

FEBRUARY 2026—ISSUE 286

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM

THE NEW YORK CITY JAZZ RECORD

BLACK
HISTORY
MONTH
ISSUE

أحمد **(Ahmed)**

ABDUL-MALIK'S CONCEPTIONS OF SOUND



JOHN
BEASLEY

SHIRAZETTE
TINNIN

TYRONE
BROWN

DOUG
WATKINS

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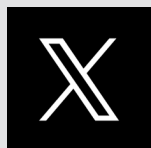
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IN CORRECTION (Jan. 2026 issue)

In the Album Reviews, Stephen Grew recently turned 65 (not 55). In the Jack DeJohnette In Memoriam, Sonny Rollins' mention of Germantown referred to Germantown, NY.

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Letter from the Editor

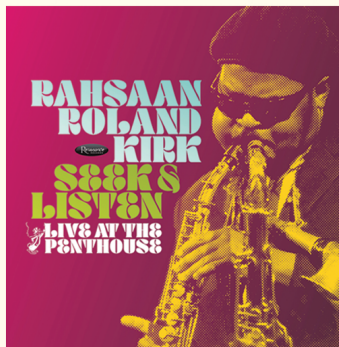
Given jazz' history, we are humbled and honored to celebrate Black history every month within each issue—but come February, we make a special point of dedicating *most* of the issue to Black History Month (see features, plus the forward-section of the Album Reviews: pgs. 12-21). Two common through-lines we noticed at press time, regarding many of the features, is a connection to Thelonious Monk (who happened to pass away 44 years ago this month) and/or the common denominator of—the bass. UK's أحمد [Ahmed] (Cover) is a quartet (with pianist Pat Thomas, who was recently selected as one of NYCJR's "Musicians of the Year") inspired by the music of its namesake—bassist (and oudist) Ahmed Abdul-Malik (1927-1993), the former Monk sideman whose music combined Middle Eastern and North African influences and served as a precursor to what decades later would become referred to as "world music." أحمد [Ahmed]'s forthcoming release, a tribute to Monk, will presumably be previewed over the course of a rare and multi-night residency this month at Shapeshifter Lab in Brooklyn, the borough in which Abdul-Malik was born. Monk's music has also served as a primary springboard and focus for pianist-conductor-arranger John Beasley (Interview), whose MONK'estra big band has released three critically-acclaimed albums in the last decade. He counts Monk, as well as Herbie Hancock and former employers Freddie Hubbard and Miles Davis, as important influences. Beasley will be taking part in, as well as leading, numerous Miles centennial tributes this year, appropriate, given that the national theme of 2026's Black History Month is "A Century of Black History Commemorations" (the first-ever Negro History Week in 1926, which coincided with Abraham Lincoln and Frederick Douglass' birthdays, laid the groundwork for what would become Black History Month). We also commemorate Detroit-born Doug Watkins (Lest We Forget), one of the busiest bassists of his generation, who prolifically recorded 70+ albums as a sideman over the course of just seven years. But 64 years ago this month, tragically, a car accident took his life at age 27. Another bassist we invite you to read about in this issue, octogenarian Tyrone Brown (Encore), may no longer be playing publicly, but has, since the '70s, served as a mentor to countless bassists in the City of Brotherly Love and beyond. A closing thought: regardless of what the current political landscape might look like, recognizing, appreciating and learning from Black history beyond the month of February is essential in understanding this country's achievements, as well as the trials and tribulations in and, of course, well beyond music and the arts: the entirety of the "American Experiment," if you will. This July marks the 250th anniversary of the country's founding and we hope that truth and "Truth to American History" remains, uncompromised, to be relayed and passed on to this and future generations. Onwards and outwards and see you at the shows....

On The Cover: أحمد [Ahmed] clockwise from top-left: Pat Thomas, Joel Grip, Antonion Gerbal, Seymour Wright (photos by Dawid Laskowski)

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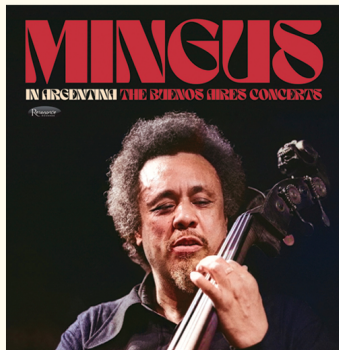


RAHSAAN ROLAND KIRK

SEEK & LISTEN: LIVE AT THE PENTHOUSE

Unissued recording of the virtuosic multi-instrumentalist recorded live at the Penthouse on August 12 & 19, 1967 with Rahn Burton, Steve Novosel & Jimmy Hopps. The limited-edition 180g 2LP and deluxe CD includes liner notes by authors John Kruth and May Cobb, interviews James Carter, Chico Freeman Steve Turre, Dorthaan Kirk, Adam Dorn and more!

Also Available *Vibrations in the Village* (2-LP & CD)



CHARLES MINGUS

IN ARGENTINA: THE BUENOS AIRES CONCERTS

A never-before-released pair of recordings of legendary bassist Charles Mingus captured live in Buenos Aires in June 1977 feat. Ricky Ford, Jack Walrath, Bob Neloms & Dannie Richmond. Transferred from the original tapes recorded by Carlos Melero, the limited-edition 180g 3LP set is mastered for vinyl by Matthew Lutthans at The Mastering Lab & pressed at Le Vinylist. Includes liner notes by author / jazz historian Brian Priestley.

Also Available *Live at Ronnie Scott's* (3-LP & 3-CD)



KENNY DORHAM

BLUE BOSSA IN THE BRONX: LIVE AT THE BLUE MOROCCO

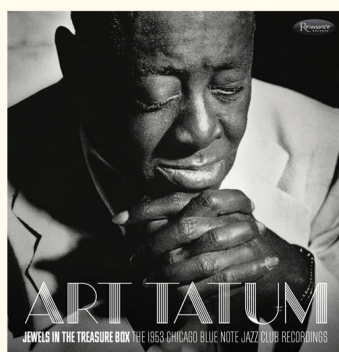
Never-before-released recording of trumpet icon Kenny Dorham live at the Blue Morocco jazz club in The Bronx, NY in 1967 feat. Sonny Red, Cedar Walton, Paul Chambers and Denis Charles. Transferred from the original tapes recorded by Bernard Drayton, the limited-edition 180-gram 2-LP set includes liner notes by jazz scholar Bob Blumenthal; plus interviews with Eddie Henderson, Jeremy Pelt, Steven Bernstein, Reggie Workman, Dan Morgenstern and others.



ROY HARGROVE / MULGREW MILLER

IN HARMONY

The 1st previously unissued recording of the late trumpet star Roy Hargrove since his passing in 2018. Captured live in 2006 and 2007 with piano great Mulgrew Miller. The limited-edition 180g 2LP & deluxe 2CD releases include an elaborate 16-pg LP insert & 68-pg CD booklet with rare photos; essay by acclaimed writer Ted Panken; plus interviews and statements by Sonny Rollins, Christian McBride, Jon Batiste, Common, Ron Carter, Robert Glasper & more!



ART TATUM

JEWELS IN THE TREASURE BOX: THE 1953 CHICAGO BLUE NOTE JAZZ CLUB RECORDINGS

Previously unissued collection of recordings of piano virtuoso Art Tatum captured live at the Blue Note jazz club in Chicago in March of 1953 featuring guitarist Everett Barksdale & bassist Slam Stewart. Contains nearly 3 hours of never-before-heard Tatum in an intimate setting. Limited-edition 180g 3LP & deluxe 3 set with liner notes by Brent Hayes Edwards; plus words from Ahmad Jamal, Sonny Rollins & more!



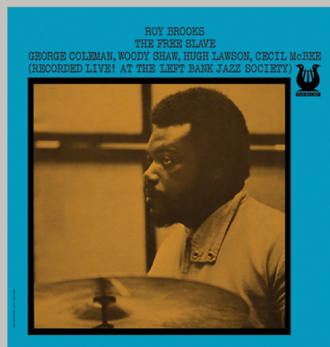
NAT KING COLE

HITTIN' THE RAMP: THE EARLY YEARS (1936 - 1943)

The first comprehensive collection of Nat King Cole's pre-Capitol recordings released officially as a deluxe 7CD & limited edition 10LP boxed set, including many previously unissued recordings, some seeing their first commercial releases, with rarities culled from transcription tape reels, private collector copies and other sources. Includes over 180 meticulously restored tracks with an extensive 56-page booklet with rare photos, essays by the acclaimed author Will Friedwald and guitarist Nick Rossi, plus words by icons such as Johnny Mathis, Tony Bennett and more!



TIME TRAVELER RECORDINGS PRESENTS THE MUSE RECORDS MASTER EDITION SERIES



ROY BROOKS

THE FREE SLAVE

Originally released in 1972 on the iconic Muse label, *The Free Slave* captures Roy Brooks at the peak of his powers, blending soul-rooted swing with the outer reaches of post-bop and avant-garde expression. This landmark live session features extended improvisations and tight interplay between Woody Shaw (trumpet), George Coleman (tenor sax), Hugh Lawson (piano), and Cecil McBee (bass). Newly written liner notes by Shannon J. Effinger and Barney Fields with a rare photograph by Raymond Ross.



KENNY BARRON

SUNSET TO DAWN

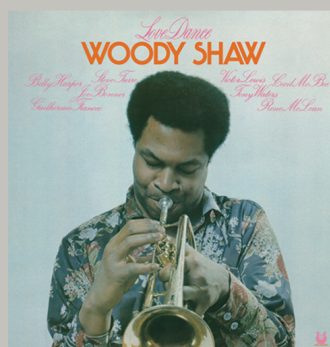
Originally released in 1973 on Muse Records, *Sunset to Dawn* marked Kenny Barron's stunning debut as a leader. The album unfolds like a journey – lyrical, bold, and emotionally resonant. Featuring an all-star lineup including Carlos Garnett (tenor sax), Buster Williams (bass), and Freddie Waits (drums), this record has remained out of print for decades, and now receives the premium treatment. Newly written liner notes by Ted Panken and Barney Fields with a rare photograph by Raymond Ross.



CARLOS GARNETT

COSMOS NUCLEUS

Released at the height of his cosmic creative powers, *Cosmos Nucleus* finds Panamanian saxophonist Carlos Garnett expanding his bold vision of jazz as liberation, healing, and outer-space expression. A genre-blurring fusion of spiritual jazz, funk, and cosmic soul, firmly in the tradition of Pharoah Sanders, Lonnie Liston Smith, and Herbie Hancock's Mwandishi era. Newly written liner notes by Syd Schwartz and Barney Fields with a rare photograph by K. Abe.



WOODY SHAW

LOVE DANCE

Originally released in 1976 on Muse Records, *Love Dance* stands as one of Woody Shaw's most spiritual and forward-thinking sessions. This audiophile reissue restores the album's full tonal richness, capturing Shaw's soaring trumpet lines and the ensemble's dynamic interplay with unprecedented clarity. Shaw leads a powerhouse lineup—including Billy Harper, Steve Turre, René McLean, Cecil McBee & Joe Bonner. Newly written liner notes by Bob Blumenthal & Barney Fields with a rare photograph by K. Abe.



JOE CHAMBERS

DOUBLE EXPOSURE

Originally released in 1978, *Double Exposure* is a rare and genre-blurring session that brings together two visionary musicians. Drummer-composer Joe Chambers—best known for his work with Wayne Shorter & Bobby Hutcherson—is joined by Larry Young, a pioneering jazz organist whose modal/avant-garde leanings helped define Tony Williams' Lifetime and Miles Davis's Bitches Brew era. Newly written liner notes by Bill Milkowski and Barney Fields with rare photographs by Jan Persson and Raymond Ross.

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

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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.



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There's something very, well, "neighborhoody" about Bar Lunático, a dimly lit, crowded but cozy venue in Bed-Stuy, Brooklyn. Camaraderie was even more voluble than usual on a Thursday (Jan. 8), as the clientele anticipated Milena Casado's second set. Dressed in dark leather, her copious shaggy Afro casting her face in constant shadow, the Spanish trumpeter's bright, brilliant tone nevertheless cut through the crowd with the bravado of Freddie Hubbard and ethereal elegance of electric-era Miles Davis. Prepping for two Winter Jazzfest concerts, followed by a European tour, Casado was supported by Lex Kortén (piano), Kanoa Mendenhall (bass) and Morgan Guerin (drums), a trio well attuned to her artistic *modus operandi*, particularly Kortén, whose delicate but deliberate touch served as sympathetic partner to the leader's shapeshifting trumpet. Almost all the music came from Casado's 2025 debut release, *Reflection Of Another Self*, with many numbers beginning with live-mixed voiceovers chanting messages of self-identification and self-empowerment; trumpet solos were commonly augmented by digital delay, harmonizer or other effects processing; and collective jams generally sped up or slowed down at beginnings and ends of sections, heightening the dramatic impact. For the finale, she unveiled a brand-new song titled "I Don't Care What You Think"—the ultimate affirmation of self. The audience, now primed to a state of collective exhilaration, fell for it immediately, singing along, filling the room with joyous resistance. — Tom Greenland



Milena Casado @Bar Lunático

The Lower East Side venue, Jazz Genius, has only been in operation since last November; 85-year-old drummer Billy Hart considerably longer than that. In its spare, white-walled basement space, with grey concrete floor and curtains, opening set (Jan. 3) of Ethan Iverson's piano trio featured bassist Joe Martin and Hart. Arching forward, peering quizzically through owlsh glasses at the keys like a chemist over a microscope, Iverson launched into Oscar Pettiford's "Blues in the Closet", his gaze often traveling over to Hart, who never missed a glance or beat. The repertoire covered jazz and songbook standards, as well as "Killing Me Softly with His Song" (Charles Fox), a crowd-pleaser. The pianist's reworking of "All the Things You Are" and his opening monologue on "You Must Believe in Spring" gave both a classical, Chopin-esque tinge. "Stella by Starlight" was unrecognizable until the very end, when the familiar melody finally materialized from the less familiar (unless you're a musician) chord changes, the band rising to a climactic crescendo just as the song's lyrics state: "A great, symphonic theme." It was a moment of pure prosody for those of us silently singing along. Two bebop numbers, "Confirmation" and the closer, drummer Denzil Best's "Wee", featured Hart in fine form, choreographing melodic phrases across his drum kit and stretching (without breaking) rhythmic pulses like an elastic band. As Jazz Genius establishes a new niche in the local scene, and Hart continues his 86th orbital around the globe, let's wish them well on their continued musical travels. (TG)

Showcasing their recent release *Elemental* (DDB/Mack Avenue), Dee Dee Bridgewater and Bill Charlap were scheduled for a residency at Birdland for two sets over five nights. The first set of the run (Jan. 6) portended fine things to come. But Bridgewater was suffering from a cold (although you wouldn't know it), which forced her to leave Charlap to hold the fort toward the end. The opener, an energetic "On a Clear Day (You Can See Forever)" (Burton Lane, Alan Jay Lerner) revealed their *modus operandi* immediately. Both are steeped in jazz tradition, dynamism and impeccable technique, overflowing with creative ideas, storytelling ability and yards of heart. Neither do they take themselves so seriously, injecting the repertoire with humor and playfulness; both have been liberated from expectation, entering the realm of child-like abandon. Most enlightening is that this duo is not only a collaboration but a pairing of musical soul mates capable of any style in any genre. Through Billy Strayhorn's "Lush Life", Juan Tizol's "Caravan", several Ellington tunes and Fats Waller and Andy Razaf's "Honeysuckle Rose", the pair demonstrated an egalitarian partnership, be they performing simultaneously or giving space to each other to shine. Charlap had fun quoting and injecting riffs of Oscar Peterson, Earl Hines and others into his playing, and as for Bridgewater's unique vocalizations, imagine a saxophone come to life, and imagine it being played by John Coltrane; what glorious sounds emerge in scats, melodic intervals, sound effects, and more. What magic this duo created! — Marilyn Lester



Dee Dee Bridgewater @Birdland

There's long been fiction and drama surrounding Fats Waller's musical, *Early to Bed* (A Fairy Tale for Grown-ups), that it's lost—a partial truth somewhat furthered by John McWhorter at the Triad Theatre (Jan. 9). *Au contraire*: well-documented is *Early to Bed* (the Playbill is extant). The musical was a hit, with music by Waller and book and lyrics by George Marion Jr. running at the Broadhurst Theater from June 1943 to May 1944 before going on tour. It was not eclipsed by *Oklahoma!*. What's been somewhat "lost" are the original 13 orchestrations by Don Walker—owing to Waller's December 1943 death and a musicians strike, which prevented a cast recording. Yet, some of the show's songs were published as sheet music. Waller recorded several, and two were fully orchestrated for the 1978 Broadway revue *Ain't Misbehavin'* and Mel Miller orchestrated a version for a 2009 Musicals Tonight! presentation. McWhorter, a linguist, has taken this personal project on to find a producer willing to finance further development—but the arrangements are his own conception. At the piano, he was full of drama about his process, including searching through strangers' basements for clues about the original production, a farce about mistaken identity. His cast of five female vocalists of middling talent, including his 14-year-old daughter, were mixed and matched through his versions of "The Ladies Who Sing with the Band" (the evening's finale), "Hi-De-Ho High", "When the Nylons Bloom Again", "Long Time No Song" and several others. (ML)

New Year's Day night (Jan. 1)—and despite the coldest in memory, the crowd lining Grove Street, outside Arthur's Tavern, grew incessantly, possibly due to the allure of classic Village vibes within this 1930s club, but probably all because of Organ Monk. As the space filled into an SRO crowd, **Gregory "Organ Monk" Lewis** leapt into his seat at the B-3, its Leslie revolving in its own groove. Wearing a sinister smile, Lewis kicked into Thelonious Monk's "Humph", sinewy, swinging, tossing his entire upper half into the instrument and pushing tenor saxophonist Alek Razdan, who carried the resounding torch for Johnny Griffin and bar-walkers of old, to new heights. Lewis and the under-fêted master drummer Taru Alexander commanded a thickened sort of rhythm, one as liberated as Monk mapped out, but always taunting that old organ trio style within noisy, steaming bars, beer the only means to keep heads cool from the organ smears, crushes and searing intervals in dubious battle with a post-bop cavalcade. After "Little Rootie Tootie", an arrangement perhaps influenced by Hal Willner's '80s Monk tribute, and "Four in One", with its unpredictable, shattered triplets, Lewis stepped beyond, adding vocals where none are expected. Raina Welch, whose classical-trained voice encompasses the range from a '50s Annie Ross to Sarah Vaughan, joined in for "Well, You Needn't", "Let's Cool One" and, of course, "Round Midnight", which she refaced into a lasting masterwork as a preview to her and the organist's new album, *Organ Monk Sings*. — **John Pietaro**



Gregory "Organ Monk" Lewis @Arthur's Tavern

On a temperate winter night (Jan. 9), the inviting hue on E. 19th Street matched the cool darkness within the swanky jazz bar, Midnight Blue. Drawn by the music amid shadowy mahogany and walnut, we found the **Quintin Harris Trio** on the blue-lit stage, their classic sounds immediately recalling Oscar Peterson's lauded threesome, with conjured Bud Powell and Nat "King" Cole in the mix. The compliment falls not only on the leader's considerable pianistic (and vocal) talents, but the ensemble's unspoken, breathy kinesis, a compelling aspect of the genre. Both bassist Griffin Fink, a regular Harris collaborator, and drummer Agustin Grasso, originally from Buenos Aires, are frequent faces on the youthful NYC scene, yet so well represent piano trio jazz rhythm. And Harris, throughout lounges, jazz bars and theatres of our fair city, enlivens the tradition he seems born into. For the lush, thick opening strains of Hoagy Carmichael's "Stardust", the pianist's solo introduction was an invention of flourishes speaking loudly of the era. By the full trio's entry, elements of stride, double-time and shining major sevenths danced over blue chords. Confession: this writer is an avowed sucker for any "Stardust" (yes, I've called it the greatest of songs), and this was a very special version. Other set highlights included a rollicking "I'll Remember April" samba, and an unexpected "Blues in the Closet" by Oscar Pettiford. Bassist Fink reminded us why Pettiford was a vital founding bebop artist, and drummer Grasso's crackling rim-shot-driven four-bar breaks sparkled into the band's next, sizzling set. (JP)

The Jazz Foundation of America's **Jazz Legacies Fellowship All-Stars** concert, a centerpiece of Jazz at Lincoln Center's Unity Jazz Festival (Jan. 8), gathered 17 (of 20 total) recipients whose contributions have outpaced their commercial rewards. With an average age of 80, the logistics alone carried weight: most arrived onstage by wheelchair, cane or steady arm. The honorees rotated through small, fluid ensembles, opening with pianist Valerie Capers and drummer Herlin Riley easing into "Take the 'A' Train". Next, Tom Harrell sat folded inward with a quartet led by pianist-vocalist Johnny O'Neal; when he finally raised his trumpet, the sound emerged lucid, unmistakably his. Carmen Lundy delivered her silky ballad "Happy New Year", backed by Billy Hart-brushed understatement and pianist Dom Salvador's harmonic sway. The tenderness of the moment collided with the current grim headlines, a reminder of how permeable music can be. The night's most bracing stretch: Roscoe Mitchell (bass saxophone) and Amina Claudine Myers (piano) setting standards aside for a searching, ten-minute improvised duet. Their closing embrace spoke to six decades of shared AACM history. Another lineage surfaced when trombonist Julian Priester joined bassist Reggie Workman (the two played on Coltrane's *Africa/Brass* sessions) and saxophonist George Coleman, with whom he'd shared bandstands led by Slide Hampton and Max Roach. Concert closer was vocalist Shannon Powell, tambourine in hand, drawing musicians and audience into a shared New Orleans rhythm. — **Ariella Stok**



George Coleman and Julian Priester @Rose Theater

In a packed house at The Jazz Gallery (Jan. 10), despite the Winter Jazzfest gravitational pull across the river, pianist-composer **Kris Davis** opened the third and final night of the Pyroclastic Festival, the annual showcase for the label she founded and has guided for a decade as one of the most reliable homes for creative music. With Ingrid Laubrock (tenor), Larry Grenadier (bass) and Nasheet Waits (drums), Davis presented a single, set-length, quartet improvisation that unfolded with the intentionality of a written score. Though a first meeting for this exact configuration, Davis and Laubrock share an 18-year history across projects; Davis and Waits trace their rapport back to the Dave Holland New Quartet. That accumulated trust became the engine of the performance. Patterns emerged softly, repeated with slight pressure changes, then accumulated mass. They built sound structures that felt both minimalist and ritualistic—language poetry assembled by accretion, allowed to dissipate into near-silence, then summoned back with a confluence of emphasis. Grenadier's lines mirrored Davis' figures with melodic patience, while Waits controlled time itself, stretching and compressing the pulse with painterly restraint. At moments the group fractured into duos: Davis and Laubrock locking into a reverie while the rhythm section, eyes closed, listened for the right moment to reenter. Davis expanded her palette by preparing the piano strings—magnets lending glassy shimmer, clothespins producing a woody thud. (AS)

WHAT'S NEWS

In celebration of Black History Month, **Brooklyn Museum's** "First Saturdays" series this month (Feb. 7) is subtitled "Imitate No One." Titled after the late poet, Jayne Cortez' rallying cry, the event (5-10 pm) will pay homage to the many fearless artists and innovators who reenvisioned tradition while building community, including a tribute to Cortez featuring her (and Ornette Coleman's) son, drummer Denardo Coleman, as well as former Ornette bassist Jamaaladeen Tacuma. For more info visit brooklynmuseum.org.

After President Trump named himself chairman of the Kennedy Center board a year ago this month, and with the subsequent purge of professional staff and performing arts events originally produced by the **Kennedy Center**, plus the Center's renaming by the Trump-appointed board, the backlash persists. The fallout continues with several major cancellations. Jazz supergroup The Cookers bowed out of their "Jazz New Year's Eve" concert and drummer Chuck Redd removed his annual Christmas Jazz Jam (for which he was longtime host) from the Kennedy Center schedule. Other recently cancelled concerts include composer Philip Glass, trumpeter Wayne Tucker and banjoist Belá Fleck. The latter mentioned on social media: "Performing there has become charged and political, at an institution where the focus should be on the music." He also said in a CNN interview, "I'm getting more attention for canceling a show than I ever have gotten for playing one!" Note: the Center's website is still kennedycenter.org; comedian and *South Park* TV show writer Toby Morton locked up TrumpKennedyCenter.org early enough as a parody site.

Inspired by the life of **Dorothy Dandridge** (1922-1965), *That's Love! The Dorothy Dandridge Musical* premieres this month on Feb. 18 (through Mar. 8) at Axelrod Performing Arts Center (Deal, NJ), featuring Tony, Emmy and GRAMMY-nominated, five-octave, powerhouse vocalist N'Kenge. Dandridge was a legendary actress, singer and dancer who performed at The Apollo, Waldorf Astoria's Empire Room and The Cotton Club, in addition to singing and recording with the bands of Jimmie Lunceford, Glenn Miller and Louis Armstrong. Her Norman Granz-produced *Smooth Operator* (recorded in 1958 and 1961 for Verve) features Oscar Peterson, Herb Ellis and Ray Brown. Significantly she was also the first Black woman nominated for an Academy Award, for "Best Actress" in Otto Preminger's 1954 film *Carmen Jones*—an updated version of the classic Bizet opera, *Carmen*. Five years later she appeared as "Bess" in Preminger's *Porgy and Bess* (1959), alongside Sidney Poitier ("Porgy") and Pearl Bailey ("Maria"), with music conducted and supervised by André Previn. For more info and tickets visit axelrodartscenter.com/thats-love-dorothy-dandridge.

After almost 30 years in business, the Midtown, Hell's Kitchen, swinging jazz spot **Swing 46** (349 W. 46th St.)—a home for Lindy Hop, Swing and tap dancing—officially closed its doors on New Year's Eve. The good news is that NYC has not actually lost another jazz location; it's been announced that the closing is only temporary, with the reins being passed on from founder and now former owner, John Akhtar, to club proprietor Spike Wilner (of Smalls and Mezzrow fame). The as-yet-named club is expected to reopen under Wilner's guidance this Spring, with renovations happening as of this writing.

London, England's famed Soho jazz club, **Ronnie Scott's** (which first opened in 1959) is set to open its new venue space this month: Upstairs at Ronnie's, a 140-person capacity room directly above Ronnie Scott's. Scheduled performers include vocalists Jo Harrop, Emma Smith and Vanisha Gould, pianist-vocalist Kelly Green and pianists Bill Laurance, Philippe Lemm and Danny Grissett. For more info visit ronniescotts.co.uk.

The renowned **Verve Records**, founded in 1956 by promoter-producer Norman Granz, will be marking its historic 70th birthday with a year-long celebration of the anniversary, which will include live and new music releases, plus special events throughout 2026. Slated are reissues, as well as previously unheard archival music from Dizzy Gillespie, Sarah Vaughan, Joe Gordon, Jimmy Smith, Ella Fitzgerald, Louis Armstrong, Nina Simone and Oscar Peterson—including 180gr vinyl, limited edition runs. For more info visit ververecords.com.

To submit news email ldgreene@nycjazzrecord.com



JOHN BEASLEY

WITH AND FOR MILES

BY JEFF CEBULSKI

Born in Louisiana and raised in a family of musicians, John Beasley has gained global attention as a pianist, arranger, conductor and music director. Inspired by late modern jazz bands and orchestras, as well as pianist Herbie Hancock, Beasley became ensconced in the LA music scene and quickly rose to prominence, receiving the first of his 14 GRAMMY nominations in 2009 for his album *Positootly!* (Resonance). He eventually formed his dream big band, MONK'estra, which celebrates and reimagines the work of Thelonious Monk and others, with his version of Charlie Parker's "Donna Lee" winning one of his two GRAMMY Awards. Beasley's unique arrangements and popularity led to connections with European big bands and orchestras, and Beasley now spends significant time performing and leading a variety of those groups along with other ensembles. This year he will be leading five projects contributing to the worldwide celebration of Miles Davis' centennial.

NEW YORK CITY JAZZ RECORD: When I think of your career, it's hard not to think of you in binary terms. You have a real presence in Europe, but you have enough ethos to be a center of celebration of modern American jazz. There must be some sort of central relationship between those two realities.

JOHN BEASLEY: Music is really universal. Over the last 15 years, I've had a lot more projects in Europe, particularly with jazz orchestras and philharmonics. There is sustained, meaningful government support for creative music—not just jazz, but contemporary classical music, dance, the arts as a whole. There are cultural ministries that understand the value of art in people's lives, communities and global culture. We used to have that here. In the '50s, our government created "jazz ambassadors" and sent Louis Armstrong, Duke, Basie, Dizzy, Brubeck to Europe and other regions to promote US values of freedom and democracy and share our culture. European audiences embraced jazz and have long been serious listeners—they have become connoisseurs of jazz. Ironically, their deep appreciation and passion for jazz keeps me rooted in the ongoing story of American jazz.

NYCJR: A standout release from 2024 was your duet album with Swedish saxophonist-flute player Magnus Lindgren, *Butterfly Effect* (ACT Music). How did you begin your performing relationship with him?

BEASLEY: I met Magnus at the Java Jazz Festival in Indonesia around ten years ago. Clark Terry had just passed away, and they put a tribute band together, and Magnus was on the set. From his first notes, I felt an immediate musical connection. I shared my MONK'estra big band project with him, which he wanted to present as Artistic Director of the Konserthuset [Stockholm's concert hall] Blue House Big Band. Since then, we have collaborated on two projects per year, including the album *Bird Lives* (ACT Music, 2021), earning three GRAMMY nominations with one win. We've been making music ever since.

NYCJR: You're known as a pianist, but also you are of course recognized as an arranger and music director. How does that work for you?

BEASLEY: I talked to (pianist Dave) Grusin one time about how to keep your chops up on the piano when you're under deadline to write. He said everybody struggles with this. I mean, if I play piano a little bit, it triggers the writing. The writing triggers the piano. It all comes from the same place. When I look at arranging for, let's just say, large ensemble work, it's sort of like I play as a pianist in a band—it's improvisation. You can say I control the narrative of the harmony, right?

My bridge into jazz was Quincy Jones' *Walking in Space*, and then the Thad Jones-Mel Lewis Orchestra. Those bands caught my ear and made me want to be a jazz musician. Initially I wanted to be an arranger more than a pianist. I was attempting to write big-band charts when I was 13, 14 years old, trying to be like them. Then, I heard (Herbie Hancock's) *Maiden Voyage* and (Miles Davis') *Nefertiti* and I thought, this is great—I want to play piano, I want to be Herbie Hancock. And I went down that path for a long time. At 22, after I had moved to LA, I started doing session work. Those early arranging skills came in handy. Later, in 2013, I formed my MONK'estra big band, reimagining Monk's music. Mack Avenue Records offered me a three-album deal, leading me to tour extensively. That led to European orchestras inviting me to bring arrangements and conduct, which spiraled into more projects.

NYCJR: In regard to the MONK'estra, I can imagine how Monk's music absolutely leads to other forms of thought and creativity. Is that the thing that drew you to him and then to create the orchestra?

BEASLEY: Actually, MONK'estra started as a fluke. Charles Owens, who was leading Cal State-LA's Luckman Jazz Orchestra, hired me to arrange Monk's "Ask Me Now" and "Epistrophy". While writing, I realized how pliable Monk's music is. His harmonic language already invites adventurous voicings. Like all great composers, you can play Monk's music with different types of grooves and tempos.

NYCJR: What's the difference between working with Monk's music and working with Miles' music?

BEASLEY: Philosophically, there's no difference. I try to let my mind wander, stay honest and capture whatever sparks my imagination. Practically, though, they're very different projects. MONK'estra, a 17-piece band, is about orchestration and reimagining the music on a large scale. My newly-formed Unlimited Miles Sextet band shifts the focus from orchestration to the arc of the concert—how the material flows, what pieces to juxtapose and avoiding the feeling of a museum piece.

