed its first concert at the Cambridge Public Library. Saxophonist and visionary Russ Gershon had assembled an assortment of local musicians, creating a “little big band” with three saxophones, two trumpets, two trombones plus rhythm section. His intention was to synthesize group teamwork and individual self-expression, while advancing an ahead-of-its-time vision for eclectic jazz compositions and interpretations of rock and pop tunes.

Beginning in 1988, the band went on extended road trips when such an idea seemed insane, especially because what audience existed for the music was unclear. But the tours, coupled with Gershon’s ability to market the orchestra through radio by creating his own label, Accurate Records, slowly crept the E/O into the nation’s jazz consciousness. Between 1987-2010, the orchestra released 11 albums (ten on Accurate) and has provided a career launching pad for a cadre of musicians, including John Medeski. The pianist-organist-keyboardist said that Gershon “showed me a way not to lose touch with the world, the belief there are people who would come [to hear the music]...I loved the vibe of the E/O, the musical freedom, the camaraderie. Any great bandleader has the ability to utilize what you have. Russ’ fearlessness is one of his biggest attributes. It’s almost subversive.” Another early E/O member, trombonist Curtis Hasselbring, said, “The workshop environment that Russ fostered meant that the band would be part of the process of making a composition come alive—a group effort.”

Longtime E/O saxophonist Charlie Kohlase remembered that before trips “I would make cassettes, and we’d have listening sessions of Steve Lacy, Roscoe Mitchell, Sonny Simmons, Sun Ra, John Tchicai, or whomever.” Such non-mainstream sounds became part of the band’s DNA. Other celebrated E/O alumni include trumpeters Dave Ballou and Tom Halter (the longest tenured alum next to Gershon), saxophonists-

bass clarinetists Andrew D’Angelo, Oscar Noriega and Douglas Yates, alto saxophonists Jaleel Shaw and Jeremy Udden and drummer Matt Wilson.

Gershon, a self-defined “mixed musical bag,” grew up near NYC, having “segued out of rock through Stevie Wonder’s ’70s albums and Herbie Hancock’s funk albums.” By the time he was 16, he says, “I had heard Alice Coltrane, Pharoah Sanders, Rahsaan Roland Kirk, Sam Rivers, you name it, in person.” At 17, he took up the saxophone and then turned back to rock via the punk generation: “Part of the punk aesthetic was that you didn’t need to have a lot of skill to play.” In the mid ’80s, he attended Berklee for a few semesters, and then founded the E/O as a rehearsal band, “to keep working on my composing and chart writing. But one thing led to another, and we wound up with gigs, albums and were on the road.” He admits, “It’s not just about scratching your own itch; you also want to bring audiences along with you.” For his part, Gershon, now 66, maintains his musical curiosity, finding ways to implement his discoveries into a broad range of compositions and arrangements. Trombonist Josh Roseman, an original E/O member, states, “Russ is a real sound activist, grounding himself in the history of the music, its community and in the potential of sound.” Gershon explains: “I love the whole tradition, but to me jazz is something that expands, so I put together this band to keep enlarging the jazz universe, a kind of counter-programming to the prevailing currents [of the ’80s].”

Over the years, Gershon developed a love of African music, and an introduction to Ethiopian music through a CD, *Ethiopian Groove: the Golden Seventies* (Blue-Silver, 1994; later reissued as a volume in Buda Musique’s celebrated *Éthiopiennes* series), led to a long involvement with it that will manifest itself this month as *Either/Orchestra Plays Éthiopiennes* (at the Brooklyn Bowl as part of NYC’s Winter Jazzfest). “Vintage Ethiopian music has a lot of horns and funky, weird versions of American styles and very strange pentatonic scales,” he says, “which appeals to my jazz brain that loves dissonance and weird harmonies...I had to turn the vocal lines into horn lines, what jazz musicians have been doing forever with standard tunes from America, right?” The E/O began to incorporate their take on the music into concerts, to positive audience responses. Later, Gershon received an email from Francis Falceto, a French musicologist and producer responsible for the *Ethiopian Groove* album. “He said, ‘This is great. Come to France and I’ll teach you all about this’...So, I was one of the first people to take the bait.” Falceto invited Gershon and the

E/O to play at a 2004 festival in Addis Ababa, Ethiopia. The concert was well-received and was recorded and released as *Live in Addis* in Falceto’s *Éthiopiennes* series on Buda Musique. “We’re the only American band [in the series], and that led to collaborating with old-time musicians whose songs we’d been listening to, a full circle kind of thing.” In Brooklyn, the group will be augmented by Munit Mesfin, an Ethiopian-American female singer Goshen heard in Ethiopia in 2011.

The COVID-19 pandemic interrupted E/O activity and forced Gershon to be professionally creative, finding radio work and teaching music history before landing a fortuitous elementary school gig. “My late-life career addition is teaching general music to kindergarten through fourth grade students,” he says. “It’s really fun because I teach them pop songs from the ’30s, ’40s, ’50s up through the ’70s, even beyond. We go around the world and look at music from different countries and eras.” The E/O, meanwhile, has resumed with a revised membership, retaining Gershon, Kohlase and longtime bassist Rick McLaughlin. The ensemble will travel around the Eastern US this year, including Big Ears in Knoxville, TN. The soon-to-be released E/O album *Nalbandian L’Ethiopien (The Ethiopian)* (Buda Musique) includes seldom-heard music by Ethio-Armenian pioneer Nerses Nalbandian. Various live recordings with alumni and Ethiopian collaborators, along with a new recording of Gershon’s extended composition “The Collected Unconscious” are additionally in the can. Says Gershon, “We have so much music we could never write another tune, and we could play concerts for years and never have to repeat material. But now that we’re playing again, I want something new, you know?”

For more info visit either-orchestra.org. Gershon and the Either/Orchestra are at Brooklyn Bowl Jan. 10 (part of Winter Jazzfest). See Calendar.

Recommended Listening:

- Either/Orchestra — *Across the Ominverse* (Accurate, 1986-95)
- Either/Orchestra — *Radium* (Accurate, 1988)
- Either/Orchestra — *The Calculus of Pleasure* (Accurate, 1990)
- Either/Orchestra — *More Beautiful Than Death* (Accurate, 1998-99)
- Either/Orchestra — *Éthiopiennes 20: Live in Addis* (Buda Musique, 2004)
- Either/Orchestra — *Éthiopiennes 32: Nalbandian L’Ethiopien (The Ethiopian)* (Buda Musique, 2011)

LEST WE FORGET



FRANKIE NEWTON

TRUMPETING THE UNHERALDED

BY KEN WAXMAN

Prominent during and just after the Swing era, trumpeter Frankie Newton (1906-1954), whose 120th birthday would have been January 4, but who lived less than half those years, is mostly a footnote in jazz history. Yet, in his day, his muted and thoughtful style was ranked highly, alongside such trumpeters as Charlie Shavers, Buck Clayton and Roy Eldridge. Featured on more than 100 records, he worked with leaders as diverse as Art Tatum, James P. Johnson, Mezz Mezzrow and John Kirby. He played on Bessie Smith’s final recording session, plus the original recordings of Maxine Sullivan’s “Loch Lomond” and Billie Holiday’s “Strange Fruit”.

So what’s responsible for Newton’s obscurity? For a start, while warm with a generous personality, he had a strong sense of social justice and would express it publicly, something Black musicians of that era were loath to do. As the late impresario George Wein, who booked him in Boston clubs once stated, “Newton would burn bridges while he was still crossing them.” This assertive political bent was part of Newton’s well-known identity as an active Communist. A believer in co-op bands, he complained about musicians’ poor working conditions and that players didn’t share in records’ profits. Party membership wasn’t illegal at that time and Newton was openly promoted playing at Communist Party-affiliated events from 1939-48. He was investigated by the FBI, but escaped any consequences of his party-membership. And by the end of his life, Newton seemed to be as interested in painting, working as a counselor at an integrated summer camp and writing regularly for the Communist *Daily Worker* newspaper, as much as his music.

“Musicians generally admired Newton and spoke of him with reverence,” states Matthew “Fat Cat” Rivera, host of WKCR-FM’s “Hot Club of New York”

radio program (he also runs and hosts the Flatiron District venue/music appreciation group of the same name). Rivera happens to be writing a biography on the trumpeter. “Newton’s behavior didn’t handicap him,” he adds. “But he was exploited, hurt, misunderstood, muted, ignored and didn’t get the breaks he deserved.” This dynamic may have started soon after his 1906 birth in poverty as William Frank Newton in Blacksburg, VA. Orphaned at an early age, he learned to play the trumpet, and after working in territory bands, relocated to New York in the ’20s with Lloyd Scott’s group. For the next few years he moved among bands led by Chick Webb, Teddy Hill and others. His big break should have happened shortly after arriving in NYC as part of what became bassist John Kirby’s commercially successful sextet. Unfortunately, “Newton soon left after a stormy fallout with Kirby,” notes Rivera. Still he led regular groups at New York’s Café Society, where he became friendly with figures such as Canada Lee and fellow Communist Paul Robeson. But he quit that gig too in the ’40s, complaining about its working conditions.

(CONTINUED ON PAGE 34)

OTHERLY LOVE

CONNEX' FOR THE COMMUNITY

BY BRAD COHAN

Many record labels are associated and musically identifiable with where they've laid their hats down. Here on the East Coast, for example, AUM Fidelity is a quintessential New York imprint through and through, documenting the East Village avant garde jazz movement spearheaded by the likes of William Parker and Matthew Shipp. On the other side of the country, the International Anthem label has quickly established itself as the nexus for the exploding underground improvised music and jazz scene that has taken LA by storm. Now, there is the rapid-fire rise of the Otherly Love label, launched in late 2023, with its ever-growing catalog that already counts nearly twenty recordings—but it doesn't ascribe to similar logic. The music the label has released thus far is widely disparate, in the literal and aesthetical sense. Those sensibilities mirror the vast and indelible footprint that label co-founder Stephen Buono has left on each stop of his journey: he's formed invaluable bonds as an ardent music scene supporter and ubiquitous community-driven sparkplug. Buono has made his presence felt in his

native Philadelphia, as well as NYC and Chicago, and for the last several years, in his current homebase of LA where he operates his flourishing record label with co-chief and childhood friend, Matthew Pierce. It wasn't a difficult decision to start Otherly Love: they both were floored when records they heard failed to garner enough attention for a label to release them. So why not start a label themselves?

Buono's staunchly DIY ethos, his indefatigable belief in the music and the musicians who create it, and crucially all the aforementioned places he has lived and where he's made an enduring mark, is fully realized by way of his label. "Place is important to me," says Buono when asked what drives his label. "One of my favorite writers is Wendell Berry [poet, novelist and more] and he always talks about the importance of place. I think for me, I don't really think that way but I live that way." In surveying Otherly Love's catalog, the picture Buono paints as place being one of his label's catalysts is manifest. It's akin to an autobiographical connect-the-dots puzzle of where Buono has been and all the connections he's made. That's what helps set this label apart from the label pack. Cases in point: two outstanding albums that have found their way on many "Best-of 2025" lists: Chad Taylor's *Smoke Shifter* and Marshall Allen's *Ghost Horizons' Live in Philadelphia* represent the City of Brotherly Love; Valebol, an

adventurous electronic-pop duo whose self-titled recording was released in 2024, hail from Chicago; from LA there is *Water Map*, by guitarist Dustin Wong and composer Gregory Uhlmann.

Of course, the label has its serious NYC lineage and vibes, evidenced by Ches Smith's *Clone Row* (another 2025 best-of candidate), the improvising quartet History Dog's *Root Systems*, the just-released *Echoes of Breakage* by Nomon (the sister duo of percussionists Shayna and Nava Dunkelman) and multi-instrumentalist extraordinaire Kenny Wollesen's avant-everything project, *LATRALA*. It's not lost on Buono that his label is a bit more New York-centric. After all, his time there shaped him—but so have all the other places he's been. "If you asked me in 2001 when I was at Tonic watching [John Zorn's] Masada for the 90th time, I would have thought my label would just be like Lower East Side music, and I'm not just Lower East Side so I'm glad it's gone all over the place." While Buono cites Pi Recordings, the original Blue Note and Impulse! as inspirational to Otherly Love's vision, there isn't any denying the influence of others: punk rock, specifically SST Records, the pioneering independent label run by hardcore giants Black Flag, as well as bands such as the Minutemen (whose guitarist and singer, D. Boon,

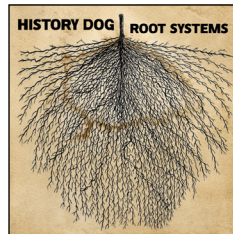
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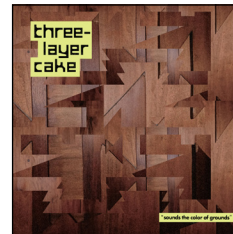
Smoke Shifter
Chad Taylor Quintet



Clone Row
Ches Smith



Root Systems
History Dog



Sounds the Color of Grounds
Three-Layer Cake



LATRALA
Kenny Wollesen

VOXNEWS

GRAMMY NEWS

+ MORE

BY TESSA SOUTER

Congratulations to all the Best Jazz Vocal Album 2026 GRAMMY nominees—**Samara Joy** for *Portrait* (Verve) and also a Best Jazz Performance nomination for "Peace of Mind/Dreams Come True"; powerhouse vocalist and composer **Nicole Zuraitis** for her double album *Live at Vic's Las Vegas* (La Reserve), which also received a Best Jazz Performance nomination for "All Stars Lead To You". Catch her at Barretto at Fasano (Jan. 10) and Drom (Jan. 11). Composer and vocalist (and first-time GRAMMY nominee), **Michael Mayo** shines on his sophomore album *Fly* (Mack Avenue), offering soothing vocals on soulful originals and fresh arrangements of standards—including "Four", which also earned a Best Jazz Performance nod. **Christie Dashiell** is nominated for her collaboration with Terri Lyne Carrington, *We Insist 2025!* (Candid), a reimagining of the 1960 Max Roach–Abbey Lincoln masterpiece. **Dee Dee Bridgewater's** album with Bill Charlap, *Elemental* (DDB/Mack Avenue), is a masterclass in duo interplay, featuring her always-original takes on a selection of standards. Catch the two at Birdland (Jan. 6–10).

Speaking of piano-vocal duos, listen for **Richard Cortez'** heart-meltingly gorgeous baritone and authenticity, beautifully supported by rising-star pianist Esteban Castro (winner of the Larry J. Bell Young Jazz

Artist Award) on their duo album *Standards in Orbit* (La Reserve)—a fabulous showcase for them both. In more piano-vocal magic, jazz singer and songwriter **Kristen Lee Sergeant's** beautiful single "No Room at the Inn" manages to be political, clever and moving all at once, gorgeously accompanied by her simpatico pianist Jeb Patton.

Also up for GRAMMYS (in the Best Large Jazz Ensemble Album category) are veteran UK singer **Norma Winstone**, featured on *Some Days Are Better: The Lost Scores* (Greenleaf Music) by the Kenny Wheeler Legacy, featuring The Royal Academy of Music Jazz Orchestra and Frost Jazz Orchestra; and **Deborah Silver** and the Count Basie Band for *Basie Rocks!* (Green Hill Productions), with big-band takes on a selection of pop songs, including "Paint It Black", "Bennie and the Jets", "Tainted Love" (with Kurt Elling) and "Every Breath You Take". In the Best Traditional Pop Vocal Performance category, Icelandic singer-songwriter **Laufey's** *A Matter Of Time* (Vingolf) is a revelation. A classically-trained musician who cites Ella and Chet Baker as major influences, her originals—a sophisticated blend of pop, jazz, bossa and classical—has introduced a generation of teens to jazz. Also nominated in that category is Canadian jazz singer **Laila Biali**, whose album *Wintersongs* (Empress Music Group)—"a love letter to winter"—was composed in a cabin surrounded by the snow-capped Canadian Rockies during a writing retreat. The incredible improvisational vocalist **Kokayi** is featured on Ambrose Akinmusire's GRAMMY-nominated *honey from a winter stone* (Nonesuch) in the Best Alternative Jazz Category. And in the Best Latin Jazz category, *The Original Influencers: Dizzy, Chano & Chico* by Arturo O'Farrill & the Afro Latin Jazz Orchestra, features vocalists **Daymé Arocena** and **Melvis Santa**. *Blues Blood* (Blue Note), by saxophonist

Immanuel Wilkins, features vocalists **June McDoom, Ganavya, Yaw Agyeman** and special guest **Cécile McLorin Salvant**. A multimedia exploration of ancestral legacies and the bloodlines that bind us, each voice illuminates a different facet of heritage.

SEE YOU THERE...At The Laurie Beechman Theatre (Jan. 31), **Martin Bonventre** celebrates his debut recording, *Swingin' in a New Dimension* (Splendido Productions), with his full recording band, including multifaceted pianist Jason Yeager and seasoned pros. British jazz vocal star **Emma Smith**, recent runner-up in the Sarah Vaughan International Jazz Vocal Competition, will perform six sets over three nights at Birdland Theater (Jan. 23–25). **Stella Cole** appears at Birdland (Jan. 11). The incredible **Lisa Fischer**, star of the documentary *20 Feet from Stardom*, appears at Birdland Theater (Jan. 20–24), featuring the Orrin Evans Trio, and **Naama** will be at Birdland Theater (Jan. 24) for the early set. At Jazz Museum in Harlem (Jan. 8) and Mezzrow (Jan. 9–10), catch **Vanessa Rubin** (Jan. 9–10). Also at Mezzrow: **Kavita Shah** in duo with François Moutin (Jan. 11), **Andrea Wolper** (Jan. 18), celebrating a milestone birthday, **Marianne Solivan** (Jan. 20), **JD Walter** (Jan. 22), and **Johnny O'Neal** (Jan. 30–31). At Joe's Pub, jazz singer and songwriter **Elizabeth Bougerol** of The Hot Sardines performs her solo show (Jan. 9) for the early set; singer and composer **Gabrielle Cavassa**, 2021 winner of the Sarah Vaughan Competition, and recently signed to Blue Note, performs with the Christian Sands Trio (Jan. 9) on the late set. **Ourida** welcomes in the New Year at Barbès (Jan. 2), and BLCK Madonna will open for Claude McKnight and Take 6 at the Jazz Club at Aman (Jan.9).

*Tessa Souter celebrates Erik Satie at Soapbox Gallery Jan. 11. See Calendar.

TD JAMES MOODY JAZZ FESTIVAL

BY ANDREW SCHINDER

MUSIC UNLIMITED

BY BILL MEYER

WASHINGTON HEIGHTS JAZZ FESTIVAL

BY ELIJAH SHIFFER



Kate Kortum @TD James Moody Jazz Festival



Akira Sakata @Music Unlimited



Camila Cortina @Washington Heights Jazz Festival

It may seem like an overstatement to imply that nearly three-quarters of a century of jazz history could be distilled into a single instrument. And yet, with a certain Abraham Prescott double bass, crafted in the early 19th century and once owned and played by legendary bassist Scott LaFaro (who died in a car crash in 1961 at age 25), it most certainly is. And that very bass was among the most honored guests at the 2025 TD James Moody Jazz Festival, held in Newark, NJ, last November (Nov. 8-23). Newark-born LaFaro is just one part of the city's rich jazz history. Named for another of Newark's jazz sons, saxophone icon James Moody (with 2025 marking Moody's centennial), the festival mostly took place at the New Jersey Performing Arts Center (NJPAC), itself located at the intersection of Wayne Shorter and Sarah Vaughan Ways (two more Newark scions).

On the festival's opening day, piano luminary **George Cables**, spry and energetic at age 81, led a classic piano trio at Newark's Bethany Baptist Church, joined by Alexander Claffy (bass) and Jerome Jennings (drums). The Church's Jazz Vespers, a critical organization championing modern and classic jazz in the Newark area, co-sponsored the performance. Jazz Vespers—co-founded by Dorthaan Kirk, "Newark's First Lady of Jazz," NEA Jazz Master and former WBGO personality (and widow of legendary multi-instrumentalist Rahsaan Roland Kirk)—brings world-renowned jazz musicians to Newark to perform free concerts, reminding the audience of the music's inherent spiritual nature. "When we started Jazz Vespers, one of my missions was to bring artists to New Jersey that normally wouldn't come here," said Kirk. "My hope has been to not only expose the leaders, but also to many 'side persons' who are as equally accomplished, and I want the audience to know exactly who they are hearing." There could not be a more suitable performer to represent the Jazz Vespers than Cables, who was a perfect fit for the gorgeous church setting. "The design of the [Church] is great, lots of African art, it's really beautifully built," said Cables. "And the audience is great, very responsive, so I love playing there." Cables is a classy, consummate showman, and even at his relatively advanced age demonstrates an impressive nimbleness at the keys. The set was an elegant mixture of standards and originals, including a dreamy rendition of Duke Ellington's "Prelude to a Kiss" and the

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Nomenclature does not necessarily equal destiny, but if you're going to program music that pushes back, it doesn't hurt to present it in a building called the Old Slaughterhouse. Translated from German, that's the name of the Alter Schlachthof in Wels, Austria. The space, now repurposed as a cultural center, has been the main venue of Music Unlimited since the festival's 1987 inception. Early on, it presented free jazz and improvised music from the middle of Europe, but over time its scope has widened without compromising that commitment to improvised and improvisation-adjacent music. *Music Unlimited* 39 (Nov. 7-9) presented an international lineup of free music veterans as well as performers rooted in punk, rock, classical and experimental music. The event, which sold out before opening night, had a strongly communal vibe, with an audience full of repeat attendees who converged from points across Europe. Likewise, certain musicians come back again and again.

Among this year's returnees were **Mats Gustafsson** and Akira Sakata, both of whom presented established ensembles that set the bar of accomplishment quite high. The Swedish woodwinds player's Fire! trio was joined by Australian Oren Ambarchi (guitar) and their set exemplified how musicians who are well acquainted can spur each other to dig deep and even deeper. Ambarchi has not only played with Fire! before, but his group Ghosted shares the same rhythm section. Johan Berthling (electric bass) and Andreas Werliin (drums) stuck to the Fire! rhythmic playbook throughout, sustaining a steady, swaggering backbeat augmented by percussive accents, some subtle and others quite strident; this is one improvising combo that heeds the command, "more cowbell." Gustafsson's long tones and gnarled wails on tenor reinforced that primal stomp; his peppering, overblown flute playing was more quietly electrifying. Initially Ambarchi's guitar, run through a table full of effects, issued swells closer to what one might expect from an organ. But as the sound swirled in and around the groove, it became more prismatic, splitting into a splendidly psychedelic splay of cirrus high frequencies and molten plastic lows.

Akira Sakata, who turned 80 last year, played twice in one day. During an afternoon set at a music school recital hall, he enacted a ritual retelling of *Tale of Heike*, a story of civil war set in medieval Japan. His

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Vocalist Louise Rogers and pianist Mark Kross are a power couple at the forefront of jazz in Washington Heights ("upstate Manhattan"). As the founders of the Jazz WaHi organization, they program several hundred gigs and jam sessions every year, ensuring that the area north of Harlem cannot be ignored among NYC's many hyper-local neighborhood jazz scenes. Jazz WaHi's biggest event is its annual Washington Heights Jazz Festival (WHJF), which late last year celebrated its eighth edition (Nov. 6-9).

By featuring local musicians nearly throughout, this festival is focused squarely on neighborhood community—even more so than the nearby Inwood Jazz Festival. The sense of community is particularly accentuated by Jazz WaHi's choice of venues: mostly restaurants and bars within roughly a ten-block radius. The festival's centerpiece was its 12-hour marathon of music at Le Chéile, a pub restaurant on West 181st St., which also played host venue to WHJF's opening show: a comfortable, polished set by vocalist **Paul Jost**, with Jim Ridl (piano), Jay Anderson (bass) and Donald Edwards (drums) providing versatile accompaniment on a mix of standards and R&B classics.

The second day's festivities were at two restaurants where Jazz WaHi also presents music regularly throughout the year. At 181 Cabrini (across the street from Le Chéile), pianist **Emiko Hayashi** and her trio with John Loehrke (bass) and David Picton (drums) swung hard on two sets of standards and originals with an authentic bebop, hard-bop sound. At Kismet (a few blocks north on West 187th St.), the site of Jazz WaHi's weekly jam session, **Louise Rogers** and **Mark Kross** hosted a special edition of their session—with Ethan O'Reilly (bass) and Jeff Potter (drums) completing the house band—featuring many players who would headline in the following day's marathon. Like the Inwood festival, this Heights gathering included an interactive show for children, which was led by Rogers at the beginning of the Le Chéile marathon, with Kross (piano), Rick Strong (bass), Kaori Yamada (drums) and guest tap dancer Adante Power. Rogers' combo reduction of (what else?) Ella Fitzgerald's "A-Tisket, A-Tasket" sounded somehow just as massive as the original Chick Webb big band arrangement.

The first headliners of the marathon featured the allstar **Mark Sherman/Mike Clark Quartet**

(CONTINUED ON PAGE 33)



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As in the relationship between Krishna and Arjuna, my path through the aspect of devotion would be propelled by guiding principles like Jack DeJohnette, and would eventually lead to finding a clear Magnum Opus purpose in music. During the pandemic, I took the time to interview him by phone. Musicians of my generation often find parallels in philosophies of related sciences. Whether it's the wisdom of the ancients or purely Sun Ra and Thomas "Fats" Waller, our jazz magicians are often encircled by discussions that dissect the meaning of life and the events we conduct. Few musicians of Jack DeJohnette's ilk would be as super-positional as he. When asked about his early Chicago engagements and influences, he mentioned Eddie Harris, Johnny Griffin, John Gilmore, Sun Ra, Ahmad Jamal, in addition to his early participation in Muhal Richard Abrams' orchestra with Roscoe Mitchell just before they chartered the AACM, when he left for New York. For someone so cosmological, he used the terms commercial and experimental to describe some of his many exploits, which demonstrated his understanding of present-day music business acumen, yet his subsequent *oeuvre* would demonstrate an inexplicable adaptability and organic musical absorption that would blur any lines attempting to define a project.

When asked about sitting in with John Coltrane after Elvin did not return to play the second set, he said: "When John played, it was like someone going through the jungle clearing it with a machete." When asked about the healing quality of music, including the ergonomic techniques he shared with me 40 years ago, he referred to the spiritual intent that could fuel change, and the work he was doing concerning his own challenges. When asked how he became such a great bandleader, he credited Duke Ellington and, of course, Miles Davis, with whom he spent formative and shapeshifting years. Jack sat at the dias of a critically defining era in musical ensembles of American players of the 20th century. The CTI Records, the pre- and post-*Bitches Brew* era, the ECM and Jarrett flights, his own multi-reeded groups, and the many "experimental" ensembles, which I feel were at a zenith with Michael Cain, Lonnie Plaxico and Gary Thomas—all gift us a broad palette of polymathy. Plaxico and Cain describe him as endearing as a father, who paid them extremely well and had more energy than his band members, 20 years younger than himself.

As we gradually discern how the drum set turns the Samsara wheel of our tradition, we will find that Jack DeJohnette has symbolic statues carved of sandalwood in many rooms of meditation for drummers preparing for their next concert.

—PHEEROAN AKLAFF (drums, percussion)

One day, when my late wife Lucille and I were living in Germantown, NY, I took a ride up the highway in my car. Passing through these towns, I came upon a music store I'd never seen before. I stopped there, looked around and saw these huge drumsticks. They must have been at least two feet long, and about as thick as my forearm. They were meant to be played on giant drums the likes of which I've seen at festivals. I bought two sets. Back down the highway to Germantown, got home, and I put the sticks away. Lydia and Jack used to come over to my house to visit. One day they were there, Jack and I in the house, Lydia outside in the studio with Lucille. I told Jack, "Hey man, I was playing some place and some guy gave me a set of drumsticks, would you like 'em?" Jack said yeah. "Wait till I go find them." I had two pairs. I went upstairs, got one set and came back down. Jack, Lydia, and Lucille were all downstairs at the time. When I pulled out these huge drumsticks, we all fell out laughing. We laughed hysterically for a long time. (I later gave the other set to Al Foster, who also had a big laugh. Al did play them, and I had pictures of him playing.)

—SONNY ROLLINS (tenor)

I met "Action Jackson" at Shelly's Manne Hole in 1968. He was working with Miles, having just joined the band. I was already hip to Jack because of his work with Charles Lloyd. A mutual friend in LA, Norman Johnson, said to me, "Look man, you *need* to meet Jack DeJohnette. You need to listen to him. He's playing the new shit!" So, I'm checking out Jack, and the first thing I noticed about his playing, was that it was like he was playing a different instrument. I didn't know then he was also a pianist. As a drummer, he played to the chord changes and the phrasing of the musicians, like a piano player would. The reason his time was so immaculate was because he knew where to play the chord. Jack had a cymbal pattern, but it was of a drummer that was melodic-minded. That's why he had perfect timing; he played to the changes. I came out of a rudimental style of drumming, as I understood the cadence. Jack was the exact opposite. He understood the melody to fit the cadence. Jack would play more cymbals than the average drummer who hadn't studied the piano: he was hearing chord changes and playing the changes. When I first heard Jack, I heard colors; I had never heard colors until I heard him. He had in essence invented a scale for the drums, like a piano. The drums were the white keys; the cymbals were the black keys. Anytime he wanted to make a note sharp, he would go to a cymbal beat. But he didn't play in a melodic sense, he played in a tonal sense: what color to put where when.

Jack's mind was completely free. He told me something that I didn't figure out until 10-15 years later after he first told me: "You have a great sense of humor. You need to play the way you talk!" I didn't hear it. But when it hit me, I thought "That's what he's talking about, to play my personality." I later became Jack's spiritual mentor. He said to me, "You're the only guy I had ever met in the music business that thoroughly understood his destiny". He really wanted me to be a household name, but he never realized I never cared about that. Two years ago, he told me, "Man, Michael, I finally figured you out..." I said, "What's your verdict?" "You just know what you want to do!" Jack understood it.

The ranks are getting thin now. The world knows of his great musical talents and all the things he had given to the global jazz community. But he was a really kind, caring and very beautiful human being, and very funny too. He may not have thought he was funny, but he was! I loved him so much. 55 years of friendship and I'll miss him. I will always cherish the time we had together. He loved me so much and I would always thank him.

—MICHAEL CARVIN (drums)

I am still reeling about the news of Jack's passing. He opened up the world for me and was one of my very best friends. I came from Detroit, he came from Chicago. When we moved to New York, to the Lower East Side, we just connected. It seemed like we always knew one another and ours became a life-long friendship. Jack and I brought out the best in each other, we really did. We just got the opportunities to do some things that were phenomenal and it was so uplifting every time I had an opportunity to play with him. When we performed together, it was golden. He was magic, so incredibly gifted. I am happy that I was able to have him as one of my friends and as a guide for me really. He gave me hope for my future, as he was ahead of me in a lot of regards. Just a genius. And some of the things we did, I tell you, if they had been recorded, it would have caused a revolution! So many great times spent with Jack. He was like a brother to me, not only musically but as men enduring the eras and having a career and the challenges that come with that. I had the great honor of being the best man at his wedding. When he got married to Lydia, she was a jewel, and his career is a testament to that. He just flowered.

—BENNIE MAUPIN (tenor, bass clarinet, flute)

I'm heartbroken to hear of the passing of Jack DeJohnette, one of the greatest musicians to ever do it and a dear friend. I first met Jack in the mid '60s when he would come to Free Spirits gigs (the band I was in with Larry Coryell and Jim Pepper) and dance like crazy wearing a cape and Zorro hat. Later we went to see Nina Simone's group together and were blown away by the free form funk of her drum team, Don Alias on drums and Jumma Santos on congas and percussion. That inspired us to form the group Compost in the early '70s with the great Harold Vick (saxophone, flute), Jack Gregg (bass) and badass conga man Jumma. Jack wrote much of the music, sang and played keyboards and I was the drummer. We would always switch off for a couple of tunes where Jack would play drums, and I would play keys (clavinet with a wah wah pedal). To this day it was the most fun I've ever had playing music. We would always close each gig with an extended double-drum duet and this is what kicked my drumming to a higher level. Years later when visiting Jack he played me some tapes of Compost live and when it got to the drum duet, I couldn't believe my ears. It sounded like five drummers. I said to Jack, "That's just you and me?" He said, "No that's just me. You haven't come in yet!" He was always on a higher level than me. Jack was and is such an inspiration to me and I learned so much from him. One of the most important things was to play on, even through equipment breakdowns. I used to get so frustrated for example if my bass drum pedal broke while I was playing. I remember watching Jack play so hard he would destroy his whole set, yet play on as if nothing was wrong. I thought, that's the way to be. This is a lesson for music and life. To remain undaunted and positive no matter what challenges or obstacles come our way. Gratitude and love eternal to you Maestro DeJohnette for your friendship and inspiration.

—RA KALAM BOB MOSES (drums, percussion)

DeJohnette's Polyphonic Poly-Rhythmic Music: Jack DeJohnette was a master drummer and composer in the 20th century. The artistry he demonstrated through his drumming allowed other artists to unveil their own extraordinary flow of musical inspiration and creativity. His performances inspired them to develop fresh musical ideas in the present moment. His knowledge was uniquely expressed through performance, requiring no explanation.

I first encountered his music in Chicago in the late '60s. He was there to perform with Miles Davis in the George Wein Jazz Festival at Chicago's Soldier Field. Muhal Richard Abrams gave me a call telling me that Jack was meeting him at the AACM and that I should join them. Only the three of us were present, making it an intimate moment where we were performing with and for each other. Jack was the first drummer with whom I discovered how to play in the context of a horizontal and a proportional rhythmical construction. This discovery allowed me to create across the "bar line." When DeJohnette played, he articulated his accents and cross-rhythms around, inside and in between the flow of the emotional and creative expanse of the music. His rhythmical structures shaped and pushed a continuous forward motion. We were able to create solo lines that were clear and enriched by the emotional arc of the music, satisfying the artistic realm of expression. This was something rare! I have always valued his musical expression and knowledge of the creative music artform.

I am honored to have been able to make music with him over the last 25 years. Our last session in 2023 was a tribute recording celebrating Miles Davis' compositions, as well as two I created as a dedication to Miles. Jack DeJohnette's orbit was a most wonderful journey. His music speaks straight to the heart. He was my friend and a great human being.

—WADADA LEO SMITH (trumpet)

I have had great relationships with great drummers in my career: Max Roach, Billy Hart, Ed Blackwell, Billy Higgins, Elvin Jones, Steve McCall, Dannie Richmond, Jimmy Cobb—and Jack. I have learned a lot from my experience, particularly with Jack, in how to speak with drummers in their language. And I usually have had great success with those types of drummers, in how to speak “drum talk” and how to understand what they do: I understand drummers and am able to help them understand me. Jack has always been one of my favorite drummers. One of my first meetings with him was my recording, *The Outside Within* (India Navigation, 1978). Soon thereafter, I would join his Special Edition, replacing David Murray, a group with which I played for around five years. In addition to his own bands and cooperative groups, he of course played in a lot of different projects throughout his career, whether with Dave Holland, the trio with Keith Jarrett and Gary Peacock and of course the Charles Lloyd Quartet. For my generation, there were two schools of drumming: Elvin and Tony Williams. And by that, I mean, a lot of drummers coming up then would sound like one or the other. Jack, however, was the essence of both. I learned a lot from Elvin (who played on my *Beyond The Rain*), so by the time I was with Jack, I could see what Jack had learned from him. I remember leading a band, with Kenny Barron, Cecil McBee and Jack, plus my father, Von Freeman. For the concert’s first set, Jack was a little more aggressive than I was accustomed to. Turned out it was because Max was in the audience. He was trying to impress Max because he had so much respect for him. So, Max Roach came backstage afterwards, told him that he played too much and gave him some tips and critique. Jack then took the critique to heart and, after that, made an immediate adjustment. I actually felt it represented a turning point for him. Yes, he clearly had an ego, but he did not have an ego problem. Watching him, as my elder and seeing how he reacted to his elders, was not only a learning experience for him, but certainly was for me as well. I respected him even more when I saw that.

As a bandleader and musical collaborator, Jack had things he wanted, but importantly he would ask me to always challenge myself. He was open-minded and tried to do more things with as great an amount of freedom as possible. And he consistently encouraged me to let my eclecticism come out, not to be confined.

—CHICO FREEMAN (woodwinds)

Out of the blue, sometime in 1965, Jack called me...“I want to play with you, man.” I had not heard him play yet and was told he was “from the street” and would be too loud. Eventually, we met up and early in 1966 the quartet with Keith, Jack and Cecil coalesced with a concert at the Left Bank Jazz Society in Baltimore—a spectacular galaxy opened up. Our first recording *Dream Weaver* came out shortly after in 1966. We traveled the globe together—broke down barriers in the USSR, sat under the redwoods together and played our hearts out for the majesty of the trees and the Universe. Jack was a natural, intuitive musician and a great, great drummer. I’ll take the street he comes from any day of the year. He brought the street and his own inner, very personal, purposeful vision to every sound he made. Always for the greater good of the Universe. He was a Master. My condolences to Lydia and his family. Barche Lamsel dear friend. Om shanti shanti shanti.

—CHARLES LLOYD
(tenor, flute)

It goes without saying that Jack DeJohnette was a phenomenon. And what can you say about a phenomenon? He covered a lot of musical areas, one reason because he also played the piano, which made him extraordinarily musical. Consequently, he played the drums as an instrument, musically. He was the kind of guy who could anticipate and perceive what everyone was doing, which allowed him to improvise on an extraordinarily high level. He was a true improviser: because improvisation implies composition. And so he could and would co-compose with anybody he was playing with at any given time: he was part of everybody’s composition that he played with. That’s what he meant to me, besides being a phenomenon at rhythm. He could play rhythms from different cultures, not quite unlike some of the great drummers we’ve had. But when you add that he could improvise with musicians on a high harmonic level, he could uplift whomever he was playing with, even if another drummer. He was such a great musician. When I made my first record under my own name, he was so encouraging. He invited me and my family to his house just to stay there for a week, so that meant we went down to his basement and we played, him on piano while I was on drums. He was just a phenomenal musician, a great, rhythmic drummer, a wonderful person with a great sense of humor, a great friend and a huge inspiration in so many different ways to so many other musicians. I’m still trying to get over losing Jack. He was such a huge force, such a huge, musical force.

—BILLY HART (drums)

Jack DeJohnette was one of the greatest musicians to ever live. I was a fan from listening to him on so many recordings. I still can’t believe I got to play with him. I was in his group for about seven years and playing music with Jack changed my entire philosophy of music. From our first moment playing together, it just felt magical. His approach to rhythm and interpreting a song, and most importantly, supporting the band and the soloist, was truly unique. His energy for music was limitless; it always felt like you could just keep playing and never stop. One time we played at Jazz Alley; one set was two hours straight, but I thought it had been about 10 minutes!

—GEORGE COLLIGAN
(piano, drums)

It has been heart-warming to read so many of the tributes to Jack that have appeared since his passing. There is very little more that I can add to the words of appreciation for his outstanding musical output over so many years and in so many different settings. That said, one thing I observed on the occasions that I was lucky enough to work with him was his unfailing support and interest in younger musicians. Normally after gigs Jack would be surrounded by young fans and drummers seeking advice and, no matter how tough the day had been on the road, Jack always found time to talk and offer wise words. A couple of weeks ago I was asked to choose a special track of Jack’s for a broadcast. After a lot of thought I said, “Pick anything and drop the needle—whatever Jack played was worth listening to!”

—JOHN SURMAN (woodwinds)

Once in Rockport, MA, I saw Jack and his group playing at the Shalin Liu Performance Center. Jack was playing a lot of piano and very notable was his comping for his group. It was extremely interesting and one could never know what he would play next. It created an awesome flow, in and out of the band’s music. He was so very innovative. I had first heard him, in the early ‘70s, on a Chick Corea album, on a song called “The Brain”. The feeling of what he played was quite amazing, especially in the sounds, spaces and rhythms he played with Chick and Dave Holland. It was a loose feeling, open and very expressive. He always seemed ready to create and/or join musicians’ ideas, regardless with whom he was playing. My first thoughts were to ask him to record with me. In the ‘80s we did four albums of mine (*Keyed In*, *Ancient Dynasty*, *Where The Legends Dwell* and *Special Identity*), together with Eddie Gomez on bass. What a treat that was! Jack has recorded such amazing music with his own groups and also with many other musicians of course. He will be greatly missed here on earth.

—JOANNE BRACKEEN (piano)





Fire
Stephen Grew (Discus Music)
by Ken Waxman

Little known in North America, Stephen Grew (who turns 56 this month) is a veteran UK pianist who often works with fellow improvisers such as saxophonists Evan Parker and Trevor Watts, and as part of the electronic quartet Grutronic. On his own he turns out highly-inventive and crystalline solo piano sessions, like *Fire*, the third album he's made for Discus Music during the past couple of years.

Recorded in the airy interior of Lancaster University's Great Hall, the three tracks are completely improvised, with no electronic attachments. But Grew is no minimalist aesthete nor heedless pounder. He may ease into the expositions with carefully-chosen single notes or intermittent pauses, but once up to speed he blends extended sequences of lively and energetic keyboard expansions with subtle pivots into briefer counterpoint that often focus on strumming internal piano strings for acrid or rumbling pedal point patterns or melodic transformation. While at points his playing may sound as if he's nimbly exposing sounds from all 88 keys at once, he manages to maintain precise narratives. Plus, Grew almost never prolongs the expected. During the penultimate elaborations of "Fire 2" he exposes a beautiful lyric passage of caressed keyboard notes, only to follow this almost immediately with chiming and scrapping inner string projections. He also seesaws between formal patterning from higher notes that sound almost notated, with syncopated swing emanating from the pressurized lower notes. During the expositions of all three extended improvisations, he occasionally suggests that his repeated note consolidation will soon turn into a standard melody only to abandon that suggestion and scoot into free-floating extemporizations. And while preferred tempos throughout are galloping prestissimo, waves of vibrating soundboard pressure evolve at a slower pace. On the final "Fire 3" he confirms his multi-faceted approach by assembling a delicate, suspended single note melody and inserting it in between speedier and speedier syncopated keyboard pressure on one side and stopped key and string cadences on the other.

Solo work has always measured the skill and talent of a pianist. The ever-burning but carefully-arranged *Fire* shows Grew's mastery of each.

