

MARCH 2026—ISSUE 287

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM

# THE NEW YORK CITY JAZZ RECORD

**WOMEN'S  
HISTORY  
MONTH  
ISSUE**



**INGRID JENSEN**

*TO BE WHAT YOU'RE SUPPOSED TO BE*

**THERESA  
WONG**

**VELVET  
BROWN**

**PEGGY  
STERN**

**MELBA  
LISTON**

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**IN CORRECTION (Feb. 2026 issue)**

*In the Cover Story, Ahmed Abdul-Malik's tune "El Haris (Anxious)" was mis-identified as "El Haras". We regret the error.*

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**MARCH 2026 - ISSUE 287**

<b>NEW YORK@NIGHT</b>	<b>4</b>	
<b>INTERVIEW: THERESA WONG</b>	<b>6</b>	<b>BY SOPHIA VALERA HEINECKE</b>
<b>ARTIST FEATURE: VELVET BROWN</b>	<b>7</b>	<b>BY ANDREW SCHINDER</b>
<b>ON THE COVER: INGRID JENSEN</b>	<b>8</b>	<b>BY ADAM DAVIDSON</b>
<b>ENCORE: PEGGY STERN</b>	<b>10</b>	<b>BY THOMAS STAUDTER</b>
<b>LEST WE FORGET: MELBA LISTON</b>	<b>10</b>	<b>BY MARILYN LESTER</b>
<b>LABEL SPOTLIGHT: QUEEN BEE</b>	<b>11</b>	<b>BY KEN WAXMAN</b>
<b>VOXNEWS</b>	<b>11</b>	<b>BY TESSA SOUTER</b>
<b>FESTIVAL REPORT</b>	<b>12</b>	
<b>ALBUM REVIEWS</b>	<b>14</b>	
<b>EVENT CALENDAR</b>	<b>32</b>	
<b>CLUB DIRECTORY</b>	<b>42</b>	
<b>IN MEMORIAM</b>	<b>43</b>	<b>BY MARILYN LESTER</b>

**Letter from the Editor**

International Women's History Month not only provides an ideal time to celebrate and commemorate *en masse* the many women whose significant contributions continue to still be felt (within and certainly beyond "jazz"), but it offers us at NYCJR the opportunity to specifically recognize those who today help push the music forward into tomorrow. In addition to this issue's dedicated features, be sure to check out the forward-section of Album Reviews (pgs. 14-21), which includes a vast, multi-generational and global representation of women instrumentalists and vocalists you may or may not already have heard. And for this month's features, we spotlight loads of trailblazers. Trombonist-arranger Melba Liston (Lest We Forget) helped shatter the glass ceiling not only for female trombonists but all female instrumentalists and, along with the likes of Mary Lou Williams, women arrangers as well. 2026 may represent significant centennial celebrations for Miles Davis, John Coltrane, Jimmy Heath and Randy Weston, among others, but let's not forget the pioneering Ms. Liston. Around two generations younger, but no less influential today, is Ingrid Jensen (Cover Story), who since the mid '90s has continued to influence younger crops of trumpet players, including many non-male trumpeters who have had very few—if any—role models before she helped pave the way as a player, bandleader, composer and educator. Likewise, tubist-educator Velvet Brown (Artist Feature), former lead tubist in Howard Johnson's tuba-heavy Gravity, has placed her personal stamp on both jazz and classical music, with few female role models to guide her, and, like Jensen, also an educator. Bassist Lisa Mezzacappa has taken the bull by the horns as label honcho of her Queen Bee (Label Spotlight), as has pianist Peggy Stern (Encore) by running the women-centric LuLu Fest (né Wall Street Jazz Festival), which she founded 22 years ago. Meanwhile, cellist Theresa Wong (Interview) is fusing multi-media in her music, playing beyond the cello and touching on senses beyond the aural. We tip our proverbial hat to one and all.

In our current dystopia, this issue's coverage helps prove that the state of our jazz and improvisational music union is strong—and in no small part due to the essential contributions of local to global cooperation and collaboration. Our appreciation goes out to the many women who have shown the strength and courage to have their voices heard through music and otherwise, while setting a fine example for others to follow. Happy International Women's History Month, as good a time—if not better—to show that suppression of any type, for anyone and to any extent, is a non-starter, whether for the betterment of jazz or, larger picture: for us as a functioning society. Onwards and outwards and see you out at the shows....

*On The Cover: Ingrid Jensen by Alan Nahigian*

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# CARNEGIE HALL

## Upcoming Highlights



Gerald Clayton

**Friday, March 13 at 8 PM**  
Stern/Perelman

### **The New York Pops**

*The Music of US: From Then to Now*

**Steven Reineke**, Music Director and Conductor | **Max Clayton**, **Nova Payton**, and **Ephraim Sykes**, Guest Artists | **Tchin**, Indigenous American Courting Flute | **Hilary Hawke**, Banjo **Essential Voices USA** | **Judith Clurman**, Director

Exploration of America's rich musical heritage through music by Sam Cooke, Scott Joplin, George and Ira Gershwin, Willie Nelson, Irving Berlin, Talking Heads and Brian Eno, James Weldon Johnson, Michael Jackson, and more

Sponsored by KPMG LLP

**Thursday, March 26 at 8 PM**  
Stern/Perelman

### **Orchestra of St. Luke's**

**Louis Langrée** Conducts  
*Gershwin and Ellington*

**Louis Langrée**, Conductor  
**Gerald Clayton**, Piano

Works by Ellington, Ives, Gershwin, and Bernstein

Lead support for *United in Sound: America at 250* is provided by Hope and Robert F. Smith and Carnegie Corporation of New York  
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## Get tickets!