Miles' music is fundamentally about personal expression: how the band interprets a song on a

particular night, the space for solos and the collective energy in the moment. What I'm having fun with is creating connective tissue across eras. For example, I might start with "Moon Dreams" from *Birth of the Cool*—not exactly a ballad, but incredibly beautiful and harmonically forward-thinking. When it reaches that more modern, almost contemporary-classical section, I'll jump ahead 30 years, open things up, maybe even bring in "Sanctuary" and then pivot into "Fat Time" from *Man with the Horn*. The music evolves organically, moving seamlessly through decades. I love mashups and finding ways to present Miles' music through the

(CONTINUED ON PAGE 30)



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SHIRAZETTE TINNIN

MUSIC, MOVEMENT & WELL-BEING

BY JOSH GAGNON

In the life of a jazz musician, mentors serve a critical role. Understanding the musical, social and professional realities through those who came before is of invaluable benefit. Drummer and percussionist Shirazette Tinnin understands this dynamic on a deep level. She credits her trombone-playing mother, college professors, peers and others with various aspects of her career success. This realization, combined with the drummer's musical experiences and output to date, has resulted with Tinnin finding herself in a unique, and influential, mentoring position: to lead the next generation of great artists.

In the studio and on the road, the drummer's collaborations span a wide array of cultures, genres and instruments. *Renegades* from flute player Nicole Mitchell's Chicago-based Black Earth Strings is one of Tinnin's earliest credits, weaving in and out of styles between drum set and percussion. Her work with trumpeter Gabriel Alegria's Afro-Peruvian Sextet brought her to NYC after graduate studies at Northern Illinois University (NIU), further cementing a reputation for being a versatile multi-instrumentalist. Tinnin's percussion styles have also been featured on records by saxophonists Tia Fuller and Camille Thurman, as well as bassist and vocalist Mimi Jones. A more recent recording with genre-bending artist and vocalist Queen Esther shows a less common side of Tinnin's playing, steeped in blues, gospel and Western swing. The drummer also credits the authenticity displayed on these recordings to an immersion in various musical styles, particularly the example of her holistic study of Peruvian music, wherein she traveled to Peru, studying with masters in Lima and attending Peñas, Peruvian celebrations of folklore and culture.

This immersive study goes hand-in-hand with a more recent facet of Tinnin's career: teaching. Driven by challenges faced in her own education, she hopes to fill in the gaps for students and audiences alike. Informed by her diverse array of performing experiences, she encourages her students to dive deep into whatever music they study. In concerts, she will take time between pieces to explain certain aspects of the music, such as the cultural roots of a rhythm or the interaction between instruments (she attributes these values to one of her mentors, the late NIU professor Ronald Carter).

As an associate professor at Berklee College of Music, Tinnin not only works with private students, but directs a big band, striving to instill her informed stylistic approach and infectious love for the craft. She has also developed a course at Berklee for drummers that focuses on physical well-being, with the hopes of achieving a "fluidity" in drumming. Her expertise in the field of fitness and health goes well beyond a simple exercise routine. Growing up as an athlete and playing a year of Division 1 basketball at Appalachian State University, has led her to always prioritize fitness. Like many jazz

musicians arriving in NYC, Tinnin confronted the need for a day job and turned to personal training as a practical solution. What started as a financial necessity led her to develop an expert awareness of the human body. Holding certifications from the National Academy of Sports Medicine, the International Sports Sciences Association and the American Fitness Professionals and Associates, she understands not only the conditioning, but recovery requirements of musicians.

In addition to her many collaborations and teaching career, Tinnin has released two albums as a leader. *Humility: Purity of My Soul* is the result of friend and bandmate Mimi Jones' encouragement to put together a project of her own. Bandleading hadn't been a priority for Tinnin, who was born and raised in North Carolina with a life circumstance that didn't encompass the notion of leadership. Because of this ideation, she had some trepidations about her leadership ability, especially as related to her compositional skills. She credits another friend, trumpeter Donald Malloy, with giving her the final push to get her music in front of a band, with *Humility* the result of that effort. The writing for the album was based on experiences she had with collaborators including Fuller, Jones and Thurman, all of whom appear on the album. Her second album, *Sonic Wallpaper Vol. 1: The Cards That Life Can Deal*, is a significant sonic departure from her leader debut, pulling from early influences, such as Weather Report and The Police, to create an album that better represents her complete musical identity. In her words, "*Sonic Wallpaper* was my introduction to my fans, friends and to myself to speak in a way that had more of a backbeat."

As for what's next, fans can look forward to concert dates this month (*Sonic Wallpaper* is at Interchurch Center in Morningside Heights, a concert presented by Jazzmobile) and in April (Tinnin's *Moods of Her* project appears at St. Paul's Chapel as part of Trinity Church's "Jazz at One" series). She also tours with vocalist Dee Dee Bridgewater (including *The Jazz Cruise* through the first days of this month). Additionally, Tinnin has several new releases in the pipeline the next few years. Pianist Miki Hayama, along with bassists Christian McBride and Nimrod Speaks, all join the drummer on an unnamed project slated for later this year. With DJ SONI withanEYE, Tinnin is preparing a new duo project, blending drums and electronics, with live performances, also slated for late-2026.

A second volume of *Sonic Wallpaper* is in the works for release either next year or the year after, and if her first two albums are any indication, this forthcoming project will be well worth the wait.

For more info visit shirazettetinnin.com. Shirazette Tinnin's *Sonic Wallpaper Band* is at Interchurch Center Feb. 17 (presented by Jazzmobile). See Calendar.

Recommended Listening:

- Nicole Mitchell's Black Earth Strings — *Renegades* (Delmark, 2008)
- Mimi Jones — *Balance* (Hot Tone Music, 2013)
- Gabriel Alegria Afro-Peruvian Sextet — *Ciudad de los Reyes* (Saponegro, 2013)
- Shirazette Tinnin — *Humility: Purity of My Soul* (Hot Tone Music, 2014)
- Allan Harris — *Nobody's Gonna Love You Better: Black Bar Jukebox Redux* (Love Productions, 2016)
- Shirazette Tinnin and SonicWallPaper Band — *Sonic Wallpaper Vol. 1: The Cards That Life Can Deal* (She Beats Too, 2020)

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JAZZ CALENDAR

TUESDAYS 8-11PM

Weekly Jam Session
House Band:
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WEDNESDAYS 8 & 9:30 PM

Greg Tuohey Trio (2/4)
Gregory Groover Jr. Quartet (2/11)
George Colligan Quartet (2/18)
Anna Webber Quartet (2/25)

THURSDAYS 8 & 9:30 PM

Adam Kolker + Jeremy Stratton with guests:
Ben Monder (2/5) TBA (2/19)
Peter Kronreif (2/12) Fab4 Tribute (2/26)

FRIDAYS 8 & 9:30 PM

Sebastian Noelle Quartet (2/6)
Locomotive with David Leon, Adam O'Farrill (2/13)
David Berkman (2/20)
Ricky Rodriguez Quartet (2/27)

SATURDAYS 6 - 7:30 PM DUET SET(S), followed by 8 & 9:30 PM sets:

Sean Pentland/Jerry Bergonzi (2/7)
Carmen Quill Trio with Jacob Sacks, Billy Hart (2/14)
Yvonne Rogers (2/21) Emi Makabe (2/28)

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Jon Davis Trio (2/5) / Spike Wilner Trio (2/6-7)
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Feb. 12-14

Jonny King Trio
with Ugonna Okegwo, Allan Mednard

Feb. 19-21

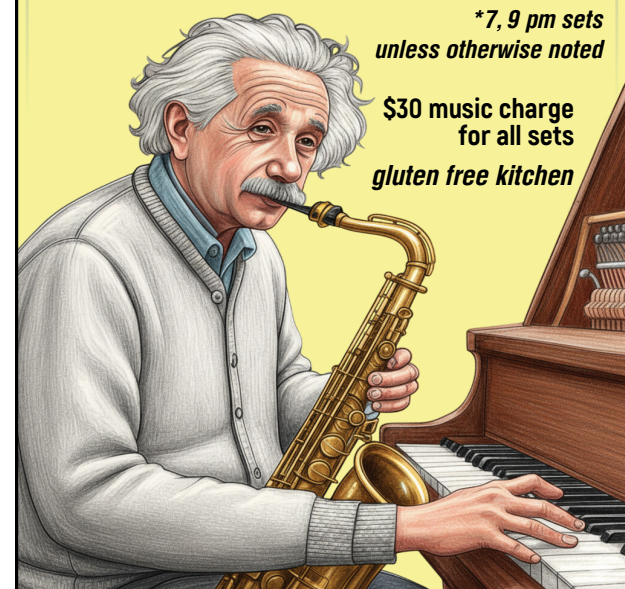
Noriko Ueda Trio
with Ted Rosenthal, David Alvarez III

Feb. 26-28

David Kikoski Trio
with Joe Martin, Ari Hoenig

*7, 9 pm sets
unless otherwise noted

\$30 music charge
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"Improvisation is Genius"

أحمد [Ahmed]

ABDUL-MALIK'S CONCEPTIONS OF SOUND

BY KURT GOTTSCHALK

DAVID LASKOWSKI



This could prove to be the year of أحمد [Ahmed], at least stateside. At home in the UK, and through much of Europe, the quartet has built a reputation for energetic, euphoric performances. Concerts last spring at Roulette in Brooklyn and at the Big Ears Festival in Knoxville, TN, started the building of an American fan base. Two new albums might well serve to make their ecstatic music a bit more approachable, and three nights at Shapeshifter Lab in the Park Slope section of Brooklyn this month will add considerably to their US concert history. The group is named for the Brooklyn-born bassist, oudist Ahmed Abdul-Malik (Jonathan Tim, Jr. at the time of his birth in 1927), who despite playing with Art Blakey, Thelonious Monk and Randy Weston, is hardly a household name today. [Ahmed] the band plays long-form improvisations on Abdul-Malik's compositions—a sort of thematic free jazz—that can last up to an hour. At face value, it can be a bit daunting, but for those willing to listen with abandon it can lead to an unusually intense trance and leave them (to borrow a phrase from Ornette Coleman) dancing in their heads.

After five albums released between 2017 and 2024 (including the massive five-disc boxed set *Giant Beauty*), [Ahmed] released *Sama'a* (*Audition*) last October on Otoroku—their first studio recording—following the track list and sequence of Abdul-Malik's 1958 leader debut *Jazz Sahara* (Riverside) but covering two LPs, with each piece running 15- 20 minutes. This April, Otoroku will issue *Play Monk*, the group's first time recording material not penned by Abdul-Malik, and with immediately more recognizable themes. It's all making [Ahmed] a bit easier to take in. "We wanted to try more concise versions of our usual long-form pieces, which often run 40 minutes to an hour or more," says drummer Antonin Gerbal. "As improvisers, we like giving ourselves constraints—individually and collectively—because it forces different decisions. On *Sama'a* (*Audition*), the idea was to build a long suite out of shorter movements, so there's continuity but also sharp contrasts, like a kaleidoscope."

[Ahmed] takes tunes that are nearly 70 years old and makes them sound new and like their own, with all the energy and inventiveness of free improvisation. They play written pieces without a script, reworking their namesake's output without a net, save for a common commitment to purpose. It's a singular group endeavor. "I think we all bring different, interconnected, shared ideas, imaginations, investigations, and interests to the improvisation, every time," saxophonist Seymour Wright adds. "What we do has to do with the (still under-appreciated) ideas, philosophy, work and music of Abdul-Malik, but also, equally, many other ideas in and beyond music. It really is group, improvised music." Wright explains that the group discusses what they might investigate and work with in a piece before playing, but that it's realized in the moment through collective improvisation. "Visiting *Jazz Sahara* in this way for our first studio recording," Wright continues, "felt conceptually correct. We played two of these tunes ('El Haris' and 'Isma'a') the very first time we played together in 2014. But the other two we had only ever played once ('Ya Annas') or perhaps twice ('Farah' Alaiyna')."

An opportunity for unpacking the band's enigmatic approach to music-making can be found in "El Haris". The

original recording on *Jazz Sahara* (the cover bears the subtitle "Ahmed Abdul Malik's Middle-Eastern Music") lasts eleven and a half minutes. It opens with the leader's oud, Naim Karacand's violin and several percussionists stating the elongated theme from the outset. About a minute in, the warm saxophone of Johnny Griffin (better known for stints with Blakey and in a Monk group with Abdul-Malik) pulls the tune into jazz territory. [Ahmed]'s take on *Sama'a* lasts about five minutes longer, and is the shortest take they've released. It begins with a solid bass note from the piano and then some fluttering between piano and saxophone, some scraped strings, and then makes its way into a lovely ballad abstraction before a gradual unveiling of the theme.

The tune comprises both sides of their 2017 debut (*New Jazz Imagination*, on band bassist Joel Grip's Umlaut record label) under the translated title "Anxious". Wright gives a fairly straight-forward reading of the theme, accompanied by Grip's arco undertones, and Gerbal pushes them into a strut. It's pianist Pat Thomas (recently selected as one of NYCJR's "Musicians of the Year" for 2025)—who first intones moments of dissonance, but still adhering to the marching rhythm. The 42-minute take on *Super Majnoon* (*East Meets West*)—the title incorporates a suggestion in Arabic from Master Musicians of Jajouka leader Bachir Attar that their music is "super crazy"—was recorded live in 2018 at London's Cafe OTO. It hews more closely to Abdul-Malik's recording, but inverted in a sense, with Wright's fierce, insistent unaccompanied saxophone stating the theme at the outset—closer to Albert Ayler's wail than Griffin's embrace—and leading the group into a swirling, psychedelic exploration. The 44-minute take on *Giant Beauty* recalls the bowed bass intro on *New Jazz Imagination* but feels more assured. They step into the march together, Thomas introducing counterpoint figures and Wright shifting away from the theme more readily. It's a confident and resplendent rendering, benefiting no doubt from playing five consecutive nights in the same room. "El Haras" was also the backbone of last year's Roulette set, which lasted just under an hour (and can be streamed on the venue's website), beginning with tongue slaps and a pounded bass note from the piano, repeated, growing emphatic until Wright and Thomas, as if by telepathy, fly into a two-part statement of the theme.

"We're deeply inspired by Abdul-Malik, but what you hear is also our collective work as improvisers and composers—and as people," according to Gerbal. "We're very different individually, but closely connected. This music can only happen with this group, in this format, with these players. Otherwise, it wouldn't be recognizable as our band. It's about absorbing the music and a set of feelings, and trying—humbly—to make something in the present. I feel close to Abdul-Malik's conceptions of sound: swing, rhythm, experimentation, and also an ethics; alterity and radical equality. His work inspired us to connect different elements and push our imaginations." Within the group dynamic interplay, Abdul-Malik always remains at center. "[Ahmed] musically would not exist if not for Ahmed Abdul-Malik's compositions," says Thomas. "It forced us to develop an approach that was respectful to his music and at the same time incorporated our improvisational essence. We all love swing and we all love free improvisation; this is the key element in being

true to Ahmed Abdul-Malik and ourselves."

The five-disc *Giant Beauty* set was a gamble of love for the small Swedish label Fönstret, documenting five nights in Stockholm in 2022. Nobody got rich from it, but it did break even, and with enough demand that a third pressing will be released this year. "I wanted to make something that was like the 'complete' recordings boxed sets you see for the now-canonical jazz artists, but rather than after-the-fact-already-proven greatness; I wanted to release it 'in-real-time,'" according to John Chantler, artistic director of Ideel Edition, the parent organization of Fönstret, who produced the five concerts. "I like the CD as a format even if solo CD sales are indeed beyond dire, but I think a CD boxed set gets a special pass. I'm super lucky to have seen maybe 20 live sets now and they are still capable of surprise." He adds, "The basic thrill of it is still just a known, reliable quantity on the surface — there is so much detail and nuance to absorb. It's also exciting to be listening with others new to what they do. The energy in the room during their recent OTO residency was extraordinary and it's impossible to separate that from the music."

January 2027 will mark Abdul-Malik's centenary and perhaps a chance for an even greater celebration of his musical and cultural exchange. "What we do is something that is very much connected to each one of us in the band, but it's also very much connected to history and to how musicians have been making music for 50,000 years," Grip says. "It's really direct in that way. We bring in a lot of different tools and ways of doing and histories." He adds: "And it's quite amazing how we connect with these differences. And that also connects to Ahmed Abdul-Malik, how he did it, how he actually managed to get these, let's say, very different sounding people." More than that, Grip explains that in a way, the group is very close because they are impelled to want to share and discover the differences. "It's a very important aspect of Ahmed's (Abdul-Malik) music. The improvisational part is very important, that we are connecting through our improvisation, our way of improvisation with Ahmed Abdul-Malik's way of improvising. This dialog is there." Coming to New York allows [Ahmed] a geographical dialogue with Abdul-Malik as well. "It's an incredible privilege and pleasure to come and play in New York, where Ahmed Abdul-Malik is from, where he made this music," says Grip. "Last time, we were walking on Atlantic Avenue, where he lived, and to enter that space where this music was made possible, it's this very special feeling, and very exciting."

For more info visit ahmed.band/en. أحمد [Ahmed] is at Shapeshifter Lab Feb. 19-21 and Solar Myth (Philadelphia, PA) Feb. 23. See *Calendar* and *100 Miles Out*.

Recommended Listening:

- [Ahmed] — *New Jazz Imagination* (Umlaut, 2016)
- [Ahmed] — *Super Majnoon* (*East Meets West*) (Otoroku, 2018)
- [Ahmed] — *Nights on Saturn* (*Communication*) (Astral Spirits, 2019)
- [Ahmed] — *Giant Beauty* (Fönstret, 2022)
- [Ahmed] — *Wood Blues* (Astral Spirits, 2022)
- [Ahmed] — *Sama'a* (*Audition*) (Otoroku, 2025)

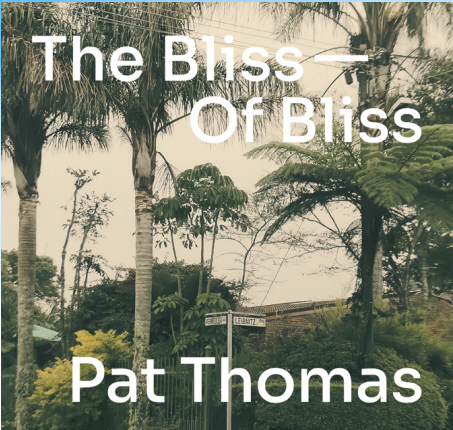
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TYRONE BROWN

THE MUSICIAN'S MUSICIAN
BY HARI ADIVAREKAR

Philadelphia bassist Tyrone Brown (86 as of Feb. 1) only took to music in his early 20s, giving up a job as a furniture upholsterer. He would visit his sister and her husband, famed Coltrane drummer and Philadelphian Rashied Ali, who had a stellar record collection and stereo set up. "I was always attracted to the bass," Brown explains, "particularly when I heard Charles Mingus' *The Clown*. I was really sold. I knew that I had to have a bass in my life." He remembers his first bass was made of plywood and cost him \$125 in the early '60s, sans case because he couldn't afford one. He recalls, "They wrapped the bass in paper before I even played it. I had to take it home in a cab. It wasn't till I brought it home, unwrapped it and plucked it that I just fell in love and it caused a great big smile that has not gone away."

Brown would eventually purchase a piano, installing it in his parents' basement rec room for two reasons: to encourage jams—he'd heard a lot of musician friends didn't have a place to play—and to learn from John Ellis, a piano player who was Brown's first teacher. "I learned a lot just listening to (Arthur) Harper and (Reggie) Workman. I used to watch their fingering and the way they stroked the instrument. I can see an image of myself sitting on my stairs to the room and watching them play." Saxophonist Bobby Zankel, a longtime friend and musical collaborator, adds: "He was always opening up his house for rehearsing. His place was so comfortable."

Temporarily relocating to Indiana, where he recorded for Jamey Aebersold's Play-a-Long series of books, he returned to Philadelphia to join the Model Cities art program, soon becoming its director of music. "Tyrone and I met at Model Cities, where Philly Joe Jones and lots of Philadelphia musicians were always working at the time," saxophone legend Odean Pope recalls. "It was with (pianist) Eddie Green and (drummer) Sherman Ferguson, that I first

played with Tyrone, in the group Catalyst." Each of the four members were instructors at Model Cities and the formation of their pioneering jazz-funk band in the early '70s opened up the bassist's creative soul. Through three searing albums with Brown on Muse (*Perception*, *Unity* and *A Tear and a Smile*), Catalyst began to develop a cult despite a lack of commercial success. Brown praises the band's seamless dynamics: "Eddie Green said that there was no individual leader. He wanted everybody to contribute and feel that they were an equal part. Same source, same feeling, the same attitude about the music...the group was 100% based on our musical chemistry."

Catalyst was afforded a rebirth of sorts in 1999, when 32 Groove (now defunct) reissued all four albums as a two-CD set entitled *The Funkiest Band You Never Heard*. "When that album with that slogan came out we were all shocked because we had no idea about the impact that it would have," shared Brown about Catalyst's reaction, adding that, "There were phone calls and we did get together in person and listened to the recording." The albums were again reissued a decade later by Porter Records. More recently, a 180gr vinyl re-issue of the group's *Perception* was released by Craft Recordings last year.

Over the years, Brown would work with heavy hitters including vocalist Lou Rawls, guitarist Pat Martino (he recorded on four of the guitarist's albums) and Max Roach. Pope recommended Brown to Roach when the group's prior bassist, Calvin Hill, went MIA. All it took was a tune and a half, according to Brown; Roach put down his drumsticks and said "let's talk business," inviting the bass player on a 13-country, 27-day tour, leading to an almost two-decade association until the drummer's retirement. The only caveat was that he would have to play electric bass, owing to many double basses damaged or going missing on previous Roach tours. Eager to play with the great drummer, Brown says, laughing, "I wouldn't have cared if he had asked me to play the kazoo!" He still regards Roach among his favorite bandleaders, along with Grover Washington Jr. and Rachelle Ferrell.

As a sought-after sideman, Brown has appeared on over 100 albums and has additionally played with the likes of saxophonists Pharoah Sanders, Charlie Rouse, Sonny Stitt and Eddie "Lockjaw" Davis; trumpeters Dizzy Gillespie, Freddie Hubbard and Roy Eldridge; as

well as pianist Red Garland, drummer Philly Joe Jones and vocalist Etta Jones. "He took great pride in being the connective tissue for both the creative journey as well as the start of the journey whenever he played," says Zankel. These collective experiences informed Brown's own work as a sensitive, wise composer, including his idea to compose for strings, which came from Roach: "That was my first time trying to express myself with strings. So I put together my own string group." He recruited violinist John Blake and added pure classical string players to the mix. The result was incandescent albums including *Song of the Sun* (Naxos Jazz, 1999) and *Between Midnight and Dawn* (Dreambox Media, 2005). Brown's successful forays into composition led to a commission from the University of Rochester for a work based on the lives of Black intellectuals and artists, Frederick Douglass, John A. Williams and Herbert Gentry.

More recently, a mysterious ailment affected Brown's left hand, causing him to stop playing—but miraculously, the condition that baffled doctors disappeared two years later, allowing Brown to begin playing again, although he explains, "It's private now, because I still love to play at home for my own pleasure." Creatively, he expanded into textile design, abstract art and writing a self-published book of short stories. Brown, a true gentleman of jazz, has supported dozens of musicians along his journey. "Tyrone Brown... always a friend, a person who you knew you could trust, in music as in life" says pianist, collaborator and fellow Philadelphian, Dave Burrell. Pope adds: "Tyrone is one of the greatest bass players, and Philly has a strong tradition of bassists, which includes Alphonso Johnson, Arthur Harper, Spanky DeBrest, Percy Heath, Gerald Veasley, Lee Smith, Christian McBride, Stanley Clarke, Reggie Workman, Jymie Merritt, Jamaaladeen Tacuma—and Tyrone."

The occasional opportunities to collaborate with fellow bassists have served as rare, but certainly special, even momentous occasions for Brown over his prolific career. One of his most recent recordings was with classical bassist Gary Karr (*Bass Brothers*), and according to Brown, it remains as "among my most treasured recordings and experiences, up there with the Gold Records I did with Grover." Before the turn of the

(CONTINUED ON PAGE 31)

LEST WE FORGET



DOUG WATKINS

BASS ENGINE FROM THE MOTOR CITY
BY KEN WAXMAN

One of quite a few jazz musicians killed in an auto accident, bassist Doug Watkins' death on February 5, 1962 was particularly tragic since he was only 27. (Ironically, sadly, another significant bassist, Scott LaFaro, died in an auto accident just seven months earlier at age 25.) Not only was Watkins an original member of The Jazz Messengers and the Horace Silver Quintet, but he maintained a busy sideman schedule through his ever-brief seven-year jazz career. Only three months before Watkins' death, when Charles Mingus recorded an album playing piano (*Oh Yeah*, Atlantic), it was Doug Watkins in the bass chair.

Born in 1934, he took up the bass while attending Detroit's Cass Technical High School. Another bass student was Paul Chambers; the two were such good

friends that many accounts erroneously claim they were cousins. The 1950s saw a jazz explosion in Detroit with such players as trumpeter Donald Byrd and pianist Tommy Flanagan on the scene, and soon Watkins, who honed his hard bop skills, relocated to NYC in 1954 and soon joined The Jazz Messengers with Art Blakey, Hank Mobley, Kenny Dorham and Silver. Within a year, he and Silver left and formed the pianist's quintet: Watkins and Silver were clean and weary of being hassled as suspected drug users like other band members. Drummer Louis Hayes (another Detroiter), who first met Watkins at a Michigan after-hours club, impressed Watkins enough with his playing that the bassist convinced Silver to hire him. Watkins and Hayes would record together on numerous occasions, from Silver's *6 Pieces of Silver* (Blue Note) to Curtis Fuller's *The New Trombone* (Prestige), Kenny Burrell's *K.B. Blues* (Blue Note) and with John Coltrane on *Mainstream 1958* (Savoy) and *The Cats* (New Jazz), as well as a single, bonus track that Hayes appears on from the reissue of Watkins' *Soulnik* (New Jazz).

Saxophone giant Sonny Rollins used Watkins on probably the bassist's most high-profile session: *Saxophone Colossus* (Prestige), alongside Flanagan and Max Roach. This 1956 recording, cited by musicologist

Peter Niklas Wilson as "one of the classic jazz albums of all time," made Watkins better known than he had been, though his only other Rollins recording was *Newk's Time* (Blue Note, 1957). But these dates seem to have happened by fluke. Rollins, who had not worked with, or even seen Watkins play beforehand, recalls "We—the guys my age—were giving Doug a chance to meet the guys and get into the habit of playing with older fellows. There were other young guys coming to New York that deserved to play with somebody famous. It was Doug's turn and then it was somebody else's." Yet within this quasi-system, Rollins does praise Watkins' skills: "It took a while before we got to any real deep playing, but he did well for a youngster." Doing well may be an understatement since Watkins never lacked for work in NYC. He recorded prolifically for independent jazz labels such as Prestige, Blue Note and Savoy, with leaders as varied as saxophonists Gene Ammons and Jackie McLean, an output totaling 75+ sessions as a sideman. His freelance status, though, may have inadvertently led to his death. In February 1962, filling in for the band's bass player, Watkins joined drummer Philly Joe Jones' touring quintet. Sharing driving duties

(CONTINUED ON PAGE 31)

MUSE

MUSE ON A BRIGHT FUTURE

BY MARC MEDWIN

“Why not?!” There’s no bridling the enthusiasm in Zev Feldman’s voice on the unseasonably warm day of our zoom conversation. I’ve asked him why the Muse Master Edition series, and why now. “I’m just so passionate about this label. I’ve been collecting Muse LPs for years, and they just capture so much of what was special about the 1970s.” Feldman’s voice counterpoints the ambiance as he walks outside, constantly on the move, just as in his career as an archivist and label curator. Each word is imbued with the excitement mirrored by the multivalent sounds of the first three releases of this Muse reissue campaign, licensed from Craft Recordings and inaugurating Feldman’s Time Traveler imprint. “It was time to make a move. Some of these reissues, like Roy Brooks’ *The Free Slave*, are going for exorbitant prices, and now, we’re providing upgrades.”

Feldman, fondly known as the “Jazz Detective,” is co-president with George Klabin of Resonance Records

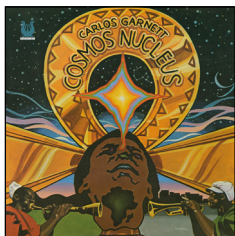
and co-founder of the Elemental Music label with Jordi Soley. First employed at Polygram in the early ’90s, Feldman is celebrated for scouring the planet for recorded treasures, often overseeing archival projects on Verve and Blue Note. He is indignant about Muse’s vast catalogue being underserved thus far. “Listen, for anybody collecting any of the classic jazz reissue series coming out, Muse needs to be at the top of the list,” he says emphatically. “Muse Records founder Joe Fields (1929-2017) was a visionary! These are 180gr vinyl reissues, analog remastering at every stage, from the master tapes—and they include new liner notes and photos. Just the treatment these albums deserve.”

The music bears abundant witness. The massive titular track of saxophonist Carlos Garnett’s *Cosmos Nucleus* (1976) surges with exploratory vigor, and, as reissue annotator Sid Schwartz’ nail-on-head commentary has it, “is the record’s center of gravity and spiritual thesis.” Plunging exuberantly in and out of swing, the changes bolster the alternately rapt and fiery musings of a 25-piece ensemble—including Roy Campbell (trumpet), Zane Massey (tenor), Cecil McBee (electric bass), Neil Clarke (percussion)—with scorching solos a-plenty. A particularly potent swinging interlude allows a young Kenny Kirkland

one of his first opportunities on record to stretch out on electric piano. This revelatory moment leads into a stunning percussion interlude peppered with full-band exhortations, the track indicative of the genre diversity in juxtaposition harnessed so poignantly on Garnett’s sixth date for the label.

Similar inclusion informs Kenny Barron’s leader debut, *Sunset to Dawn* (1973), with Bob Cranshaw (Fender bass), Freddie Waits (drums), and Richard Landrum and Warren Smith (percussion), all of whom blaze and introspect in fluid aggregates. One of the album’s most intriguing aspects seasons the opening moments, where Barron plays an exquisitely tremoloed electric piano. Feldman is ecstatic about it. “Are you kidding me? Hearing him on a Fender Rhodes!” In the new notes, Ted Panken describes the instrument’s “timbral potentials (Barron) addresses with nuance and a distinctive phrasing that marks his inspired plugged-in declamations throughout the album.” It should go without saying that Barron’s acoustic work amazes similarly, as on his wistfully virtuosic solo version of “A Flower”, a staple of the Yusef Lateef summer 1972 tour, heard in other Feldman projects (e.g. *Atlantis Lullaby* and

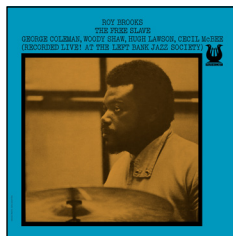
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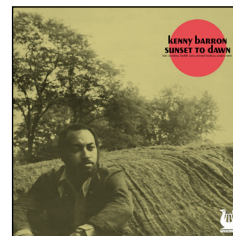
Cosmos Nucleus
Carlos Garnett



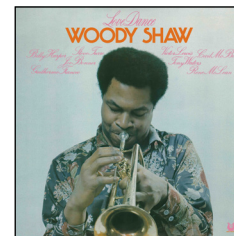
Double Exposure
Joe Chambers/Larry Young



Free Slave
Roy Brooks



Sunset to Dawn
Kenny Barron



Love Dance
Woody Shaw

VOXNEWS

BLACK GOLD

BY TESSA SOUTER

This year marks the 100th anniversary of what is now Black History Month. It began as Negro History Week in February 1926, established by Dr. Carter G. Woodson—the second African American to gain a PhD from Harvard. Excluded from white academia despite his credentials, Woodson made it his mission to integrate Black history into school curricula, public libraries, churches and communities—so that the study and celebration of Black contributions to American life would become part of the fabric of society. He must be rolling in his grave right now.

In the past year, among other indignities, DEI initiatives have been dismantled, prominent Black officials replaced by white individuals, grants for Black history projects terminated, and the National Museum of African American History and Culture criticized for focusing “too much” on slavery. This year, national parks will offer free admission on Jun. 14—Flag Day and President Trump’s birthday—but not on Martin Luther King Jr. Day or Juneteenth, both of which were removed from the list this year. Yet jazz remains a political music—from Charles Mingus’ *Fables of Faubus* (a direct response to Arkansas Governor Orval Faubus’ resistance to school integration), to the jazz artists making headlines for refusing to perform at the John F. Kennedy Center after President Trump added his name to the façade. Jazz has always spoken truth to power, and at no time in the past 50 years has it been needed more.