For more info visit discus-music-org



Ye Olde 2: At the End of Time
Jacob Garchik (Yestereve)
by Brad Cohan

To follow the wildly inventive career of trombonist, composer and pillar of the Brooklyn avant garde jazz scene, Jacob Garchik, is to know his mind is constantly

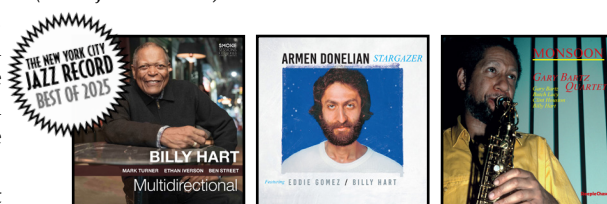
churning, dissecting, conceptualizing and obsessing then ultimately putting that gushing fire hydrant of ideas and themes into singularly eclectic musical forms. As a leader and co-leader, Garchik has delved into gospel music, big band reimaginings, Mexican brass bacchanals, Balkan brass music and contemporary classical. *Ye Olde's* 2015 debut was centered around the wacky concept of mythical superheroes on a mission in medieval Brooklyn with a doomy prog-rock wallop. In the sequel, *Ye Olde 2: At the End of Time*, a metal-meets-jazz-meets-prog-meets-rock troupe, it's not the music that will raise eyebrows, but the concept behind it. Garchik is working in overdrive.

In this iteration, the *Ye Olde* characters have returned but fast-forwarded billions of years into the future, time traveling through space to stare down and battle resurrected versions of themselves. As the album credits note, "All music composed by Jacob Garchik in the year 100,000,002,023." The original "characters" in this sequel are the triple guitar threat of Brandon Seabrook, Mary Halvorson and Jonathan Goldberger with drummer Vinnie Sperrazza (dubbed Ye Olde), while new members Ava Mendoza, Sean Moran and Miles Okazaki and drummer Josh Dion (called Simulacrus) have joined the fray as "battle adversaries."

Over tracks one through six, eight and nine, "Ye Olde"—rhythmically led by Garchik's trombone—dominates the field with slaying abandon. The time signature-laden precision of album opener "One Can Only Go Up" is next level, but this is clearly Halvorson's time to shine. Her blistering soloing throughout is arguably the heaviest, loudest and most gonzo guitar work she's ever let loose with. On the following Melvins-like dirge "Transcending Time", Seabrook, ever the fret-hopping maniac, does his best to match Halvorson's fury. The music gets downright trippy on the space-rock of "Dyson Spheres". Simulacrus, in a lone starring turn, lands a big blow to Ye Olde with the rollicking jazz funk of "Omega Point". Finally, the two groups go head-to-head on the fittingly titled "Ye Olde vs Simulacrus", a cosmic ripper which invokes the trebly punk-funk of the Minutemen.

Despite the confounding conceptual hijinks, *Ye Olde 2: At the End of Time* is a low-end rumbling, guitar shredding adventure that's loads of fun.

For more info visit jacobgarchik.com. Garchik is at Barbès Jan. 3 (with Banda de los Muertos) and Jan. 5 at Close Up (with Jacob Sacks). See Calendar.



Multidirectional
Billy Hart (Smoke Sessions)
Stargazer
Armen Donelian (with Eddie Gomez, Billy Hart)
(Atlas-Sunnyside)
Monsoon
Gary Bartz Quartet (SteepleChase)
by Fred Bouchard

Drummer, teacher and DC native Billy "Jabali" Hart has garnered an unusually self-effacing recording career: with barely a dozen albums as leader, he's racked up easily 600 as sideman. After R&B stints with Otis Redding, reunion dates mounted with DC giants such as saxophonist Buck Hill and pianist-vocalist Shirley Horn. Once in New York, Hart notably played with a plethora of major A-listers, including Wes Montgomery, Pharoah Sanders, Herbie Hancock, Stan Getz, Wayne Shorter, Marian McPartland and Miles Davis—all by 1977. His long-awaited leader debut that year (*Enchance*, Horizon) proved a gem.

Almost a half-century after that first album as leader, Hart's latest release, *Multidirectional*, finds

the drummer, unbowed at 85, imparting wisdom, empathy, craft, humor and modesty that suffuse his seven-decade career. Twenty-two years of subtle, intensely lyrical quartet work—with Ethan Iverson (piano), Mark Turner (tenor) and Ben Street (bass)—culminates in a typically understated, lucid live Smoke session (recorded at the Upper West Side club on the venue's in-house label). The title signals motion and 360° awareness; saxophonist Dewey Redman (who appeared on *Enchance*) enlightens: "Corner culture enjoys the vantage of seeing in all directions—nice thing is the sound is never the same." Iverson (who also co-authored Hart's newly-released autobiography, *Oceans of Time*) commands his sustained wry melodicism on a reimagined "Giant Steps", a jaunty "Sonnet for Stevie" and pointillistic, agitated "Amethyst" (composed by Hart, it's also the title track to the drummer's 1993 album). Turner bends lines like a glassblower, Hart gives tit-for-tat and Street balances all on his fingertips. Throughout this relaxed, elegant set, the leader inverts Thelonious Monk's old dictum to "make the drummer sound good" and shines light everywhere he touches his kit.

While in his early 40s, Hart accompanied Armen Donelian on the pianist's 1981 debut, a trio recording recently (and finally) reissued by his career-long label Sunnyside (originally released on Atlas). *Stargazer* is much enlivened by the drummer, as to be expected, as well as by veteran bassist Eddie Gomez. The mysteriously seductive music leisurely explores mysteries of behavioral synchronization with fraternal elan. From exuberant samba "Love's Endless Spin" to cozy set-wrap improv "Free at Last", vivid originals unite the pianist's noble style with Gomez' buzzy bee-lines and Hart's pat-on-the-back brush strokes into a singularly poised, companionable experience.

- RECOMMENDED NEW RELEASES**
- Joe Alterman/Mocean Worker — *Keep The Line Open* (MOWO!)
 - Rafiq Bhatia — *Environments* (ANTI-Records)
 - Isaiah Collier/Tim Regis — *Live in the Listening Room* (The Vinyl Factory)
 - Erez Dessel — *All Fake No Reject* (Corbett vs. Dempsey)
 - Hamid Drake/Pat Thomas — *A Mountain Sees a Mountain* (Old Heaven Books)
 - Liz Draper — *Meno* (Liatriis)
 - Ensemble Ensemble — *Live at Atelier du Plateau* (BMC Records)
 - Bill Evans — *Haunted Heart: The Legendary Riverside Studio Recordings* (Craft Recordings)
 - Al Foster — *Live at Smoke* (Smoke Sessions)
 - Andrew Hadro — *ArchMusic* (PARMA/Ravello)
 - Haeun Joo — *Just Gravity* (577 Records)
 - Peter Knight — *For a Moment the Sky Knew My Name* (ROOM40)
 - Ledisi — *for Dinah* (Candid)
 - Mark Pringle — *New Customers* (Boomslang)
 - Tomeka Reid — *dance! skip! hop!* (Out Of Your Head)
 - Craig Taborn, Tomeka Reid, Ches Smith — *Dream Archives* (ECM)
 - Carolyn Trowbridge — *Found Memories* (s/r)
 - Various Artists — *The Bottle Tapes* (Corbett vs. Dempsey)
 - Jordan Williams — *playing by ear* (Red)
 - Lester Young — *Lester Leaps In: Live at Birdland 1951-1952* (Liberation Hall)

A half-dozen years later, in 1988, Hart recorded with Baltimore native and contemporary Gary Bartz (both Hart and Bartz were born in 1940) for the alto saxophonist's *Monsoon*, reissued for the first time by Nils Winther's durable SteepleChase (Hart was virtually the label's house drummer). The drummer's dry, firm rim-tocks, key tom-tom rolls, and one-off accents fuel proceedings, and his sly ear perks up 4s 'n 2s with Bartz' pro-Bird lyric duende. Fleshed with Clint Houston's resonant bass and Butch Lacy's piano, this date fairly sings.

For more info visit smokesessionsrecords.com, sunnysiderecords.com and steeplechase.dk. The Jazz Legacies Fellows All-Stars concert, featuring Billy Hart (plus George Coleman, Roscoe Mitchell, Julian Priester, Bertha Hope, Tom Harrell, Reggie Workman and others) is at Rose Theater Jan. 8 (part of Unity Jazz Festival). Hart is also at Close Up Jan. 10 (with Carmen Quill) and Dizzy's Club Jan. 14 (with Yotam Silberstein). See Calendar.



New Monuments: Live in Vilnius
Amirtha Kidambi Elder Ones (Fernflower)
by Bill Meyer

The third album by Amirtha Kidambi's Elder Ones, *New Monuments*, was released in early 2024. Its appearance signaled both changes in the Elder Ones camp and the commencement of a period of intense activity. For each of this project's recordings, the combo has had different line-ups, but its core members remained: Kidambi (vocals, harmonium, synth), Matt Nelson (soprano), Jason Nazary (drums, synth), Lester St. Louis (cello) and Eva Lawitts (bass). That album's four tracks represented an advance in the group's sound, adding a potent charge of electronic processing to open-ended compositions that synthesize free jazz, protest song-craft and a long tradition of Indian vocal artistry. Kidambi's words articulate a well-read, no-holds-barred opposition of colonial and fascist practices around the globe, and the album's title prescribes an antidote to the institutional celebration of oppressors: it's time to build some new monuments for the people who have always been under the boot.

New Monuments: Live in Vilnius (released late last year) repeats the original album's song list and its performances document what became of its music after the band had hit the road. Once more, the line-up changed: Lawitts yielded her chair to St. Louis and the group's cello component, and tenor saxophonist Alfredo Colon joined. St. Louis is more of a bass fundamentalist than his predecessors, and holds down linear rhythms that are alternately reinforced by Nazary's backbeats and buffeted by his rhythmic countercurrents. The excision of cello, which tended to double the harmonium, lightens the music's acoustic textures and opens up additional space for electronics, which are more tactile and present than before. But the biggest difference is the room given over to improvisation. Every track is between two and ten minutes longer than its original edition. Colon's presence is felt more in his solos and embellishments behind Kidambi's voice than in ensemble passages, and drums, voice and soprano all get more room to stretch. In the main, this is a good thing; Elder Ones sounds best when the instrumental intensity keeps building or, paradoxically, when a spacy interlude temporarily dispels the song's guardrails.

This release will probably be recognized as a punctuation mark on the Elder Ones timeline. At the same time as its release, the band, line-up intact, has introduced a new and even harder-hitting set of tunes. The struggle continues.

For more info visit fernflower.art. Kidambi's *Elder Ones* is at Union Pool Jan. 10 (part of Winter Jazzfest). See Calendar.



7 Shades of Melancholia (featuring Ingrid Jensen)
Mehmet Ali Sanlıkol (DÜNYA)
by Daniel A. Brown

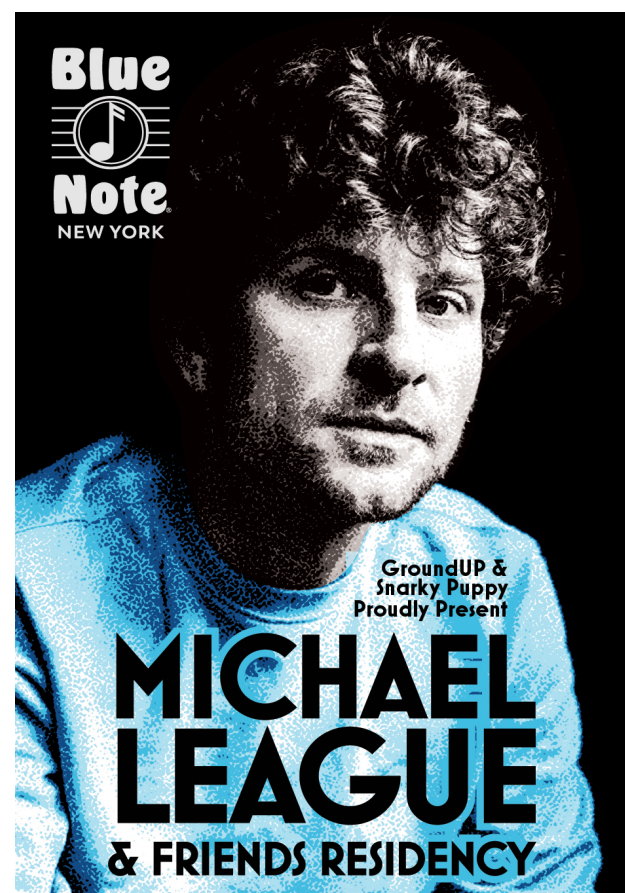
The latest from GRAMMY-nominated, Turkish pianist-composer Mehmet Ali Sanlıkol, *7 Shades of Melancholia* (featuring Ingrid Jensen), deepens Sanlıkol's ongoing explorations and successful mergers of jazz, traditional Turkish music, inventive classical and prog-rock. Using piano, voice and his patent-pending digital microtonal piano (Renaissance 17, or R17), Sanlıkol leads a skilled and empathic band—Jensen (trumpet), Lihi Haruvi-Means (soprano, sopranino), James Heazlewood-Dale (bass) and George Lernis (drums, gongs)—through seven distinct compositions.

Album opener, "A Children's Song", highlights the leader's gentle piano lyricism and cascading arpeggios. "One Melancholic Montuno" is a potent duet between Sanlıkol's impressionistic piano lines and the plaintive, tender playing of Jensen. Microtonal keyboard-shimmering timbres and mournful vocals invoke deep mystery within "Şeddi Araban Şarkı". Unison horn lines, vocals and keyboard, prodded along by the rhythm section's sizzling accompaniment, all propel the swirling "Hüseyini Jam" into ecstatic delirium. Lernis and Heazlewood-Dale take the reins on the lilting waltz of "Nikriz Semai", while Sanlıkol offers an effective blend of traditional vocal melodies and deft scat singing. The closer, "My Blues", plays like a musical farewell and departure, the horn lines of Haruvi-Means and Jensen containing the same mournful mood that Kenny Wheeler so perfected.

Sanlıkol has explained that the "melancholia" (or "hüzün" in his native Turkish) of the album's title refers to a thread of cultural history originating in clashes with Greece dating back to the Byzantine-Seljuk wars (1046-1243). This emotional aesthetic permeates Turkish music, literature and films. In many ways, Sanlıkol is emblematic of a fully-integrated 21st-century jazz musician: he holds a doctorate from the New England Conservatory, studied jazz at Berklee College of Music and has a certain passion, understanding and evident reverence for traditional Turkish forms and idioms. Arguably, Sanlıkol is a kindred spirit and spiritual offspring of peripatetic jazz icon Don Cherry.

The compositions and collective playing of *7 Shades of Melancholia* result in an unpredictable and winning listen. In lesser hands, the music could have degraded into heritage-as-pastiche. But Sanlıkol and his band use traditional Turkish song forms, unique instrumentation—including of course the brass of Jensen (who celebrates her 60th birthday this month)—plus restraint to create something altogether vital and fresh.

For more info visit dunyainc.org. Ingrid Jensen is at The Jazz Gallery Jan. 17 (with Ryan Keberle's All Ears Orchestra). See Calendar.



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JAN 6-7
SNARKY PUPPY DALLAS FUNK QUINTET
MARK LETTIERI, BOBBY SPARKS,
JAY JENNINGS, JASON "JT" THOMAS

JAN 8-9
BAND OF BASSISTS
KINGA GLYK, NIGEL HALL,
LARNELL LEWIS, OTIS MCDONALD

JAN 10-11
BETWEEN TWO DRUMMERS I
NATE WOOD, MARK GUILIANA,
WAYNE KRANTZ, RACHEL ECKROTH

JAN 13-14
TRIO WITH NATE SMITH & JAMES FRANCIES

JAN 15
SONGWRITERS CIRCLE I
LIZZ WRIGHT, BECCA STEVENS, CHRIS MORRISSEY

JAN 16-18
SNARKY PUPPY GUITARS
MARK LETTIERI, BOB LANZETTI,
CHRIS MCQUEEN, NIKKI GLASPIE

JAN 20-21
BILL LAURANCE & MICHAEL LEAGUE

JAN 22
SONGWRITERS CIRCLE II
GENEVIEVE ARTADI, VICTORIA CANAL,
VARIJASHREE VENUGOPAL, LAU NOAH

JAN 23-24
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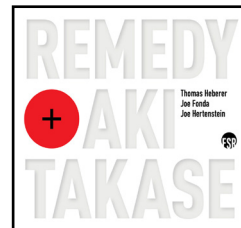
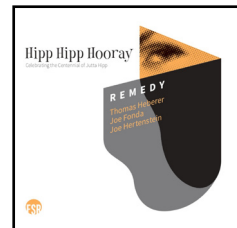
Jazz Club Montmartre – CPH 1988
Michel Petrucciani Trio (Storyville)
 by Scott Yanow

France-born Michel Petrucciani—who passed away in 1999 (27 years ago this month) at the age of 36—packed all of the living and music that he could fit into his short life. Born with osteogenesis imperfecta, a disease that caused his height to be stunted and his bones to be brittle, he nevertheless became a powerful jazz pianist. Petrucciani first performed in public at 13, and he played with drummer Kenny Clarke and trumpeter Clark Terry as a teenager. It was in 1982, however, when he went to California and convinced saxophonist Charles Lloyd to come out of retirement and use him as his pianist that became the association that gave him fame in the US. Somehow, despite the many difficulties in his life, Petrucciani recorded at least 32 albums as a leader

during 1980-98. *Jazz Club Montmartre-CPH 1988* is a previously unreleased two-CD set that captures the pianist playing at the legendary Club Montmartre (Jul. 3, 1988) in Copenhagen with a top-tier trio that includes Gary Peacock (bass) and Roy Haynes (drums). That particular group recorded half of an album for Blue Note in 1987 (*Michel Plays Petrucciani*) and was captured four days after the Copenhagen performance playing live in Germany (*One Night In Karlsruhe*, Jazzhaus).

This well-recorded set, which has several solos by Peacock and extended others from Haynes, is actually most notable for the leader's playing. He is full of energy and takes many of the songs at racehorse tempos, including his original "She Did It Again", a surprisingly rapid "My Funny Valentine", the cooking blues "Mr. K.J.", a fiery "One For Us" and "Autumn Leaves". Other than some hints of Keith Jarrett in spots, Petrucciani sounds quite original in his ideas. Among other highlights are a faster-than-usual "In a Sentimental Mood", Ornette Coleman's "Turnaround" (which, after the melody, is taken as a boppish interpretation, rather than as a free blues) and the pianist's "It's a Dance". The latter is a waltz but few listeners will want to dance to it when one can instead savor the pianist's creative ideas.

For more info visit storyvillerecords.com



Hipp Hipp Hooray
Remedy + Aki Takase
Remedy (Fundacja Słuchaj)
 by Robert Iannapolo

Since the turn of the decade, one of the brightest bands to come along has been Remedy, an international trio formed by German Joe Hertenstein (drums), with American Joe Fonda (bass) and Germany-born, NYC resident Thomas Heberer (trumpet).

The group's *Hipp Hipp Hooray*, recorded in 2023, salutes a musician all three admire: German pianist Jutta Hipp. Her early playing was influenced by Teddy Wilson and Art Tatum, but as time passed, she fell under the spell of Lennie Tristano and other modernists. Eventually, in 1955, she moved to the US and was the first female artist ever signed to Blue Note, for which she recorded three well-received albums. But by the end of the decade (ca.1958), due to personal issues and dissatisfaction with her music, she ceased playing and lived out the rest of her life in anonymity, working as a seamstress and graphic designer in the States, passing away in 2003. Remedy decided to shine a light back on Hipp and record and celebrate her music on the occasion of her centennial last year. Since she wrote very few compositions, the band directed its focus and energy to music based on her life, the selections evenly



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divided among all three members, each contributing inspired music. Album opener, “Lionel’s Dream”, is a moody ballad by Heberer that sets an unusual opening tone for the rest of the album’s nine tracks. Drummer Hertenstein contributes two lively compositions with a strong rhythmic drive: on “Hippopp”, the tricky melody is to the fore with Heberer and Fonda wending their way through its rhythmic complexities with ease. Fonda’s three compositions turn out to be all driving standouts, including “Jutta On Top”, which ends the album on a victorious, upbeat note.

For the group’s most recent release, *Remedy + Aki Takase*, the trio becomes a quartet with the addition of Japan-born, Germany-based pianist Aki Takase—and it’s an excellent decision, as she is clearly in sync with the others, both compositionally and improvisationally. Three tracks are group improvisations (“Coming Through the Leaves”, “Futatsu”, “Antistrophe”), with two compositions by Takase (“Late Night in Berlin” and “Snowball”) and one each from Heberer (“D for Dowland”) and Hertenstein (“Panic Ballad”). The pianist blends with the group seamlessly, while Heberer’s wide-ranging sound and musical ideas contribute to the melodic and sonic qualities of the group. Hertenstein delivers his incisive drive and subtle shading without overwhelming the music, while Fonda’s sturdy bass is what gives the music its grounding.

Both of these releases consolidate Remedy’s reputation as one of the most unique groups to emerge in the last quarter-century.

For more info visit sluchaj.bandcamp.com. Joe Fonda is at Downtown Music Gallery Jan. 12. See Calendar.



A Window, Basically
Peter Evans/Mike Pride (Relative Pitch)
by Bill Meyer

It might be tempting to perceive this duo as a reduction of *Pulverize the Sound*: trumpeter Peter Evans and drummer Mike Pride play in both endeavors, and one could accurately say that their music is made possible by subtracting electric bassist Tim Dahl and all of the plugged-in gear. But the equation is more complicated than that. Remove Dahl, and you don’t just remove the instrument he plays, but also an orientation towards idioms as forms to be reckoned with. Dahl rocks, and even when *Pulverize the Sound* plays completely improvised music, the trio’s plugged-in heaviness, its willingness to resort to riffing and to blast-force beats, manifests an overt rock consciousness. While one cannot say for sure that Pride and Evans discard their rock baggage when they improvise together in Pride’s home studio, neither can one say that what the duo plays really “rocks.”

The album’s seven tracks (or thereabouts—the last one is actually two pieces separated by a couple of minutes of silence), all named “Substance”, contain loads of space—space enough to hear the different elements of Pride’s drumkit, to sense the sounds from Evans’ horn impacting the walls, and to get a sense of two people in a room. This music isn’t the outcome of one musician being taken away; rather, it expresses something that is completed by an openness that is as essential an ingredient as the sounds of brass and drums. However, it’s not minimal in any sense of the word, nor do the musicians treat playing and

improvising as an end unto itself. Evans isn’t shy about using his prodigious technique to shift attacks and organize disparate sounds into linear, evolving forms. Pride’s playing is responsive, but never merely supportive; he is an equal contributor to music that is eventful and complete. Each musician contributes to each piece’s rewarding revisits.

For more info visit relativepitchrecords.bandcamp.com. Evans is at Bar Bayeux Jan. 21 (with Aaron Burnett). See Calendar.



Live at Pierre Boulez Saal
Amir ElSaffar New Quartet (Maqām)
by John Sharpe

Chicago-born trumpeter Amir ElSaffar unveils a striking new ensemble in action at Berlin’s prestigious Pierre Boulez Saal. Expanding his regular trio of Ole Mathisen (tenor) and Tomas Fujiwara (drums), ElSaffar invited singular Greek pianist Tania Giannouli into the fold. She’s a significant presence as the clanging dissonances of her microtonal instrument, reaching beyond the tempered Western scale, doesn’t merely color the group’s sound, but reshapes it, mirroring the leader’s command of Arabic maqam modes heard on previous outings such as *The Other Shore* (Outnote, 2021), *Not Two* (New Amsterdam, 2017) and *Two Rivers* (Pi Recordings, 2007).

Granted the rare luxury of a residency, entailing two days of rehearsal, a concert and a subsequent recording session, ElSaffar composed fresh material tailored to this quartet. Most of the album derives from live performance, while the CD and download editions add alternate takes of three interlinked central numbers “Orientations I-V”, “Le Marteau de la Maitresse” and “For the Victims of Genocide” from the next day’s recording session. Each reveals different facets through the ensemble’s evolving dialogue. Despite the virtuosity on hand, the focus remains collective. Mood carries more weight than individual glory. In the absence of a bass, Fujiwara’s savvy beats, in consort with Giannouli’s left-hand gravity, anchor the driving rhythms, creating a platform for the loosely entwined horns of Mathisen and ElSaffar. Their well-honed interplay surges and recedes like the tide, conjuring realms variously brooding and ecstatic. Giannouli’s curdled harmonies lend the music a spectral charge, nowhere more so than on the lengthy introduction to “Ghazalu”, where ElSaffar’s voice joins in prayerful but austere incantation.

ElSaffar himself peppers his trumpet rhetoric with reiterated phrases compounding the mesmeric effect of the charts. Fujiwara, ever the dramatist, shapes his accompaniment with the precision of a composer, underlining structural turns rather than soloist flair. The mournful “Autumn Comes” and the elegiac second version of “For the Victims of Genocide” show the trumpeter’s melodic sense at its most distilled—thoughtful and deeply human. If the music resists closure (that open-endedness feels deliberate), the pleasures can be found as much in the journey as any ultimate destination.

For more info visit maqamrecords.bandcamp.com. ElSaffar is at Drom Jan. 9 (part of Winter Jazzfest) and Roulette Jan. 23 (part of “Improv Nights: A Tribute to Derek Bailey”). See Calendar.

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Abstraction Is Deliverance
James Brandon Lewis Quartet (Intakt)
by Jeff Cebulski

Abstraction Is Deliverance, saxophonist James Brandon Lewis' fifth album with his well-established quartet—Aruán Ortiz (piano), Brad Jones (bass) and Chad Taylor (drums)—finds the leader in a solemn state, rendering songs that clearly connect him to the lineage of tenor saxophonists John Coltrane and Albert Ayler, but largely without the occasional associated histrionics and instead leaning toward balladic expression. Displaying emotional depth, Lewis sounds as superb and grounded as ever. This album also continues his longstanding, mellifluous partnership with Taylor, in particular: the drummer shines as the often-contrapuntal element in the midst of near-meditative harmonies.

Album opener "Ware" is a *Love Supreme*-ish paean to the late saxophonist David S. Ware, whose spiritual free jazz influenced Lewis. The song structure is reminiscent of Coltrane's classic composition and work of that time, especially in the sturdy, melodic bass work by Jones. The saxophonist's flowing cadences continue on "Per 7", where his interplay with Ortiz is noticeably striking. Taylor's superbly-

recorded (subdued but effective) Caribbean mallet work augments the pensive piece that dovetails with "Remember Rosalind", which calls to mind the luxurious work of Keith Jarrett's European Quartet with saxophonist Jan Garbarek. The title cut is a departure; with the drummer's animated pounding, Lewis and Ortiz commence on a neo-classical melody that evolves into the album's most spirited display, as if the trio decided that Taylor's agitated percussion offered a preferable context. As it turns out, the beginning is the "abstraction," while the middle part is the "deliverance" that eventually returns to the forefront, still attached to its beat guru. It also foreshadows the most abstract number, "Multicellular Beings", where this utterly comfortable band delivers a short lesson on group improvisation.

Demonstrating its versatility, the quartet proceeds into "Mr. Crick", a pleasing modal blues, before playing a rendition of Mal Waldron and Billie Holiday's "Left Alone", wherein Lewis sensitively 'sings' Holiday's part as Jones' arco and Taylor's mallets provide a darker layer before Ortiz chimes in with McCoy Tyner-esque commentary. Ortiz' lovely intro is featured in the closer, "Polaris", atop which Lewis plays a heart-rending passage prefacing the piano trio's garrulous interlude, with the leader and his friends moving back-and-forth until the end.

On *Abstraction Is Deliverance*, one of 2025's best albums, the James Brandon Lewis Quartet evinces significant rapport and instrumental command, rendering a flawless collection that rewards relistening, over and over again.

For more info visit intaktrec.ch. Lewis is at Drom Jan. 9 (part of Winter Jazzfest.) See Calendar.



A Reflection Distorts Over Water
Camila Nebbia, Marilyn Crispell, Lesley Mok
(Relative Pitch)
Dream Brigade
Lesley Mok/Phillip Golub (Infrequent Seams)
by Kurt Gottschalk

In function, "Longing", drummer Lesley Mok's sole composer credit on *A Reflection Distorts Over Water*—a trio album with Camila Nebbia (tenor) and Marilyn Crispell (piano)—is at least as much a composition as it is a step in their shared process. It starts off this new release's second half, its title laying bare the emotion, and it's an achingly beautiful piece, beginning with bowed cymbals and a slow piano melody, subtly underscored by soft saxophone tones. It's barely a scene; it seems not much more than a moment, but a moment that's clear enough to visualize (there's almost certainly rain on the window). It's no surprise that all three players are improvising through the piece. Other selections are, according to the credits, inspired by Nebbia's open scores, but all three get composer credits for those remaining seven tracks. There's a camaraderie at play here, reflected in the music (as distorted over water). Not all is as subdued as "Longing", but even on the mid-tempo burners, the sentiment seems prevalent. Mok and Nebbia have played and recorded together before. Crispell, the elder of the group, seems the newbie, and is as

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lovely as ever. The saxophonist is the one to push the proceedings, but it's the implicit suggestion—or just the mere presence—of the pianist that seems to keep the session unhurried. Clear endings strongly suggest that the album wasn't a *Sketches of Spain*-styled construction, but it works quite wonderfully as an impromptu suite. The moment they're in seems longer than most.

The inroad into *Dream Brigade*, Mok's duet album with pianist Phillip Golub, comes just before midpoint, with an eight-and-a-half minute take on the Jimmy Van Heusen standard "Darn That Dream", a 1940 hit for Benny Goodman. Mok only enters well after three minutes, with gentle brushes and uneven figures. Golub suggests a stepping up of tempo, but it takes a while for it to stick. They barely hint at the original song, but somehow still deal with it respectfully. Even in the six jointly-composed (or improvised) tracks, the pair display a fluency in jazz tradition. They might have stuck a bit more closely together 50 or 75 years ago, but it's not hard to hear what they might have been doing and where they would have been coming from. The record is hardly retro, but especially in Golub's playing—alongside more *outré* assignments, he's worked with bassist Cecil McBee and saxophonist Wayne Shorter—there's the wisdom of tradition. Like the above reviewed trio album, *Dream Brigade* is also a largely low-key affair, but they do break the mold at moments. "Reverse Palindrome" is an exciting, driving piece of repeated phrases blurring into lost phonemes. And "Tunneled Throat" plays with count in an immediately likeable manner. The duo closes with another chestnut, George Shearing's upbeat "Conception", played nimbly if not so quickly as the original. It's an endearing take, closing an album that's hard not to fall into.

For more info visit relativepitchrecords.bandcamp.com and infrequentseams.bandcamp.com. Mok is at The Stone at The New School Jan. 30 (with Kalia Vandever) and Close Up Jan. 31 (with Russell Hall). See Calendar.



Armando Mi Conga
Irving Flores Afro-Cuban Jazz Sextet
(Amor de Flores)
by Scott Yanow

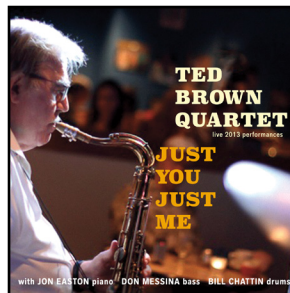
The very talented Afro-Cuban jazz pianist, Irving Flores, deserves to be much better known. Born in Mexico, based in San Diego for years, along the way he has worked with Poncho Sanchez, Airtio and the Spanish Harlem Orchestra, in addition to of course his own groups. A virtuoso, Flores sometimes purposely slows down the music briefly during his solos in order to wring out the maximum amount of emotional intensity, a device that works quite well. *Armando Mi Conga*, recorded in New York, has the pianist joined by John Benitez (bass) and Horacio "El Negro" Hernandez (drums), as well as Giovanni Hidalgo (congas on all but two selections), Brian Lynch (trumpet on half the album), and Norbert Stachel (tenor, clarinet, flute and baritone, one number apiece). Three of the performances utilize all of the musicians to form a sextet.

The music consists of eight exhilarating Flores originals, each performance memorable in its own, exciting way. The full group blazes in on the title cut. The unpredictable "Gary en Nanchital" features plenty

of changes in tempo. The boppish "With Armada in Favignana" has stirring Lynch and Flores solos, while the romantic ballad "Tramonto a Massa Lubrense" serves as effective contrast. The passionate "Music en La Calle" is often intense. "Samba Con Sabor"'s joyful romp is far from simplistic. "Recuerdos" has the rhythm section thinking as one during the tempo changes. "Dana Point" features fiery baritone playing by Stachel. And to conclude the strong outing, a second version of "With Amanda In Favignana" has Flores creating a thoughtful unaccompanied piano solo.

In short, Irving Flores' *Armando Mi Conga* is one of the strongest Afro-Cuban jazz recordings of recent times.

For more info visit irvingflores.com



Just You Just Me
Ted Brown Quartet (New Artists)
by Ken Dryden

Tenor saxophonist Ted Brown was one of many artists who benefited from his studies with pianist Lennie Tristano. During the late '50s, Brown worked and recorded with fellow Tristano saxophone-playing alumni Lee Konitz and Warne Marsh, though he pursued a full-time career as a CPA outside of jazz, continuing to perform but not returning to record again until 1976, when he reunited with the former for the Konitz Quintet's *Figure & Spirit* (Progressive).

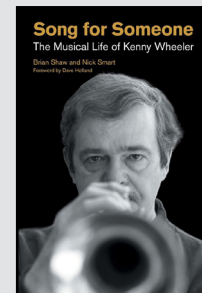
The music on *Just You Just Me* consists of live recordings in 2013, while Brown was in his mid-80s, taken from several clubs in New York and New Jersey and featuring his quartet (active between 2000-15): Jon Easton (piano) and Bill Chattrin (drums), both of whom also studied with Tristano, plus Don Messina (bass). Brown's approach has not changed much over the years, having retained Tristano's influence and knowing a song inside out, including the lyrics. He plays with a soft, Lester Young-like tone, while acknowledging the influences of Konitz and Marsh as he continued to grow as an improviser.

The songs are all decades-old standards, starting with the warhorse "After You've Gone", played at a brisk tempo by the driving rhythm section, the leader sharing the solo spotlight with Easton. The setting of "Gone With the Wind" is a foot-tapping swinger, again showcasing the pianist, this time taking a more abstract approach. The breezy rendition of "It's You Or No One" finds the saxophonist at a creative peak, making great use of solo space and also featuring each member of his band to excellent effect. The leader embraces the melancholy air of "Everything Happens to Me", conveying the lyric's message with his dry toned, poignant tenor playing, accentuated by Chattrin's brushwork and featuring Messina's understated bass lines backed by soft scatting. The Tristano spirit is on full display in the snappy finale of "I'm Getting Sentimental Over You", taking the tune out of its usual slow ballad setting, the quartet achieving another highlight from these welcomed, previously unreleased performances.

It is unfortunate that Ted Brown, who turned 98 last month, isn't more widely known, but these late in life recordings reveal a master who was still atop his game well into his 80s.

For more info visit newartistsrecords.com

IN PRINT



Song for Someone:
The Musical Life of Kenny Wheeler
Brian Shaw and Nick Smart
(Equinox Publishing)
by Ken Waxman

Diffident and self-effacing, public nervousness and disinclination to blow his own horn describe Toronto-born trumpeter-composer Kenny Wheeler (1930-2014), whose 96th birthday would be this month and who, except for Oscar Peterson, was arguably the most significant jazz musician from Canada. Chronicling Wheeler's life, Brian Shaw and Nick Smart, trumpeters and academics, have written a 509-page biography, which includes interviews with associates from Canada and the UK.

Uncharacteristically, Wheeler took a ship to London during the big band era's end, and knowing no one, first recorded in 1955 and established a relationship with John Dankworth as instrumentalist, arranger and composer. Praised for his compositional simplicity, notice came to Wheeler when he wrote the Don Quixote-inspired *Windmill Tilter* suite for Dankworth's band. He ruefully admitted he was never a mainstream player. During a 2002 New York gig he left the stage rather than play a blues, and as the authors note, he became increasingly uncomfortable playing the music of others, especially "so inside the bebop tradition." Strangely, for an established professional, Wheeler only perfected his individual voice in the '60s when he became a regular on gigs organized by younger players in London's free music scene, which led to a 1971-76 tenure in Anthony Braxton's quartet and extended affiliations with the Globe Unity Orchestra in Europe. He began recording for ECM with groups such as Azimuth and finally under his own name with hand-picked sidemen. He also taught at the Banff (Alberta, Canada) Centre for the Arts Jazz Workshop from 1983-98, mentoring another generation of improvisers.

Song for Someone catalogs every Wheeler recording no matter how obscure. The authors analyze what they hear as his exemplary playing in virtually every case and publish encomiums from other musicians. The book is no panegyric though. Shaw and Smart report on the trumpeter's frequent indecision, sometime innocence and, in his last decades, increasing crankiness. This led him to play music he wasn't comfortable with and share publishing on his classic "Everyone's Song But My Own" by not carefully reading a contract, amidst growing general bitterness. Yet, while his hearing, eyesight and mobility deteriorated as he aged, Wheeler continued recording and gigging until shortly before his death.

What Shaw and Smart have done through scholarship and research is create a jazz biography in a manner that should be followed by others. Very likely it will remain the definitive work on Wheeler.

For more info visit equinoxpub.com

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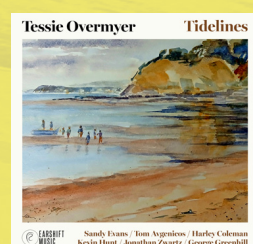
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Dream Up
Tomas Fujiwara (Out of Your Head)
by Matty Bannond

Lush fantasies and feverish visions overlap and undergird each other on this shapeshifting release, *Dream Up*, which features nine original compositions by drummer Tomas Fujiwara. Each of the nine tracks contains abrupt mood swings and about-turns, while maintaining the album's coherently dreamlike character. It's a rich recording of expansive musical worlds that envelop and engulf the listener. This sonic depth reflects outstanding work by the engineers who captured the sounds from a wagonload of instruments in the mix. Fujiwara interacts with a collection of string and percussive hardware played by Tim Keiper, plus Kaoru Watanabe's three Japanese drums and one shinobue bamboo flute. Patricia Brennan leads most melodies with her celebrated, sensitive vibraphone approach.

The title track jump starts the album with a repeating low-note figure, played on ngoni (a West African string instrument akin to a lute). The sound is a stable anchor that digs into the ground beneath Brennan's rippling improvisations and Fujiwara's percussive raindrops. It's a slippery and slow-breathing composition. More hectic atmospheres emerge in the album's later sections. "Columns of Leaning Paint", for example, makes a jerky start before a dense passage of rattly percussion. The group then moves into a groove-driven segment with a clunky but forward-leaning flow. The concluding composition, "You Don't Have to Try", covers the most sonic ground, opening with a warm two-minute vibraphone statement. A heavy-legged but happy-hearted movement follows, which leads into a lullabyish landscape until Watanabe's transverse shinobue flute guides the music to its dancing finish.

Dream Up is an imaginative album with otherworldly ambience, grounded by its vast cast of tactile percussive equipment. Fujiwara's rhythms propel listeners from bar to bar, while his writing pulls them from one textural layer to the next. It's a rich recording and a rewarding experience.

For more info visit outofyourheadrecords.com. Fujiwara is at Nublu Jan. 9 (part of Winter Jazzfest.) See Calendar.



Cozmic Soul Gumbo
Ra Kalam Bob Moses (Ra Kalam)
Radiant Sky Drumming
Ra Kalam Bob Moses/Franklin Kiermyer
(Ra Kalam)
by Andrew Schinder

"The story of one of the most influential musicians people have never heard of," begins the teaser for the upcoming documentary on drummer-percussionist Ra Kalam Bob Moses, whose roots are certainly steeped in jazz history, having grown up in NYC surrounded by such icons as Rahsaan Roland Kirk, Abbey Lincoln

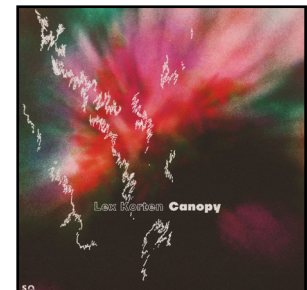


and Art Blakey. Moses, who turns 78 later this month, gained fame in the '60s and '70s, recording with jazz-rock fusion groups fronted by guitarists Larry Coryell and Pat Metheny, as well as vibraphonist Gary Burton. Yet, Moses has always been an iconoclast, never one to be hampered by the burden of artistic or commercial expectations, instead creating what he terms "living music"—spontaneous improvisation fueled by a spiritual connection to one's surroundings. Two recent releases, *Cozmic Soul Gumbo* and *Radiant Sky Drumming*, demonstrate this philosophy. Moses was bestowed the title "Ra Kalam" (the inaudible sound of the invisible sun) by his mentor (and frequent collaborator), guitar legend Tisziji Muñoz and directly ties into Moses' musical and spectral journey. Battling cancer, he certainly is not without challenges, but he remains steadfastly prolific and innovative, as is evidenced by these albums that reward focus and concentration, and ultimately invite listeners to join Moses on his artistic quest via improvisation.

Cozmic Soul Gumbo is the more "accessible" of the two, yet the music is undoubtedly daring and bold. A combination of improvised and Moses-penned compositions, he leads a fairly sizeable ensemble consisting of veterans and luminaries—four saxophonists: Tony Dagradi, Jeff Coffin, Art Edmaiston and Michael Atkins, plus Chris Alford (guitar), Aaron Gonzalez (bass) and fellow percussionists Bill Summers (of Herbie Hancock Headhunters fame) and Johnny Vidacovich. Together, they create a marvelously cacophonous free-jazz exploration that, when on the brink of losing the listener in its raucousness, backslides to a fresh pocket groove to reset. "Dancing Bears" and "Train to Outer Soulville" highlight this ethereal zig-zag, and "The Lioness" is a beautiful, slow-moving piece that honors the femininity of its title creature. The album ends with the almost jarringly straight-forward, yet tremendously effective, blues exercise "Blues in the Face", which brings the listener back to earth after a journey around Moses' namesake celestial entity.

The entirely-improvised *Radiant Sky Drumming's* title could not be more descriptive. The music is improvised percussion, pure and simple: no frills, no melodies. In essence, this album is Moses' "living music" philosophy distilled into its purest form. Here he teams with like-minded, Montreal-born percussionist Franklin Kiermyer to create a mystical journey that blends Moses' naturalistic approach with his drumming partner's Buddhist faith. Recorded live in Norway (where Moses keeps a home), the album manages to be both equally spontaneous and deliberate. With demonstrative titles such as "Gong Beyond Gong" and "Whirling Dervishes", it may not swing in the traditional sense, but it certainly captivates.

For more info visit bobmosesdrums.com. Moses' *Heart Breath Ensemble* (featuring Randy Brecker) is at the National Jazz Museum in Harlem Jan. 22. See Calendar.



Canopy
Lex Korten (Sounderscore)
by JR Simon

Canopy is pianist Lex Korten's first offering as a bandleader. This 13-track journey, recorded at The Bunker Studio in Brooklyn, offers a world where

composition and improvisation exist in a modular, collaborative space. With Korten's quintet of Claire Dickson (vocals), David Leon (alto), Tal Yahalom (guitar) and Stephen Boegehold (drums), nothing feels formulaic, as each player moves fluidly between melody, harmony and texture, often dissolving the line between instruments and allowing subtle surprises to emerge throughout.

Album opener, "Oasis Without" balances a catchy, approachable melody with free improvisational space. Dickson's vocals are equally enthralling, whether they stand at the melodic forefront or dissolve into the surrounding textures of saxophone, guitar and piano. At times, the lines blur so completely that it becomes difficult to tell which sound comes from which source and the music suggests that distinction is frankly beside the point. Leon mirrors this sensibility, employing microtonal shifts and timbral flexibility that pairs beautifully with Dickson's voice. This porous, shared sound world is a defining feature of the album.

From the angular, emotionally fraught dissonance of "Abyssal Sleep" to Yahalom's texturally rich guitar work on "Air Below Sky", the album explores a broad palette of sounds. Short interludes including "Summerlude · The Bazaar" and "Winterlude · To Be Home", provide moments of breath and reflection, while tracks "Talking Rain" and "A Sunshower Vignette" exemplify fragile, tender atmospheres. "make/believe", the longest track, balances sparse passages with moments of rhythmic and melodic scurrying, and the ironically-titled "opening" closes the album. The latter selection's lush, tapestry-like melody finds piano and voice beautifully entwined. Throughout, Korten and Boegehold operate in a flexible, supportive manner, emphasizing ensemble

cohesion over individual spotlight, and reinforcing the album's central ethos: a collective, ever-shifting musical landscape. The leader also adds subtle touches on the Fender Rhodes, which chimes like bells and contributes to the album's ethereal textures.

Canopy is a debut that announces Korten's compositional vision and ensemble sensitivity with subtlety, nuance and a deep commitment to the art of listening. It's an album wherein textures, voices and instruments intertwine, and the journey, rich with layered connections and commonalities, matters even more than the destination.

For more info visit sounderscore.com. The album release concert is at Zinc Bar Jan. 9 (part of Winter Jazzfest). Korten is also at Dizzy's Club Jan. 13 (with Simon Moullier). See Calendar.



Standards III
Noah Haidu (Infinite Distances)
by Scott Yanow

Noah Haidu, an excellent modern mainstream pianist with a forward-looking style, recently released *Standards III*, his ninth album as a leader. He had previously explored classic tunes on *Standards*

I and *Standards II*, a pair of rewarding releases (for Sunnyside Records). On those sets the pianist was joined by either Buster Williams or Peter Washington (bass) and Lewis Nash or Billy Hart (drums), coming up with fresh ideas on vintage songs.

On the new album, all four of these sidemen are utilized in trio outings from 2023, while Gervis Myles (bass) and Charles Goold (drums) are on five selections recorded last year. Steve Wilson (alto) makes a guest appearance on "Slipstream", one of two originals by the pianist. While the personnel may differ on the four sessions, the music is consistently rewarding and the result is a unified set of performances, regardless of which sidemen. An uptempo "Yesterdays" launches the program with Haidu sounding quite individual, while also playing within the tradition. "Lover" is taken even faster and is followed by the bluesy "Things Ain't What They Used to Be" and a ballad rendition of Thad Jones' "A Child Is Born", part of which is taken out of tempo. The other standards include a melodic "Alone Together" and a particularly expressive "Old Folks". The idea behind this project is stretched a bit by including the recent (2022) pop tune "Casual" by Chappell Roan, Dan Nigro and Morgan St. Jean (which inspires some soulful playing by the pianist), as well as his originals "Stevie W" (based on Stevie Wonder's "Isn't She Lovely") and "Slipstream". "Tonight...Teach...Me" showcases the leader's unaccompanied piano, leading to a slow and emotional "Teach Me Tonight".

With this new installment, it's safe to say that all three releases in Noah Haidu's standards series are easily recommended.

For more info visit noahhaidu.com. Haidu is at Jazz Genius Jan. 7, 9, 11. See Calendar.

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IGMAR THOMAS
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LisaHiltonMusic.com



In 2
Roscoe Mitchell/Michele Rabbia (RogueArt)
by Kurt Gottschalk

At 85, Roscoe Mitchell remains seemingly tireless in his quest for new collaborations and new explorations of the saxophone. His playing is, as ever, utterly distinctive, in overblowing and underblowing, multiphonics and spaciousness, recognizable phrases and discrete syllables. He's a patient player capable of explosive outbursts. His fine 2021 album *Dots / Pieces for Percussion and Woodwinds* was far from his first unaccompanied recording, but it was a revelatory one. Recording at home, Mitchell had the luxury of time and the benefit of multi-tracking, crafting 19 miniatures of percussion and saxophone in a bright mix of happenstance and intentionality, like the interplay of birds and windchimes. He doesn't work with themes so much as shapes and little events.

The new *In 2* seems a logical progression from *Dots*, bringing the structures into a twosome. His partner for the 2024 studio session is Michele Rabbia, whose discography includes work with pianist Stefano Battaglia, bassist Bruno Chevillon and fellow percussionist Ingar Zach. Rabbia is a fine partner for Mitchell, a sensitive and inventive player, but the two

only seem so much like a duo. Mitchell again makes use of multi-tracking (or some truly remarkable double-horning, but that seems unlikely) and with his own percussion in tow, the seven tracks (which range from 90 seconds to eleven minutes in length) often sound more like a trio, but even more so like another series of events. There's rarely much to hang on to for listeners wanting themes and repetition, but it's a stunning and dynamic album waiting for those willing to let it unfold. As remarkable a soloist as Mitchell is (and he is), he thrives on collaboration. In Rabbia, he has a partner every bit as given to spontaneity and discovery as he is.

For more info visit roguart.com. Mitchell is with *The Jazz Legacies Fellows All-Stars* (featuring George Coleman, Julian Priester, Bertha Hope, Tom Harrell, Reggie Workman, Billy Hart and others) at Rose Theater Jan. 8 (part of Unity Jazz Festival). See Calendar.



Dacha
Sonya Belaya (Ropeadope)
by Brad Cohan

Russian-American artist and polymath Sonya Belaya, a composer, pianist, vocalist and multi-

instrumentalist, works in wildly eclectic fields, from a residency at Roulette to the Broadway pit for *Illinoise* to work as an improviser in Alaara and a collaborator of rock-oriented acts Half Waif and Algiers. Those experiences—and crucially, family upbringing, personal trauma, tragic loss, childhood recollections and resilience—is at the heart of the sprawling *Dacha*. Its six-song cycle is a therapeutic exercise in gut-wrenching emotion and naked vulnerability: a document and diary of life-changing events.

Belaya is not only a gifted storyteller, but *Dacha* proves to also be a testament to their prowess as a bandleader. The topnotch ensemble of Ledah Finck (violin), Wesley Hornpetrie (cello), DoYeon Kim (gayageum), Kalia Vandever (trombone), Chris Williams (trumpet), Nick Dunston (bass) and Stephen Boegehold (drums), helps bring ambient chamber music and classical contemporary compositions to sonic heights where color, density and melodicism form its foundation. The wealth of unfolding layers in Belaya's textural vocabulary demands repeated listens. Despite the heavy themes that underline the album (written in the wake of the Ukraine/Russia war and the losses of Belaya's grandparents and their mother's disappearance), the six nuanced pieces, accentuated by the leader's dreamlike voice, unfurl with a patience that feels weightless and deeply meditative. That synthesis is evidenced in the lush "Deda" and "In The Garden", in which slow-building drone and psychedelic abstraction ultimately morph into passages of folk-tinged beauty courtesy of Kim's plucking. Belaya also proves virtuosic in shifting course into melodic piano refrains as heard on "Future Living"; the quiet/loud aesthetic and odd time signatures it utilizes contains multitudes, yet flows freely as patterns mutate, form and take shape over eleven-plus minutes.

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While *Dacha* draws from self-reflection and tragedy, the vibe at Joe's Pub at the album release show late last year (Nov. 5) was joyous. It was the night before New York State Assembly member, Zohran Mamdani, won the New York City mayoral election, a hotly-run contest that Belaya acknowledged to the audience. From there, they possessed the stage with commanding presence: perched at the piano, acing abilities as a chanteuse, playing accordion and delving into the origins of the songs with heartfelt candor. Singing angelically in what the vocalist called "Runglish" (a mix of Russian and English), Belaya played selections from the album, including a catchy tune from a Russian pop artist, as well as traditional protest folk music, propelled by Kim's spectral gayageum performance. On record or live, Belaya is a powerful force.

For more info visit ropeadope.com. Belaya is at The Jazz Gallery Jan. 6. See Calendar.



Lullaby for the Lost
Donny McCaslin (Edition)
by Tom Greenland

Donny McCaslin continues to push the boundaries of creative improvised music with *Lullaby for the Lost*. Working with Jason Lindner (keyboards, sound design), Ben Monder (guitar), Tim Lefebvre (bass) and drummers Zach Danziger, Nate Wood or Mark Guiliana, he's developed a hybrid approach utilizing densely-layered yet lucid, electronic soundscapes; broad, sweeping, lyrical themes tinged with darkness; and edgy, insistent rhythmic schemes nodding to heavy metal, underground punk, disco and even old-time rock 'n roll. The project's production values are stellar, the coalescent sound of operatic intensity, the leader's warm tenor tone the eye of an industrialized electronic storm.

McCaslin composed all tracks (excepting two he co-composed), his distinctive themes a key factor in the music's crossover appeal, but what really lifts this music is its collective texture. The drummer, most often Danziger, gives each track its motive force. Lefebvre adds compelling, highly-creative basslines and pushy, overdubbed guitar parts. His line on "Celestial" manages to convert a 3+3+3+3+4 rhythmic formula into a danceable groove. Monder adds simmering passion to "Wasteland", "Stately", "Blond Crush", "Mercy" and the title track, featuring his distorted visceral cries. Lindner's keyboards are central to the sound: moody parts and pads on "Solace"; jagged synth on "Celestial" that stabs like a sharp sword; warping, wobbling chords on "Tokyo Game Show", the latter a catchy cut that would work well in a movie's motorcycle chase scene. His mixological machinations on "Mercy" evoke a whole other sound world.

All of these sonics could become a bit mechanized, a bit industrial, but is saved from the specter of artificial intelligencia by McCaslin's humanizing horn. At times his tenor tone is wrapped in wet reverberation, a voice calling from afar, but more often it's clean and clear, upfront, speaking with passion, subtlety, intelligence. On "Solace" his phrasing is relaxed, almost offhand, laced with telling nuances, precociously chromatic. On "Stately" he shows similar chromatic slippage, stringing complex concepts into long, smooth, cogent sequences. On "Blond Crush" he trades short

sections with Lindner, seeming to laugh through his saxophone in the heat of their exchange. On "Tokyo Game Show" he's prickly, almost skronky, his ideas circling and whirling upwards like ping pong balls caught in a geyser.

McCaslin's music reflects our times, when human voices cry to be heard over the din of economic and political manipulations and the encroaching competition of smart machines. Thankfully his voice is loud and clear.

For more info visit editionrecords.com. McCaslin is at The Cutting Room Jan. 8-11 (part of "The Sound and Vision of David Bowie" tribute). See Calendar.



Polarity 4
Ivo Perelman/Nate Wooley
(Burning Ambulance Music)
by Mike Shanley

There lies a distinct possibility that tenor saxophonist Ivo Perelman is recording a new album at this very moment. The Brazil-born improviser has released over 125 albums as a leader, collaborator and soloist, all of them created spontaneously. Keeping abreast of his output can be daunting, but even a casual examination of this phenomena indicates the fresh perspective he brings to each session. Perelman can surely excel at vicious, reed-shredding free improvisation, but never falls back on oft-used techniques to fill up space. He also tempers the wildness with moments of delicacy. Many of these qualities could also be attributed to trumpeter Nate Wooley, who performs in myriad settings, straddling loose and structured work. *Polarity 4*, as the title implies, finds the duo back in the studio for their fourth round of duets.

There's a twist to opener "One" (the first of nine numerically-titled tracks); this cut marks the first time Perelman has ever used overdubs, resulting in a four-way conversation. Rather than sounding busy, the additional horns bring out the listening skills in both players. Quick blends of harmonies flow into vibrations of clashing pitches, as different voices fade into the background or come forward. After a muted trumpet gets answered by an open-bell counterpart, Wooley seems to sneak in a quote from Bronislaw Kaper's "On Green Dolphin Street" to see who's paying attention. The remainder of the album is marked by a profound utilization of space. Neither player moves in a rush, often utilizing gentle drones as much as, if not more than, fast explosions. "Six", at nearly 15 minutes the longest track by a longshot, begins slowly as each player seems to ruminate; Perelman even displays a low register tone, connecting back to presumably a Ben Webster influence. Wooley tests his chops by diving to the absolute bottom of his horn's register, immediately smearing back up into the altissimo range. Anyone looking for gravelly, raucous interactions will be satisfied with the penultimate track, "Eight". But the more measured conversations throughout the album sound equally rewarding.

For more info visit burningambulancemusic.com. Nate Wooley is at Roulette Jan. 15 (with Ryan Sawyer Shaker Ensemble) and Jan. 23 (part of "Improv Nights: A Tribute to Derek Bailey"). See Calendar.

(ALBUM REVIEWS CONTINUED ON PAGE 28)

ON DVD



MAELSTRÖM for Improvisers
Christian Pouget (Films Utöpik)
by Stuart Broomer

Christian Pouget has been profoundly involved with jazz and improvised music for several years, both as a writer of commentaries that are at once incisive and poetic, and as the director of films about musicians. He has created a compelling portrait of the French violinist Théo Ceccaldi, *corps à cordes* (2018), and two of bassist (and vocalist) Joëlle Léandre, *Affamée* (2019) and *Duende* (2023), the latter remarkable for its settings—ancient forests and abandoned mines—that match the depth and power of the subject's playing. With *MAELSTRÖM for Improvisers*, Pouget takes on an expansive project, a film almost two hours long, presenting 22 improvising musicians playing and often discussing their work, each set within a unique environment, whether home studio, barn, ruin or heavily graffitied industrial site.

A broad spectrum of musicians appears, balanced between twelve men and ten women, ranging across cultures from Western Europe to the US to Japan, and presenting generations of pioneering and likely familiar figures, from Léandre, Raymond Boni, Evan Parker, Satoko Fujii, Gerry Hemingway, Joe Morris and Kahil El'Zabar to significant emerging artists such as Portuguese trumpeter Susana Santos Silva and French saxophonist Sakina Abdou. More than a documentary, *MAELSTRÖM* is a distinct creative work from beginning to end, revealing Pouget as much *auteur* as director. Along the way, one encounters, first individually, trumpeter Santos Silva and Daniel Depoutot, sculptor of bizarre skeleton-like robots that become a noise orchestra; the two later combine in a virtual noise concerto. Pianists discovering different worlds in the instrument's interior include Agustí Fernández, Fujii and Betty Hovette. Clara Levy and Emanuele Parrini find fresh approaches to violin and viola, while Christiane Bopp and Silvia Bolognesi respectively transmute trombone and bass into vehicles of unsuspected, subtly personalized, distinction. Sonia Sanchez and Beñat Achiary approach shamanic transformation in their individual, primal combinations of voice and percussion, Sanchez doing it with dance, Achiary with hollow poles. Isabelle Duthoit participates too, her whispering, screaming voice alone.

MAELSTRÖM for Improvisers goes beyond documentary to become a special kind of artwork—anthology, memorial, invocation—from its initial litany of deceased Afro-American musicians to its unique framing device: Daunik Lazro, on tenor saxophone, invokes Albert Ayler in the film's opening, then John Coltrane at the conclusion, playing "Lonnie's Lament" (arguably Coltrane's most beautiful tune) with a busy roadway intervening between saxophone and camera. It's a durable symbol.

For more info visit soufflecontinu.com

BEST NEW RELEASES OF THE YEAR

DEE DEE BRIDGEWATER + BILL CHARLAP —
Elemental (DDB/Mack Avenue)
 AMIR ELSAFFAR NEW QUARTET —
Live at Pierre Boulez Saal (Maqām)
 PETER EVANS BEING & BECOMING —
Ars Ludicra (More Is More)
 TOMAS FUJIWARA — *Dream Up* (Out Of Your Head)
 TONY JONES/CHARLIE BURNHAM'S PITCH,
 RHYTHM AND CONSCIOUSNESS — *Sextet* (Reva)
 PETER KNIGHT —
TL; DR (Too Long; Didn't Read) (Earshift Music)
 JAMES BRANDON LEWIS QUARTET —
Abstraction Is Deliverance (Intakt)
 AMINA CLAUDINE MYERS —
Solace of the Mind (Red Hook)
 THE NECKS — *Disquiet* (Northern Spy)
 LINDA MAY HAN OH — *Strange Heavens* (Biophilia)
 — Laurence Donohue-Greene
 (Managing Editor)

MUSICIANS OF THE YEAR

BILLY HART (drums)
 AMINA CLAUDINE MYERS (piano, organ, vocals)
 ARTURO O'FARRILL (piano, bandleader)
 LINDA MAY HAN OH (bass)
 PAT THOMAS (piano)

UP-AND-COMERS OF THE YEAR

MILENA CASADO (trumpet)
 PAUL CORNISH (piano)
 CAITY GYORGY (vocals)
 DOYEON KIM (gayageum)
 YUHAN SU (vibraphone)

VENUES OF THE YEAR

CLOSE UP (Lower East Side)
 THE JAZZ GALLERY (NoMad)
 ROULETTE (Boerum Hill, Brooklyn)
 SMOKE (Upper West Side)
 VILLAGE VANGUARD (West Village)

LABELS OF THE YEAR

ECM (ecmrecords.com)
 INTAKT (intaktrec.ch)
 OUT OF YOUR HEAD (outofyourheadrecords.com)
 PI RECORDINGS (pirecordings.com)
 PYROCLASTIC (pyroclasticrecords.bandcamp.com)

CONCERTS OF THE YEAR

PETER APFELBAUM'S NEW YORK HIEROGLYPHICS
*Sana Nagano, Nora Stanley, Norbert Stachel, Peck Allmond,
 Josh Roseman, David Phelps, Viva De Concini,
 Noah Garabedian, Marcelo Perez, John Woodridge,
 Mali Obomsawin*
 January 11, Loove Labs Annex (Winter JazzFest)
 PETER EVANS BEING & BECOMING
Joel Ross, Nick Joz, Tyshawn Sorey
 May 2, Roulette (Long Play Festival)
 ANAÏS MAVIEL AND THE RHYTHM METHOD
 May 3, Issue Project Room (Long Play Festival)
 — Tom Greenland (NY@Night)

RON CARTER & ETHEL
 "REFLECTIONS ON MONK & BACH"
 March 13, Zankel Hall
 JASON MORAN (SOLO) "ELLINGTON IN FOCUS"
 April 11, Apollo Theater
 BILL CHARLAP TRIO
David Wong, Kenny Washington
 September 9, Village Vanguard
 — Marilyn Lester (NY@Night)

JEFF "TAIN" WATTS 65TH BIRTHDAY CELEBRATION
Ravi Coltrane, Paul Bollenback, James Francies, James Genus
 January 4, Dizzy's Club
 ELLEN CHRISTI'S CHAOS/FLUX
*Patricia Nicholson-Parker, Michael TA Thompson,
 Cooper-Moore*
 March 2, Nublu (OutMusic Festival)
 "CARLA BLEY'S ESCALATOR OVER THE HILL"
 WITH THE NEW SCHOOL STUDIO ORCHESTRA
 & VOCAL ENSEMBLE
*Keller Coker, Aubrey Johnson, Arturo O'Farrill, Steve Cardenas,
 Tianxiao Wang, et al.*
 May 2, Tishman Auditorium at The New School
 — John Pietaro (NY@Night)

TOMAS FUJIWARA, TOMEKA REID,
 IMMANUEL WILKINS
 May 4, BRIC Stoop (Long Play Festival)
 "ROSCOE MITCHELL: LIFETIME OF ACHIEVEMENT"
*Roscoe Mitchell Quartet with Dave Burrell, William Parker,
 Tani Tabbal; Emi Ferguson, Metropolis Ensemble,
 Ruckus + Immanuel Wilkins Quartet; Space Ensemble:
 Roscoe Mitchell, Thomas Buckner, Scott Robinson, Robert Dick*
 June 2, Roulette (Vision Festival)
 INGRID LAUBROCK, DOYEON KIM,
 BRANDON SEABROOK, SHAWN LOVATO,
 TOM RAINEY
 December 1, Close Up
 — Ariella Stok (NY@Night)

"A LOVE SUPREME" WITH RAVI COLTRANE,
 DAVID VIRELLES, DEZRON DOUGLAS,
 JEFF "TAIN" WATTS
 January 12, Roulette (Winter Jazzfest)
 ALEX HARDING QUARTET + JAMES CARTER
Lucian Ban, John Hebert, Nasheet Waits
 January 25, Sistas' Place
 LAKECIA BENJAMIN QUARTET +
 GUESTS GARY BARTZ, JAZZMEIA HORN
Oscar Perez, Elias Bailey, Camille Gainer Jones
 May 10, 92NY
 THE TRIO:
 HENRY THREADGILL, VIJAY IYER, DAFNIS PRIETO
 May 30, The Jazz Gallery
 MARILYN CRISPELL (SOLO)
 June 7, Roulette (Vision Festival)
 CHARLES LLOYD SKY QUARTET
Jason Moran, Harish Raghavan, Eric Harland
 June 28, The Town Hall (Blue Note Jazz Festival)
 BRAD MEHLDAU/CHRISTIAN MCBRIDE
 September 3, Blue Note
 ISAIAH COLLIER "PLAYS COLTRANE"
Liya Grigoryan, Way Campbell, Tim Regis
 October 21, Blue Note
 JANE IRA BLOOM
Mark Helias, Matt Wilson
 November 30, Soapbox Gallery
 PETER EVANS BEING & BECOMING
Joel Ross, Nick Joz, Tyshawn Sorey
 December 5, Public Records
 — Laurence Donohue-Greene
 (Managing Editor)

100 HONORABLE MENTIONS

أحمد [Ahmed] — *Sama'a* (Audition) (Otoroku) • 3 Cohens/WDR Big Band — *Interaction* (Anzic) • Adam O'Farrill — *For These Streets* (Out Of Your Head) • Al Foster — *Live at Smoke* (Smoke Sessions) • Artemis — *Arboresque* (Blue Note) • Arturo O'Farrill/The Afro Latin Jazz Orchestra — *Mundoagua: Celebrating Carla Bley* (ZOHO) • Aruán Ortiz — *Créole Renaissance* (Intakt) • Bill Stewart — *Live at Smoke* (Smoke Sessions) • Brian Charette — *Borderless* (SteepleChase) • Camila Nebbia, Marilyn Crispell, Lesley Mok — *A Reflection Distorts Over Water* (Relative Pitch) • Carl Allen — *Tippin' Time* (Blue Note) • Dave Liebman, Billy Hart, Adam Rudolph — *Beingness* (Meta/Defkaz) • Dayna Stephens — *Monk'D* (Contagious Music) • Dena DeRose — *Mellow Tones* (HighNote) • Dwight Trible — *Live at Smoke* (Smoke Sessions) • Extraordinary Popular Delusions — *The Last Quintet* (Corbett vs Dempsey) • Fieldwork — *Thereupon* (Pi Recordings) • François Houle, Kate Gentile, Alexander Hawkins — *Live at Smoke* (Smoke Sessions) • Gwen Laster New Muse 4tet — *Keepers of the Flame* (Muffymarie) • Hamid Drake/Pat Thomas — *A Mountain Sees a Mountain* (Old Heaven Books) • Henry Threadgill — *Listen Ship* (Pi Recordings) • Jakob Bro, Wadada Leo Smith, Marcus Gilmore — *Murasaki* (Loveland) • James Brandon Lewis Trio — *Apple Cores* (ANTI-Records) • Jane Ira Bloom/Brian Shankar Adler — *Once Upon a Time* (Blue Note) • John Edwards, Luís Vicente, Vasco Trilla — *Choreography of Fractures* (Fundacja Sluchaj) • John Patitucci — *Spirit Fall* (Edition) • John Scofield/Dave Holland — *Memories of Home* (ECM) • Kirk Stryker — *Live at Smoke* (Smoke Sessions) • Loren Schoenberg and His Orchestra — *So Many Memories* (Turtle Bay) • Lucian Ban, John Surman, Mat Maneri — *The Athenaeum Concert* (Sunnyside) • Luke Stewart's Sirens — *Live at Smoke* (Smoke Sessions) • Marshall Allen Ghost Horizons — *Live in Philadelphia* (ArsNova Workshop/Otherly Love) • Marshall Allen — *New Dawn* (Mexican Summer) • Marty Ehrlich Trio Exaltation — *This Time* (Sunnyside) • Mike Clark — *Itai Doshin* (Wide Hive) • Myra Melford — *Splash* (Intakt) • Naïssam Jalal - *Souffles* (Les Couleurs Du Son) • Natsuki Tamura/Satoko Fujii — *Ki* (Libra) • Ned Rothenberg — *Live at Smoke* (Smoke Sessions) • Nnenna Freelon — *Beneath The Skin* (Origin) • Noah Preminger — *Ballads* (Chill Tone) • Otherlands Trio — *Star Mountain* (Intakt) • Pat Thomas — *HIKMAH* (TAO Forms) • Pat Thomas — *Live at Smoke* (Smoke Sessions) • Peter Brötzmann, Jason Adasiewicz, Steve Noble, John Edwards — *The Quartet* (Otoroku) • Pierre Dørge New Jungle Orchestra — *Jazzhus Montmartre Live* (SteepleChase) • Rafiq Bhattacharya — *Live at Smoke* (Smoke Sessions) • Roscoe Mitchell/Michele Rabbia — *In 2* (RogueArt) • Satoko Fujii Tokyo Trio — *Dream a Dream* (Libra) • Silke Eberhard Potsa Lotsa XL — *Amoeba's Dance* (Trouble in the East) • Sophie Agnel/John Edwards — *Live at Smoke* (Smoke Sessions) • Steve Adams, Lisa Mezzacappa, Jason Levis — *Never But Dream the Days* (Queen Bee) • Sullivan Fortner — *Southern Nights* (Artwork) • Sylvain Kassap, Steve Swell, Benjamin Koppel — *Live at Smoke* (Smoke Sessions) • Terry Waldo & The Gotham City Band — *Treasury, Volume 2* (Turtle Bay) • The Westerlies — *Paradise* (Westerlies) • Theo Croker/Sullivan Fortner — *Live at Smoke* (Smoke Sessions) • Wheelhouse (Dave Rempis, Jason Adaseiwick, Nate McBride) — *House and Home* (Aerophonic) • Yusef Lateef — *Live at Smoke* (Smoke Sessions)

MISCELLANEOUS CATEGORIES OF THE YEAR

UNEARTHED GEMS

DAVE BURRELL/SAM WOODYARD—
The Lost Session, Paris 1979 (NoBusiness)
MASABUMI KIKUCHI—
Hanamichi: The Final Studio Recording Vol. II (Red Hook)
FRANK KIMBROUGH—*The Call* (Sunnyside)
YUSEF LATEEF—
Golden Flower: Live in Sweden (Elemental Music)
IRÈNE SCHWEIZER, RÜDIGER CARL, JOHNNY
DYANI, HAN BENNINK—*Irène's Hot Four* (Intakt)

LATIN RELEASES

CAMILLE BERTAULT—*Voz e Vocês* (Sunnyside)
IRVING FLORES AFRO-CUBAN JAZZ SEXTET—
Armando Mi Conga (Amor de Flores)
CONRAD HERWIG—*Reflections - Facing South* (Savant)
ARTURO O'FARRILL & THE AFRO LATIN JAZZ
ORCHESTRA—*The Original Influencers:*
Dizzy, Chano & Chico (Tiger Turn)
MANUEL VALERA NEW CUBAN EXPRESS—
Rise Again Vol. 2 (Mavo)

VOCAL RELEASES

CAMILLE BERTAULT—*Voz e Vocês* (Sunnyside)
DEE DEE BRIDGEWATER + BILL CHARLAP—
Elemental (DDB/Mack Avenue)
CAITY GYORGY/MARK LIMACHER—
Asking for Trouble (La Reserve)
COLIN HANCOCK'S JAZZ HOUNDS (FEAT.
CATHERINE RUSSELL)—*Cat & The Hounds* (Turtle Bay)
SHEILA JORDAN—*Portrait Now* (Dot Time)

LARGE ENSEMBLE RELEASES

PETER DANEMO & NORBOTTEN BIG BAND—
Resonansium (Resonansium)
BARRY GUY WITH THE LONDON JAZZ COMPOSERS
ORCHESTRA—*HARMOS-KRAKÓW* (Maya)
PETE MCGUINNESS JAZZ ORCHESTRA—
Mixed Bag (Summit)
SCHEEN JAZZORKESTER & FREDRIK LJUNGKVIST—
FRAMÅT! (Grong)
WEBBER/MORRIS BIG BAND—
Unseparate (Out Of Your Head)

TRIBUTES

XHOSA COLE—*On A Modern Genius* (Vol. 1)
(Stoney Lane) [*Thelonious Monk]
COSMIC EAR (CHRISTER BOTHEN,
MATS GUSTAFSSON, GORAN KAJFEŠ,
KANSAN ZETTERBERG)—*Traces* (WeJazz) [*Don Cherry]
LEDISI—*for Dinah* (Candid) [*Dinah Washington]
STEVE LEHMAN TRIO + MARK TURNER—
The Music of Anthony Braxton (Pi Recordings)
TESSA SOUTER—
Shadows and Silence: The Erik Satie Project (Noanara)

DEBUTS

NAT ADDERLEY JR.—*Took So Long* (NAJ)
NILS AGNAS—*Köper sig ur en kris* (Moserobie)
PAUL CORNISH—*You're Exaggerating!* (Blue Note)
CHLOE KIM—*Ratsnake* (Kou)
THOMAS MORGAN—*Around You Is a Forest* (Loveland)

REISSUES

JUHANI AALTONEN—*Springbird* (Leo-Willa Silva)
CATALYST—*Perception* (Muse-Craft Recordings)
NOAH HOWARD GROUP—
Berlin Concert (FMP-Cien Fuegos)
KHAN JAMAL—
Give the Vibes Some (PALM-Souffle Continu)
MIKE OSBORNE/STAN TRACEY—*Original* (Cadillac)

SOLO RECORDINGS

JOACHIM KÜHN—*échappée* (Intakt)
RAMÓN LÓPEZ—*40 Springs in Paris* (RogueArt)
AMINA CLAUDINE MYERS—
Solace of the Mind (Red Hook)
MARK TURNER—
We Raise Them To Lift Their Heads (Loveland)
LUÍS VICENTE—*Live in Coimbra* (Combustão Lenta)

ORIGINAL ALBUM ARTWORK *SEE PG. 28

3 COHENS/WDR BIG BAND—*Interaction* (Anzic)
SARAH BELLE REID/VINNY GOLIA—
Accidental Ornithology (Infrequent Seams)
MICHAEL RAGONESE—*Chasing Calm* (s/r)
CHES SMITH—*Clone Row* (Otherly Love)
THE WESTERLIES—*Paradise* (Westerlies)

LIVE ALBUMS

THE ANCIENTS (ISAIAH COLLIER, WILLIAM
PARKER, WILLIAM HOOKER)—*The Ancients* (Eremite)
CHICK COREA—
Trilogy 3 (Candid-Chick Corea Productions)
KAHİL EL'ZABAR'S ETHNIC HERITAGE
ENSEMBLE—*Let The Spirit Out!* (Spiritmuse)
STEVE LEHMAN TRIO + MARK TURNER—
The Music of Anthony Braxton (Pi Recordings)
RAPHAËL PANNIER QUARTET—
Live in Saint Louis, Senegal (Miel Music)

BOXED SETS

إمّاح [AHMED]—*Giant Beauty* (Fönstret)
BILL EVANS—*Haunted Heart: The Legendary Riverside*
Studio Recordings (Riverside-Craft Recordings)
JONI MITCHELL—*Joni's Jazz* (Rhino)
PHAROAH SANDERS—*The Complete Pharoah Sanders*
Theresa Recordings (Mosaic)
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(Cellar Music) • Charles Lloyd—*Figure in Blue* (Blue Note) • Dan Weiss Quartet—*Unclassified Affections* (Pi Recordings) • Dave Douglas—*Alloy* (Greenleaf Music)
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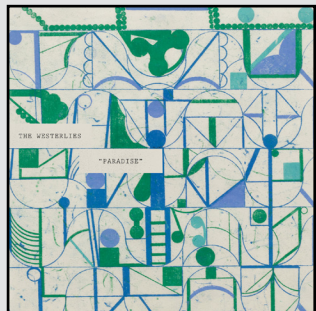
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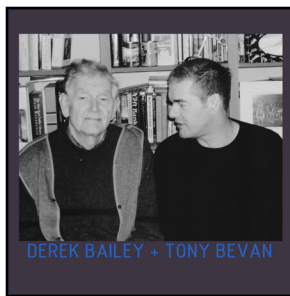


CHES SMITH
Clone Row
(Otherly Love)



THE WESTERLIES
Paradise
(Westerlies)

(ALBUM REVIEWS CONTINUED FROM PAGE 25)



River Monsters
Derek Bailey/Tony Bevan (scatterArchive)
by John Pietaro

The historic reverence of Derek Bailey rages on, particularly this past Christmas 2025, which marked the 20th anniversary of the great guitarist and music theorist's passing (at age 75) and the release of *River Monsters*. Much has been documented on Bailey's revolutionary vision within the British avant garde, lesser so his initial influence: Count Basie's rhythm guitarist Freddie Green. In the '50s to early '60s, as Bailey forged a professional career, he played London studio and stage sessions with the likes of Shirley Bassey, and as legend incorrectly has it, on Petula Clark's "Downtown" (actually, that was a young Jimmy Page). But even then, Bailey sought something wholly new. His first free-jazz performance was a one-off in 1953, but a decade later, the guitarist was a major proponent of "letting the instrument have its say..." as reported by Peter Riley in a 1974 issue of *Guitar*. His concepts, encapsulated in the 1980 book *Improvisation: Its Nature and Practice*, remain gospel for many, and groups together the Spontaneous Music Ensemble (Trevor Watts, Evan Parker, Kenny Wheeler, Dave Holland, John Stevens, Paul Rutherford), Music Improvisation Company (Jamie Muir, Hugh Davies, Parker) and Company (the shapeshifting, international assemblage founded in 1976, uniting for annual "Company Week" events), firmly establishing the genre of European free improvisation.

Since Bailey's death, recordings have surfaced and during this notable anniversary, digital download-only label scatterArchive has gone to great lengths to release invaluable moments drawn from cassettes, CDRs and mini-discs, collected by British bass saxophonist Tony Bevan. The woefully under-recorded career of Bevan includes decades with Company and noted work with Sunny Murray, among others. During 1998-99, for archival purposes, he documented numerous duet sessions with Bailey; selected items are now available to the public. The recordings vary in temperament as much as sound quality, but even within the first lengthy improvisation "01" (all are numerically named), one can delineate where Bailey and Bevan use their instruments first as sound sources; and by the "second movement," identifiable guitar and saxophone establish a deeply-threaded network of free music clamoring with history.

This set also includes a priceless live Company recording (from 1988's Outside In Festival), which, through its sonic clarity, offers the listener imaginary box seats during a particularly emphatic session, and one that is not otherwise available on record. Unfortunately, the personnel that year isn't currently available, but Bailey completists should not allow this circumstance to get in the way, as we celebrate this month what would have been the guitarist's 96th birthday.

For more info visit scatterarchive.bandcamp.com. "Improv Nights 2026: A Tribute to Derek Bailey" is at Roulette Jan. 22-24 (featuring Wendy Eisenberg, Rafiq Bhatia, Chris Cochrane, Chris Williams, Zeena Parkins, Nate Wooley, Sam Newsome and others). See Calendar.



The Original Influencers:
Dizzy, Chano & Chico (Live at Town Hall)
Arturo O'Farrill & The Afro Latin Jazz Orchestra
(Tiger Turn)
by Pierre Giroux

Recorded live at The Town Hall in New York exactly three years ago, *The Original Influencers: Dizzy, Chano & Chico* is a compelling tribute to the vital partnership of Dizzy Gillespie, Chano Pozo and Chico O'Farrill. In this album, the 18-piece ensemble of (Chico son) Arturo O'Farrill & The Afro Latin Jazz Orchestra captures the energy, style and cultural unity that gave rise to Afro-Cuban jazz some 75 years ago. The music preserves the innovative spirit of its pioneers while reaffirming the lasting strength of tradition.

The orchestra opens with "La Rumba Me Llamo Yo", a piece that features call-and-response, a key element of rumba. The percussion drives the music with layered polyrhythms, while vocalist Daymé Arocena adds earthy intensity matching the ensemble's lively energy. "On the Corner of Melancón and Bourbon" (written by Arturo O'Farrill) adopts a more narrative style, blending New Orleans street swagger with Cuban rhythmic inflections. After a lush piano introduction, alto saxophonist Donald Harrison is highlighted throughout the arrangement, with other instruments communicating over what is a harmonically-rich foundation, the mood undeniably rooted in swing. "Lengue de Obbara" highlights the spiritual roots of Afro-Cuban music. The rhythmic pattern, crafted by Pedrito Martinez' percussion, is rich, with drums and batá weaving together to create a ceremonial pulse. Melvis Santa's vocals feel almost like invocations, while the ensemble's harmonies blend so seamlessly that they elevate the piece beyond mere respect. The energetic "Mambo Nã Mã" rekindles the festive spirit of mid-century mambo, while giving the orchestra plenty of space to improvise. With vocals by Arocena and Santa, supported by Martinez' percussion, they infuse the music with an irresistible groove. The tune's rhythmic accuracy and melodic appeal make it one of the album's most immediate delights.

O'Farrill's four-movement rendition of "Manteca Suite", which is a re-arrangement by Chico O'Farrill of the 1947 piece "Manteca" by Dizzy Gillespie, Chano Pozo and Gil Fuller, stands out as the highlight of this release. Jon Faddis' trumpet playing is gleaming, virtuosic and unwavering, serving as the unifying element as the suite evolves with both reverence and artistic energy. Each movement explores a different aspect of the original's groundbreaking fusion: bold brass statements, driving rhythms and harmonies that oscillate between Afro-Cuban cadences and big-band sophistication. This recording captures not only performance excellence but also the music's deep historical significance.

For more info visit tigerturn.com. O'Farrill is at Birdland Sundays, Bar Lunático Jan. 5 (with Roy Nathanson), El Museo del Barrio Jan. 9-10, and Le Poisson Rouge Jan. 12 (part of Winter Jazzfest). See Calendar.



Fantôme
Sasha Berliner (Outside in Music)
Moving Parts
Kaisa's Machine (Greenleaf Music)
Roots and Things
Jakob Dreyer (Fresh Sound)
 by Jim Motavalli

Vibraphonist Sasha Berliner has relocated from NYC to LA, but she's still busy on the East Coast, where all three of these albums on review were recorded.

Fantôme is Berliner's own project and music (her third album as leader), the result of what she describes as what happens when a jazz vibraphonist with a rock background finds "an R&B and funk audio engineer and some of the best international improvisors." Of the latter, included are Taylor Eigsti (piano), Harish Raghavan (bass), Jongkuk Kim (drums) and David Adewumi (trumpet). So is it fusion, then? Nope, more like hard-charging post-bop. Billy Strayhorn's "UMMG" takes off right from the get-go with the leader luminously out front and really demonstrating her impressive vibraphone chops. "Khan Younis", commemorating a city in the Gaza Strip, does indeed have Middle Eastern flavoring filtered through a certain McCoy Tyner-esque majesty. What sounds like a shimmering acoustic piano solo, though, is actually Berliner on a CS-80 analog synth. "Private Investigation", another

burner, benefits from some strong Adewumi high-note trumpet work with guest pianist Lex Korten. "Zenith" features the up-and-coming saxophonist Rico Jones, who makes a fine riffing horn section with the trumpeter; their exchanges get particularly exciting near this selection's conclusion. Berliner is mature and burnished here, and Eigsti complements as a nice foil. "The Worst Person in the World" is about...who knows, but the wretch is probably deserving. The tune is surprisingly mellow, given its title, and features beautiful solos by Adewumi (flugelhorn) and Raghavan.

Berliner also keeps busy with such side projects as Kaisa Mäensivu's *Moving Parts*, the third from the bassist's band, Kaisa's Machine. Featured on the album's seven tracks, the vibraphonist explores themes of belonging and home, reflecting Mäensivu's experiences living between Helsinki, Finland and NYC. The leader describes the album's musical style as "Nordic noir meets New York sparkle" and Berliner takes that thread and with vibrancy shapes its vision, underscoring the relevance and importance of her instrument's timbre (as well as her technical facility) in creating a cogent soundscape. "Midnight Sun" is a highlight, featuring trade-offs between the bassist and vibraphonist, building dramatically as the number reaches its resolution. Berliner's effective contributions to the album closer, "Best Kept Secrets", proves to be a revelation: she plays no small part in serving as the connecting thread, if not glue, to Mäensivu's album, which is in essence a seven-track song cycle featuring impressive solos and interplay within the quintet, which includes Eden Ladin (piano), Max Light (guitar) and Joe Peri

(drums).

On German bassist Jakob Dreyer's *Roots and Things*, Berliner is part of a slightly smaller ensemble, a quartet with Tivon Pennicott (tenor) and Kenneth Salters (drums). The 16 tracks, including short interludes, were all composed by the leader (excepting the Rodgers and Hart standard, "With a Song in My Heart"). Pennicott, who has worked previously with Salters, as well as esperanza spalding, Kenny Burrell and Gregory Porter, is also an arranger and orchestrator of note. With a big tone and a lot of self-assurance, he certainly comes on strong, playing with Dreyer and crew. Berliner has a ripping extended solo, chasing Pennicott in the midst of "Constellation". The title composition is taken at a loping tempo, which the vibraphonist confidently handles, making her instrument both sparkle and linger. "Big Apple" is a nod to the bassist's adopted city, and it sounds pretty darn welcoming, while Berliner assays a solo that manages to be both funky and relaxed. While the Rodgers and Hart standard gets a workmanlike treatment—it's the originals here that truly attract attention.