In his introduction to the 1964 Berlin Jazz Festival, Martin Luther King Jr. wrote: “Jazz speaks for life. The

Blues tell the story of life’s difficulties...only to come out with some new hope or sense of triumph. And now, jazz is exported to the world. For in the particular struggle of the Negro in America there is something akin to the universal struggle of modern man. Everybody has the Blues. Everybody longs for meaning. Everybody needs to love and be loved. Everybody needs to clap hands and be happy. Everybody longs for faith. In music, especially this broad category called jazz, there is a stepping stone towards all of these.”

GRAMMY-winning saxophonist and NEA Jazz Master **Gary Bartz** aptly-named *Damage Control* (on which he also sings, along with Barney McAll, Daniel Merriweather, Shelley FKA DRAM and Rita Satch) is a call to “relax and chill,” says Bartz—who, as a young man, considered joining the Black Panthers before choosing music as his path of resistance. For more soul-soothing, don’t miss five-time GRAMMY winner, Doris Duke Artist and genre-crossing jazz and chamber music innovator **esperanza spalding** at the Weill Recital Hall (Feb. 7) in “a well-being concert,” exploring the power, pleasure and purpose inherent in sustaining community and collective wellness. Vocalist, educator and longtime Steely Dan touring member **LaTanya Hall** assembled an extraordinary line up of jazz elders for her skip-proof album, *If Not Now, When...* Born from a period of COVID-induced vocal silence and artistic reflection, the album presents lesser-known songs (including two by Abbey Lincoln) that quietly encapsulate Black history. Hall gives the band plenty of space to stretch out, creating the perfect backdrop for her smoky, emotionally resonant voice, now better than ever. A century after Carter G. Woodson began his work, the music—and the message—endure. As Harry Belafonte said, “You can cage the singer, but not the song.”

SEE YOU THERE...Vocalist **Samara Joy** and Christian McBride headline the annual Ralph Pucci Jazz

Set at NJPAC (Feb. 25), benefitting Jazz House Kids, the nonprofit founded and led by jazz singer **Melissa Walker**. Joy, a former mentee, will be interviewed by—and perform with—McBride, JHK’s Artistic Director, in a full circle moment in jazz mentorship. At Christ & St. Stephens Church (Feb. 1) Dave Chamberlain’s Band of Bones presents a birthday tribute to trombonist JJ Johnson featuring vocalist **Antoinette Montague**, a formidable presence both musically and politically, from founding the Jazz Woman to the Rescue Foundation, to teaching incarcerated individuals through Music on the Inside (MOTI). American Voices celebrates the father of jazz, Louis Armstrong, with vocalists **Champion Fulton** and **Catherine Russell** at Hunter College (Feb. 24). At Birdland: NYC-based French chanson singer and harpist **Margot Sergent** and a too rare appearance by Danish vocalist **Sinne Eeg** (Feb. 1); **Catherine Russell** (Feb. 10-14); **Gabrielle Stravelli** (Feb. 14); **Nicole Henry** (Feb. 23). At the Aman: **Kim Kalesti** (Feb. 11); **Emily Braden** (Feb. 17); **Briana Swann** (Feb. 17); **Marianne Solivan** (Feb. 21); **Jane Irving** (Feb. 25). And for Valentine’s Day: **Dianne Reeves** performs her annual JALC Rose Theater concerts (Feb. 13-14); **Nicole Zuraitis** is at Hudson Hall (Feb. 14).

At the Landmark on Main, **Billy Stritch** celebrates the Judy Garland show, with Gabrielle Stravelli, Nicolas King, Alysha Umphress and Aisha DeHaas (Feb. 7). **Deanna Kirk** fêtes Irving Berlin in stories and songs with **Lisa Faith Phillips** at Pangea (Feb. 13). At Jazz Forum: pianist Julius Rodriguez features **Ekep Nkwelle** (Feb. 6-7); Brazilian pianist and vocalist **Eliane Elias** in a rare intimate setting (Feb. 13-14); **Stella Cole** (Feb. 20-21).

At Mezzrow: **Vanisha Gould** (Feb. 1), **Janice Friedman** (Feb. 4), **Naama** (Feb. 15), **Marianne Solivan** (Feb. 19), **Lucy Wijnands** (Feb. 22).

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JAZZTOPAD

BY DAVID CRISTOL



Wadada Leo Smith @Jazztopad Festival

Poland's progressive-minded Jazztopad Festival had its 22nd edition (Nov. 14-24), with concerts in the ample Narodowe Forum Muzyki, gigs and improvised sessions at the Mleczarnia club and in private homes, plus initiatives for children as well as artist talks. Listeners were treated to several highlights, which even included several world premieres.

The 1,800-seat main hall welcomed the opening show by the **David Murray Quartet**, primarily offering material from the group's 2025 avian-themed *Birdly Serenade* (Impulse!). Murray (tenor, bass clarinet), who has fronted a number of quartets since the mid '70s, for his current quartet surrounded himself with pianist Marta Sánchez (piano), who impressively didn't try to emulate previous Murray cohorts such as Dave Burrell or Don Pullen, the ubiquitous Luke Stewart (bass) and the driving Chris Beck (drums). The group actually transformed into a quartet plus one: Murray's wife, vocalist Francesca Cinelli was called upon for narrative in both French and English. The compositions drew on elements from jazz, blues, Latin and Caribbean music, with a relaxed feel and concise solos. The ending had the leader declaiming Black Power lyrics over a funk workout.

The next day, **Luke Stewart** and **Marta Sánchez** performed as a duo for the first time, in the same hall reorganized in its reversed stage guise. The physicality of Stewart's handling of the bass, his use of oblique techniques and flair for rhythmical designs contrasted with the ethereal and melodic nature of Sanchez' pianism. Each took extended solo turns of a probing and rather brooding ilk. Next up, Chicago's Kahil El'Zabar led the audience through a set where rhythm and humor reigned supreme. His **Ethnic Heritage Ensemble**—El'Zabar (percussion, vocals), Corey Wilkes (trumpet), Alex Harding (baritone) and Ishmael Ali (cello)—found each member also playing small percussion and contributing chants. In a reluctant-to-start version of "Summertime", only the first two chords remained, nagging and unresolved, making for a cleverly created tension.

The group brought together by **Jakob Bro**, to premiere *Fox on Hill*, represented a gathering of continents and cultures, from US jazz and beyond. With trumpeter **Wadada Leo Smith**, Midori Takada's Japanese percussion and the guitarist's own northern European roots, along with the Polish Cello Quartet (which was very much at the core of the set), the deliberately low volume and slow pace induced great focus from the musicians as well as the audience. After simultaneously minimal and mighty gongs introduced the first piece, Smith intoned velvety sustained notes,

(CONTINUED ON PAGE 31)

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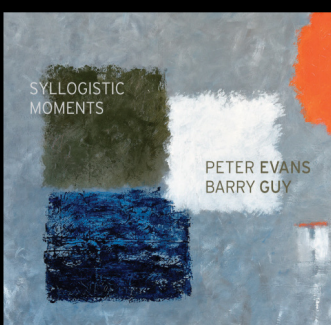
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Maya Recordings

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.



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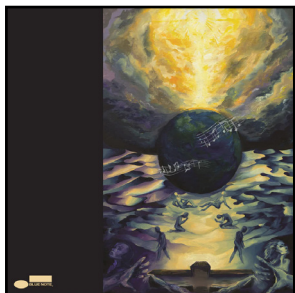


Cat & The Hounds
Colin Hancock's Jazz Hounds
(featuring Catherine Russell) (Turtle Bay)
by Rachel Smith

Listening to *Cat & The Hounds* is like watching your favorite black-and-white movie in color. This album—pure 1920s jazz and blues, in all its playful glory—is the culmination of tenor saxophonist, cornetist and bandleader Colin Hancock's roles as a musician, scholar of classic jazz and producer. The pleasure and playfulness from yesteryear is combined with the crystal-clear audio clarity of modern-day recording equipment, bringing the lines, themes and motifs of this music—now a full century old—closer to the 21st century listener than they were ever before.

Hancock assembled a group of musicians who know their hot jazz and blues: Evan Christopher (clarinet, soprano, alto), Dion Tucker (trombone), Kerry Lewis (tuba), Jerron Paxton (banjo, guitar, harmonica, vocals), Jon Thomas (piano) and Ahmad Johnson (drums); Nighthawks frontman Vince Giordano (bass sax) also joins for two tunes. But what gives this album its ear-catching oomph is the addition of vocalist Catherine Russell, who absolutely embodies the spirit of this classic repertoire. Each of the chosen tunes, which range from the fairly well-known “Cake Walkin’ Babies from Home” to the more obscure “Goin’ Crazy with the Blues”, are given a fresh treatment. One of the album's missions is to spotlight Black and personal histories, which is clear from the start in “Panama Limited Blues”. First recorded by Panama-born Luis Russell (father of Catherine), who played piano on the 1926 recording, the song's title refers to the migration of many musicians from New Orleans to Chicago via the Illinois Central train line. Paxton makes his mark on musically imitating the sound of a moving train with a delightful harmonica opening. The referential theme of 1920s technology also runs throughout the album, from emulating the train to the telephone. “Elevator Papa, Switchboard Mama” is an album highlight: Russell and Paxton engage in a rhythmic tongue-and-cheek dialogue, of the old Hollywood sort, backed by the playful wah-wah sounds of Hancock's cornet. Paxton also proves to be a true comedian—his low register and slight growls and wails deliver the inflections, at just the right time.

For more info visit turtlebayrecords.com. Catherine Russell is at Birdland Feb. 10-14 and Hunter College Feb. 24. See Calendar.



Gospel Music
Joel Ross (Blue Note)
by Tom Greenland

Joel Ross' *Gospel Music*, his fifth release on Blue Note, is a remarkable addition to his already remarkable

discography. Wearing his faith on his sleeve, so to speak, just as he bears a cross tattoo on his right forearm, the vibraphonist brings his spirituality into full focus, investing the music with both the calm comfort of firm belief and the intelligence and determination necessary to survive in these troubling times. Working with his Good Vibes sextet, a close-knit ensemble/extended family comprised of Josh Johnson (alto), Maria Grand (tenor), Jeremy Corren (piano), Kanoa Mendenhall (bass) and Jeremy Dutton (drums), Ross has the full support he needs to fly freely. His complex compositions, with flowing melodies phrased in rolling syncopations over subtly shifting harmonies and additive rhythmic cycles, could easily become cumbersome, yet sound fresh and facile in the sextet's capable (and well-rehearsed) hands. Listening to tracks including “Wisdom Is Eternal”, “Trinity”, “Protoevangelium”, “The Shadowlands” and “Nevertheless” reveal swirling undercurrents beneath calm surfaces. Melodies are often delegated to the two saxophones, harmonies to the keyboard, so Ross can lead or follow, act or react, as the spirit moves him. While tracks such as “The Shadowlands” have a democratic allocation of solos, with short statements traded among members, others such as “Hostile” and “Nevertheless” feature the leader on extended, breathtaking flights, his warm tone panned across the stereo channels (low notes left, high notes right), his forward-leaning pulse creating a sense of immediacy. Johnson and Grand blend their graceful, cool-toned horns in unisons, harmonies and counterpoint, seamlessly integrated within the collective framework, as Dutton's chattering drums raise the emotional pitch. The latter half of the album hews a bit closer to the traditional and contemporary gospel music of the Chicago scene that Ross grew up in, with cameos by vocalists Laura Bibbs, Andy Louis and Ekep Nkwelle—the latter, prodded by Ross' quietly ecstatic accompaniment, offering a tender but tough interpretation of Betty King Jackson's “Calvary”. The closing track, “Now and Forevermore”, a tone poem layered with vibraphone, celeste, mellotron, harp (Brandee Younger) and electronics (Austin White) serves as a cautiously optimistic conclusion to this soul-searching project.

Such evangelical music is meant to soothe and uplift, to sensitize and educate, but Ross' readings give the old lessons a new ring, ultimately transcending any genre associations in his quest to connect with higher powers and loving truths.

For more info visit bluenote.com. The album release concert is at Village Vanguard Feb. 10-15. Ross is also at The Falcon (Marlboro, NY) Feb. 22 (with James Francies). See Calendar and 100 Miles Out.



Essentially Ellington 2026
Jazz at Lincoln Center Orchestra with
Wynton Marsalis (Blue Engine)
by George Kanzler

Since 1995, the Jazz at Lincoln Center Orchestra (JLCO) has hosted the Essentially Ellington High School Band Competition, a nation-wide enterprise. The *Essentially Ellington 2026* album is a reference recording of nine tracks of eligible tunes for bands who will be participating in the 31st annual competition this May. As such, they join the 166 tracks released

last year as *Essentially Ellington: The JLCO Recordings, 1999-2025* (Blue Engine).

This year's album features, as music director and leader, trombonist and longtime JLCO member, Chris Crenshaw. Along with a majority of Duke Ellington Orchestra charts, other big band arrangers are also included. Melba Liston (1926-1999) is represented on four tracks: two are classical themes by Edvard Grieg and Claude Debussy, arranged for Dizzy Gillespie's groundbreaking bebop big band; plus her chart on “The Gypsy” (from a Quincy Jones big band that featured Phil Woods' alto) and her own “Late Date” (for the Art Blakey Big Band). The Ellington selections include: “Daybreak Express”, one of Duke's singular “train tunes,” with its scintillating excursion in accelerating locomotion from the '30s, and “Portrait of Wellman Braud”, from 1970's *New Orleans Suite*. “Flamingo”, a Billy Strayhorn-arranged pop song and a charting hit in 1941 with vocalist Herb Jeffries, features Tyreek McDole (winner of the Outstanding Vocalist award at the 2018 Essentially Ellington Competition, and also winner of the 2023 Sarah Vaughan International Jazz Vocal Competition), who perfectly captures Jeffries' romantic style.

In reviving charts from the vast Ellington book, JLCO not only keeps them alive, but also reveals new facets of pieces of historical value. Here, revelations come on two numbers associated with star tenor saxophonists, Al Sears and Paul Gonsalves. After World War II, Ellington embraced the earthy, rhythm 'n blues style of wailing, honking “Big” Al Sears, featuring his coruscating sound on 1947's *Liberian Suite* “Dance #1”. In this interpretation, the orchestra brings out other facets of the piece, especially the chiaroscuro tones of the extended semi-rubato opening. In 1956, with the popularity

RECOMMENDED NEW RELEASES

- أحمد [Ahmed] — *Sama'a (Audition)* (Otoroku)
- Sakina Abdou/Bill Nace — *Rinse Cycle (Open Mouth)*
- Eddie Allen's Push — *Rhythm People (Origin)*
- Catalyst — *Perception (Muse-Craft Recordings)*
- Either/Orchestra — *Éthiopiques 32: Nalbandian L'Ethiopien (The Ethiopian)* (Buda Musique)
- Marty Ehrlich/Julius Hemphill — *Circle the Heart (Relative Pitch)*
- Gregory Groover Jr. — *Old Knew (Criss Cross)*
- Corcoran Holt — *Freedom of Art (Holthouse Music)*
- William Hooker — *Convergence: Live in China (ORGmusic)*
- Jazz at Lincoln Center Orchestra with Wynton Marsalis — *Essentially Ellington 2026 (Blue Engine)*
- Christopher McBride & The Whole Proof — *The Hang, The Hustle, The Path (s/r)*
- Ife Ogunjobi — *Tell Them I'm Here (Davido Music Worldwide)*
- Jeremy Pelt — *Our COMMUNITY Will Not Be Erased (HighNote)*
- Sam Rivers — *A New Conception (Blue Note Tone Poet)*
- Joel Ross — *Gospel Music (Blue Note)*
- Brandon Sanders — *Lasting Impression (Savant)*
- Pat Thomas — *HIKMAH (TAO Forms)*
- Anthony Tidd Quite Sane — *To Kill A Child of Troubled Times (Atelier Harlem)*
- Charles Tyler Ensemble — *Voyage From Jericho (AK-BA - Frederiksberg)*
- Zahili Zamora — *Overcoming (s/r)*

of big bands on the wane, Gonsalves' remarkable 27 choruses on "Diminuendo and Crescendo in Blue" at the 1956 Newport Jazz Festival, made the news and re-instated Ellington's popularity. The piece is a sterling example of Duke's deft incremental writing in intricately exciting orchestral choruses. JLCO suggests the Newport version, but focuses the listener more on the entire composition.

For more info visit jazz.org. Jazz at Lincoln Center Orchestra with Wynton Marsalis is at Rose Theater Feb. 27-28. See Calendar.



Here's Lee Morgan
Lee Morgan (Vee-Jay - Craft Recordings)
by Jason Gross

This 1960 recording, *Here's Lee Morgan*, was the tenth album from the renowned hard bop trumpeter, who mostly recorded for Blue Note and significantly was part of Art Blakey's Jazz Messengers (1958-61). Here, as leader, he assembled a dream band, including Clifford Jordan (tenor), Wynton Kelly (piano), Paul Chambers (bass) and employer at-the-time Blakey (drums). Presented without the CD edition alternate takes, this 180gr vinyl reissue is nonetheless impressively done, with all-analog mastering from the original tapes as part of the label's Original Jazz Classics series.

The exciting Morgan-composed "Terrible 'T'" features insistent horns marching in, following bassist Chambers, who sets the tone with a distinctive, introductory bass line. The trumpeter gets the first solo, with joyously, loudly-stretched notes, adding staccato bursts with Jordan then varying the theme with occasional honks and squeals over Blakey's press rolls, before the horns together charge in again after Kelly's bouncy, soulful piano solo. A similar pattern follows on another leader original, "Mogie", which starts with a soulful horn theme. The leader then rings out passionately, with Jordan forward, playing lyrically, and Kelly's contributions adding a playful element. Morgan comes roaring back in, interspersed with Blakey's rollicking breaks before the horn-carried theme returns. "I'm a Fool to Want You", a ballad often associated with Frank Sinatra's angst-ish interpretation, isn't as pained as the original but conveys some of Ol' Blue Eyes' misery; Morgan chokes up on some notes and later focuses on his lower register to convey the song's melancholy theme, as Jordan gently weaves around as if to offer comfort and consolation.

Side two begins with the wonderful, soaring breezy horn theme of Wayne Shorter's "Running Brook" (sounding like an Earth, Wind & Fire precursor), which leads to a measured, upbeat Jordan tenor solo, followed by Morgan's wild trills and an elegant piano break by Kelly. Milt Jackson's "Off Spring" has a swinging horn melody at the start and finish, plus some blistering Blakey drum fills, a cheerful Jordan solo and Morgan's screaming solo with inserted, poignant pauses. The leader's calming "Bess" ends the album with a charming solo, plus affectionate back-and-forth from the horns frontline as well as Jordan's assured and smooth feature and a lithe turn by Kelly.

The future would hold great triumphs for Morgan, with crossover hits such as on *Search for the New Land* and particularly *Sidewinder*, before his life was then

tragically cut short at the age of 33, exactly 54 years ago this month. Though *Here's Lee Morgan* might not match his renowned '60s classics per se, it's an enjoyable ride regardless, and a master class in hard bop from one of its best practitioners.

For more info visit craftrecordings.com



Monk'D
Dayna Stephens (Contagious Music)
by Fred Bouchard

Thelonious Monk's absolutely unique canon consists of at least 70 tunes, most written between 1947 and 1960. A few are "jazz hits," more than a handful widely played; and many were tunes seldom revisited (recorded one-offs) even by the composer. Monkophiles and creative experimenters continued to mine these rough-cut diamonds in personalized settings (Steve Lacy, Hal Willner, as well as a host of transfixed pianists: Frank Carlberg, Frank Kimbrough, Jessica Williams, Misha Mengelberg). In sum, Monk ranks second only to Duke Ellington in recorded interpretations.

On *Monk'D*, tenor saxophone player Dayna Stephens weighs in with an amiable quartet tribute, lasered on monastic rarities. Even online you can catch the band lean happily into "Brake's Sake" and "Humph"—both with repeated phrases, quirky turnarounds and small Monk profiles—and "Coming on the Hudson" (which retains the ghostship spookiness of the Columbia quartet original). This album features Ethan Iverson (piano), Stephen Riley (tenor)—who emulates the heady, smoky tone of Charlie Rouse, Monk stalwart through the '60s—and Eric McPherson (drums). But wait! Hang on! Who's on bass? It's Stephens! *He's playing bass!* Punk'D! Turns out (find those liner notes) Stephens has dabbled on bass since student days at Berklee College of Music and later at the Thelonious Monk Institute of Jazz. He also toured with the dynamic Lavay Smith, performed with trumpeter Roy Hargrove and took lessons on gigs with bassists Ron Carter and Christian McBride. When playing tenor he says he picks his bassists "to lead the band; they control the root notes of all the harmonies...and the feel of the pulse..." As bassist here, Stephens keeps his head down, ears cocked, centers notes and harks back to emulate the poise of Monk bassists such as John Ore and Larry Gales.

The band's vagaries of time and tide on *Monk'D* toss about Monk goodies: "Ugly Beauty" bends as Monk's lone waltz into 4/4; "Stuffy Turkey" trusses up a half-tone mid-chorus; "Coming on the Hudson" swirls in a cross-current maelstrom. There's a plausible mash-up of "Evidence" with its root standard and an original. Bad-boy Iverson wafts "Ruby My Dear" into a sanctified Scriabin-sphere. But the band keeps cool and cozy: no bent-finger trickies like "Trinkle Tinkle" or "Off Minor". McPherson keeps time playful around the boss' steady groove. The title cut is a loose, fade-away blues. The band cruised the blues jam to wrap the sunny set in one day at Rudy Van Gelder's iconic Englewood Cliffs, NJ temple of the Blue Note, a hallowed ground in no small part due to its history with Monk, the "High Priest of Bebop."

For more info visit daynastephens.bandcamp.com

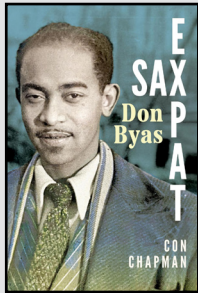
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IN PRINT



Sax Expat: Don Byas
Con Chapman (University Press of Mississippi)
by Marilyn Lester

After an impressive biography on alto genius, Johnny Hodges, author Con Chapman has written an equally deep dive into the life and career of tenor saxophonist Don Byas, in a tightly-written, 233 pages (about 179 of them text and the rest supporting material). In *Sax Expat: Don Byas*, Chapman deftly cuts to the chase about his subject, a man worthy of admiration, and who, as the author sites in the prologue, had a lifelong desire to “create his own identity, in equal parts romantic and noble.” There’s a single page preamble and window into the text: “I love beauty, Don Byas.” Fifteen chapters then unfold, with an easy flow and graceful writing, which lays out a clear, cradle to grave recounting of Byas’ life, making a case for his musical contributions and rightful place in jazz history, heretofore denied him. Underappreciated, the book offers a bright light shined on Byas’ musical worth, from his technical

brilliance, sound and tone, to the saxophonist’s superlative, innovative harmonic approach.

Byas was born Carlos Wesley “Don” Byas in Muskogee, OK, on October 21, 1912, eventually making his way to NYC and becoming a significant player, collaborating with the likes of Count Basie, Dizzy Gillespie and Thelonious Monk. But then, in 1946, came a move to Europe, diminishing his visibility stateside, leading to missed opportunities to record and thus establish a tangible, forever legacy on vinyl. The question for Chapman was: why such a drastic life decision? With fascinating research and analysis, he cites the move as motivated by the artistic freedom available to a Black musician in Europe; to those who cited racial discrimination as a prime reason, Byas himself maintained that discrimination had “nothing to do with it.” And that statement might have weight. Byas had a difficult personality and was given to drinking and erratic behavior in the US. He was transformed in Europe, finding “peace and contentment as a family man in the Netherlands” with his second wife, Johanna Eksteen, and their four children. Byas returned to the US only once—to perform at the Newport Jazz Festival with Dizzy Gillespie in 1970. In 1972, he died in Amsterdam at age 59 from lung cancer.

Chapman’s ultimate view of Byas as a “sensitive and intelligent man” is an excellent and very worthy read.

For more info visit upress.state.ms.us



Old Knew
Gregory Groover Jr. (Criss Cross)
by Scott Yanow

NYC-born tenor saxophonist Gregory Groover Jr. studied and currently is on faculty at Berklee College of Music. He has developed his own pleasing sound, with a generally quiet, inventive style. His latest, *Old Knew* follows his previous albums: *Negro Spiritual Songbook Vol. 1 & 2* and Groover’s 2024 Criss Cross debut, *Lovabye*. As was true of the latter title, his latest is most notable for the saxophonist’s interplay with vibraphonist Joel Ross. They clearly think along similar lines, basing their playing more on a piece’s melody and mood than on its chord changes. The two are joined by Paul Cornish (piano), whose understated contributions should not be overlooked, Harish Raghavan (bass) and Kendrick Scott (drums)—a piano trio that forms a very complementary and stimulating rhythm section.

Church music is part of Groover’s background, as is his strong attachment to the concept of family, which is reflected in some of song titles that comprise the album’s ten originals. There are two dedications to his grandparents: “551” is the address of the church that he attends, and “Go for Broke” was inspired by a sermon. However, the music performed, which also

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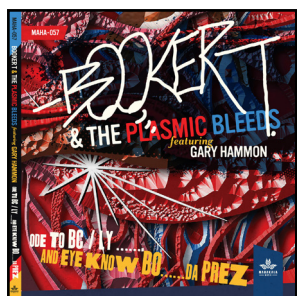
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includes Jason Moran's "Retrogate", is not overtly spiritual. While it is doubtful that any of the songs are melodic enough to become future standards, they do succeed at being challenging for the musicians, yet certainly accessible for listeners. Among the highlights are the jittery, rhythmic theme of "Spaces"; the leader's relaxed playing over the unpredictable accents of "551" (dancing to this song would be an achievement); Ross' thoughtful statements on "Rain Shall Fall"; the simple nine-note phrase on "Sumner", which is answered by the musicians as if they were a church congregation; and the Stan Getz-inspired tone that the leader displays during the energetic "William and Vinson".

Gregory Groover Jr. proves disciplined enough to get his message across very quickly, with only five of the eleven performances on the album exceeding five minutes, and not by much at that. A mature soloist, he clearly has many significant recordings in his future and *Old Knew* reveals itself to be a strong step forward in his career.

For more info visit crisscrossjazz.com. The album release concert is at Bar Bayeux Feb. 11. See Calendar.



To BC/LY...And Eye Know BO...da Prez
Booker T. & The Plasmic Bleeds (Mahakala Music)
by Ken Waxman

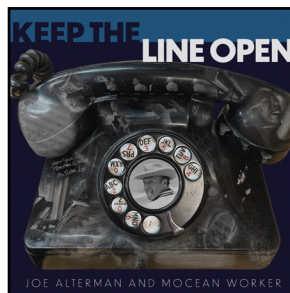
One of the often-overlooked free jazz musicians of the last century, Seattle-based saxophonist septuagenarian Booker T. (Williams) recorded sessions with the likes of veteran drummers Denis Charles, Andrew Cyrille and William Hooker in the '80s and '90s, then receded from view. Other than his stunning debut album, *Go Tell It On The Mountain* (Silkheart, 1988), *To BC/LY...* is his only commercially available set as a leader since, preserving much of his unfettered improvisation on tenor and alto; but some tracks' brevity and inconsistency of vision at times suggests a rehearsal rather than a developed program. Put together in Little Rock, AR, in 2022, the recording also includes Marc Franklin (trumpet), Gary Hammon (tenor), Chad Fowler (stritch), Christopher Parker (piano), Luke Stewart (bass), Chad Anderson (drums) and the vocals of Kelley Hurt—most of whom Booker T. had never played with before.

This combination connects on longer tracks, especially when the leader gives full rein to his intense mixture of Coltrane and gospel inflections, which include double-tonguing and yelping overtones, sopranissimo screams and fragmented honks and reflex. He's not overly solemn either, angling quotes from "Dixie" and "Happy Birthday" into the otherwise measured "Stay Alert". Often, on electric bass, Stewart preserves the steadying groove, notably on "Simontov", intensifying a blues feeling, while powerful trumpet triplets and the other reeds' antiphony add to the elation. Parker's modal comping is presented with equal resolve and reflection: the latter quality is played up on "Are You for Me?", a sweetened ballad that Hurt caresses beside reed obligatos. Involving herself in the ascending free flow that is "Mama Cries", her near orgasmic warbling locks in with busy bass thumps and the horns' nephritic screams and slurs. But there's a bit of confusion as to who takes which solo on the extended tracks, plus four terse variants of the title track that sound more like practice runs than the salutes to presidents Clinton and Obama they are purported to be. At the top of the session someone is heard saying "the more imperfect

it is, the better...if it's too perfect we have a problem... human beings, we're not perfect," which could sum up the thinking behind this recording session.

Since Booker T.'s playing appears undiminished, perhaps someone else will build on this release to record him again in a more formal setting.

For more info visit mahakalamusic.com



Keep The Line Open
Joe Alterman/Mocean Worker (MOWO!)
by Pierre Giroux

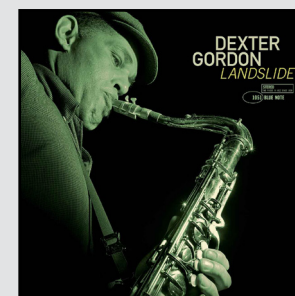
Some tributes respectfully honor the past, while others feel a stronger duty to keep the spirit alive and thriving in the present. *Keep The Line Open*, the inspired collaboration between pianist-composer Joe Alterman and bassist-producer Mocean Worker, certainly falls into the latter category. Framed as a celebration of the ebullient pianist-vocalist Les McCann (1935-2023), the nine-track set captures not only the sound of a jazz-soul legend but also the infectious feeling he created: joyful, communal, earthy and unreservedly grooving.

From the opening bars of the first selection, McCann's "I Love It! I Love It! I Love It!", Alterman and Worker clearly state their intentions: this release is not a museum piece. By blending live performance with sampling, they embrace the genre-bending style McCann promoted long before such hybrid ideas became trendy. The grooves are heavy, the backbeat steady and the sense of occasion unmistakable. The tune heavily leans into the backbeat, with the repetition of the title phrase becoming a mantra, reminding us that jazz, at its most vital, has always known how to move a room. The inclusion of McCann's "Burnin' Coal" acts as both a tribute and a reaffirmation. With background hand clapping, Alterman moves across the keyboard with raw energy, reinterpreting the piece with affectionate freedom, while allowing his own voice to shine through. "Gimme Some Skin" stands out as an exceptionally funky statement of purpose, with Worker's bass-driven swagger and Alterman's clipped-keyboard figures locking into a groove that feels both relaxed and commanding. "Moses Gonzales" introduces a vibrant Latin influence, with Alterman and Worker providing syncopated rhythms and melodic accents that feel sunny and celebratory; the tune blends its influences naturally, allowing the groove to find its own space while maintaining energetic momentum. "Lemme Tell You Somethin'" firmly grounds the project in the present. Its modern pulse, layered textures and contemporary attitude showcase how McCann's individuality translates effortlessly into today's musical language. The interpretation of the closing track, "Wouldn't It Be Lovely" (written by Lerner & Loewe for the 1956 Broadway musical *My Fair Lady*), gives Alterman a chance to impress with his remarkable stride-piano skills, playing with lively spirit and confidence, connecting the early jazz-piano tradition to the soul-jazz continuum that McCann helped popularize.

Ultimately, *Keep The Line Open* succeeds because it understands McCann's greatest gift: making music that leaves you happy and ready to party.

For more info visit moceanworker.bandcamp.com. The album release concert is at Rizzoli Bookstore Feb. 22 (featuring Steven Bernstein and Lenny White). See Calendar.

DROP THE NEEDLE



Landslide
Dexter Gordon (Blue Note Tone Poet)
by Andrew Schinder

Late saxophone great Dexter Gordon (who was born 103 years ago this month) has cast a giant shadow on jazz—both figuratively and literally. The famously 6-foot-6-inch Gordon bore such nicknames as "Sophisticated Giant" and "Long Tall Dexter." But more than his height, he is remembered as one of the most brilliant, dulcet-toned tenorists of the mid-20th century. An early influence of the revered John Coltrane, Gordon's playing can be considered more potent, favoring straight-ahead, hard- and post-bop mastery over sometimes indulgent musical side quests. Gordon's saxophone playing was heavenly, and he was simply one of the coolest cats around.