If you haven't investigated Sasha Berliner's music, you could start with these three releases, beginning, of course, with her latest album as leader. But all three on review here are strong, uplifting efforts and feature players you should most certainly know about, Berliner included.

For more info visit outsideinmusic.com, greenleafmusic.com and freshsoundrecords.com. Sasha Berliner is at Superior Ingredients Jan. 10 and Le Poisson Rouge Jan. 12 (both part of Winter Jazzfest). See Calendar.



Michel Petrucciani Trio
 Jazz Club Montmartre - CPH 1988
 CD-2 / 2 LPs: First Set & Second Set



Doug Raney Quartet
 Never Say Yes - 1986
 CD / LP



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BOXED SET



Five From '65: The Quintet Summer Sessions
Chet Baker Quintet (New Land)
by Duck Baker

The late trumpeter-vocalist Chet Baker (who would have turned 96 late last month) still seems to be a controversial figure for many, almost 38 years after his death and 73 years since he won the *DownBeat* Readers' Poll as best trumpeter. Baker's clean-cut good looks seemed to appeal to readers of the magazine, but according to his detractors, his playing was a pale imitation of Miles Davis, and he looked and sang something like June Christy. Certainly Baker was influenced by Davis, but he didn't imitate him. He had his own sound, his own distinctive phrasing, and his own story to tell. You might reasonably compare him to Art Farmer, who also owed something stylistically to Davis but was very much his own man.

One could have hoped that all of this had been forgotten by the time Baker moved back from a European sojourn to New York in 1964, but if his good looks were held against him as a youth, the tariff was even higher when the shine had worn off. He was hardly the only well-known jazzman of his day to have a heroin habit, but he may have been the only one to be arrested for narcotics use in six different countries

within three years. It would be nice if one could write about Baker without mentioning his sickness, but unfortunately these issues determined everything about the circumstances of these recordings. James Gavin's informative notes describe the part played by producer Richard Carpenter, an unscrupulous character who made a career out of bleeding musicians with substance abuse issues. Having gotten Baker's name on an exploitive management contract, Carpenter tracked down four sidemen at cut-rate prices and sent the band into the studio with almost no rehearsal time. In many cases they hadn't even seen the tunes they were to record ahead of time, several of which were dashed off by another Carpenter client, Jimmy Mundy, a capable Swing era arranger-composer. As Carpenter had publishing rights and even composer credit for Mundy's tunes, it suited him to use as few standards as possible.

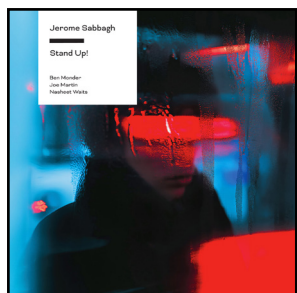
So things didn't augur well. Baker had pawned his trumpet, but someone had given him a flugelhorn, which he took to right away. And luckily, the musicians Carpenter had lined up were top notch. The brilliant tenor saxophonist George Coleman shared frontline duties, and though the pianist, Kirk Lightsey, was unknown to jazz audiences at that time, his great work on these records would change all of that. Roy Brooks was a familiar name, having just played drums with Horace Silver for several years. And bassist Herman Wright was a solid walker with a big sound. Coleman is in fine form here, delivering well-formed solos even at breakneck tempos. As for Baker, he seemed to relish the somewhat unfamiliar setting, and so made some subtle stylistic adjustments. He had always had a penchant for peppering his solos with short, almost abstract punctuations, and uses these to great effect,

but his tendency to lay behind the beat is less marked, and there are too few tracks on which he is focused on exploring the depth of slow and medium tempo tunes. This may be because Carpenter was too cheap to include more standards. Mundy's contributions are nice enough, but many of them are basically just ditties that serve as vehicles for improvising. Baker does turn in a memorable performance on the prettiest of these, "Serenity", as well as "On a Misty Night" (Tadd Dameron), the latter on which Coleman is terrific and clearly not daunted by covering a song that will forever be associated with John Coltrane.

Against all odds, the quintet gelled nicely, and managed in just three days to record five LPs, originally released on Prestige as *Groovin'*, *Smokin'*, *Boppin'*, *Cool Burnin'* and *Comin' On* (which invited yet another comparison that Baker could only lose, with Davis' *Workin'*, *Steamin'*, *Relaxin'* and *Cookin'*). Whatever the reason, critical reception was mostly negative, even hostile, and any hopes Baker might have had for a boost to his career were dashed. Not that he wasn't pretty good at messing his life up himself, and in Carpenter he had found someone who could do even more damage. That said, good reviews could have helped him find more gigs. Instead, Baker went back to his home state of California to make some of the worst albums of his career.

These records are deserving of the deluxe production they have been given with this limited edition, 180g, five-LP, boxed set release. The remastered sound is sharp, and the new liner notes and 28-page booklet are superb. This set should help many listeners discover terrific music that has been undeservedly undervalued for the past 60 years.

For more info visit newland.ochre.store



Stand Up!
Jerome Sabbagh (Analog Tone Factory)
by Rachel Smith

On his latest record, *Stand Up!*, France-born, Brooklyn-based saxophonist Jerome Sabbagh demonstrates his unique compositional voice and ensemble sensitivity. Released on his own Analog Tone Factory label, the album features eight originals, each dedicated to a musical figure (or two) that the leader admires. This includes a pair of collaborators: the late drummer Paul Motian (with whom he played at the Village Vanguard in 2011) and pianist Kenny Barron (with whom he recorded, for his Analog Tone, in duo and quartet in 2023). *Stand Up!* finds Sabbagh with his longtime colleagues Ben Monder (guitar) and Joe Martin (bass) plus, newcomer to the group, Nasheet Waits (drums). Having worked with Motian, Al Foster, Daniel Humair, Andrew Cyrille and Victor Lewis, Sabbagh certainly knows a great drummer—and Waits fits perfectly into the sonic realm here.

All of the album's eight tunes, even as nods to a stylistically diverse group of musicians, fit together tightly—at once a testament to Sabbagh as a composer (everything comes through his musical voice) and bandleader. In each case, his colleagues respectively

and collectively bring a singular energy to the selections, and somehow never stray from its unique group sound, gelling just as well in their solo showcases as in the ensemble groove. A prime example is "Lone Jack", with Sabbagh and the rhythm section playing with time, as Monder delivers an exquisite complement to the saxophonist's melody. Waits brings a darkness and intensity to "Mosh Pit", but has a superbly-light cymbal touch on "Vanguard". Monder contributes an otherworldly glow to "The Break Song" (which conjures up the album's cover image), while Martin grounds each number, though audibly encourages them to spin off into the inquisitive, as heard on "Vanguard". To close out the album, Sabbagh keeps it

simple on "Unbowed", allowing his tone to delicately and melodically shine through and over minimalistic, rumbling, resonant accompaniment.

Though the album is entitled *Stand Up!*, the music feels more pensive than active: the saxophonist's delivery seems at once introspective and reflective, providing a cocoon for the listener's mind to burrow and ponder in. Though it may not demand one's attention insistently, the music does frequently summon the listener into a sometimes melancholy, beautiful, otherworldly trance.

For more info visit analogtonefactory.com. Sabbagh is at The Django Jan. 3. He is also at Smalls Jan. 12 (part of Winter Jazzfest's French Quarter Jazz Festival). See Calendar.



GLOBE UNITY



Slåtter på kontrabass

Håkon Thelin (Motvind)

Tide

Mike Majkowski (s/r)

Solo

Wojtek Mazolewski (NoPaper)

by Daniel A. Brown

The double bass is physically demanding and unyielding in its precise intonation, at times even an unforgiving instrument. Compound that with the bassist's spinal and meaty role as a melodic, harmonic and rhythmic cornerstone of most jazz combos, via propulsive pizzicato or on-point arco playing; the rigor and expectation of bass players is rivaled only by the instrument's upright, tree-like size and tactile dimensions. Thankfully, even with expectation and daunting technique, the potential for melodic, harmonic and timbral possibilities of the double bass are infinite. This month, we feature three recent solo albums by current, international vanguard bass players who, whether alone or in collaboration, reveal the state of the experimental low-end scene.

Norwegian bassist-composer Håkon Thelin,

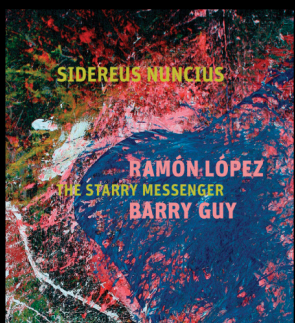
who co-leads contemporary trio POING with accordionist Frode Haltli and saxophonist Rolf-Erik Nystrøm, and who has worked in opera and ballet, can perhaps best be understood with the bassist company he keeps, which has included fellow forward-thinking players such as Barre Phillips, Joëlle Léandre, Mark Dresser and Stefano Scodanibbio. On *Slåtter på kontrabass* (Folk Tunes for Double Bass), Thelin digs deep into ancient Scandinavian songs and unearths tender, mysterious, even paganistic, folk treasures with his solo and emotional renderings. Opener "Musikus" uses precise arco to glide through an anthemic, heralding melody. Bowed octave leaps fuel "Bukkehornspolsen", while on "Kristiania", drones and overtones build a veritable cathedral of hymnal sound.

Self-recorded, produced and released by Australian bassist-composer Mike Majkowski, the four-part *Tide* is a mesmerizing collection of contemporary, avant garde, electro-acoustic music. Over the course of 16 minutes each, "Part I" and "Part II" both use a two-tone, minor-second motif as the bedrock to support rising and falling, organic and inorganic, droplets of sound. Like its titular inspiration, the music (including two edits of the core tracks) ebbs and flows; notes, glimmers of near-melodies, even taps and soft rattles, pull the listener into an engulfing, albeit soothing riptide. The album and Majkowski's passion for otherworldly sound has more in common with the

unpredictable, "acousmatic" music of Romanian composer Iancu Dumitrescu than Paul Chambers or any overtly jazz-bass playing. Yet its very charm and progressive nature illustrates the wide and boundaryless domain that jazz has become—which is an encouraging development for both the genre and present, as well as future, players.

Polish bassist-composer Wojtek Mazolewski is perhaps best known for leading his notable modern jazz group Pink Freud. On *Solo*, he adds electronics, flute, harp, percussion and soft vocals to the mix for the recent 12-track release, which features Wojtek Urbański (electronics), Marysia Osu (harp), Józef Rusinowski (percussion) and vocalist Matylda Sokołowska. Atmospheric opener "Monada" is a darkly-hued, reverb-heavy mix of scraped arco and Mazolewski's guttural vocals. The bassist and Osu create an Ennio Morricone-tinged duet on "Rodeo Spirit", highlighting both players' deft staccato plucks. Clacking bass-string slaps and a syncopated rhythm are engulfed by Urbański's electronic touches on "Sylfy", while "For Marysia" conveys a kind of unhurried Romanticism with its stereo-panned bass lines in a wandering conversation. "Dawn of Wolves" kicks in with a deceptive, sliding blues line from Mazolewski, goaded by a soft, snare-brushed shuffle that Rusinowski slowly interjects with cymbal and tom strikes.

For more info visit mikemajkowski.bandcamp.com, motvindkulturtag.no and nopaperrecords.bandcamp.com



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MAYA RECORDINGS was founded in 1991 by baroque violinist Maya Homburger, whose baroque solo works in the context of free improvised music and newly commissioned pieces sparked off the Homburger/Guy duo with innovative bassist player/composer (and founder/Artistic Director of the London Jazz Composers Orchestra), Barry Guy. The two have since been longtime collaborators in various contexts. MAYA RECORDINGS now has over 40 releases with musicians ranging from Peter Evans, Agustí Fernandez, Ramón López, Lucas Niggli and Mats Gustafsson to Evan Parker, Pierre Favre, Barre Phillips and Paul Lytton.

MAYARECORDINGS.COM

(WASHINGTON FESTIVAL CONTINUED FROM PAGE 12)

with Sherman (vibraphone), David Kikoski (piano), Ugonna Okegwo (bass) and Clark (drums). This group romped through standards with a heavy-hitting swing, maintaining a high energy throughout, without overplaying. Violinist **Sara Caswell** followed, leading a quartet with Jesse Lewis (guitar), Matt Aronoff (bass) and Michael W. Davis (drums) on songs from her latest album *The Way To You*—bright-toned contemporary jazz with an emphasis on folk-song melody. Pianist **Camila Cortina**'s quintet's virtuosic set included modern Afro-Cuban jazz, driven by rising star drummer Zack O'Farrill. The vocal/piano duo of **Marianne Solivan** and Brandon McCune showcased the former's warm, vibrato-laden sound and the latter's whirlwind of inventive lines. A more contemporary ensemble sound followed, with a quintet led by up-and-coming guitarist **Noah Myers** and anchored by master bassist John Benitez. Pianist **Yotam Ishay**, 2025's winner of Jazz WaHi's annual composition competition, featured a chamber-jazz septet. His pieces formed little scenes like a film soundtrack, with much of the excitement coming from soloists Meg Okura (violin) and Hillai Govreen (clarinet). The marathon's penultimate set was by the **Prism Trio**: Nicki Adams (piano), Eddy Khaimovitch (bass) and Evan Hyde (drums). They displayed a lighter but a just-as-driving shade of swing as Sherman and Clark's opening set (particularly in Adams' Herbie Nichols-flavored opener "Berenson"). The marathon's exciting capper was the debut of the **Jazz WaHi Big 'Nuff Band**, a project evolved from reading sessions within the weekly Kismet jam as a showcase for local arrangers and including several of the band's members. This septet (with guest vibraphonist Alex Strong) was really a miniature big band rather than an expanded combo. Many arranging styles were on display, from a bare-bones '60s Blue Note sound on tenor saxophonist Berta Moreno's "J.G. Power" to full-on "cool school" for alto saxophonist Chris Peebles' take on Jerome Kern's "Pick Yourself Up".

The final day began at The Bonnefont, a restaurant in Fort Tryon Park, where **Adam Asarnow** (piano) with Lauren Hendrix (bass) played two elegant, charming duo sets of standards. Nearby St. Frances Cabrini Shrine was the location of the festival's closing performance: WaHi resident **Miguel Zenón** (alto) and Jason Yeager (piano) played a set of Antônio Carlos Jobim compositions. This wildly creative duo reimagined obscure and familiar Jobim songs alike, with plenty of intricate rhythmic interplay (especially on a playful, abstracted version of "One Note Samba") while still leaving plenty of room for melody.

One unexpected theme united the entire festival: many groups explored relatively lesser-known or rarely played works of jazz legends, all of which were very satisfying to hear live. Such notable "good calls" included Hayashi's versions of Horace Silver's "The St. Vitus Dance" and "Juicy Lucy", Myers' Latin arrangement of John Coltrane's "After The Rain" and Lauren Hendrix' features on Oscar Pettiford's "Laverne Walk" and Thad Jones' "Three and One" (very uncommon in a small-group context). The Big 'Nuff Band's opener and closer were also in this category: Woody Shaw's "The Moontrane" and Bud Powell's "Oblivion".

What really made WHJF work was the high level of professionalism in Jazz WaHi's programming. Every musician got the respect deserved, with no set feeling more or less important than any other. The festival managed to make all the restaurant and bar locales seem just as exalted as any concert hall. To Rogers and Kross, a show is a show, regardless of setting.

For more info visit jazzwahi.org

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(INTERVIEW CONTINUED FROM PAGE 6)

about jazz, and all about the drums. I got to meet a lot of musicians. I got to meet a lot of African American musicians, and they shared with me what was going on. I started to find out about the “other America” at a young age.

NYCJR: How did you make the transition from sort of the more straight-ahead, post-bop jazz into the jazz-funk stylings of Headhunters?

CLARK: It was easy. In high school I was trying to be like Max Roach, Roy Haynes and Philly Joe Jones. But the girls I was dating liked James Brown. It sounded kind of like jazz to me, but I can play the beats right away. My jazz chops were right there, so I didn’t have to even woodshed these beats. I could hear them and play them. I already liked that tight Roy Haynes snare sound, so I had the pop when I played the backbeat. From traveling around with my dad, I knew about the shuffle and the blues. They had a huge effect on me. I was a natural for this type of thing. I could play the funk straight off. [Bassist] Paul Jackson was my best friend, and he introduced me to Herbie. When I auditioned with Herbie, I tried to play kind of like Elvin [Jones] and Tony [Williams]. I wanted him to know that I could do it, and Herbie says, “We’re not doing that. We’re not doing that, man.” I wanted to show Herbie I could play jazz. I didn’t care about playing funk with him. But then Herbie said, “Play that wild funk Paul tells me about.” And I did, and Herbie hired me right then.

NYCJR: You’ve made it a point to distinguish jazz from other genres that may seem somewhat jazz-adjacent, like blues, funk or soul. When you were with Headhunters, did you see yourself within the jazz idiom?

CLARK: Paul and I played jazz together. We weren’t trying to play funk. But Herbie was trying to play funky music. So I would use all kinds of jazz language to fashion a beat together. The marketing people now call it “jazz-funk,” but I wasn’t thinking of it. And when playing with Herbie, there was no time to think. He just takes off.

NYCJR: How did you make the transition from Headhunters back to more straight-ahead jazz?

CLARK: I was losing my mind not playing jazz. I’d come home from a Headhunters tour, and I would just play, like, a little trio in some little joint for \$100, and I would be in heaven. My wife was like, “Look how happy you are.” So I started interjecting myself back into the world as a jazz artist.

NYCJR: You still play with The Headhunters [post-Hancock, the group added a “The” prefix], and you still continue to record and tour with original Headhunters percussionist Bill Summers. What is your continuing relationship like with The Headhunters and Summers?

CLARK: I love Bill. Bill Summers is one of my closest friends. We’ve just celebrated our 52nd anniversary of playing together. When we play together, we’re like one guy. We read each other, we don’t even have to speak about it. It’s great. And regarding Headhunters—it’s part of the reason I’m a known drummer. I don’t want to completely turn my back on that. The Headhunters is a real high-level experience.

NYCJR: You’ve had a lot of recent success in jazz, including ongoing collaborations with pianist Michael Wolff and others. How do these projects fit within your post-Headhunters career?

CLARK: Michael and I have been playing on and off for years. When I moved to New York, Michael and I put a band together and we played a million \$100 New York jazz gigs, which was great training. And we hung out all the time, and we wrote music, and tried stuff. We played weird and we played real straight. Michael could play the blues, so I like him. We put together the Wolff & Clark Expedition, made some records and did some gigs. We’ve been doing that on and off. He and I have never stopped playing together. I’m just trying to keep all the balls in the air. I’m not a political guy, so it’s got to be the music.

NYCJR: I would be remiss if I didn’t ask about Vince Guaraldi and *Peanuts*.

CLARK: I feel great about it. Vince Guaraldi was a dear friend. He was a crazy cat. He had a bad temper, but he was a good dude. And his real thing was, he was like a Wynton Kelly swinger. He could swing and bring the blues really out of pocket. I didn’t even know about the *Peanuts* thing when I was playing with it. This is weird. I was just working, I was a young guy. We just played tunes. We played snippets. He didn’t tell us what it was for or anything. Eventually we found out it was for Charlie Brown!

For more info visit mikeclarkdrums.com. The Mike Clark Quintet will be at Smalls Jan. 16-17. See Calendar.

Recommended Listening:

- Herbie Hancock—*Thrust* (Columbia, 1974)
- The Headhunters—*Survival of the Fittest* (Arista, 1975)
- Jack Walrath—*Revenge of the Fat People* (Stash, 1981)
- Mike Clark & Paul Jackson—*The Funk Stops Here* (Tiptoe-Enja, 1991)
- Mike Clark—*Blueprints of Jazz Vol. 1* (Talking House, 2006)
- Mike Clark—*Itai Doshin* (Wide Hive, 2024)

(LEST WE FORGET CONTINUED FROM PAGE 10)

While as Rivera says “Newton was extremely personally sociable, constantly hosting people at his apartment, giving children free music lessons, and buying rounds of drinks for everyone at any bar he walked into,” that didn’t stop him from publicly stating his opinions. He also never compromised when it came to race relations. There are stories of him confronting noisy patrons. The late jazz writer, critic and historian, Nat Hentoff, recalled a Boston incident when after paying back a debt to a photographer, the photog used a common expression of the day, commenting, “That’s mighty white of you.” Newton replied: “No, that’s mighty Black of me.” Newton was often in Boston during that time since his fellow Communist girlfriend, and later wife, lived in the city.

It was during the ’30s and ’40s that Newton recorded most often. A few sessions were under his name; on some he backed singers (Holiday, Stella Brooks); others were led by established swing stars such as Buster Bailey or Pete Brown; plus he was on the famous Port of Harlem Jazzmen 1939 sessions with Sidney Bechet, Big Sid Catlett, Albert Ammons and others. By the late ’40s, his musical gigs became more sporadic and his last known recording was in 1951. Having relocated back to New York, physical ailments such as a recurring back problem and an earlier botched tonsillectomy added to his worries.

In 1948, a fire destroyed his apartment, clothes and instruments. Benefits organized in his name eventually allowed him to buy another trumpet, but by that time Newton had become an alcoholic. He died of acute gastritis at the age of 48 in 1954. Trumpeter-cornetist Ruby Braff was one of the few players who cited him as an influence. Yet, there is a puzzle: as a self-described

progressive, why didn’t Newton try to play the progressive jazz of the day, such as bop? The answer may be in Rivera’s assessment: “In the 1940s, jazz compartmentalized into bebop, traditional and rhythm and blues.” Ever the individualist, instead, according to Rivera, “Frankie Newton created a concept and worked to perfect it.”

For more info visit hotclubnny.org

Recommended Listening:

- Frankie Newton—*The Frankie Newton Collection 1929-1946* (Acrobat Music, 1929-46)
- Frankie Newton—*At The Onyx Club* (Tax, 1937)
- Teddy Hill—*And His NBC Orchestra* (RCA Bluebird, 1937)
- Frankie Newton—*The Chronological: 1937-1939* (Classics, 1937-39)
- The Port of Harlem Jazzmen—*The Complete Recordings* (Mosaic, 1939)
- James P. Johnson’s New York Orchestra—*New York Jazz* (Asch, 1944)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

tragically died in a car crash in 1985), all of which had an effect on him. “I would say without D. Boon and the Minutemen, this label wouldn’t exist—just like D. Boon was the spirit of the Minutemen, I feel like the Minutemen are the spirit of the label.”

Fittingly, Mike Watt, the legendary bassist of the Minutemen and pride of San Pedro, CA, has made his way on to Otherly Love as part of Three-Layer Cake, a collaborative trio featuring New York’s very own: drummer Mike Pride and guitarist-banjoist Brandon Seabrook. Released last year and recorded fully remotely without anyone being in the same room together, *Sounds the Color of Grounds* fused the ethos of punk and wild funk rhythms with salvos of spoken-word (or as Watt calls it, “spiel”). Aside from the recording being a singularly trippy listen, at the heart of it is the crucial element that is Buono and his label’s *raison d’etre*: forging community. “Mike Pride and Brandon Seabrook, they were guests on my *The Watt From Pedro Show* [Watt’s long-running podcast wherein he interviews musicians],” Watt explains about how he met his Three-Layer Cake bandmates, who were suggested by Buono to appear on his show. “Collaboratin’ with people. Art being a fabric that can connec’ [the unique Watt-speak for ‘connection’] humans in a non-fascist way. You can collab’ and then just not talk about it, do somethin’ about it.” Watt continues. “It’s like the old days, where this guy meets this guy who knows this guy. You get a connec’ and music is the common thread. That’s how Stevie Buono is!”

Chad Taylor wholeheartedly agrees with Watt’s assessments on the concept of connection with Otherly Love. “What I love about Stephen is that he is a connector in the truest sense. I’ve worked with many people in the music industry who attempt to connect people but Stephen goes above and beyond. What sets Stephen apart is that not only does he know many musicians but he also has a deep understanding behind their music, their aesthetics, concepts and motivations.”

For more info visit otherlylove.net. Otherly Love artists performing this month include Brandon Seabrook at The Jazz Gallery Jan. 9 (part of Pyroclastic’s “A Winter Festival”), Close Up Jan. 15 (as leader) and Jan. 25 (with Nick Dunston). Mike Pride is at Roulette Jan. 24 (part of “Improv Nights 2026: A Tribute to Derek Bailey”). Ches Smith is at The Stone at The New School Jan. 7-10 and 14-17, Solar Myth (Philadelphia, PA) Jan. 13, The Jazz Gallery Jan. 23 (with Anna Webber) and Bar Bayeux Jan. 31 (with Stephan Crump). Marshall Allen and Chad Taylor are at Solar Myth (Philadelphia, PA) Jan. 3. See Calendar and 100 Miles Out.

(MOODY FESTIVAL CONTINUED FROM PAGE 12)

original “Melodious Fun”, dedicated to Thelonious Monk (whose son, T.S. Monk, Jr., was in attendance in the pews).

Demonstrating the diversity of the Moody Festival, bass superstar **Stanley Clarke** and his band 4EVER was the next day’s highlight. Eschewing Cables’ subtlety, Clarke instead treated the NJPAC crowd to a big, booming, jazz-rock concert, but nevertheless paid great respect to the roots of his fusion output. “I’m a fan of all jazz festivals,” he said. “It’s a really important art form that’s unique to this country. It’s very important to keep something that was invented here alive. Now I feel a resurgence. One man’s jazz is another man’s R&B or swing, but the common denominator that goes through all those various forms is improvisation, the spirit of play and playing together.” That collaboration was on full display in Clarke’s set, as the NEA Jazz Master led a band featuring young, dynamic musicians who were more than capable of keeping up with the leader’s virtuosity. In addition to Clarke, Cameron Graves (piano, keys), Colin Cook (guitar) and Jeremiah Collier (drums) rounded out the 4EVER band, with Collier’s brother, rising (if not risen) saxophone star Isaiah Collier joining the band for this performance. The band’s set list consisted mostly of rock-oriented interpretations of jazz standards, notably Charles Mingus’ “Goodbye Pork Pie Hat” (which was basically unrecognizable from the original, but was nevertheless exhilarating, the band injecting extra blues-driven power into the classic, with Clarke riffing on his electric bass as if it were a standard electric guitar). Drum legend Lenny White then joined for the band’s version of Joe Henderson’s “Black Narcissus”, with Isaiah Collier proving more than capable in tipping his hat to the late saxophonist-composer Henderson. Naturally, Clarke ended the set with his iconic “School Days”, joined by bassist Ben Williams, who had opened the prior set with guitarist David Rosenthal. While Clarke played his electric bass during the song, Williams played the legendary LaFaro bass, in a memorable blend of classic and modern styles.

The festival’s variety additionally included tap dance icon **Savion Glover**, which turned out to be arguably the most fascinating of its programmed performances. Glover, whose style of tap is percussive rhythm, showcased his band, PROjECT.9., featuring saxophonists Jalin Shiver and Alex De Lazzari and vocalist Zakiyyah P. Modeste (aka Sista Zock), as well as Glover himself on drums. Not surprisingly, he demonstrated nearly as much prowess as a percussionist as he does with his tap shoes, spending the first half of the two-hour performance solely behind the drum kit. The band nevertheless kept listeners enraptured with a Glover-composed, free jazz-funk exploration, a meditation on the nature of sound that has defined his career and legacy. Following the musical component of the journey through sound, the leader then donned his tap shoes and treated the audience to an absolute tour-de-force: a nearly one hour non-stop, completely improvised dance marathon. The audience left, ironically, in stunned silence. “Exploiting sound and the most important element of our existence, to me, is the fact that everything starts with a sound that no one else can hear, and that is the sound that is in our brain,” said Glover. “I refer to that as the psychological silence.”

The LaFaro bass was once again put to good use by someone absolutely worthy of its magic: NJPAC Jazz Advisor, bassist **Christian McBride**, who performed with his Big Band. McBride as always radiated joy and optimism, and his band, featuring longtime collaborator, saxophonist Ron Blake, crisscrossed jazz eras, exploring both traditional swing as well as modern funk. Three celebrated vocalists joined the band during their set: Andra Day, José James and

Ledisi, the latter who brought the house down with renditions of “Caravan” and “Let’s Do It” (from her excellent, recent release, the Dinah Washington tribute *For Dinah*). McBride briefly swapped out the LaFaro bass for electric on James’ funky-up “Trouble” and Day absolutely illuminated the stage with her version of Ellington’s “Solitude”.

The annual Sarah Vaughan International Jazz Vocal Competition (aka The SASSY Awards) culminated the festival. The competition is truly a star-making event, with past winners including Jazzmeia Horn (2013), Samara Joy (2019) and Tyreek McDole (2023), the latter who performed a striking, bluesy rendition of “Willow Weep for Me” during the intermission of this year’s competition. WBGO’s Gary Walker hosted the event, which featured judges McBride, Ann Hampton Callaway, Jon Faddis, Nnenna Freelon and Janis Siegel, whom had the unenviable task of choosing among finalists Diamond Princess Franklin, Emma Smith, Julia Moscardini, Kate Kortum and Candace Jones. The finalists each demonstrated their worthiness of the award and the bright future they each have, regardless, in the jazz vocal realm. Backed by the piano trio of Sergio Salvatore (piano, musical director), Gregory Jones (playing the LaFaro bass) and Gerry Brown (drums), Houston-born **Kate Kortum** eventually took first place with her stunning renditions of “Easy Come, Easy Go”, “You Are There” and “What a Little Moonlight Can Do”, while London-born **Emma Smith** took second place with a vampy, humor-filled performance. Upon the festival’s conclusion, the LaFaro bass headed to its next destination: teaching young musicians at NJPAC’s Milt Hinton Institute for Studio Bass next summer.

For more info visit
njpac.org/series/james-moody-jazz-festival

(MUSIC UNLIMITED CONTINUED FROM PAGE 12)

recitation may not have communicated the narrative details to non-Japanese speakers, but his growling delivery, interspersed with stark percussion, clarinet and alto saxophone passages, made the emotional stakes quite clear. That evening at the Alter Schlachthof, Sakata reunited with Chikamorachi, an American rhythm section comprising Darin Gray (bass) and Chris Corsano (drums). The trio first convened 20 years ago, and while their long-form improvisations aren’t as aggressive as they once were, they’re just as compelling. Alternating between his two horns, Sakata was clearly in command, chasing down and elaborating upon melodic and textural notions, while his younger accompanists adroitly reframed his blowing by reaching deep into their collective catalog of extended techniques.

Another afternoon program took place at a chateau at the edge of town, celebrating the enduring musical and personal partnership of Dutch woodwinds player **Ab Baars** and violist **Ig Henneman**, who introduced their set with a confession that the duo was celebrating a combined age of 150 (the festival’s organizer gave them a bouquet and a bottle at the end). In between, there was no sign of fading abilities during a series of free improvisations that reconciled his unflinching scrutiny of tonal extremes with her more tempered management of microtonality. In a solo set, French saxophonist **Sakina Abdou** used spatial consciousness, circular breathing and strategically placed multiphonics to create a trance state that erased one’s sense of time as she moved patiently about the room.





Two of the festival’s wildest sessions came from a pair of bi-continental quartets, each with its own Dutch septuagenarian on board. **Archer** includes Norwegians Jon Rune Strøm (bass) and Tollef Østvang (drums), American Dave Rempis (saxophones) and

Terrie Ex (guitar). The guitarist’s kinetic presence and brutal technique, which included wedging objects into his strings and sawing at a pillar with his instrument’s neck, might seem merely theatrical – but he could not get his abrasive, arcing sounds any other way; each feat was as musically necessary as it was visually entertaining. The music grew through a paradoxical process of subtraction, getting more exciting as players dropped out to make way for closely engaged duets. And in JaJeWeDa, sound poet **Jaap Blonk** met his flamboyantly absurd match in drummer Weasel Walter. The pair stalked and mocked each other while the combo’s other two members, Damon Smith (bass) and Jeb Bishop (trombone, electronics), played the role of serious-as-your-life straight men. The comedic gestures again consistently paid musical dividends as they white-knuckled it on the edge of chaos.

The sound of the mostly Lisbon-based **Turquoise Dream** couldn’t be more different than these other groups, but the ensemble also enacted cross-genre and cross generational fertilization. Septuagenarian violinist Carlos Zingaro and a combo of much younger players: Helena Espvall (cello), Marcelo dos Reis (guitar) and Amsterdam-based Marta Warelis (piano) engaged in chamber improvisation rooted in a respect for subtle gestures. But as the collective’s intensity built, woody sonorities gave way to a Sonic Youth-like sound tsunami driven by the guitarist’s mallets-on-strings technique. Turquoise Dream was just one of a host of multi-national units with singular methodologies. The French-Swiss-German quartet **Trapeze**, which comprises Abdou, Matthias Müller (trombone), Peter Orins (drums) and Joke Lanz (turntables), repeatedly molded a coherent rhythm from a scrum of thrusts and ripostes, only to cast it away and start searching anew. The Austrian-Serbian trio **Flowers We Are**, on the other hand, was all about staying the course. Matija Schellander (electronics), Arnold “noid” Haberl (cello) and Marina Džukljević (harmonium) occupied discrete positions within a varied but implacable drone. As the players projected signals that alternately attracted and repelled each other, the layered sound grew more and more turbulent.

Endless Breakfast, which includes New Yorker gabby fluke-mogul (violin), Brazilian Mariá Portugal (drums) and Argentine Paula Sanchez (cello), improvised an extraordinarily wide-ranging set of rosin-powdering scrapes, barely-there whispers and impromptu scraps of song. Their set was both a homecoming and a foreshadowing: the band was first conceived two years ago in the Alter Schlachthof’s green room, and drummer Portugal will be the festival’s guest curator in 2026.

For more info visit waschaecht.at/music-unlimited/en

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Thursday, January 1

- ★Gregory Lewis Organ Monk Trio; Terry Waldo’s Gotham City Band
Arthur’s Tavern 7, 10 pm
- Baklava Express with Josh Kaye, Daisy Castro, Max O’Rourke, James Robbins, Jeremy Smith Barbès 8 pm \$20
- Birdland Big Band + Hilary Kole Birdland 7, 9:30 pm \$45-55
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$35-45
- Chris Botti with Julius Rodriguez, Phil Norris, Lee Pearson + Caroline Campbell, Mark Whitfield, Fernando Varela, Veronica Swift, John Splithoff
Blue Note 7, 9:30 pm \$75-250
- Nick Biello Trio
Cellar Dog 7, 8:30 pm \$5
- Glenn Crytzer Quartet
Festival Café 7:30 pm
- JinJoo Yoo Trio with Kihong Jang, Daniel LaCour Duke; Joseph Lepore Quartet with Jason Brown, Mike LeDonne
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band
Mount Morris Ascension Presbyterian Church 7 pm \$25
- Dida Pelled
Ornithology Jazz Club 6:30 pm
- Karen Maynard Quintet
Patrick’s Place 7 pm
- Mike Hashim Quartet with Neal Kirkwood, Jennifer Vincent, Steve Little; Clovis Nicolas Quartet with Jeremy Pelt, Simona Premazzi, Jimmy Macbride
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Coltrane Festival: Eric Alexander/Vincent Herring Quintet with Peter Washington, Johnathan Blake + Eric Scott Reed
Smoke 7, 9 pm \$25-65
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

Friday, January 2

- ★Eric Person Organ Trio
Albert’s Bar 3 pm
- Trevor Turla
Arthur’s Tavern 7 pm
- Matt Pavolka Quintet with Dave Smith, Jason Rigby, Jacob Sacks, Steven Crammer
Bar Bayeux 8, 9:30 pm
- Wayne Tucker and the Bad Mothas Bar Lunático 9, 10:30 pm \$10
- Brandi Thompson
Baretto New York 8 pm \$40
- Bill Saxton Harlem AllstarsBill’s Place 7, 9:30 pm \$38
- Birdland Big Band + Hilary Kole Birdland 5:30, 8:30, 10:30 pm \$45-55
- Marilyn Maye
Birdland Theater 7, 9:30 pm \$35-45
- Chris Botti with Julius Rodriguez, Phil Norris, Lee Pearson + Caroline Campbell, Mark Whitfield, Fernando Varela, Veronica Swift, John Splithoff
Blue Note 8, 10:30 pm \$75-250
- Dimitri Landrain
Bonnefonte Restaurant 5:30 pm
- Philip Harper Quintet; Ai Murakami Quartet
Cellar Dog 7, 8:30, 11:30 pm \$5
- Tim Watson with Dion Kerr, Craig Weinrib Close Up 8, 10 pm
- Chris Norton
The Club Room 7:30, 9 pm \$10
- ★Wycliffe Gordon
Dizzy’s Club 7, 9pm \$25-60
- ★TK Blue Quartet with Michael Cruse, Matt Smythe, Greg Bufford; Nick Di Maria Quintet The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Andrew Pereira Quartet
Fiction Bar/Café 9, 10:30 pm
- Philippe Lemm Trio; Lucy Yeghiazaryan
The Jazz Club at Aman New York 6:30, 9 pm
- ★Ethan Iverson, Joe Martin, Billy Hart Jazz Genius 8, 10 pm \$30
- Thomas Laubhan
Kato Sake Works 7 pm \$10
- ★Pete Malinverni Trio with Walter Stinson, Aaron Seeber; Jonny King Trio with Ed Howard, Nasheet Waits; John Di Martino solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Harlem Jazz Boxx presents Paul Austerlitz and Vodou Horn
Mount Morris Ascension Presbyterian Church 7 pm \$25
- Composers Concordance presents Sound Liberation with Gene Pritsker, Sista Zock, Franz Hackl, Larry Goldman, Lee Jeffryes; Sahara von Hattenberger/Joanne Kang ShapeShifter Lab 7 pm \$25
- Akiko Aoki with Mari Aoki, Jeff Pittson, Koji Cassetta, Joe Rizzolo
Silvana 8 pm
- Waldron Mahdi Ricks Quintet with Dave Mullen, Kuba Cichocki, Belden Bullock, Steve Johns; Julius Tolentino Quintet with Bruce Harris, Jeb Patton, Ian Kenselaar; Jonathan Michel Quartet with Julius Rodriguez, Jimmy Macbride
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Coltrane Festival: Eric Alexander/Vincent Herring Quintet with Peter Washington, Johnathan Blake + Eric Scott Reed
Smoke 6, 8 pm \$25-65
- Celine Kang Unit with Brian Marsella, Colson Jimenez, Jacob Patron
The Stone at the New School 8:30 pm \$20
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$45

- ★Sarah Hanahan Quartet with Caelan Cardello, Matt Dwonszyk
Zinc Bar 7, 8:30 pm \$35

Saturday, January 3

- Axel Tosca
Arthur’s Tavern 7 pm
- Jason Rigby
Bar Bayeux 8, 9:30 pm
- ★Tim Berne with Tom Rainey, Gregg Belisle-Chi, John Hébert, Aurora Nealand; Banda de los Muertos: Oscar Noriega, Hillai Govreen, Ben Holmes, Justin Mullens, Curtis Hasselbring, Tim Vaughn, Jacob Garchik, Jeff Davis Barbès 6, 10 pm \$20
- Jenn Jade
Baretto New York 8 pm \$40
- Bill Saxton Harlem AllstarsBill’s Place 7, 9:30 pm \$38
- Birdland Big Band + Hilary Kole Birdland 5:30, 8:30, 10:30 pm \$45-55
- Marilyn Maye
Birdland Theater 7, 9:30 pm \$35-45
- “Strictly Sinatra”: Michael Dutra 9-Piece Big Band Ensemble; Chris Botti with Julius Rodriguez, Phil Norris, Lee Pearson + Caroline Campbell, Mark Whitfield, Fernando Varela, Veronica Swift, John Splithoff
Blue Note 12:30, 2:30, 7, 9:30 pm \$25-250
- Cellar Dog All-Stars; Kyoko Oyobe Quartet
Cellar Dog 7, 8:30, 11:30 pm \$5
- ★Rodney Green; Solomon Gottfried, Jacob Sacks, Connor Parks
Close Up 8, 10, 11:30 pm
- Dolly Lowe
The Club Room 7:30, 9 pm \$10
- Julian Smith, Hamir Atwal, Mitch Marcus Dada Bar 9 pm
- ★Wycliffe Gordon
Dizzy’s Club 7, 9pm \$25-60
- ★Mark Sherman Quintet; Jerome Sabbagh Quartet
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Mercer Shavelson Quartet Fiction Bar/Café 9, 10:30 pm
- Briana Swann
The Jazz Club at Aman New York 6:30 pm
- ★Ethan Iverson, Joe Martin, Billy Hart Jazz Genius 8, 10 pm \$30
- Eric Berg Chordless Quartet with Bobby Spellman, Mike Alfieri and Dylan Perrillo
Kato Sake Works 7 pm \$10
- Pete Malinverni Trio with Walter Stinson, Aaron Seeber; Jonny King Trio with Ed Howard, Nasheet Waits; John Di Martino solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- Yuval Amihai
Ornithology Jazz Club 6:30 pm
- Glenn Crytzer Quartet
Peck Slip Social 1 pm
- Waldron Mahdi Ricks Quintet with Dave Mullen, Kuba Cichocki, Belden Bullock, Steve Johns; Julius Tolentino Quintet with Bruce Harris, Jeb Patton, Ian Kenselaar Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Coltrane Festival: Eric Alexander/Vincent Herring Quintet with Peter Washington, Johnathan Blake + Eric Scott Reed
Smoke 6, 8 pm \$25-65
- ★Celine Kang/Nels Cline
The Stone at the New School 8:30 pm \$20
- ★Willerm Delisfort solo
View 5:30 pm
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$45

Sunday, January 4

- Eri Yamamoto Duo; Creole Cookin’ Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff
Arthur’s Tavern 3:30, 7 pm
- Bryan Eng Circle Room Trio
Bemelmans Bar, Carlyle Hotel 9:30 pm \$15-35
- ★Anderson Brothers “Swing The Classics” with Peter Anderson, Will Anderson, Joe Boga, Bryan Reeder, Neal Miner; Arturo O’Farrill Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$35-45
- Marilyn Maye
Birdland Theater 7, 9:30 pm \$35-45
- Nitzan Gavrieli
Birds 7:30 pm
- Chris Botti with Julius Rodriguez, Phil Norris, Lee Pearson + Caroline Campbell, Mark Whitfield, Veronica Swift, John Splithoff
Blue Note 8, 10:30 pm \$75-250
- ★Brandi Disterheft Trio
Cellar Dog 7, 8:30 pm \$5
- Cameron Campbell; Neta Raanan with Robert Vega, Noam Borns, Michael Gilbert, Maliq Wynn Close Up 7:30, 9, 10:30 pm
- ★Wycliffe Gordon
Dizzy’s Club 5, 7:30 pm \$25-60
- Jeb Patton Trio; Alexander Claffy Quartet
The Django 4:30, 5:45, 7:30, 9, 10:30 pm \$35
- ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Jake Lee Quartet
Fiction Bar/Café 9, 10:30 pm
- Welf Dorr, Robert Boston, Dmitry Ishenko, Kevin Shea
The Keep 9 pm
- Danny Fox Trio with Chris Van Voorst Van Beest, Max Goldman; Jamile Quartet with Vinicius Gomes, Joe Martin, Jimmy Macbride
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Bonicella Lewis
Patrick’s Place 12 pm \$10
- ★Willie Martinez Trio with Silvano Monasterios, Melissa Slocum
Saint Peter’s Church 5 pm
- Fat Cats Youth Orchestra
ShapeShifter Lab 11 am
- Shrine Big Band
Shrine 8 pm