Due to drug abuse and self-exile in Europe, his career had its peaks and valleys, but his high points marked some of the finest output in jazz history. *Landslide*, reissued by Blue Note's Tone Poet vinyl series in a 180gr pressing that, in typical fashion, sounds (and looks) fantastic, belongs among the finest in Gordon's catalog. Recorded during three separate sessions at Rudy Van Gelder's recording studio in 1961 and 1962, but not commercially released until 1980, this album may not be as historically significant as masterpieces such as *Go!* or *Our Man in Paris*, but it is nevertheless an essential part of Gordon's discography during arguably his most musically fertile period. During the sessions, he was joined by some of the era's finest—Tommy Turrentine and Dave Burns (trumpet); Kenny Drew, Sir Charles Thompson and Sonny Clark (piano); Paul Chambers, Al Lucas and Ron Carter (bass); and Philly Joe Jones and Willie Bobo (drums). It is a fascinating look into a lush period of jazz history wherein the older generation of Thompson and Jones could mix in comfortably with the younger Carter and Bobo.

Consisting of a mere seven tracks, the album leaves the listener wanting more, but nevertheless offers top-level appreciation *in toto*. Gordon's title track original and "Six Bits Jones" (Onzy Matthews) are the highlights. The former delivers evidence that the saxophonist wasn't just one of the period's finest players, but also was a fine jazz composer as well. The title track, which opens the album, features the saxophonist immediately announcing his presence with an energetic, stirring melodic motif. Gordon's horn is just as captivating on "Six Bits Jones", where he not only delivers a saxophone clinic but shows tremendous chemistry both with Clark, whose piano is this selection's backbone, as well as trumpeter Burns, who more than holds his own.

Notably, *Landslide* also features the Billy Eckstine and Gerald Valentine "Second Balcony Jump", which later appeared on the more famous *Go!*. While the later version may be slightly more of a finished product, Gordon's solo on the earlier of the two recordings certainly does not lack for power.

For more info visit bluenote.com/artist/dexter-gordon

ON SCREEN



Lani B. Supreme: Legacy
Sabaah Folayan (The Omni Collective)
by Paul Gaita

The word “legacy” carries a lot of freight, and in the case of this documentary short by producer-director Sabaah Folayan, it asks a very short film (a mere 15 minutes) to bear its load. Legacy, by definition, concerns the full measure of a person, a deed, or an idea and its impact on the people and culture that follow it—a tall order, and one that might require a subject with considerable gravitas and equal heft. Fortunately, Folayan has Lani B. Supreme at the center of the film, which aired on PBS’ American Masters series “In the Making.”

Supreme, born Jelani Akil Bauman, is a gifted trumpeter, composer and educator who carries a notable legacy, suggesting and underscoring the film’s title. As Supreme details eloquently in the film (which he also scored), he is the product of a long line of influential jazz figures dating back to

pre-emancipation. His great-great-grandfather, J.B. Humphrey, was a pioneering music teacher who trained many early musicians (including famed New Orleans trombonist Kid Ory) in what would become the fundamentals of jazz in the late 19th and early 20th centuries. Supreme’s grandfather, trumpeter Umar Sharif (born Emery Humphrey Thompson), played with Lionel Hampton, Jimmie Lunceford and many others. The Humphrey family tree also includes Eureka Brass Band leader Percy Humphrey, Preservation Hall Jazz Band clarinetist Willie Humphrey and trumpeter Jamil Sharif. Supreme draws upon that wealth of experience and history for his own work, sketched in brief but bold detail by the film. We are treated to snippets of impressive projects: “I Shook Up the World”, a suite inspired by Muhammad Ali’s legendary 1965 defeat of Sonny Liston, and later, footage of the 2023 Brooklyn Museum show where his debut album, *The Future Is Bright*, was recorded.

Legacy shows Supreme’s understanding of the word through thought and action. He has delved deep into his family’s rich history and talent, drawn from it and infused it through his own artistic endeavors, which carry forward that skill and blossom into new visions. Brief in running time but rich in information and emotion, it is an impressive examination of how history remains a living thing.

For more info visit lanibsupreme.com



Dream Archives
Craig Taborn, Tomeka Reid, Ches Smith (ECM)
by JR Simon

Recorded in New Haven, CT, in 2024, *Dream Archives* brings together Craig Taborn (piano), Tomeka Reid (cello) and Ches Smith (drums, vibraphone, percussion)—and although this is the trio’s first album as a unit, it sounds anything but tentative. Across four Taborn originals and two inspired covers (Geri Allen’s “When Kabuya Dances” and Paul Motian’s “Mumbo Jumbo”), the trio moves with the ease and trust of a group that has been playing together for years. The pianist has a well-deserved reputation for drawing the full expressive range out of his instrument, and that relentless curiosity drives this album.

On album opener “Coordinates for the Absent”, Taborn works the piano’s upper and lower registers in an impressionistic dialogue that recalls the most radiant moments of Debussy, while also pushing toward new tonal and rhythmic possibilities. Throughout, the trio shifts between different musical landscapes and inspirations yet without ever breaking the thread of continuity. “Feeding Maps to the Fire” begins with spare, minimalist patterns before steadily gaining momentum and dissolving into free improvisation. Its



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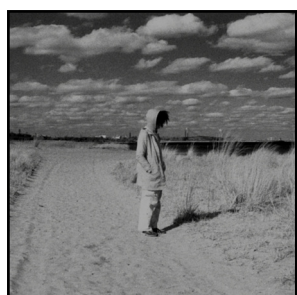
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final stretch locks into a mesmerizing trance, driven by repeating, alternating time signatures that keep the listener fixated. That rhythmic playfulness explodes into joy on “When Kabuya Dances”, which opens with an elegant piano statement before transforming into a raucous, tantalizing dance party. Reid’s plucked bass line and Smith’s buzzing cymbals make the groove impossible to resist. “Dream Archive” offers one of the album’s most revealing journeys: it opens with a mosaic of quick, darting fragments, percussive and slightly disjointed, like thoughts flickering through a half-remembered dream. An ethereal, electronic atmosphere slowly emerges, and the two worlds circle each other before yielding to a gorgeous piano interlude and a wild, free-form ending. Reid’s versatility is on full display throughout, from muscular pizzicato to luminous bowed lines, especially on the closing “Enchant”, where her cello lines really sing. Smith matches her range, equally convincing in shimmering, dreamlike textures or in grounded, dance-ready grooves.

Together with Taborn’s ever-searching imagination, this trio creates a debut that feels expansive and exploratory, but also intimate and luscious.

For more info visit ecmrecords.com. Craig Taborn is at *The Stone at The New School* Feb. 12 (with Tomas Fujiwara) and *Close Up* Feb. 16-17 (with Steve Lehman). Ches Smith is at *The Stone at The New School* Feb. 6 (with Sally Gates) and *Nublu* Feb. 11 (with Celine Kang). See Calendar.



Transgender Music 2025
Selendis Sebastian Alexander Johnson (s/r)
by John Pietaro

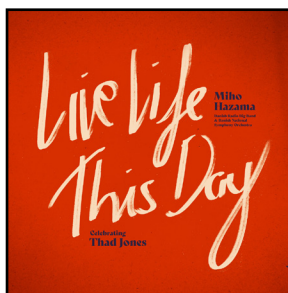
Selendis Sebastian Alexander Johnson is a musician with a visionary scope. She also happens to be a transgender woman. The latter may seem inconsequential to some, but as this artist went so far as to name this recording *Transgender Music 2025*, it’s apparent that Johnson sees a cultural strength not always recognizable from without. The multi-instrumentalist has had a profound impact on the LGBTQ avant garde, one thriving and in fight mode against the Trump regime’s wholesale dissolution of the “T” designation. Though the struggle is a collective one, Johnson here goes it alone with two lengthy, live solo organ pieces titled “Side 1” and “Side 2”.

“Side 1” is Johnson’s *tour de force*, often jarring and making rather extreme use of the instrument’s volume pedal. For horror aficionados, if *Carnival of Souls* remains memorable, listen for the creeping remnants of Gene Moore’s artful brooding, grasping organ score, here under the weight of Johnson’s spiraling intensity: thickets of sound, smears, howls, glissandi and church-heavy chords against darkly rumbling bass. Towards the end of “Side 1”, new emulsions of tone are heard and use of the volume pedal produces pulsating, pivoting reconstructions of melodic phrases and unexpected quotes (Monk is in there). Shades of Sun Ra, Johnson’s stabbing, long-held major and minor seconds shatter the skies.

“Side 2” begins tonally, possibly modally, before adding a length of blue thirds and flatted fifths into the sonic web. With a right hand playing rapid runs over keyboards, smashing blue notes with vigor, Johnson brings to mind the late organist Larry Young. If “Side 1” demonstrated raw emotive expression, the apparent *yang* in this two-sided personage, this work serves as the *yin*, albeit with presto runs alternating with pensive, melodic

statements. But the complexity also extends into the written word, particularly that of the revolutionary poet Kuwasi Balagoon who tragically died in 1986 of AIDS complications at age 39. In lieu of detailed liner notes, Johnson offers Balagoon’s “With No Questions”: *the leaves are changing/to sheaves of fire/rust ‘n indigo/in waves/ And all at once/And one by one/different in their deaths/like all times/and loved ones/and memories of places/faded from lack of presence/and fallen from the attention of today/to lie like a quilt on the earth/and winter/and change to the rich pungent ground/that feeds realities to come/with no questions.*

For more info visit ssaj.bandcamp.com. Johnson is at *Nublu* Feb. 11, 18 and 25 (as leader) and *Close Up* Feb. 5 (with Samantha Kochis). See Calendar.



Live Life This Day: Celebrating Thad Jones
Miho Hazama (Edition)
by Andrew Schinder

For music fans who believe that big band jazz largely died as the 1940s became the 1950s, giving way to bebop and pop crooners, trumpeter Thad Jones most certainly would have disagreed. Jones was considered one of the best soloists of his day, serving as right-hand man for Count Basie for several years before joining drummer Mel Lewis in 1966 to found the Vanguard Jazz Orchestra (then known as the Thad Jones/Mel Lewis Orchestra). He held court there every Monday until leaving suddenly to join the Copenhagen-based Danish Radio Big Band (DR Big Band), serving as its leader from 1977-78.

Since 2019, Tokyo-born composer-arranger Miho Hazama, who plays piano and electric keyboard, has led the DR Big Band. With *Live Life This Day: Celebrating Thad Jones*, she reinterprets and rearranges several of Jones’ big-band compositions. It is a joyous, blissful celebration, exactly what you might expect from the leader of one of the world’s foremost big bands exploring the work of one of the world’s most legendary big band masters of the past. Here, Hazama enlists both the DR Big Band and the Danish National Symphony Orchestra, combining the jazz vibes with the Orchestra’s classical symphonics. Recorded at the DR Koncerthuset (the Danish Radio Concert Hall) in Copenhagen, the result is a beautifully colossal amalgam of the two genres.

The title track, a suite divided into three movements, represents the album’s centerpiece. The first movement, which was nominated for a 2026 GRAMMY Award for Best Instrumental Composition, initially plays like an old-time showstopper—exactly what one would imagine of a big band of yore. But Hazama’s sophistication and intent shifts the listener from this blustery introduction into a modern, midtempo, groovy mood piece showcasing some masterful brass work. In the second movement, the tempo slows and emotions swell, highlighted by the orchestra’s strings and woodwinds sections. The suite ends with a funkier vibe, paying tribute to Jones’ frequent explorations of the darker side of jazz. “Mornin’ Reverend” and “A Child Is Born” are reworkings of two pieces he wrote with Lewis. The former is a cinematic exploration of Jones’ aforementioned jazz-funk tendencies; the latter is an interpretation of one of Jones’ more famous standards, a gorgeous ballad effortlessly elevated by the blend of the DR Big Band and the Orchestra.

For more info visit editionrecords.com. Hazama is at *Dizzy’s Club* Feb. 23. See Calendar.



Hiruy Tirfe Quartet

Saturday, February 21
at 7:30PM

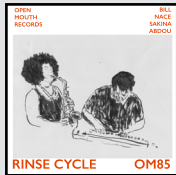
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GLOBE UNITY



Overcoming
Zahili Zamora (s/r)
Rinse Cycle

Sakina Abdou/Bill Nace (Open Mouth)
A Mountain Sees a Mountain
Hamid Drake/Pat Thomas (Old Heaven Books)
by Daniel A. Brown

The principles of heritage, acknowledgment, activism, reverence and unity exist in a higher frequency than political trends and partisanship. This month we celebrate Black History Month, honoring the global history of Black culture and its crucial forging of the homegrown American art form of jazz. Black history is jazz history to a large degree, evident in three recent releases from international players, including Cuban, English, French and American musicians, who embody the ongoing diaspora and historical-spiritual network of great Black music that threads through the last century and the future evolution of jazz and the diverse experience of being human.

The debut from Cuba-born pianist-vocalist-composer Zahili Zamora, *Overcoming* is a five-song musical travelog chronicling her recent journey into deeper self-realization and the titular overcoming of hindrances. And Zamora doesn't take the trip alone, joined by featured

and able accompanists Yosvany Terry (soprano), Sean Jones (flugelhorn), Gerson Lazo (bass), Pedrito Martinez (percussion) and Julian Miltenberger, Yandy Garcia and Keisal Jimenez (drums, percussion). The undeniable Latin hue of opener "Rumination" is turned down to a low simmer, with Lazo, the drums and percussion creating a hushed, albeit-percolating groove below the frontline of keys and brass. "Despair", a piano/flugelhorn duet between Zamora and Jones, is an unpredictable ballad that harmonically shifts from jazz chord changes to dark chromaticism and the leader's somber melodic intervals. The odyssey ends with closer "Negra", a piece that sounds like the protagonist has found a kind of tentative joy through what has occurred in the preceding songs' moods.

As a transgressive counterpoint to the above title, French alto and tenor saxophonist Sakina Abdou and Philly-based multi-instrumentalist Bill Nace (electric guitar, two-string taishogoto, egg shaker, contact mic) genuflect before the animistic facet and hard-edged mysticism of unbridled improvisation over the course of *Rinse Cycle's* four tracks. Reducing music to its granular level, album opener "Vented" detonates out of the gate with unison moans of horn that then percolate into a swirl, Abdou emitting circular-breathing motifs in an alien call-and-response with Nace's grinding (yet weirdly soothing), distorted string crackle. "Mega Capacity" evokes old-school, unhinged FMP free jazz, with the saxophonist exploring Albert Ayler-like heraldic lines, while Nace alternates between plunging then retrieving into electric squawking chaos and simple motifs of overdriven guitar. On "Perfect Steam", the pair wind down the session with

Nace erasing much of the actual guitar altogether. Solitary amp buzz and trickling metal shimmers dance over his pickups as Abdou wades through the river of sound with rising and plummeting horn moans.

Another duet, *A Mountain Sees a Mountain* (recorded live last autumn at the OCT-LOFT Jazz Festival in Shenzhen, China) runs the gamut from placid to the torrential—at times in the same piece. Elder improvisers in UK pianist Pat Thomas and Chicagoan Hamid Drake (drums, percussion, frame drum, vocals) offer up eight songs that demand the listener's attention. "The Spiders Web" barges through the gates with Thomas' volley of low-register, tonal clusters, then dissipating into restless piano exploration; Drake responds in kind with a gurgling, pummeling flow of drum hits and metallic rattles. "Stay Safe" veers into a funk vamp transmitted from some parallel universe, with piano jabs containing elastic diminished and altered intervals that sound like they are fleeing the riff, Drake serving up a whip-crack commentary via a volley of beats. Like many sheer improvisational records, the remaining tracks of *A Mountain Sees a Mountain* play like edits of longer conversation; either an asset or impediment, depending on one's tastes, tolerance, even imagination.

For more info visit oldheavenbooks.bandcamp.com, openmouthrecords.bandcamp.com and zahilizamora.com. Zahili Zamora's album release concert is at Soapbox Gallery Feb. 13. Pat Thomas is at Shapeshifter Lab Feb. 19-21 and Solar Myth (Philadelphia, PA) Feb. 23, both with أحمد [Ahmed]. See *Calendar* and *100 Miles Out*.

Criss Cross Jazz latest releases





Vibrations in the Village: Live at the Village Gate
Seek & Listen: Live at the Penthouse
Rahsaan Roland Kirk (Resonance)
by Stuart Broomer

By any measure, Rahsaan Roland Kirk (who died just over 45 years ago at the age of 42) was an extraordinary musician. Blind and a master of the broad woodwinds category, he also managed to play his tenor simultaneously with a pair of obscure single reeds, a manzello (in the soprano range) and stritch (in the alto range), playing three-note harmony on theme statements, stretching his hands across keys that were sometimes modified to facilitate his remarkable goals. He could solo fluently on any and all of those horns and further augmented his collection of instruments with a standard flute, nose flute (a modified recorder), oboe and whistles. As fine as his studio records were, Kirk's live performances were more striking, his ebullient personality coming through his spontaneous commentaries and vocals as powerfully as through his winds, a fact strongly apparent in these two unearthed, archival, live recordings.

Vibrations in the Village: Live at the Village Gate comes from a particularly dark moment in history, taking place just days after the assassination of John F. Kennedy. Even under those circumstances, one hears the full range of Kirk's rich musical personality. Recorded over two nights, he is joined by stand-out bassist Henry Grimes, drummer Sonny Brown and three different pianists: Horace Parlan (who gets the bulk of the work), Mel Rhyne and Jane Getz. Kirk is happily stretching out from the beginning here, pushing his opening "Jump Up and Down" to fifteen joyous minutes, alternating three-horn theme statements with solo forays on each of his principal horns. Charles Mingus' "Ecclusiastics" includes a comic rap on prominent Southern segregationist governors, George Wallace and Orval Faubus, and there's a surfeit of blues on "Oboe Blues", with fine tenor expositions on the theme bracketing his oboe solo.

Seek & Listen: Live at the Penthouse comes from four years later (September 1967), and presents Kirk in Seattle with solid support from his working band of Rahn Burton (piano), Steve Novosel (bass) and Jimmy Hopps (drums). Recorded a week apart, the two discs represent different approaches, familiar material predominating on the first and Kirk originals on the second. The first emphasizes tuneful medleys, one beginning with Cole Porter's "Ev'ry Time We Say Goodbye" on flute then continuing with an Ellington sequence of "I've Got It Bad (And That Ain't Good)", then "Sophisticated Lady" and "Satin Doll", the last with a three-horn theme followed by solos on tenor, manzello and flute. Another medley adds Kirk's own "Blues for C & T" to raucous versions of "Happy Days Are Here Again" and "Down by the Riverside". The second disc is more characteristic Kirk. The contemporary suicide ballad, Bobbie Gentry's "Ode to Billy Joe" becomes solid funk, while Ellington's "Prelude to a Kiss" is propelled by playful dissonance. The rest consists of originals, from the blues-drenched funk of "Flute Underground" and "Making Love After Hours" to the modal flight of "Lovellevelliloqui" and Kirk's most enduring composition, "Now Please Don't You Cry, Beautiful Edith".

For more info visit resonancerecords.org

UNEARTHED GEM



Bremen 1965
Thelonious Monk (Sunnyside)
by Duck Baker

Thelonious Monk's years with Columbia Records, from 1962-68, marked the high point of his career in terms of work, record sales and visibility. This stretch enabled him to employ a stable working band throughout the period. Charlie Rouse was his tenor saxophonist for the duration, and Monk (who passed away 44 years ago this month at the age of 64) only changed drummers once and bass players twice. This was also the most heavily documented period of the pianist's career, so the question for listeners is how *Bremen 1965* compares with the dozens of recordings by the Monk-Rouse quartet we already have before us. For starters, the recording quality is excellent, but Rouse is low in the mix. And the program of Monk standards such as "Well You Needn't", "Epistrophy" and "Rhythm-a-ning" contains no surprises, reflecting the fact that Monk's focus was no longer

on new compositions or pushing boundaries, but rather on exploring in depth the territories he had discovered in the '40s and '50s. Some find fault with this, but is this fair? Miles Davis in concert worked with an even smaller repertoire, and one that many would say was less interesting. Some listeners might also consider the inclusion of some lengthy solos here by Larry Gales (bass) and Ben Riley (drums) a negative.

The most serious of these caveats would be the balance issue, the more so because Rouse is in interesting form here. Like most jazz musicians, he works out of a personal vocabulary, and it's no slight on him to admit that his vocabulary never seemed as limitless as that of the tenor geniuses who preceded him with Monk: Sonny Rollins, John Coltrane and Johnny Griffin. We can also admit that Monk fans are well acquainted with Rouse's vocabulary, so it's nice to hear him on nights when he's pushing beyond the familiar. But there is an unexpected benefit to this. With Monk's piano crowding in on the saxophone, the frankly outrageous nature of his accompaniment is impossible to miss. For this reason *Bremen 1965* can be strongly recommended to real Monk fans. His soloing is great too, of course. Nor are those bass and drum solos actually without interest—far from it. Riley especially is a most musical soloist.

For more info visit sunnysiderecords.com. "Brilliant Corners: A Tribute to Thelonious Monk" (featuring Helen Sung) is at Dizzy's Club Feb. 4. See Calendar.

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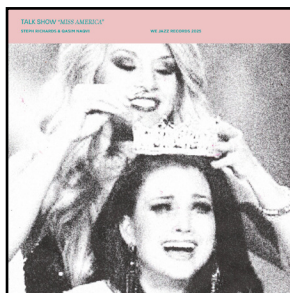
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"Miss America"

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

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

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

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

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



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

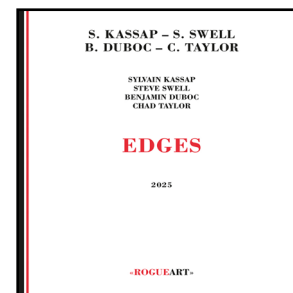
Chad Lefkowitz-Brown, who goes by the name of Chad LB, is a tenor saxophonist with a big sound of his own. Technically skilled, he puts plenty of passion into each note, which keeps him in demand for both jazz and pop assignments. In addition to his own

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

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

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

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



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

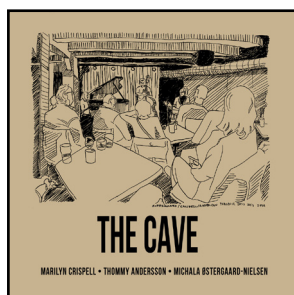
The association of Frenchmen Sylvain Kassap (clarinet) and Benjamin Duboc (bass) with Americans Steve Swell (trombone) and Chad Taylor (drums) stemmed from Kassap's wish to work with the trombonist—and the feeling was mutual. All members of this group have several albums on the French RogueArt label,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

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

seems to flow naturally and logically. Swell's previously written "Texture #3" and "#7", with included fits and starts, are reworked for the occasion. The trombonist also includes "Periscope", a tribute to the late clarinetist Perry Robinson (1938-2018), on which Taylor features a gently-vibrating mbira (the metal-keyed, traditional African thumb piano). Two collective improvisations, "919" and "991" (named after prime numbers) are interspersed between the compositions, one of which features Duboc's muttering, unintelligible imprecations. Kassap's signature tune, "Crinière" (previously heard on 2022's *Octobres*) and the wickedly driving rhythm section on "2 L8 4 U", weave a flying carpet for reeds and brass to fly and display no end of impish phrasing.

Enhanced by excellent recording quality, the life-affirming mood of *Edges* is sure to lift listeners' spirits.

For more info visit roguart.com. Steve Swell is at Downtown Music Gallery Feb. 3 and Nublu Feb. 12, 19, 26. See Calendar.



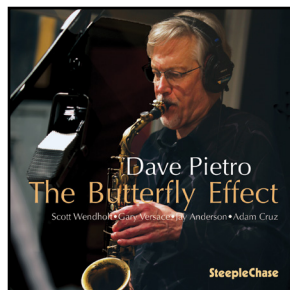
The Cave
Marilyn Crispell, Thommy Andersson,
Michala Østergaard-Nielsen (ILK Music)
by John Sharpe

Danish drummer Michala Østergaard-Nielsen has introduced her leadership debut, *The Cave*, through a pianist's touch: indeed Marilyn Crispell's exquisitely-shaped opening to the title cut quickly establishes the governing tone. Swedish bassist Thommy Andersson completes the threesome, which came together in 2022. Together they take the forward-focused egalitarian template pioneered by Bill Evans and Paul Bley, but dial up the melodicism a notch further. Recorded near the end of the trio's inaugural tour, the album captures a group thoroughly attuned to both each other and the drummer's concept of spacious extemporization within understated but gorgeous frames. An animating force, Crispell imbues her artistry with an emotionally-drenched luminosity that elevates even the simplest ideas. Although she first gained wider renown as a member of Anthony Braxton's '80s quartet, she later supplemented the exploratory flights with a fierce balladic intensity, which proves ideally matched to Østergaard-Nielsen's writing. Paul Motian looms as a likely touchstone in the drummer's personal pantheon, and like him she exhibits a super sensitive feel and a propensity to reduce her presence, but maximize her impact. Andersson complements both collaborators, possessed of an assertive woody tone and an innate folk-inflected lyricism, which places him firmly in the lineage of fellow Swedish bass masters Anders Jormin and Palle Danielsson.

Across six charts and two improvisations, Østergaard-Nielsen allows great exposure. The longest track, and in some ways the quintessence of the program, "My Spirit Heart", showcases first Andersson's stealthy creeping resonance, before yielding to Crispell's rippling, cascading shimmer, all set within a languidly melancholic design. Nothing here strains for effect. On "Into The Light", an unchanging pizzicato throb serves as backdrop to the pianist's staccato droplets, which are seamlessly replaced midway through by the music box sonorities of Østergaard-Nielsen's vibraphone. The drummer

returns to mallets again for a reverb-cloaked lead-in to the final "A Smile of a Butterfly", another lovely line where the bassist figures prominently. The drummer's lone solo is the tinkling percussive haze of "Improv #2", but her imprint nonetheless pervades every corner of this finely-crafted program.

For more info visit ilkmusic.com. Marilyn Crispell is at Village Vanguard Feb. 11-16 (with Trio Tapestry). See Calendar.



The Butterfly Effect
Dave Pietro (SteepleChase)
by Ken Dryden

Alto saxophonist Dave Pietro's magical sound is matched by his skill as an inventive composer and arranger. The veteran jazz educator is an alumnus of North Texas State University and NYU, the latter where he is now Director of Jazz Studies, while his impressive resume includes long stints with the Maria Schneider Orchestra, Toshiko Akiyoshi Orchestra, Gil Evans Project and Darcy James Argue's Secret Society. It isn't surprising that many of his recordings as a leader have been released by European labels, given his popularity from touring there regularly.

The Butterfly Effect, Pietro's second album for Denmark's SteepleChase, features Scott Wendholt (trumpet), Gary Versace (piano), Jay Anderson (bass) and Adam Cruz (drums). Given that he is such a prolific composer, new and original works make up most of this release, including the title track on which the saxophonist's intricate, melancholy melody reveals new facets with each chorus, seemingly explaining with music how a promising situation unfolded into disappointment. "Mr. Breitenfeld" (sans Wendholt) is an obvious tribute to the late great Dave Brubeck alto saxophonist Paul Desmond (Breitenfeld was Desmond's surname at birth); the light-hearted, upbeat song suggests the mood of Brubeck's "In Your Own Sweet Way" without being a contrafact of it, as Pietro captures the essence of Desmond in his witty solo. The full quintet is featured in "Idle Tears", a bittersweet ballad spotlighting Anderson's introspective, spacious bass playing. None of the three pop tunes arranged by the leader are typically played in a jazz setting today, though each of the composers has regularly had music adapted into jazz settings. Burt Bacharach's essentially jazz-based "Promises, Promises" was written for the 1968 Broadway musical adaptation of the film *The Apartment*. Pietro's scoring is fairly straight ahead, showcasing himself and Wendholt at a bright tempo that crackles with energy. With the trumpeter out, the saxophonist interprets Joni Mitchell's "Free Man in Paris" in a jaunty, strutting manner that is interactive with the rhythm section, including Versace's sublime piano performance. Stevie Wonder's "Taboo to Love" is another quartet performance, highlighted by Pietro's emotional alto saxophone yearning for a love that was lost.

The Butterfly Effect will likely provoke listeners to investigate the rest of Dave Pietro's discography with great interest.

For more info visit steeplechase.dk. Pietro is at Birdland Feb. 3-7 (with Maria Schneider Orchestra) and Dizzy's Club Feb. 10 (with NYU Wayne Shorter Ensemble). See Calendar.



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SAT 2/14	Vivian Sessoms Valentine's Eric Alexander Quartet	7:00PM 10:30PM
SUN 2/15	Michael Wolff Trio Scott Healy Trio	4:30PM 7:30PM
MON 2/16	Bryan Eng Trio Connor MacLeod Quintet	7:30PM 11:00PM
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No Kings!
 Luís Vicente, John Dikeman, William Parker,
 Hamid Drake (JACC)
 by David Cristol

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

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

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



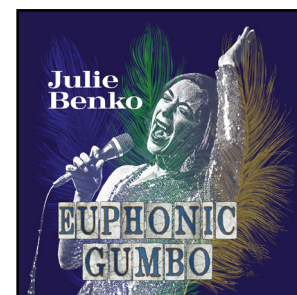
The Lone Wild Bird
 Will Holshouser (Adhyâropa)
 by Fred Bouchard

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

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

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

For more info visit adhyaroparecords.com. Holshouser is at Roulette Feb. 25 (part of the Guy Klucevsek Memorial Concert). See Calendar.



Euphonic Gumbo
 Julie Benko (Club44)
 by Anna Steegmann

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

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

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

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

For more info visit club44records.com. The album release concert is at Birdland Feb. 16. Benko is also at 92NY Feb. 23. See Calendar.



Window
Kirk Knuffke (Royal Potato Family)
by Ken Waxman

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

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

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

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



Homage
Joe Lovano (ECM)
by Jeff Cebulski

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

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

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

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

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

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Sounds For Relaxing Days
Lajos Dudas (Mudoks)
by Anna Steegmann

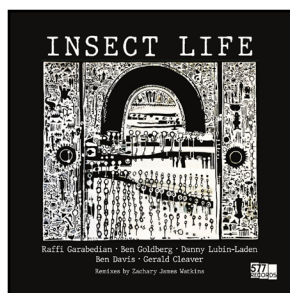
While the album's title, *Sounds For Relaxing Days*, might suggest smooth, easy-listening jazz, this music offers something even more subtle: lyrical, measured and quietly sophisticated, modern jazz with an apparent affinity for the cool jazz aesthetic. For this retrospective, Hungarian-German clarinetist Lajos Dudas (who turns 85 this month) researched more than 70 recordings and numerous radio and TV productions across Europe, specifically from material recorded between 1976-2022. Ultimately, he selected six live and four studio tracks to create the calm, unhurried atmosphere he explicitly sought: a relaxed, pleasant sound, "no overloaded avant garde, thousands of insignificant notes, no pointless technical gimmicks." He certainly succeeded.

The result is an album that feels ideal for a lazy afternoon or intimate dinner, with predominantly sparse instrumentation. There's also a strong focus on duo settings, with the superb guitarist Philipp van Endert, complemented on other tracks

by different bassists and drummers. The opening track, an introspective version of Fats Waller's "Ain't Misbehavin'", immediately enchants through understated interplay: the guitar gently frames the leader's lines, leaving ample space around his clarinet as he improvises freely on the melody with a warm, rounded tone. "A Csitári Hegyek Alatt", a Hungarian folk song and the album's longest track at nearly eight minutes, is another clarinet-guitar duo that captivates with its lyrical, melancholic mood. The musicians listen attentively and allow each other room to shine, transforming a simple love song with two basic harmonies into something intriguingly jazzy through added bitonal chords. Cole Porter's "Night and Day" receives a similarly graceful treatment, guitar and bass (Leonard Jones) laying down a gentle pulse over which the leader's clarinet calmly soars. The lively, mostly uptempo "Toledo" (Aladár Pege, Dudas) adds percussion by Jochen Büttner to van Endert's guitar, evoking the bustle of a Spanish town, while also featuring beautiful, slow clarinet passages in the lower register. Fellow Hungarian (and past Dudas collaborator), the late guitarist Attila Zoller's "Meet"—with clarinet, guitar, bass and drums—brings a bubbly, lush energy that contrasts nicely with the more reflective selections.