- Real Stormin Norman
Silvana 8 pm
- Hendrik Meurkens Quartet with Misha Tsiganov, Gustavo Amarante, Portinho; Ai Murakami Quartet with Frank Basile, Steve Ash, Paul Sikivie
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Coltrane Festival: Eric Alexander/Vincent Herring Quintet with Peter Washington, Johnathan Blake + Eric Scott Reed
Smoke 7, 9 pm \$25-65
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio
Zinc Bar 7, 8:30 pm \$35

Monday, January 5

- Eri Yamamoto Duo; Grove Street Stompers; Richard Cortez
Arthur’s Tavern 5, 7, 10 pm
- ★Roy Nathanson/Arturo O’Farrill Bar Lunático 9, 10:30 pm \$10
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- ★Ehud Asherie Trio
Cellar Dog 7, 8:30 pm \$5
- ★Jacob Sacks with Jacob Garchik, Chet Doxas, Eivind Opsvik, Dan Weiss; Yoon Sun Choi
Close Up 7:30, 9, 10:30 pm
- Jazz Academy Youth Orchestra with Tatum Greenblatt; Jazz Academy Big Band with Julius Tolentino Dizzy’s Club 7, 9 pm \$25-55
- ★Caelan Cardello Trio; Jihee Heo Trio
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Josh Foglia Quartet
Fiction Bar/Café 9, 10:30 pm
- ★John Webber Trio
Five Spot Jazz 7, 9 pm \$15
- Jazz WaHi presents Jane Irving Le Chéile 7:30 pm \$15
- Charlie Roman/Bryan Reeder Scarlet Lounge 7, 9 pm
- Neal Caine Quartet
Smalls 9, 10:30 pm \$35
- Charles Colizza, Trevor Robertson with Duane Eubanks, Stacy Dillard, Takuya Kuroda, Souke Wilner, Manus Van Den Brink
Sour Mouse 8, 9:30 pm
- David Bixler
Zinc Bar 7, 8:30 pm \$35

Tuesday, January 6

- ★Rich Perry, Ugonna Okegwo, Diego Voglino Bar Bayeux 8, 9:30 pm
- Sami Stevens
Bar Lunático 9, 10:30 pm \$10
- ★Dee Dee Bridgewater/Bill Charlap Birdland 7, 9:30 pm \$45-60
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- Michael League Snarky Puppy Dallas Funk Quintet with Bobby Sparks, Mark Lettieri, Jason “JT” Thomas, Jay Jennings
Blue Note 8, 10:30 pm \$45-55
- ★Willerm Delisfort Trio with Tim Norton, Josh Davis
Cellar Dog 7, 8:30 pm \$5
- “Salsa Meets Jazz”: Carlos Henriquez, Joseph Gonzalez, Eddie Rosado, Manuel Ruiz, Raul Agraz, Jimmy Bosch, Ben Romanow, Adan Perez, Bobby Allende, Carlos Padron, Ito Arguinizoni
Dizz’s Club 7, 9pm \$25-55
- Hector Martignon Trio with John Benitez, Pablo Bencid; Sonido Costeño
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Mike Forzano Quintet
Fiction Bar/Café 9, 10:30 pm
- Tomohiro Mori Trio
Five Spot Jazz 7, 9 pm \$15
- Bryan Eng Trio; Anwar Marshall
The Jazz Club at Aman New York 6:30, 9 pm
- Neal Miner Trio with Chris Byars, Jason Tiemann; Sam Raderman Trio with Dave Baron, Alex Raderman
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Andy González Memorial
Saint Peter’s Church 5:30 pm
- Audrey Silver
Silvana 8 pm
- Jay Rodriguez-Sierra Sound System Culture with Akili Bradley, Veronika Spellman, Mike King, Melissa Slocum, Timothy Angulo + Martha Cinder; David Gibson Quartet
Smalls 6, 7:30, 9, 10:30 pm \$35
- Max Bessesen Trio
Sugar Monk 8 pm \$10
- Campbell Brothers with Cameron Campbell, Conway Campbell Jr.
Zinc Bar 7, 8:30 pm \$35

Wednesday, January 7

- Xiomara Laugart
Arthur’s Tavern 7 pm
- Rafael Enciso Quintet with Charles Altura, Nicola Caminiti, Gabriel Chakarji, Koleby Royston
Bar Bayeux 8, 9:30 pm
- Alison Shearer Quartet
Bar Lunático 9, 10:30 pm \$10
- ★Dee Dee Bridgewater/Bill Charlap Birdland 7, 9:30 pm \$45-60
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Mike Stern, Pasquale Grasso
Birdland Theater 5:30, 8:30 pm \$35-45
- Michael League Snarky Puppy Dallas Funk Quintet with Bobby Sparks, Mark Lettieri, Jason “JT” Thomas, Jay Jennings
Blue Note 8, 10:30 pm \$45-55

- **Vanderlei Pereira Trio** Cellar Dog 7, 8:30 pm \$5
- ★ **Angelica Sanchez with Sam Newsome, Nasheet Waits** Close Up 7:30, 9 pm
- **DADA Duets with Ben McClintock, Scott Colberg** Dada Bar 9 pm
- ★ **George Coleman Quintet with Steve Myerson, Peter Bernstein, John Webber, George Coleman Jr. + Camille Thurman, Sarah Hanahan, Alexander McCabe, Eric Alexander, Gideon Tazelaar, Adam Brenner** Dizzy's Club 7, 9pm \$25-55
- **Al Carty Group; Allan Bezama Band** The Django 7, 8:45, 10:15, 11:30 pm \$35
- **Ara Dinkjian Quartet with Marius Van Den Brink, Panagiotis Andreou, Engin Günaydin** Drom 9:30 pm \$20
- **Vesung Kwon Quartet** Fiction Bar/Café 9, 10:30 pm
- ★ **Jazz Congress 2026: “Jukebox Jury” with Brad Stone, Cheryl K. Symister-Masterson, Sebastien Vidal, Leo Sidran, Jae Sinnett, Rachel Smith; “Designing and Modifying Instruments in Jazz” with David Freeman, Mamie Minch, Scott Robinson, Kenny Wollesen; “Yusef Lateef Listening Session” with Charlie Apicella; “Bruce Lundvall Visionary Award: Lee Mergner” with Christian McBride; “Bass Lines” with Ron Carter, Todd Barkan; “Jazz Now: Evolving the Tradition?” with Angelika Beener, Terri Lyne Carrington, Caroline Davis, Keyon Harrold, Logan Richardson; “Ask Us Anything!” with Sunny Sumter, John Bishop, Gail Boyd, Sydney Hill, Brett Loeb; “Presenting Jazz and Education in Cuba” with Anna Sala, Marta Deus, Shabnam Samoohi, Eric D. Wright; “Jazz Legacies Fellowship Conversation” with Willard Jenkins, Bertha Hope, Carmen Lundy, Amina Claudine Meyers, Herlin Riley, Reggie Workman; “Midwest Jazz Collective” with Gene Dobbs Bradford, David Allee, Benny Benack III, Kyle Knoke, Brent Turney; “Grant Writing Cheat Codes for Artists” with Drew Tucker** Jazz at Lincoln Center 10:30, 11:45 am, 1:15, 2:45, 4:15 pm \$162-212
- **Aimée Allen; Joe Block** The Jazz Club at Aman New York 6:30, 9 pm
- ★ **Noah Haidu Trio** Jazz Genius 8, 10 pm \$30
- **Sean Wayland Trio with Matt Penman, Jochen Rueckert; Álvaro Torres Trio with Sean Conly, Francisco Mela** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Sheryl Bailey Three with Ron Oswanski, Ian Froman; Nick Vayenas Quartet** Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ **Joshua Redman Quartet with Paul Cornish, Philip Norris, Nazir Ebo** Smoke 6, 8 pm \$25-100
- **Russ Nolan Quartet** Sour Mouse 8 pm
- ★ **Ches Smith Quartet with Mary Halvorson, Liberty Ellman, Nick Dunston** The Stone at the New School 8:30 pm \$20
- ★ **Caelan Cardello Trio** Zinc Bar 7, 8:30 pm \$35

Thursday, January 8

- ★ **Unity Jazz Festival: FUNMI’S JAM with Stacy Dillard, Brooklyn Circle; Camila Cortina Trio; Jazz Legacies Fellowship All-Stars with Valerie Capers, Amina Claudine Myers, George Coleman, Akua Dixon, Tom Harrell, Billy Hart, Bertha Hope, Roger Humphries, Carmen Lundy, Roscoe Mitchell, Johnny O’Neal, Shannon Powell, Julian Priestter, Herlin Riley, Michele Rosewoman, Dom Salvador, Reggie Workman; “In Tribute to Ellington”: Tomeka Reid Septet; William Hill III Trio; Erena Terakubo Sextet; Kes and Friends with Etienne Charles; Veronica Swift; Rajna Swaminathan/Miles Okazaki; DJ Logic with Herlin Riley, Luques Curtis, Nicole Glover; “Theme for Akiko”** Jazz at Lincoln Center 6:30, 6:45, 7, 7:30, 8:15, 9:30, 9:45, 10:15, 11:15 pm \$87-187
- ★ **Terry Waldo’s Gotham City Band** Arthur’s Tavern 10 pm
- ★ **Marc Copland with Adam Kolker, Jeremy Stratton, Tony Martucci** Bar Bayeux 8, 9:30 pm
- ★ **Milena Casado** Bar Lunático 9, 10:30 pm \$10
- ★ **Dee Dee Bridgewater/Bill Charlap** Birdland 7, 9:30 pm \$45-60
- **High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn** Birdland Theater 5:30, 8:30 pm \$35-45
- **Michael League Band of Bassists with Kinga Glyk, Larnell Lewis, Nigel Hall, Otis McDonald** Blue Note 8, 10:30 pm \$30-45
- **Brandon Lee Quintet** Cellar Dog 7, 8:30 pm \$5
- **Joe Dyson; Yvonne Rogers** Close Up 7:30, 9, 10:30 pm
- **Darnell White** The Club Room 7:30, 9 pm \$10
- ★ **“The Sound and Vision of David Bowie” with Brian Delaney, Catherine Russell, Donny McCaslin, Everett Bradley, Gail Ann Dorsey, Gerry Leonard, Henry Hey, Jim Boggia, JJ Appleton, Mark Plati, Sophia Anne Caruso, Tony Levin** The Cutting Room 8 pm
- ★ **Orrin Evans Trio with Robert Hurst, Justin Faulkner; Orrin Evans/Robert Hurst Quintet with Jeremy Pelt, Bill McHenry, Justin Faulkner** Dizzy’s Club 7, 9pm \$25-65
- **Khailah Johnson; Sam Dillon Quartet** The Django 7, 8:45, 10:15, 11:30 pm \$35

- **Glenn Crytzer Quartet** Festival Café 7:30 pm
- **Andrew Emanuel Quintet** Fiction Bar/Café 9, 10:30 pm
- **Anna Elizabeth Kendrick/Mark Capon** Flute Bar 8 pm
- **Gabriel Schillinger-Hyman solo** Funny Bar 6 pm
- ★ **Nicole Glover** Jamaica Center for Arts and Learning 8 pm
- ★ **Jazz Congress 2026: “Collaboration between Europe and the US” with Ludovico Granvassu, Piotr Turkiewicz, Amélie Salembier, Ashley Capps, Katherine McVicker; “Exploring the Value of Jazz Archives” with Loren Schoenberg, Etienne Charles, David Demsey, Claudia Morales, Patti Williams; “Melba Liston Listening Session”; “Jazz and Spotify” with Katie Simon, Liz Pelly, Joey La Neve DeFrancesco, Luke Stewart; “Mentoring for Succession” with John Gilbreath, Chanel Enriquez, Alberto Ibarrondo, Alycia Mack; “The Future of Public Radio” with Bill Johnson, Marta McLellan Ross, Ken Poston, Steve Williams; “Navigating the Jazz Scene as Blind and Visually Impaired Musicians” with Ciara Moser, Ivan Dalia, Justin Kaufflin, Matthew Whitaker; “(Still) Kind of Blue: The Legacy and Impact of Miles Davis at 100” with Ashley Kahn, Terence Blanchard, Richard Brody, Lauren Du Graf, Marcus Miller, Vince Wilburn Jr.; “The Changing Media Landscape” with Larry Blumenfeld, Mike Flynn, Lydia Lieberman, Marcus J. Moore, Suraya Mohamed; “Touring Africa” with Bernard Gama Ayisa, Dan Israel, Stefanie Schumann; “You’ll Hear It” with Adam Maness, Peter Martin; “Placing Jazz in Film, Television and Commercials” with Mike Todd** Jazz at Lincoln Center 10:30, 11:45 am, 1, 2:30, 4 pm \$162-212
- **Ken Fowser; Emily Braden**The Jazz Club at Aman New York 6:30, 9 pm
- ★ **Oliver Lake; Pyroclastic “A Winter Festival”: Eric Revis with Kris Davis, Andrew Cyrille; Patricia Brennan Septet with Adam O’Farrill, Jon Irabagon, Mark Shim, Stephan Crump, Dan Weiss, Mauricio Herrera** The Jazz Gallery 6, 7, 9 pm \$40-50
- ★ **Jean-Michel Pilc, François Moutin, Ari Hoenig** Jazz Genius 8, 10 pm \$30
- **Christian Sands Trio + Gabrielle Cavassa** Joe’s Pub 9:30 pm \$30
- **Winter Jazzfest: Mei Semones, John Roseboro, Amy Gadiaga, Sam Gendel, Joe Westerlund, William Tyler, Yasmin Williams + Sylvan Esso** Le Poisson Rouge 6, 7:15, 8:30, 9:45, 11 pm, 12:15, 1:30 am \$50-265
- **A Bu Trio with Felix Moseholm, Kush Abadey; Jason Yeager Trio with Danny Weller, Jay Sawyer** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ **Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band** Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ **Jazz Foundation of America presents Vanessa Rubin** National Jazz Museum in Harlem 2 pm
- ★ **Winter Jazzfest: Brazil Music Club with Jamile & Vinicius Gomes; Flávio Silva; Hamilton de Holanda; William Parker Pocket Watch Orchestra; Tomoki Sanders** Nublu 151 7, 7:45, 8:30, 10, 11:30 pm \$30
- ★ **Jason Moran solo** Park Avenue Armory 7:30 pm \$65
- **Karen Maynard Quintet** Patrick’s Place 7 pm
- ★ **Hilliard Greene solo** Recirculation 7 pm
- **Gigi-Jolie** Shrine 9 pm
- **Steven Blane** Silvana 9 pm
- ★ **Ralph Alessi Baida Quartet with David Virelles, Drew Gress, Nasheet Waits; Adam Niewood Quartet with Uri Caine, Earl Sauls, Jochen Rueckert** Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ **Joshua Redman Quartet with Paul Cornish, Philip Norris, Nazir Ebo** Smoke 6, 8 pm \$25-100
- ★ **Ches Smith Quartet with Mary Halvorson, Liberty Ellman, Nick Dunston** The Stone at the New School 8:30 pm \$20
- ★ **Cheryl Pyle Beyond Flute Group with Sylvain Leroux, Gene Coleman, Ayumi Ishito, Ras Burnett** Tompkins Square Library 6 pm
- ★ **Willerm Delisfort solo** View 5:30 pm
- **Axel Tosca Trio + Xiomara Laugart** Zinc Bar 7, 8:30 pm \$35

Friday, January 9

- ★ **Eric Person Organ Trio** Albert’s Bar 3 pm
- ★ **Unity Jazz Festival: Etienne Charles; Andre White Trio; “Eddie Palmieri Experience”; Kate Kortum; Samir Langus Trio; Gabriel Chakarji Trio; Leroy Jones Quartet THAT’S A QUINTET with Luther Allison, Yasushi Nakamura, Herlin Riley, Rashaan Salaam; Kes and Friends; Veronica Leahy/Emmanuel Michael; Solomon Hicks; Tivon Pennicott** Jazz at Lincoln Center 6:30, 6:45, 7, 7:30, 8:15, 9:30, 9:45, 10:15, 11:15 pm \$87-187
- **Mimi and the Podd Brothers** Arthur’s Tavern 7 pm
- ★ **Ember with Caleb Wheeler Curtis, Noah Garabedian, Vinnie Sperrazza** Bar Bayeux 8, 9:30 pm
- **Anant Pradhan/Larry MacDonald** Bar Lunático 9, 10:30 pm \$10
- **Svetlana** Barettto New York 8 pm \$40
- **Bryan Eng Circle Room Trio** Bemelmans Bar, Carlyle Hotel 9:30 pm \$15-35
- **Bill Saxton Harlem Allstars** Bill’s Place 7, 9:30 pm \$38

- ★ **Birdland Big Band; Dee Dee Bridgewater/Bill Charlap** Birdland 5:30, 8:30, 10:30 pm \$35-60
- ★ **Melissa Aldana Quartet** Birdland Theater 7, 9:30 pm \$35-45
- ★ **Winter Jazzfest French Quarter 2026: AMG with Keïta Janota, Antoine Fleury, Anthony Jouravsky, Dylan Choisi; Mario Canonge Trio with Michel Alibo, Arnaud Dolmen; Célia Kameni with Dee Huang, Thibault Gomez, Tamino Edener; Gildaa with Mathias Durand, Arnaud Dolmen; The Getdown with Laurent Coulondre, Rolando Luna, Arnaud Dolmen; daoud with Thomas Perier, Louis Navarro, Quentin Braine** The Bitter End 6:30, 7:30, 8:30, 9:30, 10:30, 11:30 pm \$85-265
- **Michael League Band of Bassists with Kinga Glyk, Larnell Lewis, Nigel Hall, Otis McDonald** Blue Note 8, 10:30 pm \$30-45
- **Swing Collective; Simona Premazzi Quartet** Cellar Dog 7, 8:30, 11:30 pm \$5



Composers Concordance

Jan. 2026 Events

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I. Double Feature:

Sound Liberation & Sahara von Hattenberger / Joanne Kang Duo
Jan. 2nd, 7pm - ShapeShifter Lab

2. Machiko Ozawa & Tasos Papastamou - Violins
Jan. 11th, 8pm - Shrine

3. Tasman & Noizepunk
Jan. 15th, 8pm - Shrine

4. All About the Balkans
Jan. 18th, 5pm - Gallery MC

5. Timbre Tantrum: Saxophones
Jan. 25th, 6pm - Hardware Gallery

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THE NEW YORK CITY JAZZ RECORD | JANUARY 2026 37

★Winter Jazzfest: “Trane: A Centennial Supreme”: James Carter Quintet; Endea Owens Cookout; Tyreek McDole; Lady Blackbird; Louis Cato City Winery 6:30, 7:45, 9, 10:15, 11:30 pm \$85-265

• Winter Jazzfest: Civil Disobedience; Sarah Elizabeth Charles; Tia Fuller/Shamie Fuller-Royston; Veronica Swift; Brandon Woody’s Upendo City Winery Loft 6:15, 7:30, 8:45, 10, 11:15 pm \$85-265

★Winter Jazzfest: John Hébert; David Virelles Close Up 6:30, 8, 10, 11:30 pm \$85-265

• Anita Donndorff The Club Room 7:30, 9 pm \$10

• “The Sound and Vision of David Bowie” with Brian Delaney, Catherine Russell, Donny McCaslin, Everett Bradley, Gail Ann Dorsey, Gerry Leonard, Henry Hey, Jim Boggia, JJ Appleton, Mark Plati, Sophia Anne Caruso, Tony Levin The Cutting Room 8 pm

• “From Bossa to Swing: Jobim and Getz”: Mar Vilaseca, Ruben Fox, Caelan Cardello, Russell Hall, Matt Lee; New Jazz Underground with Abdias Armenteros, Sebastian Rios, TJ Reddick; Sean Mason Trio with Felix Moseholm, Domo Branch Dizzy’s Club 5, 7:30, 9:30 pm \$25-55

• Jumaane Smith Quartet; Rale Micic Quartet The Django 7:30, 8:45, 11:15 pm, 12:30 am \$35

★Winter Jazzfest: Arun Ramamurthy Trio; Amir ElSaffar New Quartet; New Jazz Underground; Ekep Nkwelle; David Murray Quartet; James Brandon Lewis Trio Drom 6, 7:15, 8:30, 9:45, 11 pm, 12:15 am \$85-265

★“Tribute to Christopher ‘Chilo’ Cajigas”: Arturo O’Farrill Afro Latin Jazz Orchestra + DJ Logic, Caridad De la Luz El Museo Del Barrio 7 pm

• Brendan Mark Quintet Fiction Bar/Café 9, 10:30 pm

• Claude McKnight Take; Jonathan Dely The Jazz Club at Aman New York 6:30, 9 pm

★Pyroclastic “A Winter Festival” with Brandon Seabrook, Yvonne Rogers, David Leon, Ned Rothenberg; Angelica Sanchez Trio with Sam Newsome, Nasheet Waits The Jazz Gallery 7, 9 pm \$40-50

★Noah Haidu Trio; Jean-Michel Pilc, François Moutin, Ari Hoenig Jazz Genius 6, 8, 10 pm \$30

• Elizabeth Bougerol; Charles Yang Joe’s Pub 6:30 pm \$48

• Drew Hoschar Kato Sake Works 7 pm \$10

SAINT PETER’S CHURCH

JAZZ VESPERS 5PM

January 4

Willie Martinez

January 11

Miki Yamanaka

January 18

Ben Sutin

January 25

Takaaki Otomo

JAZZ MEMORIALS 5:30 PM

January 6

Andy González

RSVP

saintpeters.org/events



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★Winter Jazzfest: Nels Cline with Michael Leonhart; Patricia Brennan Tentet; Takuya Kuroda; Lakecia Benjamin; Braxton Cook; Obed Calvaire; Fonville x Fribush with Morgan Burrs, Toribio Le Poisson Rouge 6, 7:15, 8:30, 9:45, 11 pm, 12:15, 1:30 am \$85-265

★Vanessa Rubin with Brandon McCune, Richie Goods, Alvin Atkinson; Peter Martin Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35

★Harlem Jazz Boxx presents JD Parran’s Reunion Mount Morris Ascension Presbyterian Church 7 pm \$25

• Winter Jazzfest: Alfredo Colón Sextet; Merope with Shahzad Ismaily; Sam Gendel/Nate Mercereau; Tomas Fujiwara; Shahzad Ismaily, Maria Chavez, Greg Saunier; Hanging Hearts Nublu 151 7, 8:15, 9:30, 10:45 pm, 12, 1:15 am \$85-265

• Peter Louis Octet with Michael Webster, Oscar Feldman, Matt McDonald Shrine 8 pm

• Press Play with Lara Starr Rigores, George Gonzales Silvana 8 pm

• Greg Abate Quartet with Bill O’Connell, Harvie S, Steve Johns; Rachel Z Quintet with Dann Zinn, Jonathan Toscano, Colin Stranahan Smalls 6, 7:30, 9, 10:30 pm \$35

★Joshua Redman Quartet with Paul Cornish, Philip Norris, Nazir Ebo Smoke 6, 8 pm \$25-100

• The Klezmatics Sony Hall 8 pm \$50-80

★Ches Smith Quartet with Mary Halvorson, Liberty Ellman, Nick Dunston The Stone at the New School 8:30 pm \$20

• Sunny Jain with David Adewumi, Alison Shearer, Armando Vergara, Julia Chen, Almog Sharvit Symphony Space Peter Jay Sharpe Theatre 8 pm \$40-50

★Winter Jazzfest: Mingus Dynasty; Gabrielle Cavassa; Hemphill Stringtet with Tomeka Reid, Curtis Stewart, Sam Bardfeld, Stephanie Griffin; Laura Anglade; Lex Kortén Canopy; William Hill Trio Zinc Bar 6:45, 8, 9:15, 10:30, 11:45 pm, 1 am \$35

Saturday, January 10

• Thom Rotella Trio with Eric Wheeler, Brandon Sanders Armonie Bistro 8 pm

• Axel Tosca Arthur’s Tavern 7 pm

★Winter Jazzfest: Cole Pulice; LOJO Watts with Logan Richardson, Jeff “Tain” Watts, Joe Sanders; Luke Stewart Silt Trio; Tomeka Reid Quartet with Mary Halvorson, Jason Roebeke, Tomas Fujiwara; Instant Alter; Immanuel Wilkins Baby’s All Right 7, 8:15, 9:30, 10:45 pm, 12, 1:15 am \$85-265

• Mathias Jensen with Caleb Wheeler Curtis, Evan Main, Steven Crammer Bar Bayeux 8, 9:30 pm

• Julián Garvayo Quintet ft. Arthur Álvarez, Daniel Prim, Lino Piquero, Diego Hernández Bar Lunático 9, 10:30 pm \$10

★Tim Berne with Tom Rainey, Gregg Belisle-Chi; LowDown Brass Barbès 6, 10 pm \$20

★Nicole Zuraitis Baretto New York 8 pm \$40

• Bryan Eng Circle Room Trio Bemelmans Bar, Carlyle Hotel 9:30 pm \$15-35

• Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$38

★Isaiah J. Thompson Trio; Dee Dee Bridgewater/Bill Charlap Birdland 5:30, 8:30, 10:30 pm \$35-60

★Allison Miller Boom Tic Boom Birdland Theater 7, 9:30 pm \$35-45

• Michael League Between Two Drummers I with Mark Guiliana, Nate Wood, Wayne Krantz, Rachel Eckroth Blue Note 8, 10:30 pm \$30-45

• Gabriel Schillinger-Hyman Quartet Broadway Dive 8 pm

★Winter Jazzfest: Either/Orchestra with Russ Gershon, Charlie Kohlase, Rick McLaughlin, et al.; Saha Gnawa; Annie and the Caldwells; Mádé Kuti; Pedrito Martinez Brooklyn Bowl 6, 7:15, 8:30, 9:45, 11 pm \$85-265

• Darrell Green Quartet; Jon Davis Trio Cellar Dog 7, 8:30, 11:30 pm \$5

★Carmen Quill with Jacob Sacks, Billy Hart; Alexandra Ridout Close Up 8, 10, 11:30 pm

• Melaner The Club Room 7:30, 9 pm \$10

• “The Sound and Vision of David Bowie” with Brian Delaney, Catherine Russell, Donny McCaslin, Everett Bradley, Gail Ann Dorsey, Gerry Leonard, Henry Hey, Jim Boggia, JJ Appleton, Mark Plati, Sophia Anne Caruso, Tony Levin The Cutting Room 8 pm

• Sean Jones/Tim Green Sextet with Allyn Johnson, Terry Brewer, William Ledbetter, CV Dashiell Dizzy’s Club 7, 9pm \$25-55

★Joe Farnsworth Quartet; Richard Cortez Band The Django 7:30, 8:45, 11:15 pm, 12:30 am \$35

★“Tribute to Christopher ‘Chilo’ Cajigas”: Arturo O’Farrill Afro Latin Jazz Orchestra + DJ Logic, Caridad De la Luz El Museo Del Barrio 7 pm

• Philip Flagg Quartet Fiction Bar/Café 9, 10:30 pm

• Michela Marino Lerman The Jazz Club at Aman New York 6:30 pm

★Pyroclastic “A Winter Festival”: Kris Davis Quartet with Larry Grenadier, Nasheet Waits, Ingrid Laubrock; Sylvie Courvoisier Amalthea with Patricia Brennan, Dan Weiss, Thomas Morgan The Jazz Gallery 7, 9 pm \$50-50

★Jean-Michel Pilc, François Moutin, Ari Hoenig Jazz Genius 8, 10 pm \$30

• Anthony Dom Kato Sake Works 7 pm \$10

★Winter Jazzfest: Ohad Talmor Back To The Land with Eric McPherson; Alden Hellmuth; Carmen Staaf and Sounding Line; DoYeon Kim Quintet; Adam O’Farrill’s Elephant Looove Labs Annex 6:30, 7:45, 9, 10:15, 11:30 pm \$85-265

★Vanessa Rubin with Brandon McCune, Richie Goods, Alvin Atkinson; Peter Martin Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35

★Jon-Erik Kellso Quartet Midnight Blue 9, 10:15, 11:15 pm \$20

★Winter Jazzfest: Quantum Blues Quartet with Tisziji Muñoz, Will Calhoun, Jamaaladeen Tacuma, Paul Shaffer; William Tyler/ Yasmin Williams; Silk Road Ensemble; Mei Semones; Kahil El’Zabar/Isaiah Collier Music Hall of Williamsburg 6:45, 8, 9:15, 10:30, 11:45 pm \$85-265

★Winter Jazzfest: Nicole Mitchell’s Black Earth SWAY; Samora Pinderhughes/Elena Pinderhughes; Brandon Ross Phantom Station; Dawn of Midi; Marcus Gilmore Journey to the New National Sawdust 6:15, 7:30, 8:45, 10, 11:15 pm \$85-265

★Winter Jazzfest French Quarter 2026: AMG with Keïta Janota, Antoine Fleury, Anthony Jouravsky, Dylan Choisi; Célia Kameni with Dee Huang, Thibault Gomez, Tamino Edener; Gildaa with Mathias Durand, Arnaud Dolmen; The Getdown with Laurent Coulondre, Rolando Luna, Arnaud Dolmen; daoud with Thomas Perier, Louis Navarro, Quentin Braine Nublu 6, 6:55, 7:30, 8:45, 9:40 pm \$85-265

★Jason Moran solo Park Avenue Armory 7:30 pm \$65

• Glenn Crytzer Quartet Peck Slip Social 1 pm

• Olivia Foschi, Eugenia Choe, Iris Ornig, Alex Wyatt Queens Public Library, Pomonok Branch 2 pm

• Muffin Man Jazz Orchestra with Stephen Vario; Strawberry Sun Shrine 7, 8 pm

• Greg Abate Quartet with Bill O’Connell, Harvie S, Steve Johns; Rachel Z Quintet with Dann Zinn, Jonathan Toscano, Colin Stranahan Smalls 6, 7:30, 9, 10:30 pm \$35

★Joshua Redman Quartet with Paul Cornish, Philip Norris, Nazir Ebo Smoke 6, 8 pm \$25-120

★Ches Smith Quartet with Mary Halvorson, Liberty Ellman, Nick Dunston The Stone at the New School 8:30 pm \$20

★Winter Jazzfest: Sasha Berliner; David Binney Action Trio with Louis Cole, Pera Krstajic; Joel Ross; Luke Titus; Anthony Tidd’s Quite Sane Superior Ingredients 7:30, 8:45, 10, 11:15 pm, 12:30 am \$85-265

★Winter Jazzfest: Joy Guidry; Xenia Rubinos; Bex Burch; Amirtha Kidambi Elder Ones with Nick Dunston Union Pool 6:30, 7:45, 9, 10:15 pm \$85-265

★Willerm Delisfort solo View 5:30 pm

★Pete Malinverni Invisible Cities Quintet with Bruce Harris, Scott Robinson, Ugonna Okegwo, Aaron Seeber Yamaha Artist Services Center 2 pm

Sunday, January 11

• Eri Yamamoto Duo; Creole Cookin’ Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff; Gary Negbaur Arthur’s Tavern 3:30, 7, 10 pm

• Bryan Eng Circle Room Trio Bemelmans Bar, Carlyle Hotel 9:30 pm \$15-35

• Stella Cole; Arturo O’Farrill Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$35-45

• Alicia Olatuja/Christian Sands Birdland Theater 7, 9:30 pm \$35-45

• Michael League Between Two Drummers I with Mark Guiliana, Nate Wood, Wayne Krantz, Rachel Eckroth Blue Note 8, 10:30 pm \$30-45

★Harry Allen Trio Cellar Dog 7, 8:30 pm \$5

• Maddie Pizzarelli City Vineyard 7 pm \$22

• Caleb Curtis; Ben Sherman Close Up 7:30, 9, 10:30 pm

• “The Sound and Vision of David Bowie” with Brian Delaney, Catherine Russell, Donny McCaslin, Everett Bradley, Gail Ann Dorsey, Gerry Leonard, Henry Hey, Jim Boggia, JJ Appleton, Mark Plati, Sophia Anne Caruso, Tony Levin The Cutting Room 8 pm

• Rob Duguay Music Explorers; Mike Feinberg Dada Bar 10:30 am, 7 pm

• Mathis Picard with Parker McAllister, Jaylen Petinaud Dizzy’s Club 9:30 pm \$25-50

• Jed Levy Quartet; Michael Kanan Trio The Django 4:30, 5:45, 7:30, 9, 10:30 pm \$35

★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm

• Winter Jazzfest: Gilles Peterson/Ron Trent, + Carl Hancock Rux; Nickodemus, Lovie; Kassa Overall + Mádé Kuti Elsewhere 6 pm \$33

• Colin Bharat Quartet Fiction Bar/Café 9, 10:30 pm

★Elijah Shiffer City of Birds with Kevin Sun, Dmitry Ishenko, Colin Hinton; Horntet with Guillermo Gregorio, Diego Hede, Jeff Pearing, Ayumi Ishito, Stan Zenkov, Daniel Carter; Voyager with Steve Cohn, William Parker, Daniel Carter, Ayumi Ishito, Marvin Bugalu Smith Ibeam Brooklyn 6, 7, 8 pm \$20

★Teri Roiger/John Menegon The Ivy Room 11 am, 12, 1, 2 pm

★Noah Haidu Trio Jazz Genius 7, 9 pm \$30

- **Under the Radar Festival: “A Tribute to Big Mama Thornton”:**
Pamela Sneed, Viva DeConcini, Mara Rosenbloom,
Bernice “Boom Boom” Brooks, David A. Barnes; Jesse Harris with
Maycon Ananias + Norah Jones, Jake Sherman, Marine Quéméré
Joe’s Pub 6, 8:30 pm \$42, \$30
- **Welf Dorr, Luke Glavanovits, Dmitry Ishenko, Dave Miller**
The Keep 9 pm
- **globalFEST: David Rivera Y La Bámbula**
Lincoln Center’s David Geffen Hall 7:55 pm
- **Alma Micic Quartet with Rale Micic, Brandon McCune, Alexander Claffy; Kavita Shah/Francois Moutin Mezzrow 6, 7:30, 9, 10:30 pm \$35**
- **Winter Jazzfest: Next Jazz Legacy; Ruly Herrera; MAE.SUN; Cochemea; Melvin Gibbs** Nublu 151 7, 8, 9, 10, 11 pm \$30
- **Bonicella Lewis** Patrick’s Place 12 pm \$10
- **Winter Jazzfest: Meshell Ndegeocello with Cory Henry, Annie and the Caldwell**s Pioneer Works 8 pm \$71
- **Somi** Resnick Education Wing at Carnegie Hall 5 pm \$30
- **Armo with Jordan McLean, Dave “Smoota” Smith, Kevin Raczka, Marcus Farrar, Nikhil P. Yerawadekar, Tony Jarvis**
Rizzoli Bookstore 3 pm \$35
- **Miki Yamanaka Trio** Saint Peter’s Church 5 pm
- **Fat Cats Youth Orchestra** ShapeShifter Lab 11 am
- **Composers Concordance presents Machiko Ozawa/Tasos Papastamou + Marshal Coid, Gene Pritsker Shrine 8 pm**
- **SuMin.K** Silvana 8 pm
- **Charles Owens Quartet with John Bradberry, Andrew Carper; David Hazeltine Quartet** Smalls 6, 7:30, 9, 10:30 pm \$35
- **Joshua Redman Quartet with Paul Cornish, Philip Norris, Nazir Ebo** Smoke 6, 8 pm \$25-100
- **“Celebration of Erik Satie”: Jae Kyo Han; Tessa Souter with Luis Perdomo, Yasushi Nakamura, Billy Drummond**
Soapbox Gallery 4 pm \$25
- **Glenn Crytzer Quartet with Mike Davis, Ricky Alexander, Andrew Hall** Winnie’s 2 pm
- **Valtinho Anastácio** Zinc Bar 7, 8:30 pm \$35

Monday, January 12

- **Eri Yamamoto Duo; Grove Street Stompers; Richard Cortez**
Arthur’s Tavern 5, 7, 10 pm
- **Delfeayo Marsalis Uptown Jazz Orchestra** Birdland 7, 9:30 pm \$45-55
- **Vince Giordano and the Nighthawks**
Birdland Theater 5:30, 8:30 pm \$25-45
- **Don Was Pan-Detroit Ensemble** Blue Note 8, 10:30 pm \$30
- **Our Delight** Cellar Dog 7, 8:30 pm \$5
- **Dion Kerr with Sam Yulsman, Caroline Davis, Miguel Russell, Tim Watson, Andi Kerr, Sergio Tabanico; Emmanuel Michael**
Close Up 7:30, 9, 10:30 pm
- **Stefon Haris Blackout with Alicia Olatuja, Jaleel Shaw, Christian Sands, Dezron Douglas, Terreon Gully Dizzy’s Club 7, 9pm \$25-50**
- **Elliot Sharp; Joe Fonda** Downtown Music Gallery 6, 7:30 pm
- **Patrick Stokes Quartet** Fiction Bar/Café 9, 10:30 pm
- **John Webber Trio** Five Spot Jazz 7, 9 pm \$15
- **Winter Jazzfest: “My Country ’Tis of Thee” with Freedom Riders feat. Arturo O’Farrill, Dee Dee Bridgewater, Adegoke Steve Colson, Samora Pinderhughes, Mádé Kuti + Ben Williams, Luke Stewart, Sarah Elizabeth Charles, Tomoki Sanders, Milena Casado, Alfredo Colón, Carmen Staaf, Joe Dyson, Sasha Berliner**
Le Poisson Rouge 8 pm \$50
- **Alan Broadbent Trio with Harvie S, Lucas Ebeling; Michael Kanan Trio** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Charu Suri** Scarlet Lounge 7, 9 pm
- **Brian Resnick Jazz Machine with Shareef Clayton, Griffin Ross, Rashaan Salaam, Yayoi Ikawa, Dylan Kaminkow + Georgia Lenz**
Shrine 8 pm
- **Winter Jazzfest French Quarter 2026: The Getdown with Laurent Coulondre, Arnaud Dolmen, Rolando Luna; Mario Canonge Trio with Michel Alibo, Arnaud Dolmen; Daoud with Thomas Perier, Louis Navarro, Quentin Braine; AMG with Anthony Jouravsky, Antoine Fleury, Mailo Rakotonanahary, Keita Janota; Jerome Sabbagh Quartet with Ben Monder, Joe Martin, Nasheet Waits**
Smalls 6, 7:30, 9, 10:30 pm, 12 am \$85-265
- **Charles Colizza, Trevor Robertson with Duane Eubanks, Stacy Dillard, Takuya Kuroda, Souke Wilner, Manus Van Den Brink**
Sour Mouse 8, 9:30 pm
- **Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley**
Village Vanguard 8, 10 pm \$45
- **Marta Sanchez Trio** Zinc Bar 7, 8:30 pm \$35

Tuesday, January 13

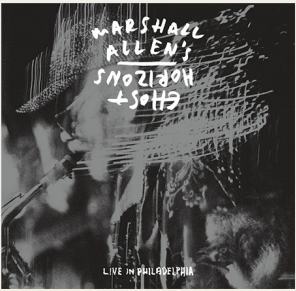
- **Edsel Gómez Latin Jazz Trio** Arthur’s Tavern 7 pm

- **Lau Noah/Jake Sherman** Bar LunÀtico 9, 10:30 pm \$10
- **Jim Whitney Trip Around the Sun with Brad Shepik, Bennett Paster, Adrian Harpham** Barbès 7 pm \$20
- **Bryan Eng Circle Room Trio**
Bemelmans Bar, Carlyle Hotel 9:30 pm \$15-35
- **Delfeayo Marsalis Uptown Jazz Orchestra** Birdland 7, 9:30 pm \$45-55
- **Vince Giordano and the Nighthawks**
Birdland Theater 5:30, 8:30 pm \$25-45
- **Michael League Trio with Nate Smith, James Francies**
Blue Note 8, 10:30 pm \$30-45
- **Tardo Hammer Trio** Cellar Dog 7, 8:30 pm \$5
- **Simon Moullier with Lex Kortzen, Rick Rosato, Jongkuk Kim**
Dizzy’s Club 7, 9pm \$25-45
- **Abelita Mateus Trio; Malaya Sol**
The Django 7, 8:45, 10:15, 11:30 pm \$35
- **Alex Madeline Trio** Doublé Bar 8 pm
- **patrick brennan sOnic Openings with Jason Kao Hwang, Hilliard Greene, Michael T.A. Thompson; patrick brennan KnCurrent with Cooper-Moore, On Ka’a Davis, Jason Kao Hwang**
Downtown Music Gallery 6:30, 7:30 pm
- **Shawn Purcell Group with Darden Purcell, Ben Patterson, Jenny Xu, Kris Monson, Clay Cottis** Fiction Bar/Café 9, 10:30 pm
- **Tomohiro Mori Trio** Five Spot Jazz 7, 9 pm \$15
- **Sarah Hanahan; Brandon Sanders**
The Jazz Club at Aman New York 6:30, 9 pm
- **Winter Jazzfest: “Reimagine Miles Davis’ Bitches Brew” feat. Dave Harrington Pranksters East with Nels Cline, Yuka Honda, Shahzad Ismaili, Anna Abondolo, Kenny Wollesen, Tchese Holmes, Stuart Bogie, Ilhan Ersahin, Alfredo Colón, Phil Weinrobe**
Le Poisson Rouge 8 pm \$50
- **Monika Ryan Quartet with Spike Wilner, Michael O’Brien, Joe Strasser; Martha Kato Trio with Yasushi Nakamura, David Frazier** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Winter Jazzfest: Milena Casado; BIGYUKI; Mádé Kuti; Isaiah Collier**
Nublu 151 8 pm \$30
- **Caroline Davis Quartet; Lummie Spann Quintet with Dylan Smith, Taber Gable, Dezron Douglas, Darrian Douglas**
Smalls 6, 7:30, 9, 10:30 pm \$35
- **Bernie Williams/Jonathan Tetelman with Ari Hoenig, Katherine Fong, Dov Scheindlin, Miran Kim, Rafael Figueroa, Katia Reguero Lindor, Ariana Maloney, John Benitez, Eganam Segbefia, Michael Bernabe, William Hicks, Brian Holman + Stephon Marbury, Katia Reguero Lindor, Darren Rovell**
Stern Auditorium at Carnegie Hall 8 pm \$20-161
- **Orange Road Quartet with Miguel Calleja, Holly Workman, Nicky Moore, Jordan Bartow** The Stone at the New School 8:30 pm
- **Max Bessesen Trio** Sugar Monk 8 pm \$10
- **Willerm Delisfort solo** View 5:30 pm
- **Fred Hersch, Thomas Morgan, Johnathan Blake**
Village Vanguard 8, 10 pm \$45
- **Pasquale Grasso Trio with Ari Roland, Keith Balla**
Zinc Bar 7, 8:30 pm \$35