Dudas has said he assembled this recording at the close of his career as the kind of truly worthy jazz clarinet he wanted to hear. He invites listeners to do the same: put their feet up, pour a glass of wine, close their eyes and simply enjoy.

For more info visit mudoks.bandcamp.com



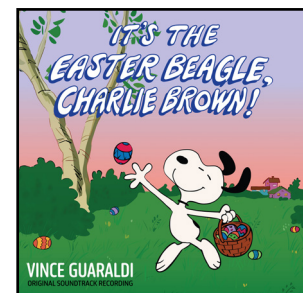
Insect Life
Insect Life (Raffi Garabedian, Ben Goldberg, Danny Lubin-Laden, Ben Davis, Gerald Cleaver)
(577 Records)
by Ariella Stok

Nominally a jazz album, *Insect Life*, the eponymous debut by the Oakland-based improvisational collective, operates as an experiment unfolding in real time, its materials mutating as they circulate. It juxtaposes free improvisation underpinned by inventively expressive clatter, with remixes suffused with electronic processing, to create a strain of warped sound that feels like the discovery of a personal artifact rather than a polished production. The sessions were recorded in the home of clarinetist Ben Goldberg, a central figure in the Bay Area and NYC's avant garde. He is joined by Raffi Garabedian (tenor), Danny Lubin-Laden (trombone), Ben Davis (cello) and, as a catalytic guest, Gerald Cleaver (drums). The intimacy of the recording environment is palpable; the effect is that of close collaborators drifting together into a shared concentration, then disappearing into a collective sound they've created and then released—if your friends happened to be world-class improvisers.

Threaded through the album are four remixes by Zachary James Watkins of Black Spirituals, not treated as appendices or bonus tracks, but rather arriving midstream; they disrupt continuity and reshape how the listener hears what comes before and after. Watkins' interventions grind the ensemble's material into something harsher and more abstract—

drones streaked with metallic clatter, horn fragments smeared by echo, rhythmic information stretched until it feels mechanical, almost industrial. The effect is disorienting in a productive way: a Doppler-blurred sense of motion, like sound passing through a tunnel and emerging altered on the other side. Each track is labeled a "scene," an apt description for music that functions as a series of fleeting environments rather than narratives. One of the album's strengths is how often it withholds clear answers. The opening moments feature plucked, damped strings—possibly prepared—before the next track where horns gather into a loose chorus, swirling and colliding, their outlines familiar but stubbornly pursuing their own logic. Beneath them, Cleaver continually nudges the ensemble away from expectation with drumming that rarely settles into pulse. He taps, rustles, shakes; his kit seems to deconstruct itself. The result is music that resists easy description, inviting the listener not to decode it, but to inhabit it—briefly, attentively and without certainty.

For more info visit 577records.com. Ben Goldberg is at The Jazz Gallery Feb. 13 and Big Bar Feb. 15 (both with *Invisible Guy*) and The Stone at The New School Feb. 14 (with *The Out Louds*). See Calendar.



It's The Easter Beagle, Charlie Brown!
Vince Guaraldi (LMFP)
by Patrick Romanowski

Charlie Brown? Oh, good grief! This month marks 50 years since pianist-composer Vince Guaraldi's death from a heart attack at age 47. Guaraldi was the musical genius behind the scores for the animated television specials, the *Peanuts* series, created by Charles M. Schulz, a collaboration that began in 1964 with the album-only release of *Jazz Impressions of a Boy Named Charlie Brown*, which led to the 1965 TV special, *A Charlie Brown Christmas*. Producer Lee Mendelson went on to create over a dozen *Peanuts* holiday features for the franchise, with music penned by Guaraldi. In recent years, sons Jason and Sean Mendelson have been digging into studio archives, gathering the original *Peanuts* "cues" and putting together lost session tapes to release the soundtracks as complete pieces of music. *It's The Easter Beagle, Charlie Brown!* is just one of a half dozen or so Guaraldi titles that the Mendelsons have released on their LMFP label, and there's more to come.

The *Easter Beagle* is a classic *Peanuts* trip, but with a fairly unique instrumentation for Guaraldi and company, departing from his more standard acoustic trio setting and venturing into funky, electrified '70s studio territory, exploring some of the more keyboard-oriented playing that he would pursue in his later years. With Guaraldi (electric piano, electric harpsichord, electric guitar), Seward McCain (bass), Robert Claire (flute), Glenn Cronkhite and Eliot Zigmund (drums), the group swings beautifully and Guaraldi is in full stride, with his signature impressionistic touch imbuing each piece with warmth as well as melancholy. Cool patterned grooves also blend wonderfully into renditions of classical pieces from Beethoven and Bach. The opening cue, "Peppermint Patty" is a delightful thematic number with stellar brush work. "Easter



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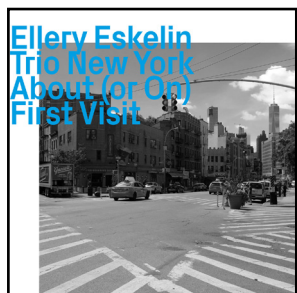
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zahilizamora.com

Theme/Easter Theme (Reprise)" is a great little baroque piper with fine flute work on top from Claire. "Snoopy and Woodstock" is a whimsical, elastic '70s jazz-funk vamp, almost in the vein of classic Weather Report. McCain lays down a fat, fuzzed-out riff under the steady jangle of a double-time tambourine that is looped with a tasty wah-wah guitar lick from Guaraldi. "Woodstock's Dream" is another tidy little soul-pop shuffle hooked with a bluesy piano riff.

This series of reissues is a treat for *Peanuts* completists and Guaraldi aficionados alike, and this one in particular (which was released as a limited edition Easter eggshell color vinyl) is a sweet one worth digging, novelty aside.

For more info visit mendelsonproductions.com



About (or On), First Visit
Ellery Eskelin Trio New York (ezz-thetics)
by Bill Meyer

It might be tempting to say that organ jazz and jazz standards are in tenor saxophonist Ellery Eskelin's DNA, influenced since childhood by his mother, who supported their household by playing standards in various lounges around Baltimore. There have been points in his career when Eskelin has acknowledged the music of his youth without engaging it head-on. Keyboards were notably absent from his 1996 tribute to Gene Ammons, *The Sun Died*. And in his storied trio with accordionist Andrea Parkins and drummer Jim Black, the organ sounds were sampled and the decidedly non-idiomatic tunes were Eskelin's own. But as far as his music has traveled from conventional jazz form, he has maintained a wonderfully full and judiciously breathy tone rooted in pre-free jazz, which serves him well in Trio New York's elaborations upon material originally composed by Eubie Blake, Irving Berlin and Lionel Hampton, among others.

Prior to convening Trio New York, with Gary Versace (Hammond organ) and Gerald Cleaver (drums), which recorded two albums in 2011 and 2013, Eskelin was primarily concerned with improvising freely. That's what he and Versace were doing in a private jam, when they both realized that they were unconsciously gravitating to "I Got Rhythm" changes; Eskelin recognized an opportunity to organically bring the two approaches together: solid standards and the freedom of improv. Understanding that freedom is at the heart of the music originally released on *Trio New York* and *Trio New York II*, now reissued as the double-disc *About (or On), First Visit*.

The original albums' song-titling practice, which acknowledged both the themes that the players gradually sidled up to and the conscious distance maintained from them, gives this collection its name. Both aspects of that method manifest on "About (or On)...Monk". The musicians introduce Thelonious Monk's "Off Minor" in fragments, from which they spin lucid fantasias that maintain an idiomatically swinging organ combo feel, while they abstract the tune with unsentimental ingenuity. Eskelin sticks closer to the melody on the trio's treatment of Richard Whiting's "My Ideal", titled "About (or On)...Aspiration", which frees the organist and drummer to play slow and loose around the nominal leader. Freedom here means not only freedom from

playing by rote, but also the freedom to not ignore a tune's inherent beauty and history. For Trio New York, the outcomes of such free play are profound.

For more info visit werners-ezzthetics.bandcamp.com. Eskelin is at The Stone at The New School Feb. 20 (with Sylvie Courvoisier). See Calendar.



Morricone Is Dissolving
Italian Surf Academy (41st Parallel)
by John Pietaro

Marco Cappelli, master guitarist, theorist, satirist and citizen of the world has been carving, shaping and reconstructing his craft since his early years in Italy, where he initially formed Italian Surf Academy. Wonderfully confounded, this trio bridges multiple genres and as many miles while embracing the underground as the academic; crowned by spy and surf guitar through fields punk laced, here's a singular mix of jazz, contemporary classical, rock and Spaghetti Western music. Lauded film composer Ennio Morricone (1928-2020) has long been in the purview of Cappelli, Damon Banks (bass) and Dave Miller (drums), but their latest set is an homage cut by a post-modernist prism. *Morricone Is Dissolving* is best described as an elongated, necessary suite.

Threading through much of this spectacle is the compelling prose-poetry of Denver Butson, a writer who has collaborated several times with Cappelli and violist Matt Maneri, among other improvising musicians. His gritty, road-worn baritone is the perfect complement to not only the music but the subject. Right from the opener "If You Ask Ennio Morricone", Butson's word painting, sometimes a beautiful loosening of associations, offers magical imagery of the composer and his legacy "just a moment ago," though we lost Morricone himself six years ago this July. That sound, that plectrum-attacked Western low-end we know so well establishes "Ecstasy of Gold" (built on a Morricone theme), electric guitar touching electric bass in the inseparable spot where none can tell where this ends and that begins. And then Butson returns with "In Order to Become Morricone", his poetic imagery conjuring myth. Even as the poet speaks, reverberant slide and twang guitar color the atmosphere as drums and bass fills capture the remaining space.

The central triptych "For a Fist of Dollars"/"I Want to Ask You Something"/"For a Fist of Dollars Reloaded" is a bustling fantasia of Morricone's best-known themes for filmmaker Sergio Leone, re-cast into a pulsating march with the leader plunging through distortion, wah-wah and pure tone, his twang bar acting as yet another instrument. Butson's spoken word, strained through a scotch-and-cigarette-colored larynx, ruminates on Morricone's faceless, distant place within cinema lore, and throughout, Banks and Miller are the ideal support and, at points, embattled counterpoint.

Morricone Is Dissolving deserves to be heard and seen as an expansive theatrical work. This latest Italian Surf Academy album scored as one of this writer's Best Recordings of 2025.

For more info visit 41stparallelrecords.bandcamp.com. The album release concert is at Barbès Feb. 9. See Calendar.

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BOXED SET



XL-LX
Danish Radio Big Band (Storyville)
 by Ken Dryden

The Danish Radio Big Band is one of the oldest European large jazz ensembles, known for its musicianship, its exploration of a wide range of repertoire and invitations to visiting composers, arrangers and conductors. To celebrate its 60th anniversary, Storyville has released a special limited-edition 5-LP boxed set, with one-sided 180gr discs, featuring five different composers.

Percussionist Marilyn Mazur (1955-2025) contributed the suite *Sparkles* and joins the big band, conducted by Miho Hazama. Mazur's five-movement suite is driven but not dominated by percussion. This wide-ranging work showcases a number of influences. Soloist Hans Ulrik plays recorder in the Asian-flavored "Sprinkles", while

Mazur's percussion comes to the forefront in the exotic "Magic 7", which also incorporates a bit of rockish guitar by Per Gade. There's a hint of Frank Zappa influence in the humorous "Intrusion", with playful bursts of cacophony and abrupt twists.

One of pianist Carla Bley's final works was *Roller Coaster*, which was inspired by her love of amusement parks. It was commissioned for a short Scandinavian tour in 2017 with electric bassist Steve Swallow and recorded during an off day at that time. This eight-part suite conveys the overall imagery of approaching a roller coaster, with its slow climbs and sudden turns, though even the climatic final movement is subtle in nature, rather than focused on the terror from rapid descents as the ride gets nearer to its end point. The band's musicians navigate their guest's demanding scores with finesse.

Flugelhornist and trumpeter Palle Mikkelborg was commissioned to compose the six-part suite *The Mind Behind* to celebrate his 75th birthday. Mikkelborg serves in a dual role as soloist and conductor. Each of its six movements has a unique character, ranging from the haunting introduction to the increasingly dramatic middle sections that segue from one to the next, with the conclusion offering a ray of hope. Additional guests include Mazur, harpist Helen Davies and electronics wizard

Mike Sheridan.

Peter Jensen's "Reflections for Clarinet & Jazz Orchestra" is his reimagining of Danish classical composer Carl Nielsen's "Concerto For Clarinet and Orchestra, Opus 57". Jensen uses the original work as a starting point, re-composing portions of it along with arranging it for jazz instrumentation. Andreas Vetö conducts the big band with virtuoso clarinetist Peter Fuglsang as the only soloist. The work successfully straddles classical music and jazz by intermingling the old and the new in a manner that pays tribute to one of Denmark's most important composers.

Hazama's three-part *Suite Electus*, which she also conducts, is the grand finale of the set. "Nereus" is filled with tension and bright colors, showcasing Ulrik's melancholy soprano spotlight, backed by an ominous backbeat. Flugelhornist Mads la Cour's expressive solo is the centerpiece to the bright, galloping "Leda", along with the rich harmony of reeds and brass.

The audio of this LP set is outstanding—a very quiet pressing with a perfect balance of the instruments, giving the listener the feeling of being inside the actual studio.

For more info visit storyvillerecords.com. Danish Radio Big Band (featuring Miho Hazama) is at Dizzy's Club Feb. 23. See Calendar.



Two Miles a Day, So Depending On
Jacob Sacks, Eivind Opsvik, Mat Maneri,
Billy Mintz (Loyal Label)
 by Tom Greenland

As I was saying...Jacob Sacks and Eivind Opsvik's *Two Miles a Day, So Depending On* seems to begin, as its subtitle implies, *in medias res*, as if the listener has been plunged into an ongoing musical conversation. The conversation began two decades ago, when the pianist and bassist invited their dream drummer,

Paul Motian (1931-2011), to record *Two Miles a Day, So Depending On* documents the continuing conversation, with Billy Mintz filling the drum chair for the late Motian, Sacks and Opsvik again splitting the writing credits, each contributing a half dozen compositions.

Like its predecessor, this sophomore date is a delight for many reasons. The themes are well wrought: lithe, hummable, but with just enough quirks and twerks to keep things interesting—Opsvik's "Cake, Cross, and Flowers" and "The Piano Sings" being standout examples. Maneri and Sacks deliver these themes with relaxed, yet precise synchronicity, the former's snarky, serpentine phrases goaded and ghosted by the latter's equally supple interjections, best epitomized by "Dribs and Drabs", "Cake, Cross, and Flowers" and "The Mechanic". The compositions emphasize process over product, written with just enough road-mapping for musicians to reach their presumed

destination, also allowing plenty of options for how to arrive there.

Tracks verge along a continuum from fixed to free-form, lyrical to abstract, delicately understated to deliberately abrupt. "Awaits Melody" exemplifies the concept of *in medias res*, Opsvik plying a relentlessly iterative vamp that suggests several time frames simultaneously. "Stilling" suggests the ambiance of a free improv, and "Thoughts", the collective movement of a contemporary classical string quartet interpreting a serial composition. There's a touching duet by Opsvik and Maneri opening "Kerb's Mood", both strings bowing in close counterpoint. Some of the strongest soloing occurs on "Irreverent Mayhems", where Maneri's ideas curl and coil with remarkable flexibility and invention, followed by Sacks' equally remarkable rhythmic counterpoint, his left hand trailing behind the right, an inversion of Erroll Garner's signature style, followed by extended three-way trading between viola, piano and drums. As Motian did on the original



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"MARIANNE DE PROPHETIS does not release albums too often but when she does the result is exceptional, like the recent *Come O Light*"
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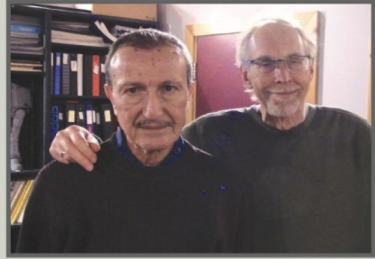
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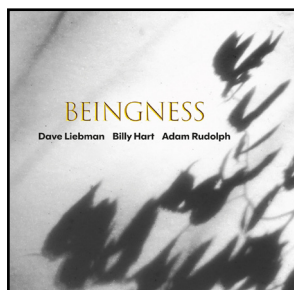
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date, Mintz eschews straight timekeeping in favor of colorizing and sound-sculpting, his presence almost subliminal until the end of the last track, “Bugaboo”, when he finally looms to the fore. Chief among the project’s many delights is the collective interplay, the ongoing interchanges that immerse listeners in *media res* into a series of flashbacks and flashforwards. To be continued...

For more info visit loyallabel.com. Jacob Sacks is at Close Up Feb. 4 (with Vinnie Sperrazza), 14 and 21, Bar Bayeux Feb. 14 (with Carmen Quill) and Feb. 26. Eivind Opsvik is at P.I.T. Feb. 8. Billy Mintz is at Close Up Feb. 6 (with Tony Malaby) and Dada Bar Feb. 22 (with Rob Duguay). See Calendar.



Beingness
Dave Liebman, Billy Hart, Adam Rudolph
(Meta/Defkaz)
by Ken Waxman

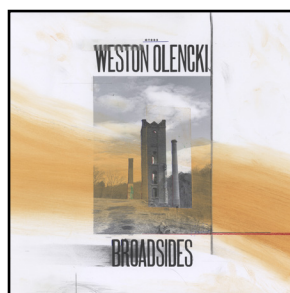
Making a virtue out of novelty rather than noise, this live set finds a trio of veteran improvisers adroitly melding percussion variables with a saxophone’s strong melodic undercurrent. Two of the three players are percussionists: Billy Hart sticks to the standard kit, while Adam Rudolph’s idiophone arsenal encompasses hand drums, congas, djembe, tarija, dakha de bello, thumb piano and gongs as well as piano and keyboards, plus electronics and processing. Linear development comes from Dave Liebman’s soprano and wood flute mastery. Novelty is present because while Hart and Rudolph have individually played with Liebman, *Beingness* is the first time both have worked together in any configuration. Rudolph is known for leading the Go: Organic Orchestra, while Liebman and Hart have since the ’70s led their own bands, as well as having collaborated with jazz avatars such as Miles Davis and Herbie Hancock. The album highlights further creativity since, on the saxophonist’s urging, Rudolph added more electronic processing in post-production.

Midpoint-connected “Intent” and “Pathways” demonstrate how comprehensively the organic oscillations blend. Blunt hand drumming, which emphasizes skin and plastic-like surfaces, intersects with measured bass drum smacks and gentling reed flutters throughout. As the processing doubles saxophone output, its timbres connect to idiophone punches and then hard cymbal crashes. A penultimate shift to percussion splashes and ruffs is eventually cut off by a banshee-like reed cry, an interlude that marks how the rhythmic architecture eventually can give way to quieter continuous palm pressure. These aren’t isolated instances either, for throughout the recording, acoustic interaction expressed by such simple motions as single triangle pings or steel drum-like echoes are strengthened, not only by full-kit cadences and rolls, but are also given added impetus when slides and pumps are inflated with electronic oscillations. Liebman’s reed smears, squeaks and slurs are given a wider sonic canvas for subtle storytelling, confirmed on “Transparence to Transcendence” as Rudolph’s piano chords accompany an instance of Liebman’s balladic interpretation.

Never undermining with voltage, the inspiration

and mastery that go into uniting these practiced acoustic timbres for the first time enters another dimension with subtle post-production additions. Distinctively, this process makes *Beingness* stand out from many of the other projects that have featured the three players in different combinations.

For more info visit metarecords.com. Billy Hart is at Bar Bayeux Feb. 14 (with Carmen Quill) and Birdland Feb. 20-22 (with Ethan Iverson). See Calendar.



Broadsides
Weston Olencki (Outside Time)
by Kurt Gottschalk

The trajectory of South Carolina to Berlin outlines fairly well the rurally grounded, avowedly experimental explorations of Weston Olencki. While exploring acoustic noise and elongated tonality, they’ve often called back to the aesthetics and instruments of their South Atlantic childhood home. They’re not the first—Eugene Chadbourne is an evident forebear—but Olencki’s inventiveness is all their own. Those impulses and influences haven’t come together in Olencki’s discography as satisfyingly as they do on *Broadsides*.

Primarily a trombonist, Olencki has put the banjo to use in their Appalachian experimentation in the past, but here it takes the lead role, although detuned autoharp and pedal steel guitar (played by Henry Birdsey), as well as rivers and clocks, are also in the mix. There may well be other implements involved, it’s sometimes hard to tell. A recurring deep resonance suggests trombone or bass, but deft recording and microphone placement, construction and architecture, make it difficult to place the sound sources at times. The production and mix also render such sound sourcing irrelevant, however. These are auditory illusions and projected hallucinations better temporal-lobe relished than dissected and cataloged. And it’s the mix that sells the package. Instruments, field recordings and found- and sampled-sounds don’t seem superimposed; they coexist in an imaginary, sonic space.

This album is distinctly American music, by design. Olencki recorded the six tracks along a twisting path traveling through the Southeast. The first half (side one on the limited edition LP with covet-ready cover design, although it’s also available as a download) is the more enthralling to these ears, opening with a train station montage, moving through dense atmospheres and culminating in banjo-by-the-water swelling into the swirling, psychedelic cyclone of “Foggy Mountain Breakdown // Ground Speed”, layered and dizzying. The second half boasts a collage of Olencki’s father’s clock collection dueting with low drones, a slightly more subdued banjo musing and a dreamy gospel epilogue in “Omie Wise // coda (How Great Thou Art)”. The album ends in an abrupt cut, as if it were all an unlabeled cassette picked up at a resale shop during a stop to stretch the legs.

Broadsides is real American music. The person primarily responsible may have ex-patriated but the settings are still down home.

For more info visit outsidetime.bandcamp.com. Olencki is at Roulette Feb. 6. See Calendar.

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lens of our generation, taking both the musicians and the audience on a kind of journey, almost like walking through a house of mirrors.

NYCJR: I’m curious, what are your top three Miles albums?

BEASLEY: I did a deep dive into *Seven Steps to Heaven*, the first time I heard Herbie Hancock, Tony Williams and Ron Carter as a band. *Nefertiti* is a desert-island record. *Amandla* is meaningful to me because we played that music when I was in Miles’ band in 1989.

NYCJR: What was it like playing with him?

BEASLEY: I was 28 or 29 at the time, and I’d already spent six or seven years playing with Freddie Hubbard in between studio work. Playing with Miles was a far-fetched dream, which I never ever thought would happen. I was lucky to meet Miles’ nephew, Vince Wilburn, who asked me to send a tape. When Miles called me, I thought it was a prank call. Anyway, I was old enough to understand that I had to be humble and serious. On the first day of rehearsal, he walked in, came straight up to me, and as we shook hands, neither of us blinked for a while. I wanted him to check me out and know that I was sincere—I was there to learn, to be a good band member, but also not to be pushed around. In hindsight, I didn’t need to do any of that. He turned out to be incredibly supportive, funny and a great teacher. That moment was pivotal, and after that we had a really good relationship.

He was probably the most dedicated artist I’ve ever been around. This was a time when he wasn’t feeling well physically. He had a cot backstage, right off the stage, and some nights, he’d have to lie down for a few minutes and then come out to finish the concert. After every show, he would listen to recordings, either that night or the next morning, and had comments for each musician about what he wanted to tweak or change a few things, or how he wanted me to approach something differently. One night, right before we went on, he grabbed my hand and said, “Listen man, if you can’t comp like Ahmad Jamal, then don’t play.” I was like, okay. To this day, I still think about that. At first, I thought, I don’t even know if I’ve ever heard Ahmad comp unless it was for a bass player. But then I started to understand what Miles meant. Ahmad might play lightly for a minute, then stop, then come in with a big statement—and then get out of the way. That instruction has so many layers. It taught me about space, restraint and intention: stay out of the way until it’s time to speak, and when you do, make it count.

NYCJR: You’re going to be an integral part of a significant celebration of Miles’ music this year here in

the US. Then you’re going to be traveling into Europe again, doing something similar.

BEASLEY: I have five Miles Davis projects this year! The first one is reimagining *Tutu* and *Amandla*, with Marcus Miller and Holland’s Metropole Orkest, in mid-March. Ten days later, I kickoff a 12-city tour with the Unlimited Miles band from late March through May, including a five-day stop at Birdland (Mar. 31-Apr. 4): “Unlimited Miles: Miles @100” with Sean Jones, Marcus Strickland, Kurt Rosenwinkel, Ben Williams and Terreon Gully.

In July and August, I’ll be re-imagining *Filles de Kilimanjaro* with Hamburg’s NDR Big Band in Germany. Then in September, I’m doing a concert with Frankfurt’s HR Big Band, featuring tenor saxophonist Isaiah Collier. In October, I’ll head to Stockholm with Magnus Lindgren for a revival of three legacy concerts that were held at Stockholm’s Konserthuset concert hall, which is celebrating its 100th anniversary: Miles and Coltrane both played there in 1960 with Wynton Kelly, Paul Chambers and Jimmy Cobb, followed by Coltrane with his quartet, and later with Miles again with Herbie and Wayne. The concert hall has preserved the original setlists from those performances, and there’s even YouTube footage of some of those concerts. We’re using those historical setlists to create a program that honors that legacy, with Nicholas Payton (trumpet), Jaleel Shaw (saxophone), John Patitucci (bass), Greg Hutchinson (drums) and Magnus. It’s a way of connecting the past to the present in a very tangible way.

NYCJR: Can you share any thoughts on February being Black History Month?

BEASLEY: I look forward to Black History Month and am glad to celebrate Black history all year and every year. In February, I’ll be marking Black History Month on Valentine’s Day with Dianne Reeves—a real storyteller—in Rose Theater at Jazz at Lincoln Center. As a human being and jazz musician, I owe so much to the Black community; in fact my entire career. I was deeply immersed and moved by Black-American music from a very young age. Because of that, when I moved to California at the age of 14, I actively sought that out. I had been told the Leimert Park neighborhood in LA was a major center of Black music and community, especially jazz, so that’s where I went. I remember being welcomed openly. If you could play, were genuinely interested in learning, and were respectful, that was enough, you were accepted. That meant so much to me and has had a lasting impact to this day. That kind of openness, unfortunately, isn’t something Black people have consistently received in the broader white community. It’s striking to me how much trauma and injustice African Americans have endured in the US, and yet how much grace and generosity they continue to show. I think about that often, and it continues to shape who I am, both as a musician and as a human being.

For more info visit johnbeasleymusic.com. Beasley is at The Appel Room Feb. 9 (part of “The Nearness of You” concert in honor of Michael Brecker) and Rose Theater Feb. 13-14 (with Dianne Reeves). See Calendar.

Recommended Listening:

- Thelonious (Marty Krystall, John Beasley, Buell Neidlinger, Billy Osborne) – *Thelonious* (K2B2, 1986)
- John Beasley, Robert Hurst, Vinnie Colaiuta – *Surfacing* (Beasley Music/EWE, 2000)
- John Beasley – *Letter to Herbie* (Resonance, 2008)
- John Beasley – *Positootly!* (Resonance, 2009)
- John Beasley – *Presents MONK’estra, Vol. 1-2* (Mack Avenue, 2016-17)
- SWR Big Band, Magnus Lindgren, John Beasley – *Bird Lives* (ACT Music, 2020)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

Golden Flower, the former on Elemental Music, the latter on Resonance, both on which the pianist participated). Then, there’s “Al Kifha”, a post-bop scorch, absolutely ferocious and razor-precise, a quartet firing on all proverbial cylinders. “You know,” Feldman remembers, “I had the pleasure of working with Kenny in the ’90s and hearing him play so many times, listening to this album brought back so many great memories.”

Feldman is justly proud of the Muse campaign, from their being cut by engineer Matthew Lutthans at The Mastering Lab in Salina, KS, to Optimal Media pressings and the Stoughton Press jackets. The liner notes deserve special mention, and Feldman waxes eloquent. “These writers are storytellers, and I can’t overstate their importance. I absolutely love getting the chance to deal with these great minds in our community.” Of this batch, *The Free Slave*—recorded in 1970, originally released in 1972 as Muse’s third-ever album—is treated to the most overtly philosophical essay, courtesy of Shannon J. Effinger, who scores a direct hit, firing from William Blake’s bow of burning gold: “Duke Ellington famously said, ‘If jazz means anything, it is freedom of expression.’ However, if that is true, why has its ‘freedom’ been questioned since its inception?” Effinger explores issues of liberty, community and authenticity via a wonderfully broad historical understanding of the music and its guardians, one of which, Baltimore’s Left Bank Jazz Society, was the group directly responsible for Brooks’ uplifting and irrepressibly soulful live recording from the Famous Ballroom in April 1970. Woody Shaw (trumpet), George Coleman (tenor), Hugh Lawson (piano) and Cecil McBee (bass) dialogue with an audience raising the temperature as much as anyone in the group. “Hey come on Roy, we understand you, do your thing man,” they encourage as the drummer launches into the samba groove of “Five for Max”. It’s so easy to be carried along in the energy current as Shaw’s blues-and-bop phrases and Lawson’s largely chordal musings pave the way for the drummer’s tonally inflected solo.

Feldman uses *The Free Slave* as a launchpad for another flight of fancy. “I have to put in a word for the numerous other independent labels, like Inner City, Xanadu and Beehive, giving us all that great work in the ’70s. How can people say that ‘fusion’ was killing off creativity in this music? It’s just not true!” Nothing proves him right more than these three recent reissues, and it appears that they form the iceberg’s tip. Just reissued in January are Woody Shaw’s *Love Dance* (1975) and Joe Chambers and Larry Young’s *Double Exposure* (1977). Beyond that, Feldman won’t divulge. He is keenly aware of the risks and strategies associated with putting out luxury, limited editions such as these, always watching the marketplace for clues and trends, but his end game is to bring the subject of his passion to as many listeners as possible. “My primary goal is to help people to discover this fantastic music and keep our community growing.” Feldman can cherry pick from a catalogue of Muse gems, with multiple releases by such figures as saxophonists Ricky Ford and Houston Person, trumpeters Jack Walrath and Wallace Roney, guitarists Pat Martino and Larry Coryell, bassists Richard Davis and Buster Williams, drummers Michael Carvin, Louis Hayes and Barry Altschul, vocalists Etta Jones and Sheila Jordan plus many, many others. The investigation continues, and those appreciatively reaping the rewards will wait and muse on a bright future.

For more info visit [instagram.com/timetruavelerrecordings](https://www.instagram.com/timetruavelerrecordings). Muse artists performing this month include Lonnie Plaxico at Zinc Bar Feb. 9 (with Tsutomu Nakai), Louis Hayes and Steve Nelson at Dizzy’s Club through Feb. 1, Philip Harper at the Cellar Dog Feb. 5 and Smalls Feb. 27, Buster Williams at Smoke Feb. 1 (with Nicholas Payton), Benny Green at Mezzrow Feb. 13 and 14, and Ron Carter at Dizzy’s Club Feb. 24 (with Nancy Assis). See Calendar.



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2/23 - Monday Night Jam

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National Jazz Museum in Harlem*
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2/5 - The Dynamic Duo
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2/12 - Teddy Royal

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bright flutters, muted tones and acoustic effects, like the sheer sound of air passing through his trumpet. The strings built an alluring coat of sound for stretches, with sparse enunciations from Smith and Bro, as the work demanded. After partnering with Craig Taborn at NYC's Jazztopad edition, bassist **Ksawery Wójciński** was paired with Birmingham, England reedsman **Xhosa Cole**, who's recently released an album of Thelonious Monk's music and currently works with pianist Pat Thomas. The lighting and deck chairs dispatched around the players encouraged meditative listening. After a start at the threshold of silence, unforced notes began to naturally appear. A pattern emerged and the pair delved into a generous modal improvisation, Cole spontaneously quoting from John Coltrane and Wayne Shorter. The playful and diverse set also included a medieval-sounding hymn and a tune with a North African flavor.