Wednesday, January 14

- **Xiomara Laugart** Arthur’s Tavern 7 pm
- **Or Bareket Quartet with Pau Jorba, Fabian Almazan, Savannah Harris** Bar Bayeux 8, 9:30 pm
- **Bryan Eng Circle Room Trio**
Bemelmans Bar, Carlyle Hotel 9:30 pm \$15-35
- **Delfeayo Marsalis Uptown Jazz Orchestra** Birdland 7, 9:30 pm \$45-55
- **David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Mike Stern**
Birdland Theater 5:30, 8:30 pm \$35-45
- **Peter Slalov Quartet** Birds 7:30 pm
- **Michael League Trio with Nate Smith, James Francies**
Blue Note 8, 10:30 pm \$30-45
- **Brazilian Grooves** Cellar Dog 7, 8:30 pm \$5
- **Kris Chen Lil’Injure** Close Up 7:30, 9 pm
- **Daniele Germani, Elias Meister, Billy Mintz Dada Bar 9, 10:30 pm**
- **Yotam Silberstein with Billy Hart** Dizzy’s Club 7, 9pm \$25-50
- **Fima Ephron Group** The Django 7, 8:45 pm \$35
- **Eli Howell Quartet** Fiction Bar/Café 9, 10:30 pm
- **Carol Sudhalter with Joe Vincent Tranchina, Eric Lemon, Scott Neumann** Flushing Town Hall 7 pm \$15
- **Jazzmobile presents “John Coltrane Centennial Tribute #1” with Marcus Garrick Miller** Interchurch Center 7 pm
- **Moses Patrou; Christopher McBride**
The Jazz Club at Aman New York 6:30, 9 pm
- **Trap Music Orchestra** The Jazz Gallery 7, 9 pm \$30-35
- **Daniel Meron Trio with Pablo Menares, Jimmy Macbride; Nate Radley/Gary Versace** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Arts for Art presents Trae Crudup and the Beat Alchemists with Shara Lunon, Jordyn Davis + Ann Sylvia Clark** Nublu 7:30 pm


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FRI 1/2	TK Blue Quartet Nick Di Maria Quintet	7:30PM 11:00PM
SAT 1/3	Mark Sherman Quintet Jerome Sabbagh Quartet	7:30PM 11:00PM
SUN 1/4	Jeb Patton Trio Alex Claffy Quartet	4:30PM 7:30PM
MON 1/5	Caelan Cardello Trio Jihee Heo Trio	7:00PM 10:15PM
TUE 1/6	Hector Martignon Trio Sonido Costeño	7:00PM 10:15PM
WED 1/7	Al Carty Group Allan Bezama Band	7:00PM 10:15PM
THU 1/8	Khailah Johnson Sam Dillon Quartet	7:00PM 10:15PM
FRI 1/9	Jumaane Smith Quintet Rale Micic Quartet	7:30PM 11:00PM
SAT 1/10	Joe Farnsworth Quartet Richard Cortez Band	7:30PM 11:00PM
SUN 1/11	Jed Levy Quartet Michael Kanan Trio	4:30PM 7:30PM
TUE 1/13	Abelita Mateus Trio Malaya Sol	7:00PM 10:15PM
WED 1/14	Fima Ephron Group	7:00PM
THU 1/15	Tyler Blanton Quartet Jeff Rupert Quartet	7:00PM 10:15PM
FRI 1/16	Daniel Sadownick Quintet Nick Hempton Band	7:30PM 11:00PM
SAT 1/17	LaTanya Hall The Latona Brothers	7:30PM 11:00PM
SUN 1/18	Chris Berger Quartet Eric Alexander Quartet	4:30PM 7:30PM
MON 1/19	Preston Rupert Quartet June Cavlan Quartet	7:00PM 10:15PM
TUE 1/20	Camila Cortina Trio Ivan Llanes Group	7:00PM 10:15PM

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- ★Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- Peter Lin AAPI Jazz Collective with Mỹ Tâm Huynh, Jasper Dutz, Mike Bond, Marty Kenney, Wen-Ting Wu; Tim Horner Quartet
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Brad Mehldau solo Smoke 6, 8 pm \$25-75
- Russ Nolan Quartet Sour Mouse 8 pm
- ★Ches Smith Quartet with Mary Halvorson, Liberty Ellman, Nick Dunston
The Stone at the New School 8:30 pm \$20
- ★Fred Hersch, Thomas Morgan, Johnathan Blake
Village Vanguard 8, 10 pm \$45
- Chris Beck Quartet Zinc Bar 7, 8:30 pm \$35

Thursday, January 15

- ★ **Terry Waldo's Gotham City Band** Arthur's Tavern 10 pm
- ★ **Four Bass Hit with Marty Ehrlich, Jerome Harris, Adam Kolker, Jeremy Stratton, Owen Howard** Bar Bayeux 8, 9:30 pm
- **Richard Julian Band + Gentle Reminders**
Bar LunAtico 9, 10:30 pm \$10
- **Elijah J. Thomas Afro-All Trio with Kerry Lewis Jr., Maliq Wynn**
Barbès 10 pm \$20
- **Bryan Eng Circle Room Trio**
Belmelmans Bar, Carlyle Hotel 9:30 pm \$15-35
- ★ **Delfeayo Marsalis Uptown Jazz Orchestra** Birdland 7, 9:30 pm \$45-55
- **High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenthal, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn**
Birdland Theater 5:30, 8:30 pm \$35-45
- **Michael League Songwriters Circle I with Lizz Wright, Becca Stevens, Chris Morrissey** Blue Note 8, 10:30 pm \$30-45
- **Richard Clements Quintet** Cellar Dog 7, 8:30 pm \$5
- ★ **Brandon Seabrook with Sylvie Courvoisier, Zeena Parkins; Yvonne Rogers**
Close Up 7:30, 9, 10:30 pm
- **Daniel Garbin Group with Varun Das, Nicki Adams, Hashem Assadullahi, Trifon Dimitrov** Dada Bar 9 pm
- **Composers Concordance presents "Tasman & Noizepunk": Tasos Papastamou, Erik T. Johnson + Marshal Coid, Gene Pritsker**
Delancey 8 pm
- ★ **"The Legacy of Melba Liston: A Centennial Celebration": Mariel Bildsten, Frank Lacy, Bruce Harris, Stacy Dillard, Miki Yamanaka, Marty Jaffe, Charles Goold + Nanami Haruta**
Dizzy's Club 7, 9pm \$25-50
- **Tyler Blanton Quartet; Jeff Rupert Quartet**
The Django 7, 8:45, 10:15, 11:30 pm \$35
- **Glenn Crytzer Quartet**
Festival Café 7:30 pm
- **Luke Richards Quartet**
Fiction Bar/Café 9, 10:30 pm
- **Marianne Solivan; Danny Lipsitz**

- **Roy Hargrove Big Band** The Jazz Gallery 7, 9 pm \$45-\$55
- ★ **ELEW Piano Trio with Eric Lewis** Jazz Genius 8, 10 pm \$30
- **Theo Bleckmann with Mike King, Matt Penman, Ulysses Owens, Timo Vollbrecht** Joe's Pub 7 pm \$30
- **Henry Hey Trio** Mezzrow 6, 7:30 pm \$35
- ★ **Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs**
Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ **Jazz Foundation of America presents JD Parran Quintet**
National Jazz Museum in Harlem 2 pm
- **Arts for Art presents Aakash Mittal Awaaz with Georgia Wartel Collins, Trae Crudup, Shurmi Dhar Nublu** 9 pm
- **Karen Maynard Quintet** Patrick's Place 7 pm
- **Myriam Gendron + Zoh Amba** Public Records 7 pm \$25
- ★ **"Duke in Africa": Chris Lewis, Alexa Tarantino with the Jazz at Lincoln Center Orchestra** Rose Theater 7:30 pm \$42-187
- **Sam Wenc with Sam Yulsman, Joey Sullivan, John Moran, Victor Vieira Branco, Will Henriksen, Matthew Lee, Jack Braunstein, Isabel Crespo Pardo; Ryan Sawyer's Shaker Ensemble with Laura Cocks, Isabel Crespo Pardo, Nate Wooley, Jessica Pavone, Henry Fraser, Madison Greenstone** Roulette 8 pm \$25
- ★ **Tom Christensen Quartet with Gary Versace, Jay Anderson, Jimmy Macbride; Colleen Clark with Matt White, Lauren Meccia, Michael Dease, Arcolris Sandoval, Randy Napoleon, Rodney Whitaker, Craig Butterfield + Nicole Zuraitis, Virginia MacDonald** Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ **Brad Mehldau solo** Smoke 6, 8 pm \$25-75
- ★ **Ches Smith Quartet with Mary Halvorson, Liberty Ellman, Nick Dunston** The Stone at the New School 8:30 pm \$20
- ★ **Willerm Delisfort solo** View 5:30 pm
- ★ **Fred Hersch, Thomas Morgan, Johnathan Blake** Village Vanguard 8, 10 pm \$45
- **Axel Tosca Trio + Xiomara Laugart** Zinc Bar 7, 8:30 pm \$35

Friday, January 16

- ★**Eric Person Organ Trio** Albert's Bar 3 pm
★**Marianne Solivan with Jay Sawyer, Steve Wood, Brandon McCune**
Bar Bayeux 8, 9:30 pm

- **NIKARA Presents Black Wall Street Bar Lunático** 9, 10:30 pm \$10
- **Bryan Eng Circle Room Trio**
Belmelmans Bar, Carlyle Hotel 9:30 pm \$15-35
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm \$38
- **★ Birdland Big Band; Delfeayo Marsalis Uptown Jazz Orchestra**
Birdland 5:30, 8:30, 10:30 pm \$35-55
- **Lovestruck Balladeers with Jake Sanders, Dennis Lichtman, Sean Cronin, Mike Davis, Dalton Ridenhour**
Birdland Theater 7, 9:30 pm \$35-45
- **Michael League Snarky Puppy Guitars with Mark Lettieri, Bob Lanzetti, Chris McQueen, Nikki Glaspie** Blue Note 8, 10:30 pm \$45-55
- **James Austin Quartet; Clovis Nicolas Quartet**
Cellar Dog 7, 8:30, 11:30 pm \$5
- **Ryan Easter**
Close Up 8, 10 pm
- **D'Nasya**
The Club Room 7:30, 9 pm \$10
- **★ Jeff "Tain" Watts with James Francies, Paul Bollenback, James Genus**
Dizzy's Club 7, 9 pm \$25-60
- **Daniel Sadownick Quintet; Nick Hampton Band**
The Django 7:30, 8:45, 11:15 pm, 12:30 am \$35
- **Arab Blues with Karim Nagi, Rami Gabriel** Drom 8 pm \$30
- **Brendan Mark Quintet** Fiction Bar/Café 9, 10:30 pm
- **Dolly Lowe; High & Mighty Brass Band**
The Jazz Club at Aman New York 6:30, 9 pm

- **Caracas Trio with Juan Diego Villalobos, Gabriel Chakarji, Daniel Prim**
The Jazz Gallery 7, 9 pm \$25-35
- ★ **ELEW Piano Trio with Eric Lewis** Jazz Genius 8, 10 pm \$30
- **Under the Radar Festival: “A Tribute to Big Mama Thornton”:**
Pamela Sneed, Viva DeConcini, Mara Rosenbloom, Bernice
“Boom Boom” Brooks, David A. Barnes Joe’s Pub 7 pm \$42
- **Owen Chen Eternal Wind Trio** Kato Sake Works 7 pm \$10
- **Yotam Silberstein Trio; Jon Davis Trio**
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ **Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs**
Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- **Myriam Gendron + Zoh Amba** Public Records 7 pm \$25
- ★ **“Duke in Africa”: Chris Lewis, Alexa Tarantino with the Jazz at**
Lincoln Center Orchestra Rose Theater 7:30 pm \$42-187
- **Press Play with Lara Starr Rigores, George Gonzales; Bill Warfield**
and the Hell’s Kitchen Funk Orchestra Shrine 7, 8 pm
- **Quantum Moon** Silvana 7 pm
- **Eliot Zigmund Quintet with Rick Savage, Adam Niewood,**
David Janeway, David Kingsnorth; Mike Clark Quintet with
Jack Walrath, Craig Handy, Mike LeDonne, Joris Teepe
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ **Brad Mehldau Trio with Alexander Claffy, Marcus Gilmore**
Smoke 6, 8, 10 pm \$25-75
- ★ **Ches Smith Trio with Darius Jones, Craig Taborn**
The Stone at the New School 8:30 pm \$20
- **Dida Pelled** Sunny’s Bar 8 pm
- ★ **Fred Hersch, Thomas Morgan, Johnathan Blake**
Village Vanguard 8, 10 pm \$45
- ★ **Mingus Dynasty** Zinc Bar 7, 8:30 pm \$35

Saturday, January 17

- **Axel Tosca**
Arthur's Tavern 7 pm
- ★ **Povel Widestrand/Adam Kolker; Gregory Lewis Organ Monk Trio**
with Jerry Weldon, Nasheet Waits Bar Bayeux 6, 7:30, 8, 9:30 pm
- **Super Yamba Band**
Bar Lunático 9, 10:30 pm \$10
- ★ **Tim Berne with Tom Rainey, Gregg Belisle-Chi, John Hébert,**
Keller Etêel
Barbès 6 pm \$20
- **Sirius Quartet with Fung Chern Hwei, Gregor Huebner, Sunjay**
Jayaram, Jeremy Harman Barbès 8 pm \$20
- **Bryan Eng Circle Room Trio**
Bellemans Bar, Carlyle Hotel 9:30 pm \$15-35
- **Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38**
- ★ **Michael Wolff Trio; Delfeayo Marsalis Uptown Jazz Orchestra**
Birdland 5:30, 8:30, 10:30 pm \$35-55
- **Lovestruck Balladeers with Jake Sanders, Dennis Lichtman,**
Sean Cronin, Mike Davis, Dalton Ridenhour
Birdland Theater 7, 9:30 pm \$35-45
- **Michael League Snarky Puppy Guitars with Mark Lettieri, Bob**
Lanzetti, Chris McQueen, Nikki Glaspie Blue Note 8, 10:30 pm \$45-55
- ★ **Chimera with Iva Bittová, Steve Gorn, Timothy Hill, Michael Bisio**
Bohemian National Hall 7 pm \$18
- ★ **Jon-Erik Kellso Blood Swing Trio with Mark Shane, Kevin Dorn**
Café Ornithology 7:30 pm \$20
- **Zaid Nasser Quartet; Jinjoo Yoo Quartet**
Cellar Dog 7, 8:30, 11:30 pm \$5
- **Daniel Prim with Adam O'Farrill, Tony Davis, Manuel Marques;**
Solomon Gottfried with Jacob Sacks, Connor Parks
Close Up 8, 10, 11:30 pm
- ★ **Jeff "Tain" Watts with James Francies, Paul Bollenback,**
Matt Brewer
Dizzy's Club 7, 9 pm \$25-60

- **LaTanya Hall; Latona Brothers**
The Django 7:30, 8:45, 11:15 pm, 12:30 am \$35
- **Alexander Gold Quintet**
Fiction Bar/Café 9, 10:30 pm
- ★ **Michel Gentile/Rob Garcia; Jamie Baum Quartet with Julian Shore, Matt Penman, Rob Garcia**
Ibeam Brooklyn 8 pm \$20
- **Imani Rousselle; Josh Johnson**
The Jazz Club at Aman New York 6:30, 9 pm
- ★ **Ryan Keberle's All Ears Orchestra with Alejandro Aviles, Erica von Kleist, John Ellis, Lucas Pino, Carl Maraghi, Tony Kadleck, Alex Norris, Philip Dizack, Ingrid Jensen, Marshall Gilkes, Mike Davis, Adam Unsworth, Marcus Rojas, Carmen Staaf, Ike Sturm, Jimmy Macbride**
The Jazz Gallery 7, 9 pm \$40-50
- **ELEW Piano Trio with Eric Lewis** Jazz Genius 8, 10 pm \$30
- **Under the Radar Festival: "A Tribute to Big Mama Thornton: with Pamela Sneed, Viva DeConcini, Mara Rosenbloom, Bernice "Boom Boom" Brooks, David A. Barnes** Joe's Pub 7 pm \$42
- **Zachariah Lambert Quartet** Kato Sake Works 7 pm \$10
- **Wolff Parkinson White** Looove Labs 8 pm \$15
- **Yotam Silberstein Trio; Jeremy Manasia Trio**
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Glenn Crytzer Quartet** Peck Slip Social 1 pm
- ★ **"Duke in Africa": Chris Lewis, Alexa Tarantino with the Jazz at Lincoln Center Orchestra** Rose Theater 7:30 pm \$42-187
- **Stemeseder-Lil Injure with Elias Stemeseder, Kris Chen Lil'Injure + DoYeon Kim, Simon Kanzler, Shakoor Hakeem Roulette** 8 pm \$25
- ★ **Eliot Zigmund Quintet with Rick Savage, Adam Niewood, David Janeway, David Kingsnorth; Mike Clark Quintet with Jack Walrath, Craig Handy, Mike LeDonne, Joris Teepe**
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ **Brad Mehldau Trio with Alexander Claffy, Marcus Gilmore**
Smoke 6, 8, 10 pm \$25-85
- ★ **Ches Smith Trio with Shara Lunon, Craig Taborn**
The Stone at the New School 8:30 pm \$20
- ★ **Fred Hersch, Thomas Morgan, Johnathan Blake**
Village Vanguard 8, 10 pm \$45

Sunday, January 18

- ★ **Giacomo Meregá solo** 440 Gallery 4:40 pm
- **Eri Yamamoto Duo; Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff; Edsel Gómez Trio** Arthur's Tavern 3:30, 7, 10 pm
- **Will Holshouser solo; That's My Boy with Gabe Terracciano, Emeline O'Rourke, Wallace Stelzer Barbès** 6, 10 pm \$20
- **Bryan Eng Circle Room Trio**
Bemelmans Bar, Carlyle Hotel 9 pm \$15-35
- ★ **Rachel Therrien Quartet; Arturo O'Farill Afro Latin Jazz Orchestra**
Birdland 5:30, 8:30, 10:30 pm \$35-45
- **Lovestruck Balladeers with Jake Sanders, Dennis Lichtman, Sean Cronin, Mike Davis, Dalton Ridenhour**
Birdland Theater 7, 9:30 pm \$35-45
- **Michael League Snarky Puppy Guitars with Mark Lettieri, Bob Lanzetti, Chris McQueen, Nikki Glaspie** Blue Note 8, 10:30 pm \$45-55
- **Saul Rubin Trio** Cellar Dog 7, 8:30 pm \$5
- **Becca Stevens** City Vineyard 7 pm \$25
- **Kelly Green with Elijah Thomas, Luca Rosenfeld, Evan Hyde; Neta Raanan, Robert Vega, Noam Borns, Michael Gilbert, Maliq Wynn** Close Up 7:30, 9, 10:30 pm
- **Rob Duguay Music Explorers** Dada Bar 10:30 am
- ★ **Jeff "Tain" Watts with James Francies, Paul Bollenback, James Genus** Dizzy's Club 5, 7:30 pm \$25-60
- **Chris Berger Quartet; Eric Alexander Quartet**
The Django 4:30, 5:45, 7:30, 9, 10:30 pm \$35
- **Cristina Candela, Ricardo Sanchez, Tim Ries** Drom 7 pm \$25
- ★ **Jon-Erik Kellso EarRegulars** The Ear Inn 8 pm
- **Adithya Vaidhyan Quartet** Fiction Bar/Café 9, 10:30 pm
- **Composers Concordance presents "All About the Balkans": Michiyo Suzuki, Gene Pritsker, William Schimmel, Machiko Ozawa, Mark Zaki** Gallery MC 5 pm
- ★ **Welf Dorr, Shoko Nagai, Dmitry Ishenko, Kevin Shea** The Keep 9 pm
- ★ **Tyreek McDole with Caelan Cardello, Dylan Band, Dan Finn, Gary Jones III** Kupferberg Center 3 pm \$29
- **Andrea Wolper Trio with Gary Versace, Dean Johnson; Naama Trio with Naama Gheber** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Bonicella Lewis** Patrick's Place 12 pm \$10
- **Ben Sutin Quartet** Saint Peter's Church 5 pm
- **Sean Wilson; Uptown Strutters; Philip Flagg** Silvana 8, 9, 10 pm
- **Marius Van Den Brink Quintet; Ilhan Saferali Quartet**
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ **Brad Mehldau Trio with Alexander Claffy, Marcus Gilmore**
Smoke 6, 8 pm \$25-75

- ★ **Fred Hersch, Thomas Morgan, Johnathan Blake**
Village Vanguard 8, 10 pm \$45
- **Valtinho Anastácio** Zinc Bar 7, 8:30 pm \$35

Monday, January 19

- **Eri Yamamoto Duo; Grove Street Stompers; Richard Cortez**
Arthur's Tavern 5, 7, 10 pm
- **New Orleans Young Lions + Brian Richburg Jr**
Bar Lunático 9, 10:30 pm \$10
- ★ **Vince Giordano and the Nighthawks**
Birdland Theater 5:30, 8:30 pm \$25-45
- **Will Terrill Trio** Cellar Dog 7, 8:30 pm \$5
- **Kevin Oliver Jr.; Jayla Chee** Close Up 7:30, 9, 10:30 pm
- **Bruce Harris Louis Armstrong House Museum Orchestra**
Dizzy's Club 7, 9pm \$25-55
- **Preston Rupert Quartet; June Cavlán Quartet**
The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★ **Chuck Roth, Francesca H, Kate Mohanty**
Downtown Music Gallery 6:30 pm
- **Matt Stark Quartet** Fiction Bar/Café 9, 10:30 pm
- ★ **John Webber Trio** Five Spot Jazz 7, 9 pm \$15
- ★ **Sonya Belaya** The Jazz Gallery 7, 9 pm
- ★ **Sun-Weinberg Quartet with Kevin Sun, Sam Weinberg, Henry Fraser, Jason Nazary** Lowlands 8 pm \$10
- ★ **Dan Block Trio; Pasquale Grasso Trio with Ari Roland, Keith Balla**
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Bryan Reeder** Scarlet Lounge 7, 9 pm
- ★ **Ari Hoenig Trio; Mike LeDonne Quartet**
Smalls 6, 7:30, 9, 10:30 pm \$35
- **Charles Colizza, Trevor Robertson with Duane Eubanks, Stacy Dillard, Takuya Kuroda, Souke Wilner, Manus Van Den Brink**
Sour Mouse 8, 9:30 pm
- ★ **Willerm Delisfort solo** View 5:30 pm
- ★ **Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley** Village Vanguard 8, 10 pm \$45
- ★ **Yotam Silberstein Trio with Alexander Claffy, Jimmy MacBride**
Zinc Bar 7, 8:30 pm \$35

Tuesday, January 20

- **Luisito Quintero Latin Jazz Band** Arthur's Tavern 7 pm
- **Orrin Evans Trio + Lisa Fischer** Birdland 7, 9:30 pm \$35-45
- ★ **Vince Giordano and the Nighthawks**
Birdland Theater 5:30, 8:30 pm \$25-45
- **Michael League/Bill Laurance** Blue Note 8, 10:30 pm \$30-45
- **Greg Glassman Trio** Cellar Dog 7, 8:30 pm \$5
- **Zaccai Curtis Cubop with Jeremy Bosch, Luques Curtis, Willie Martinez, Camilo Molina, Reinaldo De Jesus**
Dizzy's Club 7, 9pm \$25-55
- **Camila Cortina Trio; Ivan Llanes Group**
The Django 7, 8:45, 10:15, 11:30 pm \$35
- **Nicholas Saia Quartet** Fiction Bar/Café 9, 10:30 pm
- **Tomohiro Mori Trio** Five Spot Jazz 7, 9 pm \$15
- **Richard Cortez; Wayne Tucker and the Bad Mothas**
The Jazz Club at Aman New York 6:30, 9 pm
- **Marianne Solivan Quartet with Brandon McCune, Steve Wood, Jay Sawyer; Tardo Hammer Trio with Lee Hudson, Keith Balla**
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Sam Keedy Quartet with Camilo Molina, Felix Hartley, Finn Weist**
Silvana 8 pm
- **Peter Watrous Quintet; Spin Cycle with Scott Neumann, Tom Christensen, Pete McCann, Matt Pavolka**
Smalls 6, 7:30, 9, 10:30 pm \$35
- **Max Bessesen Trio** Sugar Monk 8 pm \$10
- **Stan Zenkov, Kris Gruda, Francesca H., Evan Crane, Nick Neuburg** Troost 8 pm
- ★ **Peter Bernstein Quartet with Gerald Clayton, Vicente Archer, Billy Drummond** Village Vanguard 8, 10 pm \$45
- ★ **April Varner** Zinc Bar 7, 8:30 pm \$35

Wednesday, January 21

- **Xiomara Laugart** Arthur's Tavern 7 pm
- ★ **Aaron Burnett Quartet with Jon Elbaz, Nick Joz, Dan Weiss + Peter Evans** Bar Bayeux 8, 9:30 pm
- **Orrin Evans Trio + Lisa Fischer** Birdland 7, 9:30 pm \$35-45
- ★ **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Ed Cherry, Pasquale Grasso** Birdland Theater 5:30, 8:30 pm \$35-45
- **Michael League/Bill Laurance** Blue Note 8, 10:30 pm \$30-45

- ★ **Ehud Asherie Quartet** Cellar Dog 7, 8:30 pm \$5
- **Alden Helmuth** Close Up 7:30, 9 pm
- **Sean Temme Group** Dada Bar 9 pm
- **Zaccai Curtis Cubop with Jeremy Bosch, Luques Curtis, Willie Martinez, Camilo Molina, Reinaldo De Jesus**
Dizzy's Club 7, 9pm \$25-55
- **Pat Petrus Quartet** Fiction Bar/Café 9, 10:30 pm
- **Alex Smith; Joe Saylor** The Jazz Club at Aman New York 6:30, 9 pm
- ★ **Paul Cornish with Jermaine Paul, Jonathan Pinson**
The Jazz Gallery 7, 9 pm \$25-35
- **Oscar Peñas Trio with Corentin Le Hir, Vinnie Sperrazza; Greg Murphy Trio with Eric Wheeler, Steve Johns**
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Arst for Art presents Trae Crudup and the Beat Alchemists with Shara Lunon, Jordyn Davis + Ann Sylvia Clark** Nublu 7:30 pm

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- ★Cameron Brown Quartet; Luke Sellick Quartet with Jordan Pettay, David Linard, Jason Brown Smalls 6, 7:30, 9, 10:30 pm \$35
- Cyrus Chestnut Trio + Carla Cook Smoke 6, 8 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8 pm
- ★Marta Sanchez Trio with Bill Frisell, Ingrid Laubrock The Stone at the New School 8:30 pm \$20
- ★Willerm Delisfort solo View 5:30 pm
- ★Peter Bernstein Quartet with Gerald Clayton, Vicente Archer, Billy Drummond Village Vanguard 8, 10 pm \$45
- Hamish Smith Quartet with John Ellis, Eden Ladin, Rudy Royston Zinc Bar 7, 8:30 pm \$35

Thursday, January 22

- ★Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- ★Steve Cardenas with Adam Kolker, Jeremy Stratton, Diego Voglino Bar Bayeux 8, 9:30 pm
- Toninho Horta Fusion Band Bar Lunático 9, 10:30 pm \$10
- Orrin Evans Trio + Lisa Fischer Birdland 7, 9:30 pm \$35-45
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenthal, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$35-45
- Michael League Songwriters Circle II with Genevieve Artadi, Varijashree Venugopal, Lau Noah, Victoria Canal Blue Note 8, 10:30 pm \$30-45
- ★"Nuevas Voces": Pablo Mayor's Colombian Jazz Project; Pablo Mayor Trio Bronx Music Hall 7 pm \$15
- Dave Gibson Quartet Cellar Dog 7, 8:30 pm \$5
- Luke Bergman with Martin Nevin, Jason Burger; Yvonne Rogers Close Up 7:30, 9, 10:30 pm
- Madeline Dalton The Club Room 7:30, 9 pm \$10
- ★"Celebrating John Coltrane": Harold O'Neal Quartet with Troy Roberts, Essiet Essiet, Jeff "Tain" Watts Dizzy's Club 7, 9 pm \$25-55
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Owen Chen Quintet Fiction Bar/Café 9, 10:30 pm
- Sean Fitzpatrick; Griffin Ross The Jazz Club at Aman New York 6:30, 9 pm

- Adam Birnbaum/Todd Coolman Trio Jazz Genius 8, 10 pm \$30
- ★"The Music of the Sun Ra Arkestra": Juilliard Jazz Orchestra with Scott Robinson, Veronica Leahy, Adam Stein, Matthew Garcia, Aidan McKeon, Sion Song, Preston Rupert, Me Jedi Owusu, Ace Williams, Nicholas Mesler, Andre Perlman, Luke Ramee, Julia Smulson, Blake Slaughter, Nathaniel Mesler, Jake Nalangan, Ahmed McLemore, Beckett Miles Juilliard School Peter Jay Sharp Theater 7:30 pm \$30
- Peter Mazza Trio with Gianluca Renzi, E.J. Strickland; JD Walter Quartet with Eden Ladin, Dan Montgomery, Ari Hoenig Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Jazz Foundation of America presents Ra Kalam Bob Moses and the Heart Breath Ensemble with Randy Brecker National Jazz Museum in Harlem 2 pm
- Arts for Art presents Aakash Mittal Awaaz with Georgia Wartel Collins, Trae Crudup, Shurmi Dhar Nublu 7:30 pm
- Karen Maynard Quintet Patrick's Place 7 pm
- ★"Improv Nights 2026: A Tribute to Derek Bailey": Wendy Eisenberg, Eliza Salem, Ryan Sawyer, Kate Gentile, Nora Stanley, Emmanuel Michael, Charmaine Lee, Patrick Holmes Roulette 8 pm \$25
- Domo Branch Quintet with Noah Halpern, Jarien Jamanila, Luther S. Allison, Felix Moseholm; Brandon Suarez Quartet Smalls 6, 7:30, 9, 10:30 pm \$35
- Cyrus Chestnut Trio + Carla Cook Smoke 6, 8 pm \$25-55
- ★Marta Sanchez Trio with Joel Ross, Kayvon Gordon The Stone at the New School 8:30 pm \$20
- ★Peter Bernstein Quartet with Gerald Clayton, Vicente Archer, Billy Drummond Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

Friday, January 23

- ★Eric Person Organ Trio Albert's Bar 3 pm
- Mimi and the Podd Brothers Arthur's Tavern 7 pm
- Max Bessesen with Evan Main, Kayvon Gordon Bar Bayeux 8, 9:30 pm
- Bryan Eng Circle Room Trio Bemelmans Bar, Carlyle Hotel 9:30 pm \$15-35

- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- Birdland Big Band; Orrin Evans Trio + Lisa Fischer Birdland 5:30, 8:30, 10:30 pm \$35-45
- Emma Smith Quartet Birdland Theater 7, 9:30 pm \$35-45
- Michael League Between Two Drummers II with Antonio Sanchez, Kendrick Scott, Taylor Eigsti, Max ZT, John Ellis Blue Note 8, 10:30 pm \$30-45
- Bebop Collective; Mariel Bildsten Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★Dabin Ryu Close Up 8, 10 pm
- Ollice Spaulding The Club Room 7:30, 9 pm \$10
- "Celebrating Jobim": Vinicius Cantuaria Group + Chico Pinheiro Dizzy's Club 7, 9pm \$25-60
- Brendan Mark Quintet Fiction Bar/Café 9, 10:30 pm
- Gabrielle Stravelli; Gerardo Contino The Jazz Club at Aman New York 6:30, 9 pm
- ★Anna Webber Nonet with Ingrid Laubrock, Yuma Uesaka, Ryan Easter, David Virelles, Mary Halvorson, Chris Tordini, Ches Smith, DoYeon Kim The Jazz Gallery 7, 9 pm \$35-45
- ★Adam Birnbaum/Todd Coolman Trio Jazz Genius 8, 10 pm \$30
- Yesung Kwon Kato Sake Works 7 pm \$10
- Caelan Cardello Trio with Jonathon Muir-Cotton, Brian Richburg Jr, John Chin Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★"Improv Nights 2026: A Tribute to Derek Bailey": Chris Ryan Williams, Zeena Parkins, Booker Stardrum, Nate Wooley, Kwami Winfield, Caroline Davis, Ryan Sawyer, Alexandra Buschman-Román, Patrick Holmes, Amir ElSaffar, Rafiq Batia Roulette 8 pm \$25
- Concrete Smoke with Spencer Nachman, Max Pannella, Dhruv Jain Shrine 7 pm
- Maria Guida Silvana 8 pm
- ★Eddie Allen Quintet with Wayne Escoffery, Donald Vega, Kenny Davis, E.J. Strickland; Donald Edwards Quintet Smalls 6, 7:30, 9, 10:30 pm \$35
- Cyrus Chestnut Trio + Carla Cook Smoke 6, 8, 10 pm \$25-55
- Marta Sanchez/Blank Forms Duo The Stone at the New School 8:30 pm \$20

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- Peter Bernstein Quartet with Gerald Clayton, Vicente Archer, Billy Drummond Village Vanguard 8, 10 pm \$45
- Sô Percussion with Eric Cha-Beach, Josh Quillen, Adam Sliwinski, Jason Treuting + Michael J. Love Zankel Hall 9 pm \$67-88
- Samuel Torres with Alejandro Berti, Jonathan Saraga, Noah Bless, Alejandro Aviles, Peter Brainin, Larry Bustamante, Alex Pastrana, Ruben Rodriguez, Pablo Bencid Zinc Bar 7, 8:30 pm \$35

Saturday, January 24

- Axel Tosca Arthur's Tavern 7 pm
- Sebastien Ammann/Adam Kolker; Garvin Blake solo Bar Bayeux 6, 7:30, 8, 9:30 pm
- ★ Bob Stewart Brass Band Bar Lunático 9, 10:30 pm \$10
- ★ Tim Berne with Tom Rainey, Gregg Belisle-Chi, John Hébert; Alex Asher SLOW Motion with Julia Chen, Mike Lavalle, Joel Matteo Barbès 6, 8 pm \$20
- Bryan Eng Circle Room Trio Bemelmans Bar, Carlyle Hotel 9:30 pm \$15-35
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- Naama Quartet; Orrin Evans Trio + Lisa Fischer Birdland 5:30, 8:30, 10:30 pm \$35-45
- Emma Smith Quartet Birdland Theater 7, 9:30 pm \$35-45
- Michael League Between Two Drummers II with Antonio Sanchez, Kendrick Scott, Taylor Eigsti, Max ZT, John Ellis Blue Note 8, 10:30 pm \$30-45
- Chris Beck Quartet; Katie Cosco Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Zekkereya El-Magharbel Close Up 8, 10, 11:30 pm
- Sonny Step The Club Room 7:30, 9 pm \$10
- “Celebrating Jobim”: Vinicius Cantuaria Group + Chico Pinheiro Dizzy's Club 7, 9pm \$25-60
- Philip Wailes Quintet Fiction Bar/Café 9, 10:30 pm
- ★ LaFrae Sci solo; William Hooker 4Tet with Mara Rosenbloom, Charlie Burnham, Jair-Rohm Parker Wells Ibeam Brooklyn 8, 8:30 pm \$20
- Misha Piatigorsky; Nick Cassarino The Jazz Club at Aman New York 6:30, 9 pm
- ★ Adam Birnbaum/Todd Coolman Trio Jazz Genius 8, 10 pm \$30
- Nicolas Bond, Anders Julsgaard, Chenxi Pan Kato Sake Works 7 pm \$10
- ★ Caelan Cardello Trio with Jonathon Muir-Cotton, Brian Richburg Jr; Willerm Delisfort Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Glenn Crytzer Quartet Peck Slip Social 1 pm
- Blue Earth Sound + DJ VK Public Records 7 pm \$25
- ★ “Improv Nights 2026: A Tribute to Derek Bailey”: Chris Cochrane, Sam Newsome, Dafna Naphtali, James Ilgenfritz, Mike Pride, Andrew Drury, Theo Woodward, Ka Baird, Selendis SA Johnson, Shoko Nagai, Sarah Bernstein Roulette 8 pm \$25
- ★ Eddie Allen Quintet with Wayne Escoffery, Donald Vega, Kenny Davis, E.J. Strickland; Donald Edwards Quintet Smalls 6, 7:30, 9, 10:30 pm \$35
- Cyrus Chestnut Trio + Carla Cook Smoke 6, 8, 10 pm \$25-65
- Marta Sanchez Trio with Sara Serpa, Miriam Elhajji The Stone at the New School 8:30 pm \$20
- ★ Peter Bernstein Quartet with Gerald Clayton, Vicente Archer, Billy Drummond Village Vanguard 8, 10 pm \$45

Sunday, January 25

- Eri Yamamoto Duo; Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff Arthur's Tavern 3:30, 7 pm
- ★ Gilad Hekselman Bar Lunático 9, 10:30 pm \$10
- Bryan Eng Circle Room Trio Bemelmans Bar, Carlyle Hotel 9 pm \$15-35
- ★ Miss Maybell and the Jazz Age Artistes with Charlie Judkins, Brian Nalepka, Andy Stein, Dan Levinson; Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$35-45
- Emma Smith Quartet Birdland Theater 7, 9:30 pm \$35-45
- Michael League GroundUP Music Showcase Blue Note 8, 10:30 pm \$30-45
- ★ Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- ★ Nick Dunston with Joan Sue, Brandon Seabrook, DoYeon Kim; Ben Sherman Close Up 7:30, 9, 10:30 pm
- Rob Duguay Music Explorers Dada Bar 10:30 am
- “Celebrating Jobim”: Vinicius Cantuaria Group + Chico Pinheiro Dizzy's Club 7, 9 pm \$25-60
- ★ Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Lorenzo Simoni Quartet Fiction Bar Café 9, 10:30 pm
- Composers Concordance presents “Timbre Tantrum: Saxophones”: Todd Rewoldt, Gottfried Stoger, Dennis Brandner, Melissa Williams, Gene Pritsker, Jenifer Vincent, Max Pollak Hardware Gallery 6 pm
- Welf Dorr, Luke Glavanovits, Francesco Marcocci, Yuko Togami The Keep 9 pm

- Barbara Rosene Trio with John Davis, Boots Maleson; Lucy Wijnands Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Bonicella Lewis Patrick's Place 12 pm \$10
- Takaaki Otomo Trio with Noriko Ueda, Evan Hyde Saint Peter's Church 5 pm
- Fat Cats Youth Orchestra ShapeShifter Lab 11 am
- Chris Byars Quartet; Corey Wallace DUBtet Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Cyrus Chestnut solo; Cyrus Chestnut Trio + Carla Cook Smoke 3:30, 6, 8 pm \$25-55
- Emilio Solla and La Inestable de Brooklyn Terraza 7 7 pm
- ★ Peter Bernstein Quartet with Gerald Clayton, Vicente Archer, Billy Drummond Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7, 8:30 pm \$35

Monday, January 26

- Eri Yamamoto Duo; Grove Street Stompers; Richard Cortez Arthur's Tavern 5, 7, 10 pm
- Kenny Warren Sweet World with Christopher Hoffman, Nathan Ellman-Bell Barbès 7 pm \$20
- ★ Vince Giordano and the Nighthawks + Gunhild Carling Birdland Theater 5:30, 8:30 pm \$25-45
- Alfredo Rodriguez/Pedrito Martinez Blue Note 8, 10:30 pm \$35-45
- Organ Grooves Cellar Dog 7, 8:30 pm \$5
- Dave Adewumi; Emmanuel Michael Close Up 7:30, 9, 10:30 pm
- Future of Jazz Orchestra Dizzy's Club 7, 9pm \$25-55
- Alicia Linberg Early Worm Quintet Fiction Bar/Café 9, 10:30 pm
- John Webber Trio Five Spot Jazz 7, 9 pm \$15
- Spike Wilner Trio; Pasquale Grasso Trio with Ari Roland, Keith Balla Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Michael Feinberg Quintet with Josh Evans, Frank Lacy, Benito Gonzalez, Ian Froman Smalls 9, 10:30 pm \$35
- Charles Colizza, Trevor Robertson with Duane Eubanks, Stacy Dillard, Takuya Kuroda, Souke Wilner, Manus Van Den Brink Sour Mouse 8, 9:30 pm
- Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$45
- ★ Adam Levy Trio with Vicente Archer, Kenny Wollesen Zinc Bar 7, 8:30 pm \$35

Tuesday, January 27

- ★ Dabin Ryu Bar Lunático 9, 10:30 pm \$10
- ★ Mingus Big Band Birdland 7, 9:30 pm \$45-55
- ★ Vince Giordano and the Nighthawks + Gunhild Carling Birdland Theater 5:30, 8:30 pm \$25-45
- Aneesa Strings Blue Note 8, 10:30 pm \$25-35
- Tony Davis Trio Cellar Dog 7, 8:30 pm \$5
- ★ Scott Colley Quartet with Chris Potter, Julian Lage, Timothy Angulo Dizzy's Club 7, 9 pm \$25-50
- Jun Iida Doublé Bar 8 pm
- Jack Kotze Quartet Fiction Bar/Café 9, 10:30 pm
- Tomohiro Mori Trio Five Spot Jazz 7, 9 pm \$15
- Jihee Heo; Briana Swann The Jazz Club at Aman New York 6:30, 9 pm
- Jesse Green Trio with Leandro Pellegrino, Evan Gregor Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Emily Manzo; Bent Duo with David Friend, Bill Solomon; Naama Tsabar/Kristin Mueller Roulette 8 pm \$25
- Ralph Lalama Trio; Rodney Green Quartet Smalls 6, 7:30, 9, 10:30 pm \$35
- Max Bessesen Trio Sugar Monk 8 pm \$10
- ★ Willerm Delisfort solo View 5:30 pm
- Kurt Rosenwinkel Riptet with Aidan McKeon, Joe Block, Alex Claffy, Ofri Nehemya Village Vanguard 8, 10 pm \$45
- Nick Biello Quintet Zinc Bar 7, 8:30 pm \$35

Wednesday, January 28

- ★ Peter Bernstein/Rale Micic Quartet with John Webber, Jason Tiemann An Beal Bocht Café 8 pm \$20
- Xiomara Laugart Arthur's Tavern 7 pm
- Sabeth Perez with Keita Ogawa, Yasushi Nakamura, Glenn Zaleski Bar Bayeux 8, 9:30 pm
- ★ Mingus Big Band Birdland 7, 9:30 pm \$45-55
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Rodney Jones Birdland Theater 5:30, 8:30 pm \$35-45
- Aneesa Strings Blue Note 8, 10:30 pm \$25-35
- Noriko Ueda Trio Cellar Dog 7, 8:30 pm \$5
- Gabriel Chakarji Close Up 7:30, 9 pm



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UPCOMING ARTISTS



Ed
PALERMO

Monday,
January 26th
at 8:30PM



Jessy
J

Thursday,
February 12th
at 8:30PM



JJ
SANSAVERINO

Thursday,
April 23rd
at 8:30PM



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and a \$35 cover charge on Friday & Saturday.