The weekend afternoons were spent at the Concerts in Living Rooms series. Eight houses hosted several sets and lineups each, with unannounced players from both the local pool of talent and festival headliners, such as Stewart, Sánchez and Harding. Address locations were also kept secret until the day of the sessions. Musicians

Recommended Listening:

- Horace Silver – *And The Jazz Messengers* (Blue Note, 1954-55)
- Sonny Rollins – *Saxophone Colossus* (Prestige, 1956)
- The Jazz Messengers – *The Jazz Messengers* (Columbia, 1956)
- Doug Watkins Quintet (featuring Yusef Lateef) – *SoulNIK* (Prestige-New Jazz, 1957/60)
- Tina Brooks – *Minor Move* (Blue Note, 1958)
- Donald Byrd – *Fuego* (Blue Note, 1959)

Recommended Listening:

- Pat Martino – *Desperado* (Prestige, 1970)
- Catalyst – *Perception* (Muse, 1972)
- Max Roach Quartet – *Scott Free* (Soul Note, 1984)
- Tyrone Brown String Sextet – *Song of the Sun* (Naxos Jazz, 1999)
- Dave Burrell (with Tyrone Brown) – *Recital* (CIMP, 2000)
- Gary Karr/Tyrone Brown – *Bass Brothers* (AMATI Productions, 2016)

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- Jon Lampley Night Service with Louis Fouché, David Linard, Barry Stephenson, Joe Saylor Bar Lunático 8, 9:45 pm \$10
- Margot Sergeant Sextet; Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★ Sinne Eeg Trio with Gilad Hekselman Birdland Theater 5:30, 9:30 pm \$35-45
- Latin Jazz Youth Orchestra with Bobby Sanabria Bronx Music Hall 12 pm
- Maki Nientao, Jason Clotter, Willie Bowman Café Ornithology 7:30, 9:30 pm \$20
- ★ Ed Cherry Trio Cellar Dog 7, 8:30 pm \$5
- ★ "Birthday Tribute to JJ Johnson": David Chamberlain's Band of Bones + Steve Turre, James Burton III, Antoinette Montague Christ and St. Stephen's Church 3 pm \$25
- Nu Music; Neta Raanan with Robert Vega, Noam Borns, Michael Gilbert, Maliq Wynn Close Up 7:30, 9, 10:30 pm
- Marius Van Den Brink Duo Cork Wine Bar 6 pm
- Rob Duguay Music Explorers Dada Bar 10:30 am
- ★ Louis Hayes with Abraham Burton, Steve Nelson, David Hazeltine, Gerald Cannon Dizzy's Club 5, 7:30 pm \$25-60
- Champion Fulton Quartet with Klas Lindquist, Hide Tanaka, Fukushi Tainaka; Alex Minasian Quartet with Eric Alexander, Noah Garabedian, Aaron Seeber The Django 4:30, 5:45, 7:30, 9, 10:30 pm \$35
- ★ Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Michelle Chan Bennett, Josh Nasser Joe's Pub 5:30 pm \$24
- "The Evolution of Scat Singing": Juilliard Jazz Voice Studio with Aanya Sengupta, Julia Smulson, Ava Preston; Mary Lou Williams Ensemble with Bruce Williams, Juila Smulson, Preston Rupert, Adam Stein, Kristian Greene, Luke Ramee, Blake Slaughter, Roman Goron, John Murray, Anton Kot Juilliard School Paul Hall 3 pm \$30
- Welf Dorr, Luke Glavanovits, Carlo De Biaggio, Kevin Shea The Keep 9 pm

- ★ Vanisha Gould Quartet Mezzrow 9, 10:30 pm \$35
- Bonicella Lewis Patrick's Place 12 pm \$10
- Nate Lucas All Stars Red Rooster Harlem 12 pm
- Glenn Crytzer Duo Room 207 6 pm
- Brandon Sanders Trio Row House Harlem 12 pm
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Briana Swann/Sean Fitzpatrick Saint Peter's Church 5 pm
- ★ Ryo Sasaki; Makoto Ozone Quartet with Donny McCaslin, Yasushi Nakamura, Clarence Penn; Jon Beshay Quartet with Jonathan Thomas, Ahmed McLemore, Curtis Nowosad Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★ Nicholas Payton, Buster Williams, Lenny White Smoke 6, 8 pm \$25-55
- ★ Antonio Atsuya Octet "Complete Communion" Soapbox Gallery 8 pm
- The Konstellation St. Mazie Bar & Supper Club 8 pm \$10
- Composers Concordance presents Todd Rewoldt, Michiyo Suzuki, Franz Hackl + Robert C. Ford Westbeth Artists Complex 7 pm
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, February 2

- Grove Street Stompers; Richard Cortez Arthur's Tavern 7, 10 pm
- BIGYUKI/Jharis Yokley Bar Lunático 9, 10:30 pm \$10
- Wendy Moten with Andy Ezrin, Paul Livant, David Santos, Graham Hawthorne Birdland 7 pm \$45-80
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- ★ Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$30-45
- Our Delight Cellar Dog 7, 8:30 pm \$5
- Sami Stevens; Jayla Chee Close Up 7:30, 9, 10:30 pm
- ★ "Stan Getz at 99": Harry Allen Quartet Dizzy's Club 7, 9 pm \$25-50
- ★ April Varner Quartet with Tyler Henderson, Caleb Tobocman, Aaron Seeber; Peter Glynn Trio with Tyler Henderson, Raul Reyes Bueno The Django 7, 8:45, 10:15, 11:30 pm \$35
- patrick brennan's transparency kestra with Eli Asher, Claire de Brunner, Fung Chern Hwei, Kevin Nathaniel Hylton, Westbrook Johnson, Ras Moshe, Josh Sinton, Michael T.A. Thompson Downtown Music Gallery 6:30 pm
- John Webber Trio Five Spot Jazz 7, 9 pm \$15
- Brianna Swann Le Chéile 7:30 pm
- Michael Kanan Trio with Greg Ruggiero, Peter Washington; Ed Cherry Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- RJ Chase Bands 007, Chris Martin Collective, BlkChrist Nublu 151 7 pm \$20
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- ★ Jochen Rueckert Quartet with Alexandra Ridout, Kevin Sun, Matt Penman; Eric Alexander Quartet; Mike Boone Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- King's County Swing St. Mazie Bar & Supper Club 8 pm \$10
- ★ Roxy Coss Zinc Bar 7, 8:30 pm \$35

Tuesday, February 3

- Freddie Ballentine/Kunal Lahiry 92NY 7:30 pm \$45-75

- Robby Ameen Arthur's Tavern 7 pm
- Moon Radio; Smoota Tête-A-Tête Bar Lunático 9, 10:30 pm \$10
- ★ Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, John Ellis, Scott Robinson, Tony Kadleck, Greg Gisbert, Nadje Noordhuis, Michael Dudley, Mike Rodriguez, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Julien Labro, Jeff Miles, Gary Versace, Jay Anderson, Johnathan Blake, Rudy Royston Birdland 7, 9:30 pm \$45-55
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Chris Dave, Pino Palladino, Isaiah Sharkey Blue Note 8, 10:30 pm \$50-65

- Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- ★ Charles Tolliver Quintet with Ron Blake, Jordan Williams, Gerald Cannon, Jeremy "Bean" Clemons Dizzy's Club 7, 9 pm \$25-50
- Edsel Gomez Trio with Alex "Apolo" Ayala, Diego Lopez; Kali Rodriguez-Peña Quartet with Camila Cortina, Raúl Reyes, Zack O'Farrill The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★ Steve Swell solo; Sara Schoenbeck solo; Elihu S. Conant-Haque solo; Spirit Brass Trio Downtown Music Gallery 6:30 pm
- Tomohiro Mori Trio Five Spot Jazz 7, 9 pm \$15
- Maya Raisha; Jason Marshall The Jazz Club at Aman New York 6:30, 9 pm

- Hannah Mayer Trio with Jayla Chee, Kayvon Gordon; Jim Whitney Trio with Danny Fox, Russ Meissner Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Charlie Roman/Bryan Reeder Scarlet Lounge 7, 9 pm
- ★ Michael Foster's The Ghost featuring LeopardSlug; Singers 8 pm \$20
- Frank Perowsky Two Tenors with Jerry Weldon, Bruce Barth, Ugonna Okegwu, Ben Perowsky; Frank Lacy Quartet; Jason Clotter Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Vanguard Jazz Orchestra "60th Anniversary Week" 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
- Dion Berardo Trio Zinc Bar 7, 8:30 pm \$35

Wednesday, February 4

- ★ Arturo Sandoval Septet with Keith Fiala, Michael Tucker, Larry Bustamante, William Brahm, Lisandro Pidre, Maximilian Gerl, Daniel Feldman, Roberto Vizcaino 92NY 7:30 pm \$60-115
- Xiomara Laugart Arthur's Tavern 7 pm
- Greg Tuohey Trio with Mike Harmon, JK Kim Bar Bayeux 8, 9:30 pm
- Firas Zreik Bar Lunático 9, 10:30 pm \$10
- ★ Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, John Ellis, Scott Robinson, Tony Kadleck, Greg Gisbert, Nadje Noordhuis, Michael Dudley, Mike Rodriguez, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Julien Labro, Jeff Miles, Gary Versace, Jay Anderson, Johnathan Blake, Rudy Royston Birdland 7, 9:30 pm \$45-55
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Pasquale Grasso, Ulf Wakenius Birdland Theater 5:30, 8:30 pm \$35-45
- Chris Dave, Pino Palladino, Isaiah Sharkey Blue Note 8, 10:30 pm \$50-65
- Cellar Dog All-Stars Cellar Dog 7, 8:30 pm \$5
- ★ Vinnie Sperrazza with Chet Doxas, Jacob Sacks, Mark Helias Close Up 7:30, 9 pm
- Ben McClintock Duo Dada Bar 9 pm
- ★ "A Tribute to Thelonious Monk": Alphonso Horne, Danny Lipsitz, Mariel Bildsten, Helen Sung, Justin Poindexter, Brandi Disterheft, Norman Edwards Jr., DeWitt Fleming Jr. Dizzy's Club 7, 9 pm \$25-55
- Abe Fogle Band with Geoff Mattoon, BD Lenz, Jeff Miller, Gary Foote; Ben Stivers Organ Trio The Django 7, 8:45, 10:15, 11:30 pm \$35
- George Papageorge The Jazz Club at Aman New York 9 pm
- Trap Music Orchestra The Jazz Gallery 7, 9 pm \$30-35
- Janice Friedman Trio; Yaniv Taubenhause Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35

- Arts for Art presents Melissa Almaguer; Trae Crudup n'Good Company with Shara Lunon, Ann Sylvia Clark, Jordyn Davis Nublu 7:30, 9 pm \$20
- Hyeonseon Baek Quintet with Jacob Chung, Allen Farnham, Tim Horner, Caleb Tobocman Pangea 7 pm \$25
- Daniel Cohen Quartet; Will Lyle Quartet with Lucas Pino, Anthony Wonsey, Minchan Kim Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Joe Lovano Quartet with Leo Genovese, John Menegon, Lamy Istrefi Jr. Smoke 6, 8 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8 pm
- Alex Simon's Gypsy Jazz St. Mazie Bar & Supper Club 8 pm \$10
- Sally Gates Trio with Lesley Mok, Alex Zhang Hungtai The Stone at The New School 8:30 pm \$20

- Willerm Delisfort solo The View 8:30 pm
- ★ Vanguard Jazz Orchestra "60th Anniversary Week" 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

- Ollice Spaulding Quartet with Matt Dorland, Michael O'Brian, Nico Shevelov Zinc Bar 7, 8:30 pm \$35

Thursday, February 5

- ★ Greg Lewis Organ Monk Trio; Terry Waldo's Gotham City Jazz Band Arthur's Tavern 7, 10 pm
- Max Light; Ben Monder with Adam Kolker, Jeremy Stratton Bar Bayeux 5:30, 8, 9:30 pm
- Lex Kortén Trio Bar Lunático 9, 10:30 pm \$10
- ★ Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, John Ellis, Scott Robinson, Tony Kadleck, Greg Gisbert, Nadje Noordhuis, Michael Dudley, Mike Rodriguez, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Julien Labro, Jeff Miles, Gary Versace, Jay Anderson, Johnathan Blake, Rudy Royston 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 Dave, Pino Palladino, Isaiah Sharkey Blue Note 8, 10:30 pm \$50-65
- ★ Philip Harper Quintet Cellar Dog 7, 8:30 pm \$5
- ★ Samantha Kochis with Selendis S.A. Johnson, Anna Abondolo, Josh Matthews; Alexandra Ridout Close Up 7:30, 9, 10:30 pm
- Annie Chen Quartet with Marius Duboule, Jeong Lim Yang, Satoshi Takeishi Dada Bar 9 pm
- ★ Steve Turre with James Carter, Wallace Roney Jr., Isaiah Thompson, Corcoran Holt, Orion Turre Dizzy's Club 7, 9 pm \$25-55
- Richie Vitale Quintet; Mark Whitfield The Django 7, 8:45, 10:15, 11:30 pm \$35

- Glenn Crytzer Quartet Festival Café 7:30 pm
- Jihee Heo; Kate Kortum The Jazz Club at Aman New York 6:30, 9 pm
- Roy Hargrove Big Band The Jazz Gallery 7, 9 pm \$45-55
- Jon Davis Trio with Marty Kenny, Andrew Kushnir Jazz Genius 8, 10 pm \$30
- ★ Aaron Parks Trio with Ben Street, Eric McPherson Joe's Pub 9:30 pm \$42

- Evan Schwam Quartet with Spike Wilner, Christ van Voorst van Beest, Phil Stewart; Dan Cray Trio with Joe Martin, Mark Ferber Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Tyler Mitchell/Nicoletta Manzini National Jazz Museum in Harlem 2 pm
- Arts for Art presents Aakash Mittal Awaaz with Shurmi Dhar, Georgia Wartel Collins, Trae Crudup Nublu 9 pm \$20
- Karen Maynard Quintet Patrick's Place 7 pm
- Mixology Festival: Tommy Martinez with Jazmin "Jazzy" Romero; Sydney Spann solo Roulette 8 pm \$25
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- Ted Chubb Quintet with Anthony Ware, Oscar Perez, Tom DiCarlo, E.J. Strickland; Matt Knoegel Quartet with Tony Davis, John Hébert, Michael Camacho; Matt Snow with Jon Davis, Trae Crudup Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35

- ★ Joe Lovano Quartet with Leo Genovese, John Menegon, Lamy Istrefi Jr. Smoke 6, 8 pm \$25-55
- Sally Gates Trio with Brian Chase, Alex Skolnick The Stone at The New School 8:30 pm \$20

- ★ Vanguard Jazz Orchestra "60th Anniversary Week" 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
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

Friday, February 6

- ★ Eric Person Organ Trio Albert's Bar 3 pm
- Trevor Turla Arthur's Tavern 7 pm
- ★ Peter Watrous; Sebastian Noelle with Kevin Sun, Matt Mitchell, Jerad Lippi Bar Bayeux 5:30, 8, 9:30 pm
- Kayla Childs Bar Lunático 9, 10:30 pm \$10
- Ajada Reigns All of the Above Baretto New York 8:30 pm \$40
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★ Birdland Big Band; Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, John Ellis, Scott Robinson, Tony Kadleck, Greg Gisbert, Nadje Noordhuis, Michael Dudley, Mike Rodriguez, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Julien Labro, Jeff Miles, Gary Versace, Jay Anderson, Johnathan Blake, Rudy Royston Birdland 5:30, 8:30, 10:30 pm \$45-55
- ★ Helen Sung Live Wire with John Ellis, Vicente Archer, Kush Abadey + Wendel Patrick Birdland Theater 7, 9:30 pm \$35-45
- Chris Dave, Pino Palladino, Isaiah Sharkey Blue Note 8, 10:30 pm \$50-65

- Jazz Mandolin Project with Jamie Masefield, Michael "Mad Dog" Mavridoglou, Danton Boller, Jon Fishman Brooklyn Bowl 8 pm \$119-258
- Zaid Nasser Quartet; Simona Premazzi/Kyle Nasser Quartet with Noah Garabedian, Jay Sawyer Cellar Dog 7, 8:30, 11:30 pm \$5
- ★ Tony Malaby Apparitions with Ben Monder, Billy Mintz, Randy Peterson Close Up 8, 10 pm
- ★ Steve Turre with James Carter, Wallace Roney Jr., Isaiah Thompson, Corcoran Holt, Orion Turre Dizzy's Club 7, 9 pm \$25-55

- Steve Davis Quintet with Abena Koomson-Davis, Rick Germanson, Ahmed McLemore, Joe Strasser; Mike DiRubbo Quartet
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Marius Van Den Brink; Brian Newman
The Jazz Club at Aman New York 6:30, 9 pm
- Nir Felder Trio with Matt Penman, Jimmy Macbride
The Jazz Gallery 7, 9 pm \$40-50
- Spike Wilner Trio with Marty Kenny, Andrew Kushnir
Jazz Genius 8, 10 pm \$30
- Colin Bharat Quartet with Ao Zhang, Reynard Sitepu, Ronan McKinnon
Kato Sake Works 7 pm
- Tyler Henderson Trio with Caleb Tobocman, Hank Allen-Barfield; Brandon Goldberg Trio; Ben Rice solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35

- Amphitrio with Andrei Petrache, Mike Alex, Philip Goron
Nublu 151 7 pm \$20
- Ahmaya Knoelle
Red Rooster Harlem 7 pm
- ★ Mixology Festival: Nicolas Collins + Ben Neill; Weston Olencki
Roulette 8 pm \$25

- Andrew Kushnir; Emilio Solla y La Inestable de Brooklyn with Sara Caswell, Rodolfo Zanetti, Tim Armacost, Alejandro Aviles, David Smith, Mike Fahie, Edward Perez, Rogerio Boccato; Peter Zak Quartet with Walt Weiskopf, Ugonna Okegwo, Jason Tiemann; Eric Wyatt Quartet
Smalls 2, 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Joe Lovano Quartet with Leo Genovese, John Menegon, Lamy Istrefi Jr.
Smoke 6, 8, 10 pm \$25-55
- ★ Sally Gates with Carla Kihlstedt, Christian McBride, Ches Smith
The Stone at The New School 8:30 pm \$20
- ★ Vanguard Jazz Orchestra “60th Anniversary Week” 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
- ★ Jason Marshall Quartet
Zinc Bar 7, 8:30 pm \$40

Saturday, February 7

- Yuichi Hirakawa; Axel Tosca
Arthur’s Tavern 5, 7 pm
- ★ Max Light/Adam Kolker; Sean Pentland, Jerry Bergonzi with Julian Shore, JK Kim
Bar Bayeux 6, 8, 9:30 pm
- Álvaro Benavides Group
Bar Lunático 9, 10:30 pm \$10
- Emily Braden
Baretto New York 8 pm \$40
- Bill Saxton Harlem Allstars
Bill’s Place 7, 9:30 pm \$38
- ★ Caelan Cardello Trio; Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, John Ellis, Scott Robinson, Tony Kadleck, Greg Gisbert, Nadje Noordhuis, Michael Dudley, Mike Rodriguez, Keith O’Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Julien Labro, Jeff Miles, Gary Versace, Jay Anderson, Johnathan Blake, Rudy Royston
Birdland 7, 9:30 pm \$45-55
- ★ Helen Sung Live Wire with John Ellis, Vicente Archer, Kush Abadey + Wendel Patrick
Birdland Theater 7, 9:30 pm \$35-45
- Chris Dave, Pino Palladino, Isaiah Sharkey
Blue Note 8, 10:30 pm \$50-65

- ★ ”Imitate No One” with Denardo Coleman, Jamaaladeen Tacuma, et al.
Brooklyn Museum of Art 5 pm

- James Austin Quartet; Ai Murakami Quartet
Cellar Dog 7, 8:30, 11:30 pm \$5
- ★ Devon Gates; Dabin Ryu
Close Up 8, 10, 11:30 pm
- Ryan Venora Quartet with Ian Grossman
Dada Bar 9 pm
- ★ Steve Turre with James Carter, Wallace Roney Jr., Isaiah Thompson, Corcoran Holt, Orion Turre
Dizzy’s Club 7, 9 pm \$25-55
- David Hazeltine Quartet with Jon Boutellier, Caleb Tobocman, Pete Van Nostrand
The Django 7:30, 9:15 pm \$35
- ★ George Gee Swing Orchestra; Arturo O’Farrill Afro Latin Octet
Flushing Town Hall 7 pm \$30

- ★ David First solo; William Hooker Quartet with Mara Rosenbloom, Charlie Burnham, Jair-Rohm Parker-Wells
Ibeam Brooklyn 8, 8:30 pm \$20
- Jonathan Paik Fugitive with Harrison Clark, Shogo Yamagishi, Mark Valdes
The Jazz Gallery 7, 9 pm \$30-40
- Spike Wilner Trio with Marty Kenny, Andrew Kushnir
Jazz Genius 8, 10 pm \$30
- Rob Garcia/Neal Kirkwood
Joe Solomon Studio 7:30 pm \$20
- Ben Ferrell Trio with Nick Rousseau, Drew Deur
Kato Sake Works 7 pm

- Jaap Blonk/Jorrit Dijkstra
Loove Labs Annex 8 pm \$10
- Tyler Henderson Trio with Caleb Tobocman, Hank Allen-Barfield; Brandon Goldberg Trio; Ben Rice solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ John Medeski/Kirk Knuffke
Miller Theatre 7:30 pm \$26-45
- Rintaro Mikami Quintet with Robert Vega, Noam Avnon, Simón Willson, Atley King; Carlin Lee Quintet with Kal Ferretti, Alex Ramirez, Warren Louie, Lucas Ebeling
Nublu 151 7 pm \$20
- Glenn Crytzer Quartet
Peck Slip Social 1 pm
- Composers Concordance presents Michiyo Suzuki, Stephanie Susberich, Franz Hackl, Gottfried Stöger, Kathleen Supové, Casa de Galindo, Gene ‘Noizepunk’ Pritsker
Red Eye 7 pm \$20

- esperanza spalding with Morgan Guerin, Eric Doob + Alexis Pauline Gumbs, Tashae Udo, Kayla Farrish
Resnick Education Wing at Carnegie Hall 7 pm \$50
- Mixology Festival: Decimus; Thought Broadcast; African-American Sound Recordings
Roulette 8 pm \$25
- ★ Brandon Sanders with Stacy Dillard, William Hill III, Jonathan Muir-Cotton, Briana Swann
Sistas’ Place 8, 9:30 pm \$30
- ★ Steve Nelson; Emilio Solla y La Inestable de Brooklyn with Sara Caswell, Rodolfo Zanetti, Tim Armacost, Alejandro Aviles, David Smith, Mike Fahie, Edward Perez, Rogerio Boccato; Peter Zak Quartet with Walt Weiskopf, Ugonna Okegwo, Jason Tiemann; Eric Wyatt Quartet
Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★ Joe Lovano Quartet with Leo Genovese, John Menegon, Lamy Istrefi Jr.
Smoke 6, 8, 10 pm \$25-65
- “Mardi Gras Jazz Parade”: Brooklyn Chamber Orchestra
St. Ann’s Church 11 am \$40

- ★ Sally Gates Titants to Tachyons with Matt Hollenberg, Kenny Grohowski
The Stone at The New School 8:30 pm \$20
- Willerm Delisfort solo
The View 5:30 pm
- ★ Vanguard Jazz Orchestra “60th Anniversary Week” 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
- James Fernando Trio with Dan McCain, Kyon Williams
Williamsburg Music Center 9:30, 10:30 pm \$10

Sunday, February 8

- Creole Cookin’ Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff
Arthur’s Tavern 7 pm
- Danny Jonokuchi Big Band + Lucy Yeghiazaryan; Arturo O’Farrill Afro Latin Jazz Orchestra
Birdland 7, 9:30 pm \$35-45
- ★ Helen Sung Live Wire with John Ellis, Vicente Archer, Kush Abadey + Wendel Patrick
Birdland Theater 5:30, 8:30 pm \$35-45
- Chris Dave, Pino Palladino, Isaiah Sharkey
Blue Note 8, 10:30 pm \$50-65

- Latin Jazz Youth Orchestra with Bobby Sanabria
Bronx Music Hall 12 pm
- Saul Rubin Trio
Cellar Dog 7, 8:30 pm \$5
- Diallo House Duo
Cork Wine Bar 6 pm
- Rob Duguay Music Explorers; Mike Feinberg
Dada Bar 10:30 am, 7 pm
- ★ “Songbook Sundays: Dorothy Fields”: Ted Rosenthal, La Tanya Hall, Luz Velazquez
Dizzy’s Club 5, 7:30 pm \$25
- Caili O’Doherty Quartet; Matt Chertkoff Trio
The Django 4:30, 5:45, 7:30, 9, 10:30 pm \$35
- ★ Jon-Erik Kellso EarRegulars
The Ear Inn 8 pm
- ★ William Hill III Trio
Hot Club of New York 3 pm \$25
- Night Heron Quintet with Brent Arnold, Arun Ramamurthy, Zosha Warpeha, John Murchison, Alaina Ferris
Joe’s Pub 6 pm \$30
- Welf Dorr, Robert Boston, Dmitry Ishenko, Jarred Chase
The Keep 9 pm

- Kieran Brown Quartet; Jamile Trio with Miki Yamanaka, Simón Willson
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Sean Ali, Webb Crawford, Carlo Costa, Flin van Hemmen, Eivind Opsvik; Flose
P.I.T. 8 pm \$20
- Bonicella Lewis
Patrick’s Place 12 pm \$10
- Nate Lucas All Stars
Red Rooster Harlem 12 pm
- Glenn Crytzer Duo
Room 207 6 pm
- Brandon Sanders Trio
Row House Harlem 12 pm
- Jon Regen
The Roxy Lounge at Roxy Hotel 6, 7 pm
- Kellin Hanas/Anna Abondolo
Saint Peter’s Church 5 pm
- ★ Ryo Sasaki; Bobby Broom East Coast Trio with Nat Reeves, Ron Savage; Dan Aran Quintet with Peter Bernstein, Adam Birnbaum, Luques Curtis, Daniel Sadownick; Panas Athanatos Trio with Marty Kenney, Zach Adleman
Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ Joe Lovano Quartet with Leo Genovese, John Menegon, Lamy Istrefi Jr.
Smoke 6, 8 pm \$25-55
- ★ Vanguard Jazz Orchestra “60th Anniversary Week” 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
- Valtinho Anastácio
Zinc Bar 7:30, 9 pm \$35

Monday, February 9

- ★ “The Nearness of You Concert: In Honor of Michael Brecker”: John Beasley, James Genus, Terri Lyne Carington + James Taylor, Chris Botti, Lisa Fischer, Richard Blanco, Susie Essman, Randy Brecker
The Appel Room 7, 9:30 pm \$250-350
- Grove Street Stompers; Richard Cortez
Arthur’s Tavern 7, 10 pm
- Elé Howell Quartet
Bar Lunático 9, 10:30 pm \$10
- ★ Italian Surf Academy with Marco Cappelli, Dave Miller, Denver Butson + Simon Hanes
Barbès 7 pm \$20
- ★ Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- ★ Johnny O’Neal Trio
Cellar Dog 7, 8:30 pm \$5
- Emmanuel Michael
Close Up 10:30 pm

- ★ Ted Nash Big Band
Dizzy’s Club 7, 9 pm \$25-55
- Rico Jones Quartet with William Hill III, Anthony Golden, Jerome Gillespie II; Edwin Corne Trio with Ben Feldman, Quinton Cain
The Django 7, 8:45, 10:15, 11:30 pm \$35
- John Webber Trio
Five Spot Jazz 7, 9 pm \$15
- ★ Bruce Forman/George Cables; Ben Waltzer Quartet with Steve Nelson, Joe Martin
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Jon Regen
The Roxy Lounge at Roxy Hotel 6, 7 pm
- ★ Sam Dillon/Andrew Gould Quintet; Leo Genovese Quintet with Tim Hagans, Dan Blake, Sean Conly, Ian Froman; Adam Ray
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35

- King’s County Swing
St. Mazie Bar & Supper Club 8 pm \$10
- ★ 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
- Tsutomu Nakai with Toru Dodo, Lonnie Plaxico, Dwayne “Cook” Broadnax
Zinc Bar 7, 8:30 pm \$35

Tuesday, February 10

- “Our Sinatra” with Lucas Beltran, Eric Comstock, Harmony Keeney
54 Below 7 pm \$51-62
- Edsel Gómez Latin Jazz Trio
Arthur’s Tavern 7 pm
- ★ Leo Genovese Family with Tim Hagans, Dan Blake, Sean Conly, Ian Froman
Bar Lunático 9, 10:30 pm \$10
- ★ Catherine Russell
Birdland 7, 9:30 pm \$45-55
- ★ Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- Ehud Asherie Trio
Cellar Dog 7, 8:30 pm \$5
- NYU Wayne Shorter Ensemble with Dave Pietro, Adithya Vaidhyan, I’vre Cooper, Erika Toda, Yueyang Chen, Aidan Gould, Avery Wyman
Dizzy’s Club 7, 9 pm \$25-50

- Jamile with Miki Yamanaka, Simón Willson, Dennis Bulhões; People of Earth with Ivan Llanes, Raul Rios, Claudia Mulet, Ahmed Alom, Carlos Mena, Andy Warren, Arthur Torres, Ilarivis Despaigne, Víctor Pablo, Keisel Jimenez, Gabriel Globus-Hoenich
The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★ Patrick Golden/Kevin Shea; Sylvain Leroux, Hill Greene, Dan Kurfirst; Hill Greene, James Keepnews, Rosi Hertlein
Downtown Music Gallery 6:30 pm
- Tomohiro Mori Trio
Five Spot Jazz 7, 9 pm \$15
- “Ragtime, Stomps, and Blues”: Juilliard Jazz Piano Studio with Ted Rosenthal, Brandon Goldberg, Roman Goron, Will Kjeer, José André Montaña, Jake Nalangan, William Schwartzman
Juilliard School Paul Hall 7:30 pm \$30
- Jay Leonhart Trio
Mezzrow 6, 7:30 pm \$35
- Triple Blind, Noah Garabedian Quartet, Nagano/Minkoff/Vertessen
Nublu 7:30 pm \$20

- Willerm Delisfort Trio
San Vicente 7 pm
- Annie Haag
Scarlet Lounge 7, 9 pm
- Dan Wilkins Quartet; Darryl Yokley Quartet; Kyle Colina
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Joel Ross’ Good Vibes with Josh Johnson, Maria Grand, Tyler Bullock, Kanoa Mendenhall, Jeremy Dutton
Village Vanguard 8, 10 pm \$45
- ★ ELEW Trio with Bar Filipowicz, David HawkinsZinc Bar 7, 8:30 pm \$35

Wednesday, February 11

- Xiomara Laugart
Arthur’s Tavern 7 pm
- ★ Gregory Groover Jr. Quartet with Dabin Ryu, Tyrone Allen II, Jharis Yokley
Bar Bayeux 8, 9:30 pm
- Duduka Da Fonseca Quartet with Vinicius Gomes, Manuel Valera, Alexander Claffy
Bar Lunático 9, 10:30 pm \$10
- ★ Catherine Russell
Birdland 7, 9:30 pm \$45-55
- ★ David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Peter Bernstein
Birdland Theater 5:30, 8:30 pm \$35-45
- Noriko Ueda Trio
Cellar Dog 7, 8:30 pm \$5
- Gabriel Zucker
Close Up 7:30, 9 pm
- Sean Temme Group
Dada Bar 9 pm
- ★ Ed Cherry Trio with Kyle Koehler, Anwar Marshall; Will Bernard Quartet with John Ellis, Dan Loomis, Joe Dyson
Dizzy’s Club 7, 9 pm \$25-50
- Al Carty Group
The Django 7, 8:45 pm \$35
- “Honoring Duke Ellington” with Carol Sudhalter, Joe Vincent Tranchina, Eric Lemon, Scott Neumann
Flushing Town Hall 7 pm \$15
- ★ Jaleel Shaw/Steve Wilson with Lawrence Fields, Dezron Douglas, Johnathan Blake
The Jazz Gallery 7, 9 pm \$40-50
- “My Funny Valentine: A Miles Davis Songbook”: Kendall Thomas
Joe’s Pub 7 pm \$36
- ★ Arts for Art presents Selendis S.A. Johnson
Nublu 9 pm \$20
- Celine Kang, Ches Smith, Sunjay Jayaram, Stan Zenkov, Caroline Morton, Paul Sakai
Nublu 151 7 pm \$20
- Thos Shipley Trio with John DiMartino and Jerome Harris
Pangea 7 pm \$25