For Reservations, Menu &
Show Details, Visit:

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310 West Broadway, SOHO—NYC

- Nick Di Maria with Miho Sasaki, Way Campbell, Avery Collins
Dada Bar 9 pm
- Forging an American Musical Identity Conference:
“The Hidden Figures of Ragtime” with Monika Herzig
David Geffen Hall 7:30 pm \$100
- ★ Scott Colley Quartet with Chris Potter, Julian Lage, Timothy Angulo
Dizzy's Club 7, 9 pm \$25-50
- Secret Trio with Ara Dinkjian, Ismail Lumanovski, Tamer Pınarbaşı
Drom 7 pm \$25
- John Cushing Big Band Fiction Bar/Café 9, 10:30 pm
- Manuel Rocheman Trio with Joe Martin, Billy Drummond;
Steve Einerson Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Arts for Art presents Trae Crudup and the Beat Alchemists with
Shara Lunon, Jordyn Davis + Ann Sylvia Clark Nublu 7:30 pm
- Ingrid Laubrock with Sara Serpa, Matt Mitchell, Theo Bleckmann,
Ben Monder Roulette 8 pm \$25
- ★ Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- Kyle Nasser Quintet with Rich Perry, Luis Perdomo, Pablo Menares,
Colin Stranahan; Esteban Castro Quartet
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Nicholas Payton, Buster Williams, Lenny White
Smoke 6, 8 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8 pm
- Kalia Vandever Quartet with Andy Clausen, Zekkereya El-magharbel
The Stone at the New School 8:30 pm \$20
- Kurt Rosenwinkel Riptet with Aidan McKeon, Joe Block, Alex Claffy,
Ofri Nehemya Village Vanguard 8, 10 pm \$45
- Laura Anglade Quartet Zinc Bar 7, 8:30 pm \$35

Thursday, January 29

- ★ Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- ★ Dan Tepfer with Adam Kolker, Jeremy Stratton, Jay Sawyer
Bar Bayeux 8, 9:30 pm
- Marcio Philomena with Kiko Freitas, Gili Lopes
Bar Lunático 9, 10:30 pm \$10
- ★ Mingus Big Band Birdland 7, 9:30 pm \$45-55
- High Society New Orleans Jazz Band with Conal Fowkes,
Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn,
Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$35-45
- James Burton Quintet Cellar Dog 7, 8:30 pm \$5
- Jasper Dutz; Alexandra Ridout Close Up 7:30, 9, 10:30 pm
- Alex Madeline Quartet with Silvan Joray, Stefano Battaglia,
Roberto Giaquinto Dada Bar 9 pm
- ★ Scott Colley Quartet with Chris Potter, Julian Lage, Timothy Angulo
Dizzy's Club 7, 9pm \$25-50
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Sergio Ramirez Quartet Fiction Bar/Café 9, 10:30 pm
- Anna Elizabeth Kendrick/Mark Capon Flute Bar 8 pm
- Vanisha Gould; Guy Lockard
The Jazz Club at Aman New York 6:30, 9 pm
- ★ Champion Fulton Jazz Genius 8, 10 pm \$30
- “Afro-Arabic Jazz Conceptions”: Tarek Yamani Trio
Joe's Pub 9:30 pm \$30
- Ray Gallon Trio; Steve Ash Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Jazz Foundation of America presents Andrei Carriere +
The Tri-Tones, Eastside Blue National Jazz Museum in Harlem 2 pm
- Arts for Art presents Aakash Mittal Awaaz with Georgia Wartel
Collins, Trae Crudup, Shurmi Dhar Nublu 7:30 pm
- Karen Maynard Quintet Patrick's Place 7 pm
- Alex Garcia Queens Public Library, Flushing Branch 4 pm
- Declan Cashman Silvana 10 pm
- Owen Howard Quartet; Andrew Latona Quartet
Smalls 6, 7:30, 9, 10:30 pm \$35
- Nicholas Payton, Buster Williams, Lenny White
Smoke 6, 8 pm \$25-55
- Kalia Vandever tilt with isabel crespo pardo, Carmen Quill
The Stone at the New School 8:30 pm \$20
- Kurt Rosenwinkel Riptet with Aidan McKeon, Joe Block, Alex Claffy,
Ofri Nehemya Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

Friday, January 30

- ★ Eric Person Organ Trio Albert's Bar 3 pm
- “Come Sunday: The Sacred Works of Duke Ellington”: Luther S.
Allison with the Jazz at Lincoln Center Orchestra + C. Anthony
Bryant, Ekep Nkwelle, Sunhouse Singers with Joie Bianco, June
Cavlan, Kate Kortum, John Manzari The Appel Room 7, 9 pm \$67-102
- Danny Lipsitz Brass Tacks Arthur's Tavern 7 pm
- ★ Alexandra Ridout/Melissa Aldana Bar Bayeux 8, 9:30 pm

- Bryan Eng Circle Room Trio Bemelmans Bar, Carlyle Hotel 9:30 pm \$15-35
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★ Birdland Big Band; Mingus Big Band
Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★ Isaiah J. Thompson Trio Birdland Theater 7, 9:30 pm \$35-45
- Samba de Gringo; Tad Shull Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Solomon Gottfried, Jacob Sacks, Connor Parks Close Up 6, 8, 10 pm
- ★ Louis Hayes with Abraham Burton, Steve Nelson, David Hazeltine,
Gerald Cannon Dizzy's Club 7, 9 pm \$25-60
- Brendan Mark Quintet Fiction Bar/Café 9, 10:30 pm
- Ana Hoffman The Jazz Club at Aman New York 6:30, 9 pm
- ★ Tim Berne Trio with Matt Mitchell, Tim Angulo
The Jazz Gallery 7, 9 pm \$40-50
- ★ Champion Fulton Jazz Genius 8, 10 pm \$30
- Ben McClintock Shape Of Space with Jun Iida, Teresa Sanchez,
Ben Freidkin Kato Sake Works 7 pm \$10
- Johnny O'Neal Trio; Jeb Patton Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Chris Swan Trio Silvana 8 pm
- ★ Roxy Coss Quintet with Alex Wintz, Caili O'Doherty, Dave Baron,
Cory Cox; Roberta Piket Quintet with Lance Bryant, Pete McCann,
Andy McKee, Billy Mintz Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Nicholas Payton, Buster Williams, Lenny White
Smoke 6, 8, 10 pm \$25-55
- Kalia Vandever Quartet with Mary Halvorson, Nick Dunston,
Lesley Mok The Stone at the New School 8:30 pm \$20
- Kurt Rosenwinkel Riptet with Aidan McKeon, Joe Block, Alex Claffy,
Ofri Nehemya Village Vanguard 8, 10 pm \$45
- ★ Tyreek McDole Quintet Zinc Bar 7, 8:30 pm \$40

Saturday, January 31

- ★ “Come Sunday: The Sacred Works of Duke Ellington”:
Luther S. Allison with the Jazz at Lincoln Center Orchestra +
C. Anthony Bryant, Ekep Nkwelle, Sunhouse Singers with
Joie Bianco, June Cavlan, Kate Kortum, John Manzari
The Appel Room 4:30, 7 pm \$57-82
- Axel Tosca Arthur's Tavern 7 pm
- ★ Stephan Crump Passerine with Ches Smith, Kenny Warren,
David Leon Bar Bayeux 8, 9:30 pm
- Brooklyn Boogaloo Blowout Bar Lunático 9, 10:30 pm \$10
- ★ Tim Berne Capatosta with Tom Rainey, Gregg Belisle-Chi
Barbès 6 pm \$20
- Bryan Eng Circle Room Trio Bemelmans Bar, Carlyle Hotel 9:30 pm \$15-35
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★ Mingus Big Band; Quintin Harris Trio
Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★ Isaiah J. Thompson Trio Birdland Theater 7, 9:30 pm \$35-45
- Emily Braden Birds 7:30 pm
- Wayne Tucker Quintet; Matt Martinez Quartet
Cellar Dog 7, 8:30, 11:30 pm \$5
- ★ Russell Hall with Esteban Castro, Lesley Mok; Dabin Ryu
Close Up 8, 10, 11:30 pm
- N'Kenge The Club Room 7:30, 9 pm \$10
- ★ Louis Hayes with Abraham Burton, Steve Nelson, David Hazeltine,
Gerald Cannon Dizzy's Club 7, 9 pm \$25-60
- ★ Tommy Campbell Quartet with Paul Bollenback, Jon Davis,
Gianluca Renzi The Django 7:30, 9:15 pm \$35
- Alex Ramirez Quartet Fiction Bar/Café 9, 10:30 pm
- Markus Howell The Jazz Club at Aman New York 6:30 pm
- ★ Andy Milne Unison with John Hébert, Kush Abadey
The Jazz Gallery 7, 9 pm \$35-45
- ★ Champion Fulton Jazz Genius 8, 10 pm \$30
- Miki Yokohama Vocal Trio with Takaaki Otomo
Kato Sake Works 7 pm \$10
- Jim Ridl Trio with Jay Anderson, Rudy Royston
Klavierhaus 7, 8:30 pm \$30
- Martin Bonventre with Greg Ruvolo, Geoff Burke, Jason Yeager,
Boots Maleson, Tony Tedesco Laurie Beechman Theatre 7 pm \$25
- ★ Johnny O'Neal Trio; Jeb Patton Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Luke Mattessich Silvana 10 pm
- ★ Roxy Coss Quintet with Alex Wintz, Caili O'Doherty, Dave Baron,
Cory Cox; Roberta Piket Quintet with Lance Bryant, Pete McCann,
Andy McKee, Billy Mintz Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Nicholas Payton, Buster Williams, Lenny White
Smoke 6, 8, 10 pm \$25-65
- Kalia Vandever Trio with Marquis Hill, Mikel Patrick Avery
The Stone at the New School 8:30 pm \$20
- Whiplash in Concert Big Band The Town Hall 3, 8 pm \$73-214
- Kurt Rosenwinkel Riptet with Aidan McKeon, Joe Block, Alex Claffy,
Ofri Nehemya Village Vanguard 8, 10 pm \$45

100 MILES OUT

CONNECTICUT

Beekley Community Library (New Hartford, CT) beekleylibrary.org
1/24 (7:30 pm) Yoko Miwa Trio with Matt Stavrakas, Scott Goulding
Bill's Seafood (Westbrook, CT) billsseafood.com
1/2 (6:30 pm) Bill's Seafood Allstar Jazz Band
1/7, 1/21 (6:30 pm) Corinthian Jazz Band
Buttonwood Tree Performing Arts Center (Middletown, CT) buttonwood.org
1/17 (7 pm) Mark Kaplan Quartet with Martin Carter, Adam Anderson, John Rispoli
Café Nine (Hartford, CT) cafenine.com
1/13, 1/27 (7 pm) New Haven Jazz Underground
1/15 (8 pm) Dida Pelled
Guilford VFW Post 9666 (Guilford, CT) 1/5, 1/12, 1/19, 1/26 (7 pm) Tuxedo Junction with Pete Jacobs, Will Tayler
Hartford Public Library (Hartford, CT) hpict.org
1/4 (3 pm) Iftah Kary Trio with Dan Weisselberg, Aleksi Heinola
1/11 (3 pm) Lee Fish with Edmar Colon, Jiri Nedoma, Devon Gates
1/18 (3 pm) Koan with Ian Behrstock, Danny Trainor, Indra Carpio-Pretel, Jameson Denyse, Jahian Cooper-Monize, Kai Caban
1/25 (3 pm) Digba Ogunbiyi Quartet with Temidayo Balogun, Zach Walgren, Emmanuel Chidiebere
Milford Arts Council (Milford, CT) milfordarts.org
1/16 (7:30 pm) Chris DePino Just Jazz Quartet
Owl Shop Cigars (New Haven, CT) owlshopcigars.com
1/7, 1/14, 1/21, 1/28 (9 pm) Kevin Saint James Band
Palace Theater Poli Club (Waterbury, CT) palacetheaterct.org
1/16 (7, 9 pm) Matt DeChamplain/Atla DeChamplain Band
Park City Music Hall (Bridgeport, CT) parkcitymusic hall.com
1/7 (7 pm) Scott Cushman with Preston Murphy, Avery Collins
Side Door Jazz Club (Old Lyme, CT) thesidedoorjazz.com
1/9 (8 pm) Hamilton de Holanda Trio with Salomão Soares, Big Rabello
1/10 (8 pm) "Boss Baritone": Gary Smulyan, Frank Basile with Steve Ash, Mike Kam, Jason Tiemann
1/16 (8 pm) Haneef Nelson Quintet
1/17 (8 pm) Pat Bianchi Trio with Troy Roberts, Colin Stranahan

NEW JERSEY

Borgata Event Center (Atlantic City, NJ)
borgata.mgmresorts.com/en/entertainment/event-center.html
1/24 (8 pm) Matt Dusk "Sings Tony Bennett"
Frank's Corner (Englewood, NJ)
1/16 (11:30 am) Greg Murphy/Joris Teepe
The Hungry Tiger (Manchester, CT) thehungrytiger.com
1/6, 1/13, 1/20, 1/27 (8 pm) Michael Palin's Other Orchestra
Metuchen Public Library (Metuchen, NJ) metuchenlibrary.org
1/25 (2 pm) Marel Hidalgo Group
Moore's Lounge (Jersey City, NJ) instagram.com/mooresplacejc/?hl=en
1/2, 1/4, 1/9, 1/11, 1/16, 1/18, 1/23, 1/25 (8 pm) Winard Harper
Morris Museum (Morristown, NJ) morrismuseum.org
1/11 (3 pm) "Celebrating Bucky Pizzarelli": Martin Pizzarelli Trio
Perkins Center for the Arts (Moorestown, NJ) perkinsarts.org
1/16 (7 pm) Ensemble Novo
Puffin Cultural Forum (Teaneck, NJ) puffinculturalforum.org
1/24 (7 pm) Anderson Brothers with Peter Anderson, Will Anderson
Shanghai Jazz (Madison, NJ) shanghaijazz.com
1/20 (6:30 pm) Jerry Vezza with Hal Slapin, John Vourtsis + Bob Hanlon
1/23 (7, 9 pm) Dave Stryker Trio with Jared Gold, Steve Johns
South Orange Performing Arts Center (South Orange, NJ) sopacnow.org
1/11 (7 pm) Evan Sherman Group
1/23 (7:30 pm) Pedrito Martínez/Alfredo Rodríguez
State Theatre New Jersey (New Brunswick, NJ) stnj.org
1/22 (7:30 pm) "Duke in Africa": Wynton Marsalis and the Jazz at Lincoln Center Orchestra
Tavern on George (New Brunswick, NJ) nbjp.org
1/6 (7, 8:30 pm) Chris Orlowski Quartet
1/8 (7, 8:30 pm) Seraphina Taylor Quartet
1/15 (7, 8:30 pm) Dave Stryker Trio with Jared Gold, Steve Johns
1/20 (7, 8:30 pm) Michael Price Quartet
1/22 (7, 8:30 pm) Ilan Eisenzweig Quartet
1/27 (7, 8:30 pm) Jacob Hurlock Quartet
1/29 (7, 8:30 pm) Griffin Woodard Quartet
The Vogel (Red Bank, NJ) thebasie.org/venue/the-vogel
1/8 (7:30 pm) Lady Blackbird
1/25 (7 pm) Matt Dusk "Sings Sinatra"
Triumph Brewery (Princeton, NJ) triumphbrewing.com/princeton
1/2 (5 pm) Atmospheric Trio
1/3 (5 pm) Matt Khan Trio
1/9 (5 pm) Rodrigo Bonelli Trio
1/10 (5 pm) Jesse Green Trio
1/16 (5 pm) Yvonnick Prené Trio
1/17 (5 pm) Mike Noordzy Trio
1/30 (5 pm) Nat Janoff Trio
1/8 (7:30 pm) Evan Wood Blueprint
1/10 (9 pm) Chris Bergson
1/16 (8:30 pm) Flavio Silva Quartet
1/17 (8:30 pm) JO Highland Express
1/18 (1 pm) Abe Ovadia Trio
1/22 (7:30 pm) Digba Ogunbiyi Quartet
1/24 (9 pm) Junco Partners

Watchung Arts Center (Watchung, NJ) watchungarts.org
1/18 (3 pm) Nate Tota Quartet with Sam Wagner, Shyla Murray, Jackson Bernstein

NEW YORK

Alvin & Friends Restaurant (New Rochelle, NY)
alvinandfriendsrestaurant.com
1/3, 1/10, 1/17, 1/24, 1/31 (12:30 pm) Bertha Hope Trio
Beanrunner Café (Peekskill, NY) beanrunnercafe.com
1/3 (6 pm) Paul Francis Trio with Richie Hart, Mike McGuirk
1/10 (6 pm) John Smith Trio with Adrienne McKay, Camille Gainer Jones
1/17 (6 pm) Tamuz Nissim Trio with George Nazos, Dan Asher
1/24 (6 pm) Hot House with Steven Gluzband
1/31 (6 pm) Raphael Silverman Quartet
Jazz at the Lodge (Ossining, NY) jazzatthelodge.com
1/8 (7, 8:30 pm) Paul Connors, Jesse Lewis, Jon Doty
1/10 (7:30, 8:45 pm) Aries Arpino Sophos with Rob Aries, Thierry Arpino, Kip Sophos
1/15 (7, 8:30 pm) Alex Smith/Jesse Lewis Trio with Hamir Atwal + Emily Braden
1/22 (7, 8:30 pm) Paul Connors, Jesse Lewis, Jon Doty
1/29 (7, 8:30 pm) "The Music of Stevie Wonder": Wonder Trio with Al Orio, Ed Alstrom, Bobby Deitch
Jazz Forum Arts (Tarrytown, NY) jazzforumarts.org
1/2, 1/3 (7, 9:30 pm) Tito Puente, Jr. Latin Jazz Ensemble
1/4 (4, 6, 8, 10 pm) Sanny Alves Quartet; David Janeway Trio
1/9, 1/10 (7, 9:30 pm) Mike LeDonne Groover Quintet with Vincent Herring, Eric Alexander, Peter Bernstein, Kenny Washington
1/11 (4, 6 pm) Marcio Philomena Quartet with Julian Shore, Eduardo Belo, Alex Kautz
1/16, 1/17 (7, 9:30 pm) Monty Alexander Trio
1/18 (6, 8 pm) Steve Sandberg Brazilian Quartet with Hendrik Meurkens, Michael O'Brien, Vanderlei Pereira
1/22 (7 pm) Jazz Forum All-Star Benefit with Joe Lovano, Judi Silvano, David Janeway
1/23, 1/24 (7, 9:30 pm) John Patitucci Trio with Chris Potter, Adam Cruz
1/25 (7, 9:30 pm) Gabrielle Stravelli Quintet
1/26 (4:15, 6 pm) Jazz Forum Student Ensemble
1/30, 1/31 (7, 9:30 pm) Tim Armacost Sextet with Steve Wilson, Scott Wendholt, Bruce Barth, Ugonna Okegwio, Adam Cruz
Jazz on Main (Mt. Kisco, NY) jazzonmain.com
1/2 (7 pm) Kathryn Farmer
1/3 (6, 8 pm) Jay Leonhart Trio with Tomoko Ohno, Vito Lesczak + Carolyn Leonhart
1/4 (12, 7 pm) Ron Drotos Trio with Michael O'Brien, Benjamin Barham-Wieseon; Burr Johnson with Charlie Dougherty, Ray LeVier + Keeley Mitchell
1/9 (7 pm) Tony Davis/Matt Dwonszyk
1/10 (7, 9 pm) "The Grateful Dead Set": Chris Vitarello Power Trio with Jeremy Baum, Micheal Bram
1/11 (12 pm) Madoka Mooney/Bob Albanese
1/16 (7 pm) Yotam Ishay Group
1/18 (12 pm) Cary Brown/John Lissauer
1/22 (7 pm) Lorenzo Simoni Spontaneous Trio with Emanuele Filippi, Stefano Battaglia
1/24 (6, 8 pm) Carmen Olivia Underground Angels
1/25 (12 pm) Ron Drotos/Myriam Phiro
1/30 (7 pm) John H. Smith Trio with James Preston Jr., Lucianna Padmore
1/31 (6, 8 pm) Conigliaro Consort with Brian Conigliaro, Bob Gingery, Daniel Weiss, Ron Vincent
Jazz on the Mountain @Mohonk Mountain House (New Paltz, NY)
mohonk.com/signature-events/jazz-on-the-mountain
1/23 (8:30, 9 pm) Lucy Yeghiazaryan
1/24 (10:30 am, 3, 8:30, 9 pm) New Jazz Ambassadors; Will Friedwald; Pete Malinverni's Invisible Cities Quintet
1/25 (10:30 am, 3, 8:30, 9 pm) Wayne Tucker/Pete Malinverni; Allan Harris + Kendrick McCallister
1/26 (10:30 am) Helen Sung Trio
Jolo's Kitchen (New Rochelle, NY) jolosrestaurants.com
1/3, 1/10, 1/17, 1/24, 1/31 (4 pm) Chip Shelton Peacetime Ensemble
Maureen's Jazz Cellar (Nyack, NY) maurensjazzcellar.com
1/16, 1/17 (8 pm) Peter Furlan with Vinnie Cutro, Erick Storkman, Andrew Beals, Brad Hubbard, Neil "Nail" Alexander, Charlie Dougherty, Nadav Snir-Zelniker, Joel Newton
1/23 (7 pm) Judy Niemack, Tamuz Nissim with David Budway, Cameron Brown, Tim Horner
1/24 (8 pm) Scott Reeves Composer's Quintet with Rich Perry, Jim Ridl, Noriko Ueda, Tim Horner
1/30 (8 pm) Richie Morales Organ Trio with Bob DeVos, Will Gorman
1/31 (8 pm) Michael Wolff Trio with Ben Allison
The Falcon (Marlboro, NY) liveatthefalcon.com
1/1 (7:30 pm) New York Ska-Jazz Ensemble with "Rocksteady Freddie" Reiter, Kevin "KB" Batchelor, Mark Damon, Cary Brown, Andy Stack, Craig Santiago
1/23 (7:30 pm) Junco Partners with Jamie McLean, Eric Finland, Andy Hess, Eric Kalb
1/26 (7:30 pm) Eddy's Chemistry Set
1/29 (7:30 pm) Chris O'Leary Band
1/31 (7:30 pm) Joe Lovano Quintet with Judi Silvano, Angelica Sanchez, John Menegon, Lamy Istrefi
White Plains Public Library (White Plains, NY) whiteplainslibrary.org
1/3 (2 pm) Carlos Jiménez Mambo Ductet

PENNSYLVANIA

Chris' Jazz Café (Philadelphia, PA) chrisjazzcafe.com
1/2 (7:30, 9:30, 11 pm) Yotam Silberstein Quartet; Oliver Mayman
1/3 (7:30, 9:30, 11 pm) Matthew Rotker-Lynn Quartet with Aaron Goldberg, Alex Claffy, Ofri Nehemya
1/6 (7:30, 9 pm) John McNamara Quartet with Matt Kahn, Sedge Green, Ben Chasin
1/7 (7:30, 9 pm) Jake Miller Band
1/8 (7:30, 9, 10:30 pm) Liam Sutcliffe Quintet; Jake Kaplan
1/9 (7:30, 9:30, 11 pm) Tyler Bullock Trio; Oliver Mayman
1/10 (7:30, 9, 11 pm) Martina Barta + Philly All-Star Quintet with Victor North, Tim Brey, Dave Brodie, Wayne Smith Jr.; James Santangelo
1/13 (7:30, 9 pm) Jason Blythe Band with Banks Sapnar, João Bueno, Dan McCain, Ben Cohen
1/14 (7:30, 9 pm) Tony Miceli Settlement School Ensembles
1/15 (7:30, 9, 10:30 pm) Christian Ertl Quartet; Jake Kaplan
1/16 (7:30, 9, 11 pm) Katie Oberholtzer + Chris' All-Star Sextet with Tyler Henderson, Daniel Cohen, Nick Lombardelli, John Dimase, Dave Brodie, Wayne Smith Jr.; Oliver Mayman
1/17 (7:30, 9, 11 pm) Katie Oberholtzer + Chris' All-Star Sextet with Tyler Henderson, Daniel Cohen, Nick Lombardelli, John Dimase, Dave Brodie, Wayne Smith Jr.; James Santangelo
1/20 (7:30, 9 pm) Keith Chasin with Jerry Weldon, Shane Aaserud, Kevin Blanke
1/21 (7:30, 9 pm) Gusten Rudolph Band
1/22 (7:30, 9, 11 pm) Matt Kahn Sextet with Anthony Aldissi, Gusten Rudolph, Sandy Eldred, Robert Rutigliano, Joe Lockwood; Jake Kaplan
1/23 (7:30, 9, 11 pm) Brandon Goldberg Trio with Buster Williams; Oliver Mayman
1/24 (7:30, 9, 11 pm) Brandon Goldberg Trio with Buster Williams; James Santangelo
1/27 (7:30, 9 pm) Jonathan Daddis Band with Tate Berkey, Bob Colligan, Nate Hook, Kat Tracey
1/28 (7:30, 9 pm) Nate Tota Septet
1/29 (7:30, 9, 11 pm) Michael Kaplan Super Band; Jake Kaplan
1/30 (7:30, 9, 11 pm) Joe Block Trio + Georgia Heers; Oliver Mayman
1/31 (7:30, 9, 11 pm) Joe Block Trio + Georgia Heers; James Santangelo
City Winery (Philadelphia, PA) citywinery.com/philadelphia
1/7 (7:30 pm) Lady Blackbird
Deer Head Inn (Delaware Water Gap, PA) deerheadinn.com
1/4 (5 pm) Bill Charlap solo
Easton Public Market (Easton, PA) eastonpublicmarket.com
1/25 (11 am) Keith Packard
Fire Museum (Philadelphia, PA) firemuseumpresents.com
1/21 (8 pm) Iva Bittová/Antonin Fajt
1/22 (8 pm) Dave Burrell
Human Robot Jenkintown (Jenkintown, PA) humanrobotjenkintown.com
1/3 (12 pm) Len Pierro Trio with Pat Mercuri, Kevin MacConnell
Lafayette Bar (Easton, PA) lafayettebarjazz.com
1/2 (9 pm) Carter Stein Quartet with Toby Keys, Killian Winn, Adam Nussbaum
1/7, 1/21 (8 pm) Mitch Stein, Joe Michaels, Adam Nussbaum
1/16 (9 pm) Cadillac Organ Trio with Bob DeVos, Dave Abraham, Ron Glick
1/30 (9 pm) Julian Lee Quartet with Dave Roth, Paul Rostock, Adam Nussbaum
Legends Cigar Bar (Easton, PA) legendcigarbar.com
1/2 (6 pm) Good and Plenty Jazz with Walt Bibiger, Gene Perla, Rudy Royston
Penn Live Arts (Philadelphia, PA) pennlivearts.org
1/24 (7:30 pm) Keyon Harrold Sextet; Isaiah Collier
Perelman Theater (Philadelphia, PA) ensembleartsphilly.org/plan-your-visit/our-venues/kimmel-center/perelman-theater
1/22 (8 pm) Pedrito Martínez/Alfredo Rodríguez
Solar Myth (Philadelphia, PA) arsnovaworkshop.org
1/3 (8 pm) Marshall Allen UB-313 with Elliott Levin, Brian Marsella, DMHotep, Chad Taylor
1/8 (8 pm) Shahzad Ismaili, Greg Saunier, Maria Chavez
1/11 (8 pm) Bex Burch, Laurel Pardue, Gabe Birnbaum
1/13 (8 pm) Ches Smith's Clone Row with Mary Halvorson, Liberty Ellman, Nick Dunston
South Jazz Kitchen (Philadelphia, PA) southjazzkitchen.com
1/2 (6:30, 9 pm) Gerald Veasley Band + Lawrence "Weas" Newton
1/3 (7, 9:30 pm) Arpeggio Jazz Ensemble
1/4 (6, 8:30 pm) Arpeggio Jazz Ensemble
1/8 (6:30, 9 pm) "Nina Simone Project": Carol Riddick/Gerald Veasley
1/9 (7, 9:30 pm) "Nina Simone Project": Carol Riddick/Gerald Veasley
1/10 (7, 9:30 pm) Emily Braden
1/11 (6, 8:30 pm) Emily Braden
1/16, 1/17 (7, 9:30 pm) Nasir Dickerson Life Light Empower
1/18 (6, 8:30 pm) Nasir Dickerson Life Light Empower
1/22 (6:30, 9 pm) Lori Williams
The Rotunda (Philadelphia, PA) therotunda.org
1/11 (12, 7 pm) "Unlocking the Music of Anthony Braxton Workshop": Tri-Axium Theory with Erica Dicker
The Ways Restaurant and Brewery (Glenside, PA)
thewaysrestaurantandbrewery.com
1/2 (7 pm) Len Pierro Trio with Pat Mercuri, Madison Rast
1/8 (7 pm) Len Pierro Trio with Dan Hanrahan, Kevin MacConnell
Zoellner Arts Center (Bethlehem, PA) zoellner.cas.lehigh.edu
1/24 (4, 7 pm) Anat Cohen Quartetinho with Vítor Gonçalves, Tal Mashiach, James Shipp
1/30 (8 pm) Lehigh University Jazz Faculty with Bill Warfield

CLUB DIRECTORY

• **Albert's Bar** 140 E. 41st St.
Subway: 4, 5, 6 to Grand Central *albertsbar.com*

• **An Beal Bocht Café** 445 W. 238th St.
Subway: 1 to 238th St. *LindasJazzNights.com*

• **The Appel Room** Broadway at 60th St., 5th fl.
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle *jazz.org*

• **Armonie Bistro** 1649 Park Ave.
(212-722-6400) Subway: 6 to 116th St. *armoniebistro.com*

• **Arthur's Tavern** 57 Grove St.
(212-675-6879) Subway: 1 to Christopher St. *arthurstavern.nyc*

• **Baby's All Right** 146 Broadway, Brooklyn
(718-599-5800) Subway: J, M, Z to Marcy Ave. *babysallright.com*

• **Bar Bayeux** 1066 Nostrand Ave., Brooklyn
(347-533-7845) Subway: 2, 5 to Sterling St. *barbayeux.com*

• **Bar Lunático** 486 Halsey St., Brooklyn
(917-495-9473) Subway: C to Kingston-Throop Ave. *barlunatico.com*

• **Barbès** 376 9th St. at 6th Ave., Brooklyn
(718-965-9177) Subway: F to 7th Ave. *barbesbrooklyn.com*

• **Baretto New York** 60 E. 49th St.
(646-869-5400) Subway: 5, 6 to 51st St. *fasanorestaurantny.com/baretto*

• **Belmelmans Bar, Carlyle Hotel** 35 E. 76th St.
(212-744-1600) Subway: 6 to 77th St. *thecarlyle.com*

• **Big Bar** 75 E 7th St.
Subway: 6 to Astor Pl; L to 1 Av

• **Bill's Place** 148 W. 133rd St. bt. Lenox/7th Ave.
(212-281-0777) Subway: 2, 3 to 125th St. *billsplaceharlem.com*

• **Birdland/Birdland Theater** 315 W. 44th St. bt. 8th/9th Ave.
(212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St. *birdlandjazz.com*

• **Birds** 64 Downing St.
Subway: 1 to Houston St. *birds-nyc.com*

• **The Bitter End** 147 Bleecker St. bt. Thompson/LaGuardia
(212-673-7030) Subway: A, B, C, D, E, F, V to W. 4th St. *bitterend.com*

• **Blue Note** 131 W. 3rd St. at 6th Ave.
(212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th St. *bluenotejazz.com*

• **Bohemian National Hall at Czech Center New York** 321 E. 73rd St.
Subway: 6 to 68th St. *bohemiannationalhall.com*

• **Bonnefonte Restaurant** 1 Margaret Corbin Dr.
(212-740-2939) Subway: A to 190th St. *thebonnefont.com*

• **Broadway Dive** 2622 Broadway
(212-865-2662) Subway: 1 to 103rd St. *divebarnyc.com*

• **Bronx Music Hall** 438 E. 163rd St. at Washington Ave.
(347-708-7591) Subway: Bus: Bx15 *bronxmushall.org*

• **Brooklyn Bowl** 61 Wythe Ave., Brooklyn
(718-963-3369) Subway: L to Bedford Ave. *brooklynbowl.com*

• **Café Ornithology** 1037 Broadway, Brooklyn
(917-231-4766) Subway: J, M, Z to Myrtle Ave. *cafeornithology.com*

• **Cellar Dog** 75 Christopher St. at 7th Ave.
(212-675-6056) Subway: 1 to Christopher St./Sheridan Sq. *cellardog.net*

• **City Vineyard** 233 West St.
(646-677-8350) Subway: A, C, E, F to Canal St. *cityvineyardnyc.com*

• **City Winery/City Winery Loft** 25 11th Ave.
(646-751-6033) Subway: A, C, E, L to 14th St. *citywinery.com*

• **Close Up** 154 Orchard St.
(646-410-2307) Subway: F, J, M, Z to Delancey St.; F to 2nd Ave. *closeupnyc.com*

• **The Club Room** 310 West Broadway
Subway: 1, 2 to Canal St.; N, Q, R, W to Canal St. *clubroomnyc.com*

• **Dada Bar** 60-47 Myrtle Ave., Queens
Subway: M to Forest Ave.; M to Fresh Pond Rd.; L to Myrtle-Wyckoff/Halsey St. *dadabar.nyc*

• **David Geffen Hall** 10 Lincoln Center Plaza at 65th St.
(212-875-5030) Subway: 1 to 66th St. - Lincoln Center *lincolncenter.org/venue/david-geffen-hall*

• **Dizzy's Club** 33 W. 60th St., 5th fl.
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle *jazz.org*

• **The Django** 2 6th Ave.
(212-519-6600) Subway: A, C, E to Canal St.; 1 to Franklin St. *thedjangonyc.com*

• **Double Bar** 1332 Halsey St., Brooklyn
(914-249-9525) Subway: L to Halsey St. *doublebk.com*

• **Downtown Music Gallery** 13 Monroe St.
(212-473-0043) Subway: F to East Broadway *downtownmusicgallery.com*

• **Drom** 85 Ave. A
(212-777-1157) Subway: F to 2nd Ave. *dromnyc.com*

• **The Ear Inn** 326 Spring St. at Greenwich St.
(212-246-5074) Subway: C, E to Spring St. *earinn.com*

• **El Museo Del Barrio** 1230 5th Ave. at 104th St.
(212-831-7272) Subway: 6 to 103rd St. *elmuseo.org*

• **Elsewhere** 599 Johnson Ave.
Subway: L to Jefferson St. *elsewherebrooklyn.com*

• **Festival Café** 1155 2nd Ave.
(646-398-9686) Subway: 5, 6 to 59th St.

• **Fiction Bar/Café** 308 Hooper St., Brooklyn
(718-599-5151) Subway: M, J to Hewes St. *fictionbk.com*

• **Five Spot Jazz** 231 E. 9th St.
(212-777-7018) Subway: N, Q, R, W to 8th St.-NYU; 4, 6 to Astor Pl. *fivespotjazz.com*

• **Flushing Town Hall** 137-35 Northern Blvd., Queens
(718-463-7700) Subway: 7 to Main St. *flushingtownhall.org*

• **Flute Bar** 205 W. 54th St.
(212-265-5169) Subway: B, D, E to 7th Ave. *flutebar.com/location/new-york*

• **Funny Bar** 133 Essex St.
(212-516-5299) Subway: F, M to Delancy St.-Essex St. *funnybar.nyc*

• **Gallery MC** 549 W 52nd St.
(212-581-1966) Subway: C, E to 50th St. *gallerymc.org*

• **Garage Sale Vintage** 122 W. 26th St.
(646-755-8476) Subway: 1, 2, 3 to 28th St. *garagesalevintage.com/pages/new-york-city*

• **Hardware Gallery** 154 Chambers St.
(212-347-3557) Subway: 1, 2, 3 to Chambers St. *instagram.com/tribeca.hardware/?hl=en*

• **Ibeam Brooklyn** 168 7th St. bt. 2nd/3rd Ave., Brooklyn
Subway: F to 4th Ave. *ibeambrooklyn.com*

• **Interchurch Center** 475 Riverside Drive at 120th St.
Subway: 1 to 116th St.

• **The Ivy Room** 420 Park Ave S
(332-345-9232) Subway: 6 to 28th St.

• **Jamaica Center for Arts and Learning** 161-04 Jamaica Ave., Queens
(718-658-7400) Subway: E to Jamaica Center *jcal.org*

• **Jazz at Lincoln Center** Broadway at 60th St.
(212-258-9800) Subway: A, B, C, D to 59th St./Columbus Circle; N, Q, R, W to 57th St./7th Ave. *jazz.org*

• **The Jazz Club at Aman New York** 730 5th Ave.
(212-970-2626) Subway: N, R, W to Fifth Ave./59th St. *aman.com/hotels/aman-new-york*

• **The Jazz Gallery** 1158 Broadway, 5th fl.
(212-242-1063) Subway: N, Q, R, W to 28th St.; F, M to 23rd St. *jazzgallery.org*

• **Jazz Genius** 151 Essex St.
Subway: F to Delancey St. *tickettailor.com/events/jazzgenius*

• **Joe's Pub** 425 Lafayette St.
(212-539-8770) Subway: N, R to 8th St.-NYU; 6 to Astor Pl. *joespub.com*

• **Juilliard School Peter Jay Sharp Theater** 155 W. 65th St.
(212-769-7406) Subway: 1 to 66th St. *juilliard.edu*

• **Kato Sake Works** 379 Troutman St., Brooklyn
(917-719-1603) Subway: L to Jefferson St. *katosakeworks.com*

• **The Keep** 205 Cypress Ave., Queens
(718-381-0400) Subway: L to Jefferson St. *thekeepny.com*

• **Klavierhaus** 549 W. 52nd St., 7th fl.
(212-245-4535) Subway: C, E to 50th St. *klavierhaus.com*

• **Kupferberg Center** 65-30 Kissena Blvd., Queens
(718-793-8080) Subway: E to 71/Continental Ave., Forest Hills *kupferbergcenter.org*

• **Laurie Beechman Theatre** 407 W. 42nd St.
(212-695-6909) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St.-Times Square *thebeechman.com*

• **Le Chéile** 839 W. 181st St.
(212-740-3111) Subway: A to 181st St. *lecheilenyc.com*

• **Le Poisson Rouge** 158 Bleecker St.
(212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th St. *lepoissonrouge.com*

• **Loove Labs** 58 North 6th St., Brooklyn
(718-388-3244) Subway: L to Bedford Ave. *theloove.com*

• **Loove Labs Annex** 238 North 12th St., Brooklyn
(718-388-3244) Subway: G to Metropolitan Ave.; L to Bedford Ave.

• **Lowlands** 543 3rd Ave., Brooklyn
(347-463-9458) Subway: R to Prospect Ave. *lowlandsbar.com*

• **Mezzrow** 163 W. 10th St.
(646-476-4346) Subway: 1 to Christopher St. *smallslive.com*

• **Midnight Blue** 106 E. 19th St.
Subway: N, Q, R, W to 14th St. *midnightblue.nyc*

• **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West
(212-831-6800) Subway: 2, 3 to 125 St.