- Chad LB Quartet Birdland 7, 9:30 pm \$45-55
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Harold López-Nussa with Grégoire Maret, Luques Curtis, Ruy Adrian López-Nussa + Pedrito Martínez, Weedie Braimah Blue Note 8, 10:30 pm \$30-45
- ★Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- ★Steve Lehman Trio with Matt Brewer, Damion Reid + Craig Taborn Close Up 7:30, 9 pm
- ★“Tribute to King Oliver’s Creole Jazz Band”:
Alphonso Horne Gotham Kings Dizzy’s Club 7, 9 pm \$25-55
- Helio Alves Trio; SonAhead with Cesar Orozco, Pangiotis Andeou, Ivan Llanes, Mauricio Herrera, Kali Rodriguez, Sam Hoyt, Jan Kus The Django 7, 8:45, 10:15, 11:30 pm \$35
- Tomohiro Mori Trio Five Spot Jazz 7, 9 pm \$15
- ★Jazzmobile presents Shirazette Tinnin WallPaperBand with Noah Garabedian, Miki Hayama, Charenee Wade, Loren Benn Interchurch Center 7 pm
- Briana Swann; Emily Braden The Jazz Club at Aman New York 6:30, 9 pm
- ★Rob Schwimmer + Ethan Iverson Joe’s Pub 7 pm \$30
- ★Chico Pinheiro solo Miller Theatre 6 pm
- Nitzan Gavrieli; Marcos Valera Ornithology Jazz Club 6:30 pm
- ★Eli Wallace, Joe Moffett, Michael Foster; Samantha Kochis/ Kevin Murray The Record Shop 7:30 pm \$10
- ★Emilio Modeste Roulette 8 pm \$25
- Jesse Featherstone Scarlet Lounge 7, 9 pm
- Michael Karn Trio with Steve Wilson, Daniel Sadownick; David Gibson Quartet; Jason Clotter Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Ravi Coltrane Sextet with Jonathan Finlayson, Robin Eubanks, Orrin Evans, Dezron Douglas, Elé Howell Village Vanguard 8, 10 pm \$45
- Albert Rivera Quartet with Paul Bollenback, Conway Campbell, Ian Carroll Zinc Bar 7, 8:30 pm \$35

Wednesday, February 18

- Xiomara Laugart Arthur’s Tavern 7 pm
- ★George Colligan Quartet with Steve Wilson, Barry Stephenson, E.J. Strickland Bar Bayeux 8, 9:30 pm
- ★“Alternative Guitar Summit 2026”: Joel Harrison, Gilad Hekselman, Ben Monder, Anthony Pirog, Wendy Eisenberg, Tim Watson, Emmanuel Michael, Gregg Belisle-Chi, Max Light Barbès 7 pm \$20
- Chad LB Quartet Birdland 7, 9:30 pm \$45-55
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Josh Dunn, Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$35-45
- Harold López-Nussa with Grégoire Maret, Luques Curtis, Ruy Adrian López-Nussa + Pedrito Martínez, Weedie Braimah Blue Note 8, 10:30 pm \$30-45
- Willerm Delisfort Trio with Tim Norton, Josh Davis Cellar Dog 7, 8:30 pm \$5
- Melissa Almaguer/Micah Thomas Close Up 7:30, 9 pm
- Charles Colizza Trio with Trevor Robertson, Ben Fredikin Dada Bar 9 pm
- Dongfeng Liu Band with John Benitez, Francis Benitez, Roberto Quintero, Feifei Yang, Zhou Yi + Kay Zou Dizzy’s Club 7, 9 pm \$25-55
- Oz Noy Quartet with Jon Davis, Ugonna Okwego, Colin Stranahan; Matt Beck Band The Django 7:30, 8:45, 10:15, 11:30 pm \$35
- Kelly Green; Amira B The Jazz Club at Aman New York 6:30, 9 pm
- Alden Hellmuth Holding Partners with Adam O’Farrill, Jon Hatamiya, Yvonne Rogers, Tyrone Allen, Kayvon Gordon + Steve Lehman The Jazz Gallery 7, 9 pm \$25-35
- Jim Ridl Trio with Jacob Jezioro, Ross Pederson; Bob DeVos Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Arts for Art presents Selendis S.A. Johnson Nublu 9 pm \$20
- Rich Siegel with Cameron Brown, Tony Jefferson Pangea 7 pm \$25
- Helio Alves Quartet with Chico Pinheiro, Hamish Smith, Jochen Rueckert; Alex Tremblay Sextet Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Theo Croker Quartet with Tyler Bullock II, Eric Wheeler, Koleby Royston Smoke 6, 8 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8 pm
- Alex Simon’s Gypsy Jazz St. Mazie Bar & Supper Club 8 pm \$10
- ★Sylvie Courvoisier Trio with Drew Gress, Kenny Wollesen The Stone at The New School 8:30 pm \$20
- ★Ravi Coltrane Sextet with Jonathan Finlayson, Robin Eubanks, Orrin Evans, Dezron Douglas, Elé Howell Village Vanguard 8, 10 pm \$45
- William Hill III Trio Zinc Bar 7, 8:30 pm \$35

Thursday, February 19

- ★Terry Waldo’s Gotham City Jazz Band Arthur’s Tavern 10 pm
- Max Light Bar Bayeux 5:30 pm
- ★Ronnie Burrage Quartet Bar Lunático 9, 10:30 pm \$10
- Chad LB Quartet 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
- Louie Vega Elements of Life + Lisa Fischer Blue Note 8, 10:30 pm \$50-65
- Chris Beck Quartet Cellar Dog 7, 8:30 pm \$5
- ★Eva Novoa/Daniel Carter with Art Jones, Vivienne Aerts Chinatown Soup 7 pm

- Noah Halpern; Yvonne Rogers Close Up 7:30, 9, 10:30 pm
- Shane Alessio Band with Jonathon Kirschner, Pat PetrusDada Bar 9 pm
- ★The Cookers with David Weiss, Eddie Henderson, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart Dizzy’s Club 7, 9 pm \$25-55
- ★Eric Person Quartet with Julius Chen, Adam Armstrong, Jason Tiemann; Jonny King Trio with Alex Claffy, Adam Cruz The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Álvaro Torres Trio with Sean Conly, Nasheet Waits Instituto Cervantes New York 7 pm
- Julia Danielle; Michael Cartwright The Jazz Club at Aman New York 6:30, 9 pm
- ★Meg Okura Pan Asian Chamber Jazz Ensemble with Anne Drummond, Sam Newsome, Sam Sadigursky, David Smith, Rebecca Patterson, Riza Printup, John Lee, Brian Marsella, Evan Gregor, Peter Kroenreif + Randy Brecker The Jazz Gallery 7, 9 pm \$25-35
- Noriko Ueda Trio with Ted Rosenthal, David Alvarez III Jazz Genius 7, 9 pm \$30

- ★Brandi Disterheft Quartet Mezzrow 6, 7:30 pm \$35
- ★Arts for Art presents Steve Swell with Rob Brown, William Parker Nublu 9 pm \$20
- Karen Maynard Quintet Patrick’s Place 7 pm
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- ★[Ahmed] with Pat Thomas, Seymour Wright, Joel Grip, Antonin Gerbal ShapeShifter Lab 8 pm \$33-80
- ★Marianne Solivan/George Colligan Quartet with Steve Wood, Jay Sawyer; Ben Barnett Smalls 6, 7:30, 11:45 pm \$35
- ★Theo Croker Quartet with Tyler Bullock II, Eric Wheeler, Koleby Royston Smoke 6, 8 pm \$25-55
- ★Sylvie Courvoisier Quartet with Miles Okazaki, Thomas Morgan, Dan Weiss The Stone at The New School 8:30 pm \$20
- ★Ravi Coltrane Sextet with Jonathan Finlayson, Robin Eubanks, Orrin Evans, Dezron Douglas, Elé Howell Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

Friday, February 20

- Emily Braden Acadia Lounge 7 pm
- ★Eric Person Organ Trio Albert’s Bar 3 pm
- ★“Arnhold Innovation Series”: Jeremy Pelt/Endea Owens + Candice Hoyes The Appel Room 7 pm \$67-102
- Linda EPO Arthur’s Tavern 7 pm
- Peter Watrous; David Berkman Bar Bayeux 5:30, 8, 9:30 pm
- Itai Kriss Telavana Bar Lunático 9, 10:30 pm \$10
- Jenn Jade Baretto New York 8:30 pm \$40
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$38
- Birdland Big Band; Chad LB Quartet Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★Ethan Iverson Trio with Buster Williams, Billy Hart Birdland Theater 5:30, 8:30 pm \$35-45
- Louie Vega Elements of Life + Lisa Fischer Blue Note 8, 10:30 pm \$50-65
- Swing Collective; Jinjoo Yoo Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Maria Grand; Simón Willson Quartet Close Up 8, 10, 11:30 pm
- “Tribute to Bill Withers”: Anthony Flammia Daddy Rabbit 7:30 pm \$60-130
- ★The Cookers with David Weiss, Eddie Henderson, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart Dizzy’s Club 7, 9 pm \$25-55
- Joe Farnsworth Quartet with Mejedi Owuso, Caelan Cardello, Joey Ranieri The Django 7:30, 9:15 pm \$35
- C. Anthony Bryant; Big Indigo The Jazz Club at Aman New York 6:30, 9 pm
- ★Endectomorph Music Festival: Simón Willson Quartet; Nick Joz; Dabin Ryu The Jazz Gallery 7, 8, 9 pm \$30-40
- Noriko Ueda Trio with Ted Rosenthal, David Alvarez III Jazz Genius 7, 9 pm \$30
- John Kasper Trio with Chris Garriga, Finn Carroll Kato Sake Works 7 pm
- David Wong Trio with Jacob Artved, Kush Abadey; Rick Germanson Trio with Gerald Cannon, Willie Jones III Mezzrow 6, 7:30, 9, 10:30 pm \$35

- Joy Guidry Park Avenue Armory 8 pm \$45
- ★Bertha Hope solo Pelham Fritz Recreation Center 6 pm
- Ahmaya Knoelle Red Rooster Harlem 7 pm
- ★[Ahmed] with Pat Thomas, Seymour Wright, Joel Grip, Antonin Gerbal ShapeShifter Lab 8 pm \$33-80
- Andrew Kushnir; George Colligan Quartet; Eric Wyatt Quartet Smalls 2, 6, 7:30, 11:55 pm \$35
- ★Theo Croker Quartet with Tyler Bullock II, Eric Wheeler, Koleby Royston Smoke 6, 8, 10 pm \$25-55
- ★Sylvie Courvoisier/Ellery Eskelin The Stone at The New School 8:30 pm \$20
- ★Ravi Coltrane Sextet with Jonathan Finlayson, Robin Eubanks, Orrin Evans, Dezron Douglas, Elé Howell Village Vanguard 8, 10 pm \$45
- ★Mingus Dynasty Zinc Bar 7, 8:30 pm \$45-65

Saturday, February 21

- ★“Arnhold Innovation Series”: Jeremy Pelt/Endea Owens + Candice Hoyes The Appel Room 7 pm \$67-102
- Yuichi Hirakawa Arthur’s Tavern 5 pm
- Bennet Paster/Adam Kolker; Yvonne Rogers with Steph Clement, Kanoa Mendenhall, Jonas Esser Bar Bayeux 6, 8, 9:30 pm
- Denise Reis Baretto New York 8:30 pm \$40
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$38
- Esteban Castro Trio; Chad LB Quartet Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★Ethan Iverson Trio with Buster Williams, Billy Hart Birdland Theater 5:30, 8:30 pm \$35-45
- Louie Vega Elements of Life + Lisa Fischer Blue Note 8, 10:30 pm \$50-65
- Darrell Green Quartet; Matt Martinez Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Jochen Rueckert; Solomon Gottfried, Jacob Sacks, Connor Parks Close Up 8, 10, 11:30 pm
- Liam Laird with Maliq Wynn, Leighton Harrell, Matiss Cudars Dada Bar 8 pm
- ★The Cookers with David Weiss, Eddie Henderson, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart Dizzy’s Club 7, 9 pm \$25-55

- Ron Jackson Quartet; Craig Handy 2nd Line Smith with Matt Chertkoff, Kyle Koehler, Kenny Bentley, Donald Edwards The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Marianne Solivan The Jazz Club at Aman New York 6:30 pm
- ★Endectomorph Music Festival: Prawntail; Ludovica Burtone; Steven Long PRNCX The Jazz Gallery 7, 8, 9 pm \$30-40
- ★Noriko Ueda Trio with Ted Rosenthal, David Alvarez III Jazz Genius 7, 9 pm \$30
- The Days Are Just Packed Kato Sake Works 7 pm
- David Wong Trio with Jacob Artved, Kush Abadey; Rick Germanson Trio with Gerald Cannon, Willie Jones III Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Joy Guidry Park Avenue Armory 8 pm \$45
- Glenn Crytzer Quartet Peck Slip Social 1 pm
- ★[Ahmed] with Pat Thomas, Seymour Wright, Joel Grip, Antonin Gerbal ShapeShifter Lab 8 pm \$33-80
- ★Reggie Woods Sistas’ Place 8, 9:30 pm \$30
- Tyler Mitchell Smalls 2 pm \$35
- ★Theo Croker Quartet with Tyler Bullock II, Eric Wheeler, Koleby Royston Smoke 6, 8, 10 pm \$25-65
- ★ShortCuts with Sylvie Courvoisier, Ned Rothenberg, Nasheet Waits + Ikue Mori The Stone at The New School 8:30 pm \$20
- Hiruy Tirfe Quartet with Keith Phelps, Sandy Eldred, Lionel Forrester Tribeca Performing Arts Center 7:30 pm \$30-40
- ★Ravi Coltrane Sextet with Jonathan Finlayson, Robin Eubanks, Orrin Evans, Dezron Douglas, Elé Howell Village Vanguard 8, 10 pm \$45

Sunday, February 22

- Creole Cookin’ Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff Arthur’s Tavern 7 pm
- Walter Parks Unlawful Assembly with Ada Dyer, Steven Williams Bar Lunático 9, 10:30 pm \$10
- Mike Davis New Wonders; Arturo O’Farrill Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★Ethan Iverson Trio with Buster Williams, Billy Hart Birdland Theater 5:30, 8:30 pm \$35-45
- Louie Vega Elements of Life + Lisa Fischer Blue Note 8, 10:30 pm \$50-65
- ★Latin Jazz Youth Orchestra with Bobby Sanabria; Edward Simon Trio Bronx Music Hall 12, 7 pm
- ★Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- Jarrod Lawson City Winery 7:30 pm \$32
- Tide Pools with Alfredo Colón, Hannah Marks, Connor Parks; Neta Raanan with Robert Vega, Noam Borns, Michael Gilbert, Maliq Wynn Close Up 7:30, 9, 10:30 pm
- Latona Brothers Duo Cork Wine Bar 6 pm
- Rob Duguay Music Explorers; Elias Meister with Daniele Germani, Billy Mintz Dada Bar 10:30 am, 8 pm
- ★The Cookers with David Weiss, Eddie Henderson, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart Dizzy’s Club 5, 7:30 pm \$25-55
- Marissa Mulder Quartet; Rick Germanson Quartet with Tony Davis, Paul Gill, Joe Strasser The Django 4:30, 5:45, 7:30, 9, 10:30 pm \$35
- ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Welf Dorr, Shoko Nagai, Dmitry Ishenko, Mike W Davis The Keep 9 pm
- Lucy Wijnands Quartet Mezzrow 9, 10:30 pm \$35
- Bonicella Lewis Patrick’s Place 12 pm \$10
- Nate Lucas All Stars Red Rooster Harlem 12 pm
- ★Joe Alterman, Mocean Worker, Lenny White + Cochemea, Steven Bernstein Rizzoli Bookstore 5 pm \$30
- Glenn Crytzer Duo Room 207 6 pm
- Brandon Sanders Trio Row House Harlem 12 pm
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm

- Purchase University Students and Faculty Saint Peter’s Church 5 pm
- Ryo Sasaki Smalls 2 pm \$35
- ★Theo Croker Quartet with Tyler Bullock II, Eric Wheeler, Koleyby Royston Smoke 6, 8 pm \$25-55
- ★Ravi Coltrane Sextet with Jonathan Finlayson, Robin Eubanks, Orrin Evans, Dezron Douglas, Elé Howell Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, February 23

- Julie Benko + Rabbi David Ingber 92NY 7:30 pm \$18
- Grove Street Stompers; Richard Cortez Arthur’s Tavern 7, 10 pm
- MCHL Bar Lunático 9, 10:30 pm \$10
- Nicole Henry with Jean Caze, Shedrick Mitchell, Richie Goods, Mike Piolet Birdland 7, 9:30 pm \$35-45
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Niia Blue Note 8, 10:30 pm \$30-45
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- Skylar Tang; Jayla Chee Close Up 7:30, 9, 10:30 pm
- ★Miho Hazama Danish Radio Big Band with Peter Fuglsang, Nicolai Schultz, Hans Ulrik, Karl-Martin Almqvist, Frederick Menzies, Dave Vreuls, Ari Bragi Karason, Thomas Kjærgaard, Mads la Cour, Gidon Nunes Vaz, Peter Dahlgren, Petter Hångsel, Annette Saxe, Gustaf Wiklund, Jakob Munck, Henrik Gunde, Per Gade, Kaspar Vadsholt, Søren Frost + Ingrid Jensen Dizzy’s Club 7, 9 pm \$25-50
- Ricardo Grilli Quartet The Django 10:15, 11:30 pm \$35
- John Webber Trio Five Spot Jazz 7, 9 pm \$15
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Adam Ray Smalls 11:45 pm \$35
- King’s County Swing St. Mazie Bar & Supper Club 8 pm \$10
- ★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
- Tyler Bullock Trio Zinc Bar 7, 8:30 pm \$35

Tuesday, February 24

- Norbert Stachel/Karen Stachel LeHCats + Giovanni Hidalgo Arthur’s Tavern 7 pm
- Yacouba Sissoko SIYA Bar Lunático 9, 10:30 pm \$10
- Karrin Allyson with Rod Fleeman, Miles Sloniker Birdland 7, 9:30 pm \$35-45
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Will Terrill Trio Cellar Dog 7, 8:30 pm \$5
- Nancy Assis AfroJobim with Tolga Bilgin, Hugo Sanbone, Steve Wilson, Ron Carter, Gustavo D’Dalva Dizzy’s Club 7, 9 pm \$25-55
- Dennis Hernández y su Conjunto Amalia with Danny Enrique, Jeremy Montalvo, Alex Pastrana, Rey Martinez, Nelson Gonzales, Eddie Montalvo, Orestes Abrantes, Steven Oquendo, Jose Luis Armengot, Miguel Botija, Guido Gonzales The Django 10:15, 11:30 pm \$35
- ★Viv Corringham, Marcus Cummins; Jim Clouse, Matt Hollenberg, Adam Lane, Patrick Golden Downtown Music Gallery 6:30 pm
- Tomohiro Mori Trio Five Spot Jazz 7, 9 pm \$15
- Simona Daniele; Luther Allison The Jazz Club at Aman New York 6:30, 9 pm
- ★“Louis Armstrong: A Celebration of the Father of Jazz”: Champian Fulton, Andy Karl, Catherine Russell, Brandon Victor Dixon, Alphonso Horne, Adam Birnbaum + Ricky Riccardi Kaye Playhouse, Hunter College 7 pm \$38-100
- ★Steve Cardenas Trio with Ben Allison, Matt Wilson Mezzrow 6, 7:30 pm \$35
- ★Jon Irabagon, Nate Wooley, Aaron Rubinstein, Kevin Murray The Record Shop 7:30 pm \$10
- ★Raphael Rogiński “Plays John Coltrane” Roulette 8 pm \$25
- Charlie Roman/Bryan Reeder Scarlet Lounge 7, 9 pm
- Kyle Colina Smalls 11:45 pm \$35
- ★Gerald Clayton with Melissa Aldana, Yosvany Terry, Matt Brewer, Marcus Gilmore Village Vanguard 8, 10 pm \$45
- Sarah King Zinc Bar 7, 8:30 pm \$35

Wednesday, February 25

- ★Vincent Herring Quartet An Beal Bocht Café 8 pm \$20
- Xiomara Laugart Arthur’s Tavern 7 pm
- ★Anna Webber Quartet with Elias Stemeseder, Chris Tordini, Tim Angulo Bar Bayeux 8, 9:30 pm
- ★Eastern Boundary Quartet with Michael J. Stevens, Joe Fonda, Mihaly Borbely, Balazs Bagyi Bar Lunático 9, 10:30 pm \$10
- ★Mike Stern Band with Richard Bona, Dennis Chambers, Leni Stern, Bob Franceschini Birdland 7, 9:30 pm \$45-55
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + James Chirillo Birdland Theater 5:30, 8:30 pm \$35-45

- Kai Gluska Café Ornithology 11 pm \$20
- Dan Aran Trio Cellar Dog 7, 8:30 pm \$5
- ★Ralph Alessi Close Up 7:30, 9 pm
- KayMichelle Essential Quintet with Jesse Crawford, Jeffery Almonte, Eric Person Connect Bar 8 pm \$10
- MESS with André Sacalxot, Dave Strawn, Nick Saia, Noam Borns, Daniel Rossi; Guilhem Fourty Quartet with Joey Curreri, Debby Wang, Saul Ojeda Dada Bar 7, 9 pm
- Amina Figarova with Bart Platteau, Alex Pope Norris, Troy Roberts, Luques Curtis, Rudy Royston Dizzy’s Club 7, 9 pm \$25-50
- Nir Felder Trio; Asen Doykin Band The Django 7, 8:45, 10:15, 11:30 pm \$35
- Anna Elizabeth Kendrick/Mark Capon Flute Bar 8 pm
- Jane Irving; Guy Lockard The Jazz Club at Aman New York 6:30, 9 pm
- Akili Bradley The Jazz Gallery 7, 9 pm \$30-35
- ★Arts for Art presents Selendis S.A. Johnson Nublu 9 pm \$20
- ★Yuka Honda solo; “False Harmonics”: Nels Cline with Jimmy Rip, Lee Ranaldo Pioneer Works 8 pm \$20
- ★JazzHouseKids Benefit: Christian McBride + Samara Joy Ralph Pucci International 7:30 pm
- ★“Guy Klucevsek Memorial Concert”: Bachtopus Accordion Ensemble with Robert Duncan, Peter Flint, Mayumi Miyaoka, Jeanne Velonis, Alan Bern, Pete Donovan, Erik Friedlander, Volker Goetze, Dave Hofstra, Will Holshouser, Jeff Hudgins, Phillip Johnston, John King, Jerome Kitzke, Nathan Koci, Joe Kubera, Jenny Lin, Laurie McCants, Alex Meixner, Relâche Ensemble, Todd Reynolds, Bill Ruyle, Kamala Sankaram, Abby Swidler, Andie Tanning, Dallas Vietty, Doug Wieselmann Roulette 8 pm
- ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Varun Das Smoke 6, 8 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8 pm
- ★Jon Irabagon Quartet with Patricia Brennan, Mary Halvorson, Tomas Fujiwara The Stone at The New School 8:30 pm \$20
- ★Gerald Clayton with Melissa Aldana, Yosvany Terry, Matt Brewer, Marcus Gilmore Village Vanguard 8, 10 pm \$45
- ★Johnny O’Neal Trio Zinc Bar 7, 8:30 pm \$35

Thursday, February 26

- ★Terry Waldo’s Gotham City Jazz Band Arthur’s Tavern 10 pm
- ★Max Light; “Fab 4 Tribute”: Jeremy Stratton, Jacob Sacks, Adam Kolker, Vinnie Sperrazza Bar Bayeux 5:30, 8, 9:30 pm
- Grant Gordy/Jacob Joliff Bar Lunático 9, 10:30 pm \$10
- ★Mike Stern Band with Richard Bona, Dennis Chambers, Leni Stern, Bob Franceschini 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
- Alexander Claffy Birds 7:30 pm
- Greg Glassman Quartet Cellar Dog 7, 8:30 pm \$5
- Cosmo Lieberman Close Up 7:30, 9 pm
- ★Domo Branch with Noah Halpern, Abdias Armenteros, Zaccai Curtis, Luques Curtis Dizzy’s Club 7, 9 pm \$25-55
- Todd Herbert Quartet with Marcus Persiani, Marty Kenny, Larry Banks; Yotam Silberstein Quartet The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Imani Rousselle; Glen David Andrews The Jazz Club at Aman New York 6:30, 9 pm
- ★Tim Angulo The Jazz Gallery 7, 9 pm \$30-35
- ★David Kikoski Trio with Joe Martin, Ari Hoenig Jazz Genius 7, 9 pm \$30
- Juilliard Jazz Orchestra with Lucia Guiterez, Adam Stein, Eneko Dieguez, Connor MacLeod, Matthew Garcia, Veronica Leahy, Jon Badiola, Al Romanillos, Me Jedi Owusu, Estes Cantarero-Geroge, Luke Ramee, Luciano Soriano, Blake Slaughter, Lazlo Torok, Brandon Goldberg, Allison Lee, Janae Yates Juilliard School Peter Jay Sharp Theater 7:30 pm \$30
- ★Gary Bartz Le Poisson Rouge 8 pm \$30
- ★Arts for Art presents Steve Swell with Rob Brown, William Parker Nublu 9 pm \$20
- Karen Maynard Quintet Patrick’s Place 7 pm
- ★Steph Richards/Qasim Naqvi + Steven Wendt Roulette 8 pm \$25
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- Ben Rosenblum Nebula Project with Wayne Tucker, Jasper Dutz, Rafael Rosa, Marty Jaffe, Ben Zweig, Gustavo Di Dalva; Matt Snow with Marius Van Den Brink, Charlie Schefft Smalls 9, 10:30, 11:45 pm \$35
- ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Varun Das Smoke 6, 8 pm \$25-55
- ★Jon Irabagon/Peter Evans The Stone at The New School 8:30 pm \$20
- ★Gerald Clayton with Melissa Aldana, Yosvany Terry, Matt Brewer, Marcus Gilmore Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

Friday, February 27

- ★Eric Person Organ Trio Albert’s Bar 3 pm

- Trevor Turla Arthur’s Tavern 7 pm
 - Peter Watrous; Ricky Rodriguez with John Ellis, Aaron Goldberg, Julian Berger Bar Bayeux 5:30, 8, 9:30 pm
 - Jim Campilongo Trio with Josh Dion, Chris Morrissey Bar Lunático 9, 10:30 pm \$10
 - Melaner Baretto New York 8:30 pm \$40
 - Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$38
 - ★Birdland Big Band; Mike Stern Band with Richard Bona, Dennis Chambers, Leni Stern, Bob Franceschini Birdland 7, 9:30 pm \$45-55
 - ★Gunhild Carling Birdland Theater 7, 9:30 pm \$35-45
 - Samba de Gringo; John Merrill Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
 - ★Luminescence: Jen Shyu/William Parker; Lester St. Louis Close Up 8, 10 pm, 12 am
 - ★Willie Jones III with Justin Robinson, Giveton Gelin, Shedrick Mitchell, Gerald Cannon, Renee Neufville Dizzy’s Club 7, 9 pm \$25-60
 - Khailah Johnson with Fima Chupakhin, Bar Filipowicz, Isaiah Bravo; Richard Baratta Quintet with Craig Handy, Bill O’Connell, Michael Goetz, Paul Rossman The Django 7:30, 9:15, 11 pm, 12:15 am \$35
 - Corinne The Green Room at Yotel 8 pm \$35-45
 - ★Carol Liebowitz/Nick Lyons; Maryanne de Prophetis, Robert Dick, Shoko Nagai Ibeam Brooklyn 8, 9 pm \$20
 - Khailah Johnson; Maria Raquel The Jazz Club at Aman New York 6:30, 9 pm
 - ★David Kikoski Trio with Joe Martin, Ari Hoenig Jazz Genius 7, 9 pm \$30
 - Bobby Spellman Quartet with Tyler Burchfield, Julian Smith Kato Sake Works 7 pm
 - ★Peter Evans/Mike Pride Prospect Series 4 pm
 - Ahmaya Knoelle Red Rooster Harlem 7 pm
 - ★“Arnhold Innovation Series Caribbean Crossroads”: Carlos Henriquez/Obed Calvaire Rose Theater 8 pm \$42-201
 - Carol Morgan; Philip Harper Quartet Smalls 2, 11:55 pm \$35
 - ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Varun Das Smoke 6, 8 pm \$25-55
 - The Konstellation St. Mazie Bar & Supper Club 8 pm \$10
 - ★Jon Irabagon Quartet with Brian Marsella, Luke Stewart, Nasheet Waits The Stone at The New School 8:30 pm \$20
 - ★Gerald Clayton with Melissa Aldana, Yosvany Terry, Matt Brewer, Marcus Gilmore Village Vanguard 8, 10 pm \$45
 - Sam Dillon/Andrew Gould Quintet Zinc Bar 7, 8:30 pm \$40
- Saturday, February 28
- “From Tin Pan Alley to Broadway”: Kathleen Marshall 92NY 5 pm \$27-90
 - Yuichi Hirakawa; Axel Tosca Arthur’s Tavern 5, 7 pm
 - Emi Makabe Bar Bayeux 8, 9:30 pm
 - ★Greg Lewis Organ Monk Trio Bar Lunático 9, 10:30 pm \$10
 - Bill Carney JugAddicts with Karl Meyer, Brian Mulroney, Steve Cooney, Jerry Fabris, Seth Kessel Barbès 8 pm \$20
 - AC Lincoln Baretto New York 8:30 pm \$40
 - Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$38
 - ★Esteban Castro Trio; Mike Stern Band with Richard Bona, Dennis Chambers, Leni Stern, Bob Franceschini Birdland 7, 9:30 pm \$45-55
 - ★Gunhild Carling Birdland Theater 7, 9:30 pm \$35-45
 - Emily Braden Birds 7:30 pm
 - Gideon King & City Blog + John Scofield, Donny McCaslin Blue Note 1:30 pm \$20
 - Abraham Burton Quartet; Nick Green Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
 - Wendy Eisenberg solo; Luminescence: Miriam Elhajji; Kalia Vandever/Laraaji; Carmen Quill Close Up 8, 10, 11:30 pm
 - Eoin O’Mara Trio with Ean Valte, Aki Gorai; Sean Saville Dada Bar 8 pm
 - ★Willie Jones III with Justin Robinson, Giveton Gelin, Shedrick Mitchell, Gerald Cannon, Renee Neufville Dizzy’s Club 7, 9 pm \$25-60
 - David Gibson Quartet with Toru Dodo, Joseph Lepore, Jay Sawyer The Django 7:30, 9:15 pm \$35
 - Lucy Yeghiazaryan The Jazz Club at Aman New York 6:30 pm
 - Sofia Rei/Jorge Roeder The Jazz Gallery 7, 9 pm \$40-50
 - ★David Kikoski Trio with Joe Martin, Ari Hoenig Jazz Genius 7, 9 pm \$30
 - Floyd Ding Quartet Kato Sake Works 7 pm
 - James Ilgenfritz Group Lava Club 8 pm
 - “The Songs of Helen Merrill”: Thu Ho Pangea 7 pm \$25
 - Glenn Crytzer Quartet Peck Slip Social 1 pm
 - “Arnhold Innovation Series Caribbean Crossroads”: Carlos Henriquez/Obed Calvaire Rose Theater 8 pm \$42-201
 - Marc Devine; Chris Beck Quartet Smalls 2, 11:55 pm \$35
 - ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Varun Das Smoke 6, 8 pm \$25-65
 - ★Jon Irabagon Quintet with Tim Berne, Matt Mitchell, Chris Lightcap, Dan Weiss The Stone at The New School 8:30 pm \$20
 - ★Gerald Clayton with Melissa Aldana, Yosvany Terry, Matt Brewer, Marcus Gilmore Village Vanguard 8, 10 pm \$45

100 MILES OUT

CONNECTICUT

Beekley Library (New Hartford, CT) beekleylibrary.org
2/28 (7:30 pm) Charlie Roman
Bill's Seafood (Westbrook, CT) billsseafood.com
2/4 (6:30 pm) Corinthian Jazz Band
2/6 (6 pm) Bill's Seafood All-Star Jazz Band
Hartford Public Library (Hartford, CT) hpclct.org
2/1 (3 pm) Matt Parker with Reggie Watkins, Richard X Bennett, Matt Dwonszyk, Jonathan Barber
2/8 (3 pm) Meg Okura Pan Asian Chamber Jazz Ensemble with Brian Marsella, Sam Newsome, Evan Gregor, Peter Kronreif, Anne Drummond, Sam Sadigursky, Dave Smith, Rebecca Patterson
2/15 (3 pm) Jen Allen Heart Alchemy with Matt Dwonszyk, Jonathan Barber, Dan Liparini, Leala Cyr
2/22 (3 pm) Jamile Trio with Miki Yamanaka, Simón Willson
Owl Shop Cigars (New Haven, CT) owlshopcigars.com
2/4, 2/11, 2/18, 2/25 (9 pm) Kevin Saint James Band
Palace Theater Poli Club (Waterbury, CT) palacetheaterct.org
2/13 (7, 9 pm) Albert Rivera Quintet
SHU Community Theatre (Fairfield, CT) shucommunitytheatre.org
2/6 (8 pm) ELEW "Plays Sting"
Side Door Jazz Club (Old Lyme, CT) thesidedoorjazz.com
2/6 (8 pm) Christopher McBride Whole Proof with Jon Thomas, Barry Stephenson, Michael Piolet
2/7 (8 pm) Bobby Broom Trio with Nat Reeves, Ron Savage
2/13, 2/14, 2/15 (8 pm) Jimmy Greene Quartet
2/20, 2/21 (8 pm) Cyrus Chestnut Trio
2/27 (8 pm) Olli Soikkeli Trio with Paul Sikivie, Ben Zweig
2/28 (8 pm) Dan Pugach Big Band + Nicole Zuraitis
VFW Post 399 (Westport, CT) jazzfc.org/events
2/5 (7:30 pm) Jen Allen Trio
2/12 (7:30 pm) David Morgan
2/19 (8 am) Matt DeChamplain with Matt Dwonszyk, Jonathan Barber
2/26 (7:30 pm) Ted Rosenthal Quartet

NEW JERSEY

Americano (Bayonne, NJ) americanonj.com
2/17 (7 pm) Simona Premazzi Quartet with Kyle Nasser, Clovis Nicolas, Hamir Atwal
Bethany Baptist Church (Newark, NJ) bethany-newark.org
2/7 (6 pm) Joe Locke Trio with Allyn Johnson, Tim Horner
Bradley Beach Winter Jazz Festival @Historic Elementary School Theatre (Bradley Beach, NJ) bradleybeachnj.gov/tourism-department
2/6 (7:30, 9 pm) Jerry Weldon with Tahj Walsh, Kyle Koehler, Byron Landham; John Lee with Karl Latham, Freddie Hendrix, Alex Collins + Roberta Gamberini
2/7 (4, 8, 9, 10 pm) Winard Harper with Christopher Dean Sullivan, Mala Waldron; John Petrucelli with Lucas Brown, Gusten Rudolph; Lezlie Harrison Quartet with Matt Chertkoff, Kyle Koehler, Pete van Nostrand; Delfeayo Marsalis
Brush Culture (Teaneck, NJ) brvshcul7ur3.com
2/5 (7 pm) Angelina Miers
Clement's Place (Newark, NJ) facebook.com/clementsplacejazz
2/2 (7 pm) Lance Bryant Shout with Matt Hong, Zoe Obadia, Craig Rivers, Mike Lee, David Schumacher, Juanga Lakunza, Peter Lin, Clarence Banks, James Borowski, Nathan Eklund, Eddie Allen, Ted Chub, Bill Mobley, Oscar Perez, Caylen Bryant, Jerome Jennings
2/12 (7:30 pm) Leonieke Scheuble, Eric Person, Bob DeVos, Nick Scheuble
2/17 (8 pm) Manuela Zapata Arbeláez Quintet with Rodrigo Romero, Peter Stokes, Winard Harper, Billy Edwards
2/19 (7:30 pm) James Austin Jr.
2/20 (7:30 pm) Steve Johns Mythology Band with Monte Croft, John Hart, Greg Murphy, Joris Teepe
Hailey's Pub Parlor (Metuchen, NJ) haileyssharpandpub.com
2/11 (7 pm) Eddie Allen Quartet
Mahwah Public Library (Mahwah, NJ) mahwahlibrary.org
2/1 (2 pm) "Songs of 1926": Glenn Crytzer Quartet
2/15 (2 pm) Laura Hull Trio
Morris Museum (Morristown, NJ) morrismuseum.org
2/7 (7:30 pm) Thaddeus Exposé with Evan Christopher, Marty Eigen, Wallace Roney Jr., Peter Lin, Bernard Elliott, Gordon Lane, Ayana Lowe
Princeton University Richardson Auditorium (Princeton, NJ) richardson.princeton.edu
2/14 (8 pm) Princeton University Vocal Jazz Ensemble with Michelle Lordi + Michael Mayo
Shanghai Jazz (Madison, NJ) shanghaijazz.com
2/3 (5:30, 6:30 pm) Rich Court; Tomoko Ohno/Hal Slapin
2/5 (7 pm) Mark Wade Trio
2/10 (5:30, 6:30 pm) Rich Court; John Bianculli, Sue Williams, John Vourtsis
2/24 (6:30 pm) Ted Brancato, Hal Slapin, John Vourtsis
South Orange Performing Arts Center (South Orange, NJ) sopacnow.org
2/5 (7:30 pm) Meshell Ndegeocello
2/15 (7 pm) Diego Urcola Quartet
2/18 (7 pm) CHS Jazz Ensemble
Tavern on George (New Brunswick, NJ) nbjp.org
2/3 (7, 8:30 pm) Zach Dessel Quartet
2/5 (7, 8:30 pm) Duane Eubanks Quartet
2/10 (7, 8:30 pm) Adisa Terry Quartet
2/12 (7, 8:30 pm) Greg Lewis Organ Monk Quartet
2/17 (7, 8:30 pm) Christian Orlowski Quartet
2/19 (7, 8:30 pm) Sharp Radway Quartet
2/24 (7, 8:30 pm) Byron Bullock Quartet
2/26 (7, 8:30 pm) Joy Brown Quartet
Triumph Brewery (Princeton, NJ) triumphbrewing.com/princeton
2/6 (5 pm) Dan Weeks Trio
2/7 (5 pm) Jon Menges Trio
2/13 (5 pm) Steve Bryant Red123
2/20 (5 pm) Digba Ogunbiyi Quartet

2/21 (5 pm) Frederico Foli Trio
2/27 (5 pm) Mike Noordzy Trio
2/28 (5 pm) James Rosocha Trio
2/5 (7:30 pm) Lawrence Haber Collective
2/6 (9 pm) Kevin Hill Secret Sound
2/7 (9 pm) Chuck Lambert
2/8 (1 pm) Evan Wood Trio
2/12 (7:30 pm) Behn Gillece Trio
2/15 (1 pm) Abe Ovadia Trio
William Paterson University Shea Center for Performing Arts (Wayne, NJ) wpunj.edu/wppresents/events-by-type
2/15 (3 pm) Orrin Evans
2/26 (7:30 pm) Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner

NEW YORK

Alvin & Friends Restaurant (New Rochelle, NY) alvinandfriendsrestaurant.com
2/7, 2/14, 2/21, 2/28 (12:30 pm) Bertha Hope Trio
Assembly (Kingston, NY) assemblykingston.com
2/7 (3, 7 pm) Jazz Mandolin Project with Jamie Masefield, Jon Fishman, Danton Boller, Michael "Mad Dog" Mavridoglou
Beanrunner Café (Peekskill, NY) beanrunnercafe.com
2/6 (7 pm) Carlos Jimenez Mambo Quintet
2/7 (6 pm) Matt Huntington Quartet
2/14 (6 pm) Nir Naaman Quartet with Jordan Piper, Bryan Copeland, Nadav Snir
2/21 (6 pm) Tony Jefferson Trio with Alex Smith, Hamir Atwal
2/28 (6 pm) Winard Harper Jeli Posse
Blue Door Art Center (Yonkers, NY) bluedoorartcenter.org
2/22 (2 pm) PoJazz Ensemble with Christopher Dean Sullivan, David Lowe, Ayana Lowe, Golda Solomon, Katori Walker
City Winery Hudson Valley (Montgomery, NY) citywinery.com/pages/locations/hudson-valley
2/14 (6, 7:45 pm) Teri Roiger/John Menegon
Emelin Theatre (Mamaroneck, NY) emelin.org
2/7 (8 pm) John Pizzarelli Trio
2/28 (8 pm) Wycliffe Gordon
First Presbyterian Church (Mount Vernon, NY) fpcmvny.org
2/15 (6 pm) PJS Jazz Society presents Kenyatta Beasley
The Falcon (Marlboro, NY) liveatthefalcon.com
2/18 (7 pm) Bryan Kopchak
2/22 (7:30 pm) James Francies Trio with Joel Ross, Jeff "Tain" Watts
2/28 (7:30 pm) Ed Palermo Big Band
Hudson Hall (Hudson, NY) hudsonhall.org
2/14 (7 pm) Nicole Zuraitis with Idan Morim, Sam Weber, Dan Pugach
Jazz at the Lodge (Ossining, NY) jazzatthelodge.com
2/5, 2/19 (7, 8:30 pm) Matt Dickey, Paul Connors, Jon Doty
2/12 (7, 8:30 pm) Todd Londagin with Alex Smith, Jesse Lewis, Hamir Atwal
2/21 (7:30, 8:45 pm) Jones Factor Lite with Ben Kibbey, Bill Harris, John Fumasoli, Rob Aries, Dave Anderson, Tyger MacNeal
2/26 (7, 8:30 pm) Clifford Carter Secretroad with Jeff Barone, Clint de Ganon
Jazz Forum Arts (Tarrytown, NY) jazzforumarts.org
2/1 (4, 6, 8 pm) José Luiz Martins; David Janeway Trio
2/2 (4:15, 6 pm) Jazz Forum Student Ensemble
2/6, 2/7 (7, 9:30 pm) Julius Rodriguez + Ekep Nkwelle
2/13, 2/14 (7, 9:30 pm) Eliane Elias
2/15 (4, 6 pm) Mark Morganelli Jazz Forum All-Stars "Celebrate Brasil!" with Sanny Alves, Helio Alves, Eduardo Belo, Nanny Assis
2/20, 2/21 (7, 9:30 pm) Stella Cole
2/22 (4, 6 pm) Hendrik Meurkens Samba Jazz Quintet with Joe Carter, Misha Tsiganov, Eduardo Belo + Portinho
2/27, 2/28 (7, 9:30 pm) Bill Charlap/Renee Rosnes
The Jazz Loft (Stony Brook, NY) thejazzloft.org
2/4 (1, 7 pm) Tom Manuel Young at Heart Trio with Steve Salerno, Frank Hansen; Frank Hansen Jazz Loft Trio
2/5 (7 pm) Tom Manuel Jazz Loft Big Band
2/6 (7 pm) Nicole Zuraitis
2/7 (7 pm) Chiara Iazzi
2/11, 2/18, 2/25 (7 pm) Frank Hansen Trio
2/13 (7 pm) Jamile Steavie
2/14 (7 pm) Jazz Loft All Stars with Tom Manuel, Ray Anderson, Scott Neumann, Dean Johnson, Steve Salerno
2/17 (7 pm) Equity Brass Band
2/18 (7 pm) Rich Iacona Bad Little Big Band with Madeline Kole
2/20 (7 pm) Miki Hayama/Dean Johnson
2/26 (7 pm) Joe Devassy/Gary Henderson Interplay Jazz Orchestra
Jazz on Main (Mt. Kisco, NY) jazzonmain.com
2/1, 2/15 (12 pm) Jon Cobert
2/6 (7 pm) Sarah Jane Cion Steps Behind with Mike Rubino, Dave Livolsi, Bill Reeve
2/7 (7 pm) Anderson Brothers "Play Richard Rogers": Will Anderson, Peter Anderson with Conal Fowkes
2/8 (12 pm) Jaana Narsipur/Ron Drotos
2/13 (6 pm) Marissa Mulder/Bill Zeffiro
2/14 (7 pm) Juliet Ewing/Ron Drotos Trio
2/19 (7 pm) Quintin Harris Trio with Clayton Thompson, Telesmar Sanchez
2/20 (7 pm) Giacomo Gates Trio with Tomoko Ohno, Phil Bowler
2/21 (6, 8:30 pm) Sherma Andrews Trio "Presents the Legendary Lady Singers"
2/22 (12 pm) Ron Drotos/Leslee Warren
2/27 (7 pm) John H. Smith Trio with James Preston Jr., Lucianna Padmore
2/28 (6 pm) Maria Corsaro with Gregory Toroian, Skip Ward, David Silliman, Mark Fineberg
Jolo's Kitchen (New Rochelle, NY) jolosrestaurants.com
2/7, 2/14, 2/21, 2/28 (4 pm) Chip Shelton Peacetime Ensemble
Ken's Jazz Attic (Larchmont, NY) kensjazzattic.com
2/12 (7 pm) Alex Goodman, Ben Street, Eric McPherson
Maureen's Jazz Cellar (Nyack, NY) maureensjazzcellar.com
2/6 (7 pm) Maria Corsaro with Gregory Toroian, Skip Ward, David Silliman, Mark Fineberg

2/7 (8 pm) "Brazilian Carnival": Mark Scanga with Kitty Linda, Larry Eagle, Sue Williams
2/13 (8 pm) Susan Mack Quartet with David Budway, Eric Halvorson, David Fink
2/14 (7, 9 pm) Tanya Garzia with David Budway, Tim Homer, Jim Donica, Ron Affif
2/21 (8 pm) Brazilwood Trio with Geoffrey Morrow, Tim Bayless, Joey Bracchitta + Barbara Lewin
2/27 (8 pm) Marvin Stamm/Mike Holober Quartet with Mike McGuirk, Dennis Mackrel
2/28 (8 pm) Roberta Piket Trio with Andy McKee, Billy Mintz
Shirt Factory Handbell Studio (Kingston, NY) creativemusic.org
2/21 (1 pm) Creative Music Studio presents Aliya Ultan
2/22 (3, 4 pm) CMS Improvisers Orchestra with Aliya Ultan, Peter Apfelbaum

PENNSYLVANIA

Chris' Jazz Café (Philadelphia, PA) chrisjazzcafe.com
2/3 (7:30, 9 pm) Rafael Encisco Quartet with Nicola Caminiti, Gabriel Chakarji, Miguel Russell
2/5 (7:30, 9 pm) Jackie Johnson Band
2/6 (7:30, 9:30, 11 pm) Chris Oatts Nonet/Pretty Big Band + Anaïs Reno; Oliver Mayman
2/7 (7:30, 9:30, 11 pm) Chris Oatts Nonet/Pretty Big Band + Anaïs Reno; James Santangelo
2/10 (7:30, 9 pm) Shawn Purcell Quintet with Darden Purcell, Lucas Pino, Jenny Xu, Kris Monson, Steve Fidyk
2/11 (7:30, 9 pm) Levi Rozek Quintet with Nisarg Shah, William Schwartzman, Xavier Mendoza, Noah Buckner
2/12 (7:30, 9 pm) Elijah Lester Quartet
2/13 (7:30, 9:30 pm) Tony Miceli Philly Five with John Swana, Madison Rast, Dan Monaghan + Tim Armacost
2/14 (7:30, 9:30, 11 pm) Joanna Pascal Band with John Swana, Josh Richman, Madison Rast, Dan Monaghan; James Santangelo
2/17 (6 pm) John's Soul-Fried Brass Band
2/18 (7:30, 9 pm) Mike Raymond Octet with Nick Dugo, Christian Ertl, Chris Farr, Bill Saurman, Peter Rushing, Paul Briggs, Dan Monaghan
2/19 (7:30, 9 pm) Robert Boyd Jr. Quartet
2/20 (7:30, 9:30 pm) Kate Kortum Band; Oliver Mayman
2/21 (7:30, 9:30, 11 pm) Julia Danielle with Dabin Ryu, Guillermo Lopez, Janae Yates; James Santangelo
2/24 (7:30, 9 pm) Daniel Meron Trio with Tamir Shmerling, Mark Whitfield Jr
2/25 (7:30, 9 pm) Sophia Flores Sextet
2/27 (7:30, 9:30, 11 pm) Ekep Nkwelle Band; Oliver Mayman
2/28 (7:30, 9:30, 11 pm) Ekep Nkwelle Band; James Santangelo
City Winery Philadelphia (Philadelphia, PA) citywinery.com/pages/locations/philadelphia
2/7 (7:30 pm) Jeff Bradshaw
Deer Head Inn (Delaware Water Gap, PA) deerheadinn.com
2/12, 2/19, 2/26 (7 pm) Bill Washer
2/13 (7 pm) Nancy Reed/Spencer Reed with Tyler Dempsey
2/14 (7 pm) Madelyn Dundon Trio
2/15 (5 pm) Stank Factory with Alex Kerksen, Patrick Kerksen, Spencer Guido, John Valinote, Noah Flaharty
2/20 (7 pm) Jon Ballantyne, Tony Marino, Ian Froman
2/21 (7 pm) Zach Brock/Walt Bibinger
2/22 (5 pm) Mighty Rumble Brass Band with Craig Yaremko, Jonny Gittings, Erick Storckman, Frank Ortega, Jon DiFiore
2/27 (7 pm) La Cuchina with Vinny Bianchi, Bill Washer, Paul Rostock, Daniel Gonzalez, Rubín Ariola
2/28 (7 pm) Miss Maybell Ragtime Romeos with Charlie Judkins, Dan Levinson, Andy Stein
Fire Museum (Philadelphia, PA) firemuseumpresents.com
2/5 (8 pm) Sam Wenc with Joey Sullivan, John Moran, Will Henriksen, Matthew Lee; Victor Vieira Branco/Sam Yulsman
2/13 (8 pm) Miramar; Sud American Trio
2/14 (7:30 pm) Sandy Ewen & The 52nd Street Planetary Ensemble; JeJaWeDa with Jaap Blonk, Jeb Bishop, Damon Smith, Weasel Walter
2/15 (8 pm) Michael Roy Barker's Embarker; Nomad War Machine with James Reichard, Julius Masri, TJ Borden
2/28 (7:30 pm) Drum Major Instinct with Jeff Amal, Curt Cloninger + Katherine Young
Lafayette Bar (Easton, PA) lafayettebarjazz.com
2/6 (9 pm) Conn-ection with 'Doc' Halliday, Robert Aries, Joe Michaels, Adam Nussbaum
Legends Cigar Bar (Easton, PA) legendcigarbar.com
2/6 (6 pm) Good and Plenty Jazz with Mitch Stein, Gene Perla
2/13 (6 pm) Good and Plenty Jazz with Walt Bibinger, Gene Perla, Byron Landham
2/19 (6 pm) Good and Plenty Jazz with Anthony Aldissi, Gene Perla, Rudy Royston
Miller Symphony Hall (Allentown, PA) milersymphonyhall.org
2/20 (7:30 pm) Simon Alliance with Gene Perla, Adam Nussbaum
Penn Live Arts (Philadelphia, PA) pennlivearts.org
2/6 (7:30 pm) Tyshawn Sorey
The Rotunda (Philadelphia, PA) therotunda.org
2/16 (7 pm) Michael Prentky + Ira Khonen Temple
Solar Myth (Philadelphia, PA) arsnovaworkshop.org
2/14 (8 pm) Ars Nova presents Marshall Allen's Ghost Horizons with DMHOTEP, Joe Morris, Matthew Shipp
2/18 (8 pm) Ars Nova presents Raphael Roginski "Plays Coltrane & Langston Hughes"
2/23 (8 pm) Ars Nova presents [Ahmed] with Pat Thomas, Seymour Wright, Joel Grip, Antonin Gerbal
South Jazz Kitchen (Philadelphia, PA) southjazzkitchen.com
2/1 (6, 8:30 pm) Glenn Bryan with Marty Selan, Lee Patterson, Kevin James, Rick Morales + Anessa Larae
2/6, 2/7 (7, 9:30 pm) Majid Khaliq No Looking Back
2/13 (7, 9:30 pm) Arpeggio Jazz Ensemble
2/14 (5:15, 7:30, 9:45 pm) Arpeggio Jazz Ensemble + Sherry Butler
2/15 (6, 8:30 pm) Arpeggio Jazz Ensemble
2/20, 2/21 (7, 9:30 pm) Emmaline
2/22 (6, 8:30 pm) Emmaline
2/28 (6, 8:30 pm) Tammy McCann
Zoellner Arts Center (Bethlehem, PA) zoellner.cas.lehigh.edu
2/7 (8 pm) "Hollywood Jazz": Bill Warfield New York Jazz Repertory Orchestra
2/28 (8 pm) Bill Warfield Lehigh University Jazz Repertory Orchestra

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*

• **Bemelmans 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 *bronxmusichall.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: L 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*

TONY CARR (Oct. 24, 1927 – Jan. 2, 2026) Born George Caruana in Malta, the drummer-percussionist died at age 98. He began his musical career in Malta, forming an early jazz trio and in 1952 emigrated to the UK, joining Billy Eckstine in 1954 for a tour. Carr became a sought-after session musician for a diverse array of artists, with credits ranging from Danny Moss, Cleo Laine, Vic Lewis, Jack Parnell and Freddy Cole to pop/rock work with the likes of Paul McCartney, Roger Daltrey, Bryan Ferry and Roy Harper.

BRIAN CARRICK (? – Dec. 31, 2025) The British reeds player, known for his New Orleans jazz style in the tradition of George Lewis, died around age 82. He first began visiting Nola in the '80s and would perform and record with various ensembles there, but became best-known as the leader of the Heritage Hall Stompers. Carrick also collaborated with vocalist Topsy Chapman on the album *Jazz In New Orleans: The Nineties* (504 Records), leading the band and playing clarinet. He also had his own or collaborative albums on P.E.K., G.H.B., Jazz Crusade and Blue Dixie, and credits with Taff Lloyd, Reg Koeller, Kurt Jensen, Gentlemen of Jazz, Texas Sam Mooney, Frank Oxley, New Orleans Delight, Red Wing Band and others.

CHRIS CORTEZ (1956 – Dec. 21, 2025) The guitarist, vocalist and producer, passed away at age 69 from glioblastoma, an aggressive form of brain cancer. He played across various genres, including jazz, rock and blues, was founder of his own Blue Bamboo Music label and also founded the Blue Bamboo Center for the Arts (in Winter Park, FL). Cortez released his own dates as well as albums by Woody Witt, Fred Hamilton, Ed Soph, Mark Piszczek, Carol Morgan, Harvie S, Matija Dedić and Glenn Ackerman.

CARMEN DE LAVALLADE (Mar. 6, 1931 – Dec. 29, 2025) Recipient of a 2017 Kennedy Center Honor, the dancer-choreographer and actor died after a short illness at age 94. She intersected with jazz throughout her broad career, including with Jane Ira Bloom, Bill Evans and Quincy Jones. She starred in the 1957 TV production of Duke Ellington's *A Drum Is a Woman* and is said to have brought Ellington and Louis Armstrong to tears in 1960 with her embodiment of Billie Holiday in her work, *Portrait of Billie*. De Lavallade received an inaugural Berklee Legacy Award in 2021 alongside Ellington, Sarah Vaughan and violinist Joseph Douglass.

STEVE ERQUIAGA (1966 – Dec. 30, 2025) The guitarist, who played over a wide range of musical styles, including Latin, funk and modal jazz, died at age 59. He had albums on the Christian label, Maranatha! Music, as well as Advance Music, Windham Hill and Imaginary Road, plus credits with Joe Henderson, John Handy, Art Van Damme, Les McCann, Kenneth Nash, Frank Mantooth, Sadao Watanabe, Barbara Higbie, Jim McNeely, Alex De Grassi, Pete Escovedo and Jacqui Naylor.

ROBERTO "FATS" FERNANDEZ (Jun. 7, 1937 – Jan. 7, 2026) The Argentine trumpeter passed away in Buenos Aires at age 88. He learned to play bugle in primary school, transitioning to the trumpet at 17. In 1958, he joined The Georgian's Jazz Band and also performed with various Latin combos, including those led by Eddie Palmieri, Ray Barretto and Larry Harlow. He played with Ray Charles and Jorge Anders and was a member of saxophonist Gato Barbieri's quintet, as well as the group Sanata y Clarificación, led by guitarist Rodolfo Alchourrón. As a session musician, Fernández contributed to over 300 albums. He consistently participated in NYC's Annual Brass Conference. Fernández had albums on Interdisc and Melopea and additional credits with Jorge López Ruiz, Angel Pocho Gatti, Nestor Astarita, Alfombra

Magica, Fernando Tarrés, Pocho Lapouble, Sergio Paolucci, Orquesta Sinfónica Nacional Argentina, Quintino Cinalli, Chick Corea, Randy Brecker and Larry Coryell, among others.

LADISLAV FIDRI (May 30, 1940 – Dec. 17, 2025) The Croatian trumpeter, flugelhorn player, arranger, composer and conductor, who for 40 years was the soloist for the Croatian Radio-Television Big Band, died at age 85. He also led the Audi Big Band in Ingolstadt, Germany, for more than nine years and was a member of the Gerry Mulligan International Big Band. Throughout his career, Fidri also led small combos, and was a member of the Zagreb Jazz Quintet, as well as Plesni Orkestar RTV Zagreb, B. P. Convention Big Band, Jazz Art Quartet, Kastav Blues Sextet and Jazz Orkestar HRT-a. He had albums on Croatia and Cantus and credits with Tihomir Pop Asanović, Trumpets & Rhythm Unit, Boško Petrović-Damir Dičić Big Band and others.

REBECCA KILGORE (Sep. 24, 1949 – Jan. 7, 2026) The vocalist, known for her interpretations of the Great American Songbook, died at age 76. Kilgore had been experiencing cognitive decline a decade ago, which was eventually diagnosed as Lewy body dementia, forcing her early retirement. The singer had moved to Portland, OR, at the age of 30, where she fronted the swing band, the Wholly Cats. In 1991 she began a fruitful partnership with musician-composer Dave Frishberg, resulting in numerous duo recordings. Her discography includes over 50 albums as a leader or featured vocalist, with the likes of Harry Allen, Bucky Pizzarelli, Rossano Sportiello, Frank Tate and others, and albums on PHD Music, Arbors, Jazzology, Jump, Audiophile, HeavyWood Music, Blue Swing, PDX Uke, Swingbros Co. and Cherry Pie Music.

RICK HAYDON (Jun. 24, 1950 – Jan. 11, 2026) The guitarist and educator, who died at age 75, was a Professor Emeritus at Southern Illinois University in the Department of Music, where he had headed the guitar program and managed the recording studio. He studied with master guitarists such as Johnny Smith, Howard Roberts and Pat Martino, and was particularly influenced by Bucky Pizzarelli, who donated several of his important guitars to the university. In 2006, his album *Just Friends* (Mel Bay), with John Pizzarelli, reached No. 15 on the Jazz Week Top 100 charts. Haydon performed with many jazz greats, and worked with Mulgrew Miller, Asa Harris, Ray Kennedy, Jim Widner, Birch Creek Academy Band, Brett Stamps and others.

WIRO MAHIEU (1964 – Jan. 5, 2026) The Dutch bassist, who died at age 61, attended Conservatory in Arnhem, Holland, subsequently pursuing a professional career, primarily in jazz. He performed with various bands nationally and internationally and was a member of Low Motion Trio and One Warp. He had 30 albums and sideman credits for Luluk Purwanto & The Helsdingen Trio, Loek Dikkers' Waterland Sextet, Rob van den Broeck International Quartet, Jeroen Pek Band, Eric Vloeimans Trio, Tony Levin, Charlie Mariano, Kenny Wheeler and John Engels, among others.

FRANCIS MARMANDE (Jan. 10, 1945 – Dec. 25, 2025) The French writer and bassist passed away from cancer in Paris at age 80. He was director for Littérature au Présent at Paris Diderot University, as well as a contributor to *Jazz Magazine* (1971-2000) and a regular columnist for *Le Monde* since 1997. As a bassist, Marmande recorded with the Jac Berrocal Group and had credits including Sunny Murray and Cat Quartet. He also wrote liner notes for albums on Cy, All Life, L'Escargot, Gaumont Musique, Harmonia Mundi France, CELP, Owl, Blue Note, Nocturne,

Dreyfus Jazz, Frémeaux & Associés, OutNote, Cristal, Naïve, L'Empreinte Digitale and other labels.

JACQUES MUYAL (1940 – Jan. 4, 2026) The Morocco-born, Swiss-French engineer and producer, who had a close friendship with Dizzy Gillespie, died at age 85. Muyal discovered jazz through Voice of America broadcasts and in 1956, hosted his first radio show, "Le Club du Jazz" on Radio Tangier, producing his first record in 1959 (featuring pianist Oscar Dennard). After moving to Paris, he became an assistant to concert organizer Frank Ténor and later, in Switzerland, he established his own business, eventually forming Laser Swing Productions in 1987 with Ténor and Norman Granz. In 1995, he established his own label, Groovin' High, through which he produced the likes of Claudio Roditi, Mario Rivera, Roberta Gambarini and Roy Hargrove. Muyal also produced projects for Gillespie, Oscar Peterson, Idrees Suliman, Thelonious Monk, Count Basie, Duke Ellington, Joe Pass, Ed Cherry, Tommy Flanagan, Randy Weston and others.

STANLEY NORMAN "STAN" RUBIN (Jul. 14, 1933 – Dec. 28, 2025) The clarinetist and bandleader, from New Rochelle, NY, died at age 92 in Delray Beach, FL. Rubin fell in love with big band music as a boy and took up the clarinet early on. He attended Princeton University, graduating in 1955. At Princeton, he joined the '50s college Dixieland movement, forming the Tigertown Five, which gained a national collegiate following and led to a sold-out concert at Carnegie Hall as well as an appearance at the second annual Newport Jazz Festival in 1955. Rubin reached international attention the following year when the band was invited to perform during the wedding festivities of Grace Kelly and Prince Rainier III of Monaco. Post-Princeton, Rubin founded the Stan Rubin Orchestra, which performed classic arrangements of the bands of Benny Goodman, Glenn Miller, Tommy Dorsey and others of the period. In 1984, he underwent brain surgery, which ended his ability to play the clarinet, but he continued to lead and present music, remaining a fixture at New York venues and Princeton reunions. Rubin released albums on Jubilee, RCA, Carr, Coral, United Artists and Festival.

MICHAŁ URBANIAK (Jan. 22, 1943 – Dec. 20, 2025) The Warsaw, Poland-born musician, who played violin and saxophone, and who fused jazz with rock, rap, hip-hop and Polish folk music, passed away at age 82. His funeral was a state event held at the Powązki Cemetary in Warsaw. His interest in jazz was sparked at age six after hearing Louis Armstrong's "Mack the Knife" on Voice of America radio, leading him to teach himself the saxophone. He played with D.K. Pierwszy Maja's All Stars and collaborated with Six Boys Strombers and Tiger Rag, and played at the 1961 Jazz Jamboree festival. A 1962 tour of the US with Andrzej Trzaskowski's The Wreckers, included the Newport Jazz Festival and the Village Vanguard. Urbaniak spent time in Scandinavia, forming the band Stavanger, returning to Poland and eventually emigrating to NYC in 1973, signing with Columbia Records and becoming a US citizen. He returned to Poland in the late '90s. As a composer, he created music for 25 American and Polish films and briefly ventured into acting. He had his own or collaborative albums on Atlas, Polskie Nagrania Muza, MPS, Spiegelei, CBS, Arista, Inner City, Motown, Four Leaf Clover, SteepleChase, Sonet, Storyville, Gramavision, Sony Jazz and many others, and credits with Rolf Kühn, Oliver Nelson, Boško Petrović, Larry Coryell, Don Pullen, Jakob Magnússon, David Chesky, Billy Cobham, Miles Davis, Michael Franks, George Benson, Earl Klugh, Gil Evans, Paul Bley, Freddie Hubbard and many others.

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