• **Music Hall of Williamsburg** 66 N. 6th St., Brooklyn
(718-486-5400) Subway: L to Bedford Ave. *musichallofwilliamsburg.com*

• **National Jazz Museum in Harlem** 58 W. 129th St. bt. 5th Ave./Malcolm X Blvd.
(212-348-8300) Subway: 6 to 125th St. *jazzmuseuminharlem.org*

• **National Sawdust** 80 N. 6th St., Brooklyn
(646-779-8455) Subway: L to Bedford Ave. *nationalsawdust.org*

• **Nublu** 62 Ave. C bt. 4th/5th St.
(212-979-9925) Subway: F, V to Second Ave. *nublu.net*

• **Nublu 151** 151 Ave. C
Subway: L to 1st Ave. *nublu.net*

• **Ornithology Jazz Club** 6 Suydam St., Brooklyn
(917-231-4766) Subway: J, M, Z to Myrtle Ave. *ornithologyjazzclub.com*

• **The Owl Music Parlor** 497 Rogers Ave., Brooklyn
(718-774-0042) Subway: 2 to to Sterling St. *theowl.nyc*

• **Park Avenue Armory** 643 Park Ave.
(212-616-3930) Subway: 6 to 68th St. *armoryonpark.org*

• **Patrick's Place** 2835 Frederick Blvd.
(212-491-7800) Subway: B, D to 155th St. *patrickspplaceharlem.com*

• **Peck Slip Social** 36 Peck Slip
(212-217-0449) Subway: 2, 3 to Fulton St. *peckslipsocial.com*

• **Pioneer Works** 159 Pioneer St., Brooklyn
(718-596-3001) Subway: Bus: B61 *pioneerworks.org*

• **Public Records** 233 Butler St., Brooklyn
(347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. *publicrecords.nyc*

• **Queens Public Library, Flushing Branch** 41-17 Main St., Queens
(718-661-1229) Subway: 7 to Main St. *queenslibrary.org*

• **Recirculation** 876 Riverside Dr.
Subway: 1 train to 157th; C train to 163rd; A train to 168th

• **The Record Shop** 360 Van Brunt St., Brooklyn
(347-668-8285) Subway: Bus: B61to Van Brunt St./King St. *360recordshop.com*

• **Resnick Education Wing at Carnegie Hall** 881 Seventh Ave.
(212-247-7800) Subway: N, Q, R, W to 57th- Seventh Ave. *carnegiehall.org*

• **Rose Theater** Broadway at 60th St., 5th fl.
(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 St.
(212-935-2200) Subway: 6 to 51st St. *saintpeters.org*

• **Saint Tuesday** 24 Cortlandt Alley
(212-735-8000) Subway: 4, 6 to Canal St.; J, Z to Canal St. *sainttuesdaynyc.com*

• **Scarlet Lounge** 468 Amsterdam Ave.
Subway: 1, 2 to 79th St.; 1, 2 to 86th St. *scarletloungenyc.com*

• **ShapeShifter Lab** 837 Union St., Brooklyn
(646-820-9452) Subway: D, N, R, W to Union St.; B, Q to 7th Ave. *shapeshifterplus.org*

• **Shrine** 2271 Adam Clayton Powell Blvd. bt. 133rd/134th St.
(212-690-7807) Subway: B, 2, 3 to 135th St. *shrinenyc.com*

• **Silvana** 300 W. 116th St.
(646-692-4935) Subway: B, C, to 116th St. *silvana-nyc.com*

• **Sistas' Place** 456 Nostrand Ave. at Jefferson Ave., Brooklyn
(718-398-1766) Subway: A to Nostrand Ave. *sistasplace.org*

• **Smalls** 183 W 10th St. at 7th Ave.
(212-252-5091) Subway: 1 to Christopher St. *smallslive.com*

• **Smoke** 2751 Broadway bt. 105th/106th St.
(212-864-6662) Subway: 1 to 103rd St. *smokejazz.com*

• **Soapbox Gallery** 636 Dean St., Brooklyn
Subway: 2, 3 to Bergen St. *soapboxgallery.org*

• **Sony Hall** 235 W. 46th St.
(212-997-5123) Subway: N, R, W to 49th St. *sonyhall.com*

• **Sour Mouse** 110 Delancey St.
(646-476-7407) Subway: J to Bowery *sourmousenyc.com*

• **St. Mazie Bar & Supper Club** 345 Grand St., Brooklyn
(718-384-4808) Subway: G to Metropolitan Ave.; J, M, Z to Marcy Ave. *stmazie.com*

• **Stern Auditorium at Carnegie Hall** 881 7th Ave.
(212-247-7800) Subway: N, Q, R, W to 57th St.-Seventh Ave. *carnegiehall.org*

• **The Stone at The New School** 55 W. 13th St.
(212-229-5600) Subway: F, V to 14th St. *thestonenyc.com*

• **Sugar Monk** 2292 Frederick Douglass Blvd.
(917-409-0028) Subway: A, B, C, D to 125th St. *sugarmonklounge.com*

• **Sunny's Bar** 254 Conover St.
(718-625-8211) Subway: B61 to Beard St./Van Brunt *sunnysredhook.com*

• **Superior Ingredients** 74 Wythe Ave., Brooklyn
Subway: G to Nassau Ave.; L to Bedford Ave. *si-bk.com*

• **Symphony Space Peter Jay Sharpe Theatre** 2537 Broadway at 95th St.
(212-864-5400) Subway: 1, 2, 3 to 96th St. *symphonyspace.org*

• **Terazza 7** 40-19 Gleane St., Queens
(347-808-0518) Subway: 7 to 82nd St./Jackson Heights *terazza7.com*

• **The Delancey** 168 Delancey St.
(212-254-9920) Subway: F to Delancey St. *thedelancey.com*

• **The View** 1535 Broadway
(212-704-8900) Subway: N, R, W to 49th St. *theviewnewyorkcity.com*

• **Threes Brewing** 333 Douglass St., Brooklyn
(718-522-2110) Subway: R to Union St. *threesbrewing.com*

• **Tompkins Square Library** 331 E. 10th St.
(212-925-5256) Subway: L to 1st Ave. ; F, V to Second Ave.

• **The Town Hall** 123 W. 43rd St.
(212-997-1003) Subway: 7, B, D, F, M to 42nd St.-Bryant Park *thetownhall.org*

• **Troost** 1011 Manhattan Ave., Brooklyn
(347-889-6761) Subway: G to Greenpoint Ave. *troostny.com*

• **Union Pool** 484 Union Ave. at Meeker
(718-609-0484) Subway: L to Lorimer St *union-pool.com*

• **Village Vanguard** 178 7th Ave. South at 11th St.
(212-255-4037) Subway: 1, 2, 3 to 14th St. *villagevanguard.com*

• **Winnie's** 63 West 38th St.
(646-846-9063) Subway: B, D, F, M to 42nd St; N, Q, R, W to Times Square; B, D, F, M to 34th St. *winniesnyc.com*

• **Yamaha Artist Services Center** 689 Fifth Ave. at 55th St.
Subway: V to 5th Ave.

• **Zankel Hall** 881 7th Ave. at 57th St.
(212-247-7800) Subway: N, Q, R, W to 57th St. *carnegiehall.org*

• **Zinc Bar** 82 W. 3rd St.
(212-477-8337) Subway: A, C, E, F, V to W. 4th St. *zincbar.com*

IN MEMORIAM 2025

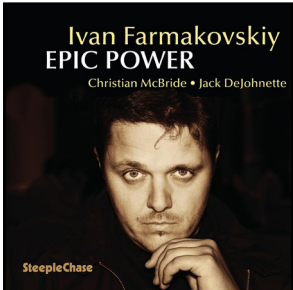
DICK ADDRISI
SUSAN ALCORN
MARIO ALLARD
URSULA ANDERS
LARRY APPELBAUM
RICHARD APPEGATE
TONY ARCHER
BILL ASHTON
RONALD ATKINS
BRIAN AVNET
ROY AYERS
GÉRARD BADINI
JUDY BAILEY
GREG BANDY
CLIFFORD BARBARO
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DAVE BARGERON
ERIC BARRET
THOMAS BELLINO
STEFANO BENNI
ANDY BEY
TONY BIANCO
RAY BLUE
ALAIN BOUCHET
LILLIAN BOUTTÉ
JOYCE BREACH
EDDIE BRUHNER
RADCLIFFE “DOUGIE” BRYAN
SASCHA BURLAND
PAT CAPLICE
PEG CARROTHERS
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BART FERMIE
LADISLAV FIDRI
LEOPOLDO FLEMING
HENRI FLORENS
PAUL FONTAINE
JOE FORD
AL FOSTER
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HERB GARDNER
ANDRÉ GERAISSATI
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DANY GIGNOUX
TOMMY GOODMAN
GORDON GOODWIN
TONY GORRUSO
SEAN GOURLEY
BUNKY GREEN
HERB GREENE
MILES GRIFFITH
PETER GRITZ
RAYMOND GUIOT
ARTHUR HAMILTON
THOMAS “BIFF” HANNON
GARY HASSAY
ROB HENKE
MANFRED HERING
LEE HILDEBRAND
WOLFGANG HIRSCHMANN
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Epic Power
Ivan Farmakovskiy, Christian McBride,
Jack DeJohnette (SteepleChase)
by Jeff Cebulski

The Russia-born, bred and raised-on-American-jazz, pianist Ivan Farmakovskiy was a big deal in the late ’90s and early 2000s. Mixing deft keyboard clarity with impressive inventiveness, Farmakovskiy won the 1997 Europe Jazz Contest in Belgium, played in a number of ensembles and orchestras (including a quartet with the late Benny Golson and expatriate trumpeter Valery Ponomarev), and then traveled to NYC in 2008 to record *Next To The Shadow*. That debut album included hard and post bop selections performed by a quintet that included countryman, saxophonist Igor Butman, trumpeter Ryan

Kisor, bassist Ugonna Okegwo and drummer Gene Jackson. His sophomore effort soon followed in 2010 with *The Way Home* (Butman Music), a Russian quartet effort with American drummer Donald Edwards.

Epic Power, a trio session recorded that same year as his second album, has only just recently emerged on SteepleChase. Somehow it had remained in the vaults. The question is why, given that Farmakovskiy’s top-tier rhythm team consisted of renowned bassist Christian McBride and the recently-deceased Master of drums, **Jack DeJohnette (1942-2025)**, whose history itself spanned generations, with work ranging from Charles Lloyd, Bill Evans, Miles Davis, Joe Henderson, Wayne Shorter and Keith Jarrett to John Abercrombie, Joanne Brackeen, Pat Metheny, Gonzalo Rubalcaba, et al. Based on the sterling results, as if there was any doubt, this formidable duo came through, providing the classic bop-disciple with spirited, professional support through the album’s nine selections, including originals, derivations of Russian folk tunes, plus a song from The Beatles. That synergy becomes evident right away on “Soul Inside Out”, a hard bop excursion that features the great DeJohnette in fills and a robust drum solo during Farmakovskiy’s Bud Powell-like expressions. The ballad, “The Day Before”, is typical of the pianist-leader’s arrangements, starting quietly

and building up along the way, with McBride having a typically-melodic solo turn. “Conciliation” follows, a waltz that has nifty runs tossed around. The pianist’s stylistic breadth is revealed on “Orange”, a calypso-ish tune that includes another masterful DeJohnette break. “And I Love Her” (Paul McCartney), covered by many, gets an even-slower treatment than Shirley Horn’s lyric-twisted version, but smolders as much. “Professor” is a New Orleans-style treat, with Professor Longhair the obvious object of respect.

Farmakovskiy has since moved to Italy, and has only recorded once since his 2010 sessions, which was in 2014 as a member of Russian saxophonist Serge Golovnya’s quintet (*Touching the Sky*, Butman Music). One can find some contemporary live ensemble performances on YouTube, but in the absence of more, *Epic Power* thus becomes the most accessible recorded testimony to his prowess, blessed by two of America’s great jazz artists. We can thank Nils Winther and SteepleChase not only for reintroducing Farmakovskiy, but also for reminding us just how powerful Jack DeJohnette was before his passing on Oct. 26 last year at age 83: the G.O.A.T. to many critics and fans, he never phoned it in.

For more info visit steeplechase.dk



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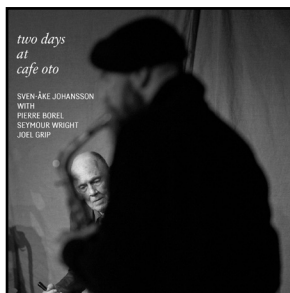


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Two Days at Café OTO
Sven-Åke Johansson (Otoroku)
by John Sharpe

Even though recorded at age 82, a little over a year before his Jun. 15 death last year, *Two Days at Café OTO* captures the Swedish, Berlin-based drummer **Sven-Åke Johansson (1943-2025)** in undiminished exploratory form. A pivotal presence in European free improvisation since the '60s, Johansson is known not only for his work with Peter Brötzmann—most notably on *For Adolphe Sax* and *Machine Gun*—but also for his wide-ranging conceptual projects, from “Concert for 12 Tractors” to “MM schäumend: Overture for 15 Handheld Fire Extinguishers”. But none of these works disguise the fact of Johansson’s highly-attuned sensibilities for improvised music, heard throughout this double-album documenting a short residency at the titular venue. Two of the most adventurous contemporary alto saxophonists, Pierre Borel (Die Hochstapler, Umlaut Big Band) and Seymour Wright (أحمد [Ahmed]), join him, along with Ahmed stalwart and co-founder of Umlaut Records, bassist Joel Grip. Across four lengthy excursions and one shorter outing, in both trio and quartet permutations, the principals develop an elastic conversational dynamic, favoring motion and inquiry over climax or closure.

Johansson’s drumming relies on pared-down rudiments—a kick-drum thump, a hi-hat zap, a brush of snare—deployed with purposeful spacing that subtly steers the ensemble. Wright specializes in pithy, textural alto exclamations, willfully abrasive and raw, while Borel traces springy lines, often trading in fragments that evoke bebop, Monk and Eric Dolphy, among others. The music’s most bracing stretches occur when both saxophonists engage in prolonged, back-and-forth invention, reshaping snippets of jazz vocabulary into wiry, kinetic exchanges, particularly on the third and fifth pieces (the pieces are simply numbered with the names of the participants appended). Grip binds the ensemble with a firm, yet flexible pulse, responding to Johansson’s minimalism with grounded, economical figures. Johansson also turns to accordion during parts of the performance, prompting some of the set’s more atmospheric moments, as on the fourth track where his cascading patterns, bowed bass and Borel’s breathy saxophone converge in a spare reverie before the music fractures again into stop-start motion. Ultimately, what emerges is less a late-career summation than a reminder that Johansson’s imagination never stopped seeking new terms for engagement.

For more info visit otoroku.bandcamp.com



Portrait of Sheila (Blue Note Tone Poet)
Portrait Now (Dot Time)
Sheila Jordan
by Ken Dryden



Reflections - Facing South
(featuring Eddie Palmieri, Luques Curtis)
Conrad Herwig (Savant)
by George Kanzler

Aug. 11, a few months shy of turning 97 years young. She was singing from her early youth and although she was a jazz fan, her unusual approach to singing scared off many record labels and tested club owners’ patience. Jordan was not only driven and willing to go where the music inspired her, but in that dynamic was never one to fall into predictable routines.

Her landmark debut album, *Portrait of Sheila*, has certainly stood the test of time since its 1963 release, in no small part due to Jordan’s fresh approaches, adventurous spirit, emotional delivery and courage to stick to her guns as to how she wanted to interpret the music. This recent 180g vinyl reissue—part of Blue Note’s limited, deluxe edition, Tone Poet series—restores the warmth of the original sessions in a superb Kevin Gray mastering. The session’s set list, which blends standards, then-recent compositions and jazz tunes, would eventually become classics for jazz vocalists globally. Her band—veteran Barry Galbraith (guitar), the young Steve Swallow (bass) and Denzil Best (drums)—prove sensitive to Jordan’s free-spirited singing. Her playful take of “Dat Dere” (Bobby Timmons), adding Oscar Brown Jr.’s timeless lyric, was influenced by raising her young daughter, Tracey, and features Swallow as her sole accompanist, a setting she continued to explore throughout her career. Jordan’s emotional rendition of “Willow Weep for Me” brings out the loneliness of this oft-performed chestnut.

By the end of her career, as she continued to regularly perform into 2025, Jordan was widely acknowledged as a major jazz artist, having been honored with numerous awards, plus a gargantuan following of admiring fellow vocalists and fans. Her intimate 2022 studio session, *Portrait Now*, with frequent collaborators, Roni Ben-Hur (guitar) and Harvie S (bass), is likely her recording swan song. Yet, the ravages of age seem to have had little effect. Buoyed by the bassist’s creative accompaniment, she scats up a storm in a breezy rendition of “The Touch of Your Lips”, brings out the hopefulness in “You Must Believe in Spring” and reprises the wistfulness of “Willow Weep for Me” six decades after her recording debut. Jordan doesn’t merely rely on well-known repertoire either, as she also can be heard exploring Kenny Dorham’s lesser known “Fair Weather” (featuring his lyrics). Of course, Jordan had to include one of her vocalese numbers, performing a mini-autobiography and inspired scat in “Relaxing at the Camarillo” [sic]. This relaxed date serves as the perfect finale to Sheila Jordan’s storied career.

For more info visit dottimerecords.com



Of *Reflections - Facing South*, Conrad Herwig writes of this unique, sans percussion-instrument album: “This is basically a reflection of a lifetime of work. And there are a lot of reflections here—of jazz, of salsa, of Afro-Cuban, Afro-Caribbean, and South America.” He goes on to say that it was his idea but “Eddie [Palmieri] never does anything without playing a huge role in shaping it into something beautiful.” **Eddie Palmieri (1936-2025)**, the composer-pianist-

Sheila Jordan (1928-2025) passed away last year on

bandleader who passed away Aug. 6 at age 88, before this album was released, was nothing less than a titan of salsa, Afro-Caribbean music and jazz. *Reflections* (recorded in 2020) is unique in both his and Herwig's discographies, eccentrically but brilliantly creating a program of Afro-Latin jazz without any percussion instruments or trumpets. The band: just Herwig's trombone, Palmieri's piano and Luques Curtis' bass.

The unique set-up allows Palmieri to remind us that the piano, too, is a percussion instrument. He uses it to create the Afro-Caribbean rhythms usually expounded by various drums, bells and cymbals. He also riffs on the piano, as horn sections would in a salsa band, and on "C'mon (Mi Guajira)" he incorporates tombao and montuño figures usually supplied by percussion and horn sections. Throughout the album, Palmieri's comping combines jazz-style accompaniment with Afro-Latin rhythms, while the solid bottom of the beat is firmly established by Curtis' rock-solid bass playing. As a soloist, the pianist contrasts markedly with Herwig. The trombonist favors a fluid, bold, open tone and his jazz solos flow melodically. Palmieri, conversely, brings the avant-leaning jazz modernism exemplified by pianists such as Thelonious Monk, McCoy Tyner (he's cited both as influences) as well as touches of Cecil Taylor, into his solos. The Monk debt is unmistakable on the opening of "Augmented Blues", but then he retreats into Afro-Latin clavé behind Herwig's lead and solo, before he begins his solo with dissonant notes from his right hand and rolling chords from the left, all becoming disjointed before resolving back into clavé. Yet Palmieri can also match the trombonist's lyricism with his own, bringing subtlety and grace to solos on the ballads "Cuando se Habla Amor" and "Monica".

Reflections - Facing South was a one-off, an eccentric but triumphant reimagining of the essence of Latin jazz in a chamber jazz setting and perhaps Palmieri's final recording.

For more info visit jazzdepot.com. "The Eddie Palmieri Experience" is at Jazz at Lincoln Center Jan. 9 (part of Unity Jazz Festival). See Calendar.



Floating World Live
Soft Machine (Moonjune)
by Marc Medwin

Founding member of Soft Machine, English keyboardist and flute player **Mike Ratledge (1942-2025)** passed away last year on Feb. 5, at the age of 81. In 1976, he was the longest-tenured Soft and was also the final original member to have left the group. As annotator Sid Smith observes, *Floating World Live* captures Soft Machine in transformation, one moment of so many for a band always intent on metamorphosis. Yet, recorded one year prior to Ratledge's departure, this 1975 concert broadcast (now lovingly remastered by Mark Wingfield) also demonstrates an astonishing unity of purpose.

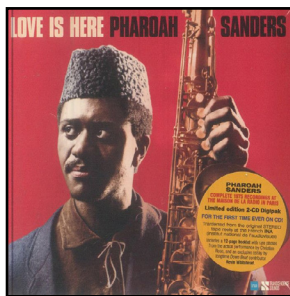
In typical Softs fashion for the period, the Bremen performance comprises a connected suite. The album opens with one of the group's most synergetic concert-captures as they "float" a breathtaking version of the titular piece. Ratledge and Karl Jenkins share keyboard duties as the music rises, spectral, capped by Alan Holdsworth's guitar sustains, John Marshall's gong invocation and sizzling cymbals,

all of which leads directly into a scorching version of "Bundles". If Holdsworth is afforded much of the solo space, including an exquisite violin contribution to "The Man Who Waved at Trains", the others are given spots that demonstrate the group's increasing sonic diversity. Roy Babbington's effected bass narrates its way through "Eaeling Comedy" and "J.S.M." at ten minutes and change gives John Marshall room to stretch out, his timbrally melodic drum kit in full effect. Ratledge crafts an astonishing synthesizer solo, building it from a few motives as he would later construct portions of his soundtrack to *Riddles of the Sphinx*.

Unlike that "minimalist" score, "North Point" uses repetition and expansion to push against tonal boundaries until all that remains are squalls of varying speed and register, though a logical progression governs the whole. Marshall joins when Ratledge's solo fades out, and the group slams into the modally-charged, felicitous riffage of "Hazard Profile". Even to posit that the album is a winning mixture of classic Softs fusion and then-current experimentalism would be to render it glib beyond reason. A testament to those now gone, especially to the late Ratledge, the concert also demonstrates just how flexible the band could be. They blurred the boundaries they originally erected, and, as always, Moonjune presents an exemplary package in glorious sonics.

This is Soft Machine at its finest and sounds like no one else.

For more info visit moonjune.com



Love Is Here
Pharoah Sanders (Transversales-Elemental Music)
by Pierre Crépon

Drummer **Greg Bandy (1949-2025)**, perhaps best-known for his association with saxophonists Pharoah Sanders and Gary Bartz, passed away last year on May 23, a few months after turning 76. Here he appears on one of what are many albums with his former employer, Sanders. And though this release represents new old-Pharoah Sanders, it is not necessarily brand-new.

Love Is Here (The Complete Paris ORTF Recordings) is an expanded, complete edition of a 1975 French radio concert released on LP by the Transversales label in 2020 as *Live in Paris (1975)*. This current, limited edition, 180g double album edition (also available as a 2-CD set), however, adds one full extra hour of music. The re-release of this material in such short order calls for attention to details. Packaging-wise, there's not too much to remark: veteran writer Kevin Whitehead's liner notes provide contextualization and quotes from the concert's pianist, Harlem native Danny Nixon, and although the cover inexplicably uses a mid '60s image of the bandleader, the booklet does include a few nice photos from the actual concert. The main thing here is therefore the music.

As Whitehead points out, the concert comes from an under-documented period in Sanders' career. The tenor saxophonist made his most impactful leader dates during his work with the Impulse! label (1966-73). It was often written, back then, that the quality of his output had starkly declined during those years. He only recorded again in 1976, taping *Pharoah* (Bandy's second-ever recording), an India

Navigation LP that achieved cult status many years later and reissued in 2023 as a boxed set by Luaka Bop. This 1975 Paris concert predates *Pharoah* as Bandy's first-ever recording with Sanders, but seems to confirm that the saxophonist had indeed hit a creative block. The original material ranges from his certified classic, the crowd-pleaser "The Creator Has a Master Plan" to "Love Is Everywhere", from his downward Impulse! period, to the title track, which he would later record with singer Phyllis Hyman for *Love Will Find A Way* (Arista), a largely decried crossover album. Several John Coltrane-related tunes are included, as is a somewhat generic vocalized blues. Length is a dominant aspect. Bassist Calvin Hill joins Nixon and Bandy and all solo extensively, while allowing the laid-back grooves and minimal vamps to stretch.

The fact that editing often was an issue for Sanders is on plain display here. Unfortunately, the overlong selections highlight the safety-net devices and gimmicks Sanders used while waiting for the right inspiration. Something is not working, and the single-disc Transversales Disques LP arguably makes a smoother listen. But there is a catch: the one standout from this 1975 Paris tape is the use of the radio studio's pipe organ on "The Creator Has a Master Plan". The instrument was large enough to eventually be moved to a cathedral, and it adds unexpectedly great texture to a well-known classic, including Bandy's crescendoing, rhythmic undercurrent and interplay. Attentive listening to this new edition reveals that several minutes of this highlight's ending had been deftly edited out of the Transversales disc. Take your pick.

For more info visit elementalmusicrecords.bandcamp.com

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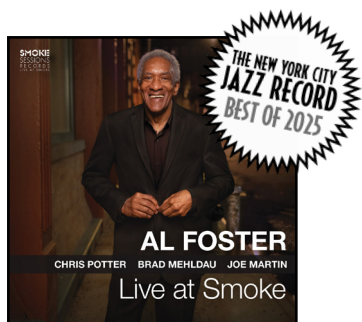
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Live at Smoke
Al Foster (Smoke Sessions)
 by Thomas Conrad

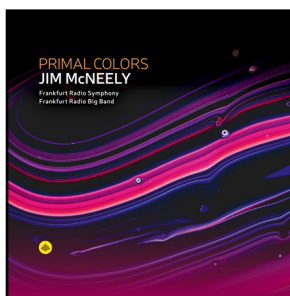
Drummer **Al Foster (1943-2025)** was money. Miles Davis knew it, as did Sonny Rollins, both with whom Foster played. Add to this pedigree, the likes of Herbie Hancock, Joe Henderson, McCoy Tyner, Cedar Walton and Kenny Barron. All hired Foster to play drums in their bands because, as Davis put it, “Al had such a groove and he would just lay it right in there.” Foster made very few records under his own name. But toward the end of his long life, his last albums were three fine recordings, all released on the Smoke Sessions label, two of which feature saxophonist Chris Potter. The most recent of these is the double-album *Live at Smoke*. It turns out to be the most valuable of the three because it is the only one recorded live in the New York club (that gives the label its name), because Brad Mehldau is on it, and because it is Foster’s swan song. The occasion was a birthday celebration for the drummer, with bassist Joe Martin rounding out the quartet. But a scant four months after it was recorded in January 2025, Foster passed away at age 82 on May 28, before the music could be released.

This album bursts with life in its nine tracks. Some

of the tunes have been familiar for decades, but the band here sounds excited to rediscover them. Wayne Shorter’s “E.S.P.” is a famously ambiguous form, with shifting harmonies, hovering melodies and few clear resolutions. Potter attacks it, transforming its mysteries into bold declarations. Rollins’ “Pent-Up House”, on the other hand, is devoid of ambiguity. It is built on ass-kicking syncopations. Potter smokes it. There are two stunning songbook ballads. Potter renders the melody of “Old Folks” in trills and passionate *a capella* cadenzas, and Mehldau reimagines that melody in sudden single-note stabs. The pianist is also riveting on “Everything Happens to Me”. It would be hard to overstate how much it elevates a band to put Potter and Mehldau in the tenor saxophone and piano chairs.

As for Foster, he is the soul of the swinging energy that lifts this music. He gives himself many solos, which are always clever, purposeful and concise. He even solos on “Old Folks”, slowing down and choosing his notes as carefully as any player of a melodic instrument. In *Live at Smoke*, Al Foster has left behind a parting gift. It will make us miss him all the more.

For more info visit smokesessionsrecords.com



Primal Colors
Jim McNeely (Challenge)
 by Ken Dryden

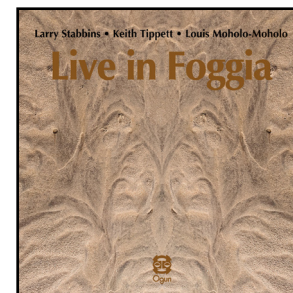
A master of many skills, **Jim McNeely (1949-2025)** was known equally as a brilliant pianist, soloist, bandleader, sideman, composer and arranger. Like valve trombonist-pianist, arranger and composer Bob Brookmeyer, some of McNeely’s best work is heard in music that he wrote for large European ensembles, several of which he conducted over decades. Aside from the Vanguard Jazz Orchestra, opportunities for McNeely to record his larger scale works in the US were limited, whereas several European orchestras had the funding and ability to record them. The suite *Primal Colors*—commissioned by German broadcaster Hessischer Rundfunk (hr)—is finally receiving its premiere release, long after it was debuted in 2007 (recorded for broadcast in 2009), with the composer conducting the Frankfurt Radio Symphony and Frankfurt Radio Big Band, as heard on this album.

This is McNeely’s long-hidden masterpiece, with nine sections and five movements connected by four interludes (all named for the colors that inspired the composer). The overall impression of the music feels as if it was created as a soundtrack for a film in the composer’s mind. “Black” especially sounds like a theme for a movie thriller, serving as an ominous introduction with its eerie strings, leading into a tense surge of brass with the punch of the rhythm section, highlighted by soprano saxophonist Hans-Dieter Sauerborn’s darting, intriguing solo. The multifaceted “Yellow” waltz showcases McNeely’s creative integration of big band and orchestra, blending lush sections with a touch of drama, spotlighting pianist Peter Reiter and flugelhornist Axel Schlosser. “Red” has an upbeat, layered structure, but with its share of musical detours, featuring an edgy solo by guitarist Martin Scales. Conveying the image of the hopes for a new day at sunrise, “Blue” spotlights tenor saxophonist Julian Argüelles. The composer’s explosive finale, “White”, is introduced by Jean Paul Höchstädter’s extended drum solo; he remains prominent throughout

the movement, leading into a whirlwind of swirling themes backing tenor saxophonist Tony Lakatos’ searing solo.

While this album is not Jim McNeely’s final recording, it adds an important chapter to the distinctive musical legacy he has left us since his Sep. 26 passing last year at the age of 76.

For more info visit challengerecords.com



Live In Foggia
Larry Stabbins, Keith Tippett, Louis Moholo-Moholo (Ogun)
 by John Sharpe

This trio of Larry Stabbins, Keith Tippett and **Louis Moholo-Moholo (1940-2025)** approaches free jazz as *freedom to call on whatever takes its fancy*, rather than *freedom from* accepted norms, be they harmony, meter or song. That was as true on the unit’s only other album, *Tern* (FMP, 1983), as it is now on *Live In Foggia*, an archival recording from a short Italian tour in 1985. As a consequence, legendary South African drummer Moholo-Moholo, and the British pair of pianist Tippett and reedman Stabbins, draw on the entirety of their long cross-curricular histories in a transcendent set.

“The Greatest Service” begins with Tippett and Stabbins outlining an aching, majestic theme, familiar from the pianist’s 1978 large ensemble magnum opus *Ark: Frames (Music for an Imaginary Film)*, before stretching into a lope where consonance and squall rub shoulders as equals. Also immediately apparent, the underpinning shimmering cymbal work affirms Moholo-Moholo’s remarkable sensitivity, something well known to collaborators as diverse as pianist Marilyn Crispell, trumpeter Wadada Leo Smith and saxophonist Evan Parker. Belying a reputation built on the indisputable power and volcanic drive that fuelled the legendary Blue Notes and the Brotherhood of Breath (both with Chris McGregor), he proves as adept at muted undercurrents and timbral provocation as surging tattoos.

Across two expansive improvisations, the trio’s responsiveness becomes its defining signature. In the ensuing volatile exchanges, Tippett seems almost willfully mercurial, as if trying out a panoply of different gambits in rapid succession for what best fits the moment. As funky riffs, folky airs, joyous South African kwela rhythms, classical flourishes and prepared piano clanking speed by, Moholo-Moholo and Stabbins variously accentuate or contrast, with the reedman’s ear for a catchy extemporized melody especially prominent. Structural echoes thread through the performance. That opening theme recurs, once instrumentally as might be expected, but also once, strikingly, as a vocal refrain hummed by Tippett, with Moholo-Moholo not refraining but offering discordant counterpoint, before Stabbins’ flute playing continues into a mysterious section of whispers and taps.

Alternately dizzying and mesmerizing, the album stands as a revealing portrait of an under-documented band operating with spontaneity, daring and purpose. It also serves as a reminder of the greatness of two improvising masters who have passed away: Keith Tippett (d. 2020) and Moholo-Moholo, who died last year on Jun. 13 at age 85.

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SHEILA JORDAN

(Nov. 18, 1928 – Aug. 11, 2025)



On Feb. 14th, jazz legend **Sheila Jordan** released *Portrait Now* on the preeminent jazz label **Dot Time Records**. The title was inspired by *Portrait of Sheila*, Jordan’s debut album for Blue Note Records (1962).

The album features Jordan on vocals, **Roni Ben-Hur** on guitar and **Harvie S** on bass. Their chemistry on this recording is undeniable.

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STEVE CROPPER (Oct. 21, 1941 – Dec. 3, 2025) Nicknamed “The Colonel,” the Dora, MO-born session guitarist, record producer and composer died at age 84. Cropper acquired his first guitar at 14, and was influenced by guitarists Chuck Berry and Chet Atkins. He was best known for early work with the Stax Records house band, including with Booker T. & the M.G.’s (his 1962 recording debut was the group’s *Green Onions*), and later the Blues Brothers band. He began his career with the Royal Spades, and for Stax played and co-wrote hits such as “(Sittin’ On) the Dock of the Bay”, “Knock on Wood” and “In the Midnight Hour”. His songs were covered by the likes of Ella Fitzgerald, Count Basie, Al Hirt, Chico O’Farrill, Mark Murphy, George Benson and many others. His session work included Etta James, Ramsey Lewis and The Manhattan Transfer. A two-time GRAMMY winner with multiple nominations, he was also inducted into the Rock and Roll Hall of Fame in 1992 (as a member of Booker T. & the M.G.’s), the Songwriters Hall of Fame in 2005 and ranked as 36 on *Rolling Stone’s* 100 greatest guitarists.

RAÚL DA GAMA (Apr. 24, 1955 – Dec. 14, 2025) The writer, poet, editor and critic died at age 70. Born into a musical family, his father being a Brazilian violão player and his mother a pianist and vocalist, Da Gama began musical studies at age five at Trinity College of Music in London. In 1974 he began exploring the work of Charles Mingus, which culminated 15 years later with his book, *The Unfinished Score – The Complete Works of Charles Mingus*. He authored the column “Highly Opinionated” for allaboutjazz.com, contributed reviews to *Coda* and *DownBeat* and wrote liner notes for releases on hatHUT, Cuneiform, HighNote, Fundacja Słuchaj! and other labels.

J. RICHARD DUNSCOMB (unknown – Nov. 12, 2025) The jazz pedagog, educator and prominent historian, passed away in his 80s. He was a Professor Emeritus of Music at Columbia College Chicago (where he chaired the Music Department), was elected to the International Association of Jazz Educators (IAJE) Hall of Fame and received the Medal of Honor from The Midwest Clinic (he was an active clinician and adjudicator). He also advocated April’s Jazz Appreciation Month as a means to introduce traditional music students to new sounds and approaches to music.

ANDRÉ GERAISSATI (Sep. 7, 1951 – Nov. 19, 2025) The Brazilian guitarist-composer, whose work blended jazz with Brazilian folk elements, passed away at age 74. He gained recognition in the ’70s as a founder of the guitar trio Grupo D’Alma. From 1982-85, Geraissati collaborated extensively with Egberto Gismonti, and later explored Americana roots music and Brazilian sambista rhythms with open-tuned Eastern music. His GRAMMY-nominated 1991 album *Brazilian Images* featured Paul Horn. Other collaborations included Bobby McFerrin and Wynton Marsalis.

GORDON GOODWIN (Dec. 30, 1954 – Dec. 8, 2025) The Wichita, KS-born multi-instrumentalist, bandleader, composer, arranger and conductor, best known as the leader of Gordon Goodwin’s Big Phat Band, died in LA from pancreatic cancer at age 70. Goodwin composed his first big band chart in 7th grade and would later work as a musician at Disneyland, which led to opportunities to compose and arrange for Disney and Warner Brothers TV and film. He won four GRAMMYS among his 25 nominations, and hosted the nationally syndicated jazz radio program *Phat Tracks with Gordon Goodwin*. Among many collaborations were Ray Charles, Christina Aguilera, Johnny Mathis, John Williams, Natalie Cole, David Foster, Sarah Vaughan, Mel Tormé and Quincy Jones. Goodwin was also a sideman with Bill Perkins, Gil Scott-Heron, Louie Bellson, Jack Sheldon, Count Basie Orchestra, Dave Koz and David Benoit.

MANFRED HERING (Jun. 3 1939 – Nov. 29, 2025) The German saxophonist, who was prominent in the free improvisation scene of the former East Germany, died at age 86. He studied mathematics before teaching himself to play saxophone and then formally studied alto saxophone and clarinet at the Musikschule Friedrichshain. He was a member of the Gerhard-Stein-Combo, played in various groups led by Manfred Schulze (including Schulze Bläserquintett until his passing), worked with guitarist Joe Sachse in the mid ’70s and toured with the Leipzig band Osiris. He also performed in West Germany with the Ulrich Gumpert Workshop Band. Hering formed his trio in the ’80s and led the Jazzorchester der DDR (Jazz Orchestra of the GDR). Collaborators included Irène Schweizer, Peter Kowald, John Tchicai, Rüdiger Carl, Paul Rutherford, Gunter “Baby” Sommer, Hannes Zerbe and others.

PAUL KENDALL (Feb. 3, 1961 – Dec. 4, 2025) The multi-woodwind musician, composer and producer died at age 64. Kendall studied clarinet in the 4th grade, baritone in 9th, adding flute, tenor and alto in college. Early in his career, he was a member of big bands led by (Makanda) Ken McIntyre and Charli Persip, and while living in New York, led groups at notable venues such as Birdland, The Angry Squire and Cleopatra’s Needle. Kendall also taught woodwinds at various levels from elementary school to college, including seven years in New York State public schools. Prior to his passing, Kendall was a member of the Skip Wilkins Quintet, the Tony Gairo/Gary Rissmiller Big Band and Mark Hamza’s Great Swamp Blues Band. He had albums on Cats Paws, Sea Breeze Jazz, Brownstone and ZOHO.

JAN KLING (Sep. 17, 1940 – Nov. 24, 2025) The Swedish multi-instrumentalist passed away at age 85. He worked in pop and rock and was well-known as a musician with Swedish pop band ABBA. He was also a prolific session musician, working with the Swedish group Tages on their album *Studio* and later with the power trio November. Further collaborations included Lars Samuelson, Dynamite Brass, Jan Johansson, Jukka Tolonen, Monica Zetterlund, Lars Sjösten, Lennart Åberg, Elisabeth Lundberg, Nannie Porres, Rune Gustafsson and Anders Berglund.

LOIS MARTIN (Oct. 29, 1952 – Nov. 19, 2025) The versatile jazz and contemporary music violinist, who was principal viola chair of the Stamford (CT) Symphony, died at age 73. Co-founder of the Atlantic Quartet, she also performed with numerous new-music ensembles in New York. Martin’s collaborations included Ornette Coleman, Steve Reich, esperanza spalding, Shirley Bassey, Elton John, Paul Simon, Fred Hersch, Joe Lovano, Pat Metheny, John Zorn, Bucky Pizzarelli, Ryan Truesdell, Brian Landrus and Brad Mehldau.

MARILYN MAZUR (Jan. 8, 1955 – Dec. 12, 2025) The largely self-taught, NYC-born percussionist-vocalist, who relocated to Denmark at age six with her Polish father and African-American mother, died at age 70. Early on she studied classical piano and dance and later classical percussion at the Royal Danish Academy of Music, then transitioned into jazz, working with various groups, including Six Winds with Alex Riel, Pierre Dørge’s New Jungle Orchestra and Palle Mikkelborg (which led to Miles Davis’ album *Aura* and subsequent touring with Davis). She later became a member of Jan Garbarek’s group for 14 years. Her approach to percussion included an array of instruments from various cultures, including African lamellophones, Udu clay pot drums, congas, kalimba, tuned gongs, Norwegian goat horn and the waterphone. Formed in 2015, her all-Scandinavian band Shamanica consisted of avant garde female musicians. She also co-led the 13-piece Maluba Orchestra (founded in 2017), worked with Gil Evans and Wayne Shorter, and had her own

or collaborative albums since the ’80s on labels such as CBS, Rosen, Olufsen, Dacapo, Stunt, ECM, Storyville, RareNoise, Loveland and Clap Your Hands. Mazur’s credits include Ketil Bjørnstad, Benjamin Koppel, Peter Kowald, Niels-Henning Ørsted Pedersen, Lotte Anker, Jean-Michel Pilc, Charlie Mariano, Martin Lutz, Aarhus Jazz Orchestra, Cæcilie Norby, Lis Wessberg, Laura Toxværd, Jakob Bro and many others.

ERNEST MCCARTY, JR. (Mar. 26, 1941 – Dec. 11, 2025) Born in South Chicago, the bassist, who began on piano, then switched to bass in DuSable High School, died at age 84. McCarty was especially known for his seven-year tenure with pianist Erroll Garner (from 1970 until Garner’s death in 1977). He served as music director for Gloria Gaynor and Odetta, performed with Oscar Brown Jr., Ike and Tina Turner and Sonny Stitt, and was also a member of the Jazzmen band. Additionally, he was a prolific playwright, having written or co-written over 25 plays and musicals, including *Dinah! Queen of the Blues*, about Dinah Washington. After moving to Pittsburgh in 1993 he served as the artistic director for New Horizon Theater (1994-2008). McCarty had a pair of 2010s albums on Blujazz alongside work with Ella Fitzgerald, Sarah Vaughan and others.

BILLY MITCHELL (1940 – Dec. 2, 2025) The guitarist, who passed away at age 85, was known for his work with Galt MacDermot (the composer associated with the rock musical *Hair*), as well as Bernard “Pretty” Purdie, Roy Ayers and Tyrone Washington.

POPS MOHAMED (Dec. 10, 1949 – Dec. 4, 2025) Born Ismail Mohamed-Jan in South Africa, the multi-instrumentalist died a few days short of his 76th birthday. He mastered the African mouth bow, bird whistle, berimbau, didgeridoo, guitar, keyboard, kora and thumb piano (mbira). Early exposure to countrymen Abdullah Ibrahim and Kippie Moeketsi shaped his music as did his mixed heritage—his father of Portuguese and Indian descent and his mother of Xhosa and Khoisan ancestry. He started his first band, The Valiants, at age 14. His band Black Disco, formed with Basil “Manenberg” Coetzee and Sipho Gumede, released compositions that blended soul, funk and jazz. As an activist for social justice, Mohamed later formed Movement in the City, a project he described as “code for fighting the system.” Mohamed worked with Khoisan musicians and communities, frequently visiting them in the Kalahari Desert to play music. In his diverse recording career, he produced over 20 albums on Kalamazoo, B&W Music, M.E.L.T. 2000, The Sun and Sheer Sound.

DEMIAN RICHARDSON (Nov. 15, 1970 – Dec. 10, 2025) The trumpeter, known for his work in free jazz and avant garde music, died at age 55. His collaborations included Dominic Duval, Jimmy Bennington, Jay Rosen and Daniel Carter. He had his own or collaborative albums on 577 Records and CIMP and was a member of Big Group and Wake Up! (with Carter).

PHIL UPCHURCH (Jul. 19, 1941 – Nov. 23, 2025) The self-taught guitarist and bass guitarist, who emerged from Chicago’s electric blues and R&B scene, died at age 84. Upchurch’s jazz guitarist father introduced him to music by giving him a ukulele at age 13. As a session musician, he appeared on more than 1,000 recordings and released over 20 albums as a solo artist or bandleader. The guitarist’s “You Can’t Sit Down”, from his 1960 recording debut, sold over a million copies. Credits include Cannonball Adderley, Dorothy Ashby, George Benson, Bob Dylan, Dizzy Gillespie, Donny Hathaway, John Lee Hooker, Michael Jackson, Chaka Khan, Hubert Laws, Curtis Mayfield, Jack McDuff, Jimmy Smith and Cat Stevens. Upchurch had albums on labels such as Boyd, United Artists, Milestone, Cadet, Blue Thumb, Kudu, Paddle Wheel, Jam, BGM Jazz, Wondervision and others.

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