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Artists, programs, and dates subject to change. © 2026 Carnegie Hall. Photo by Ogata.

**Thursday, March 31 at 8 PM**  
Stern/Perelman

### **The Philadelphia Orchestra**

**Marin Alsop**, Principal Guest Conductor  
**Hayato Sumino**, Piano

Gershwin's Piano Concerto in F, selections from Prokofiev's *Romeo and Juliet*, and a NY premiere by John Adams

This performance is sponsored by Mizuho Americas. Support for this program is provided by the Morris and Alma Schapiro Fund.

**Saturday, May 16 at 9 PM**  
Zankel

### **Keyon Harrold, Trumpet**

*A Miles Davis Centennial Celebration*

The Joyce and George T. Wein Shape of Jazz series is made possible by the Joyce and George Wein Foundation.

Presented by Carnegie Hall in partnership with Absolutely Live Entertainment LLC.

Late Nights at Zankel Hall is proudly sponsored by Suntory.

**Wednesday, May 20 at 7:30 PM**  
Zankel

### **aja monet**

Guest artists to be announced

Carnegie Hall debut of Brooklyn-born surrealist blues poet, vocalist, and composer

**Friday, May 22 at 8 PM**  
**Saturday, May 23 at 8 PM**  
Stern/Perelman

### **Harry Connick Jr.**

Carnegie Hall headlining debut of the great artist and entertainer, who honors the 100th birthday of his late mother



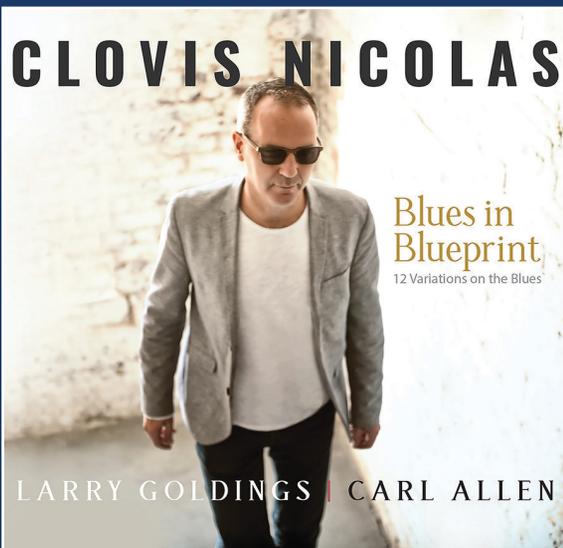
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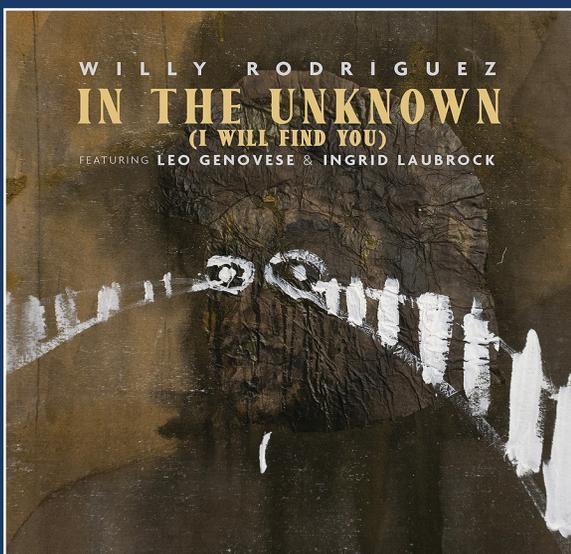


Official Airline



**CLOVIS NICOLAS**  
**BLUES IN BLUEPRINT**  
 LARRY GOLDINGS & CARL ALLEN  
 SSC 4120 / AVAILABLE 3/20/26  
 @ Midnight Blue, March 26, 2026

**B**assist and composer Clovis Nicolas explores the blues here as a versatile jazz foundation. Joined by Larry Goldings on acoustic piano and Carl Allen on drums, the trio moves through traditional and modern works, blending eras and styles into a cohesive, swinging, and deeply engaging program.



**WILLY RODRIGUEZ**  
**IN THE UNKNOWN**  
 (I WILL FIND YOU)  
 SSC 1797 / AVAILABLE 3/13/26

**C**omposer-drummer Willy Rodriguez presents his profoundly thoughtful second album as a leader, shaped by grief, memory, and the search for spiritual reunion. Deeply personal in origin yet expansive in sound, the music reflects a journey toward connection in the absence of certainty, with music serving as the sole space where reunion feels possible.



www.sunnysiderecords.com

Held in Carnegie Hall's Resnick Education Wing (Feb. 7) during Black History Month, reviewed here for Women's History Month, bassist **esperanza spalding's** *Homemade Field of Love* was a celebration and reaffirmation of Black women's spiritual survival. This collective spirit, fanned by civil rights activist Fannie Lou Hamer, was passed down to June Jordan (whose poem inspired the event's title), to host Alexis Pauline Gumbs, to music director spalding. The space was fittingly fitted with homemade items: visual art, herbal tea (shared as a libation), seed-shell shakers (for audience participation), even seating cushions. Gumbs, spalding, Morgan Guerin (keyboards, tenor) and Eric Doob (drums) faced each other in a close circle, audience surrounding them in a wider circle. In between Gumbs' poetry readings, the musicians (accompanied by the audience) performed trance-inducing jazz, two dancers gyratory and undulant in the very center. An extended, audience-led free improv, lights turned low, led to a moment of pure *communitas*. Although spalding's song lyrics petitioned for clean air and cool waters, ironically her own vocal air stream had been sullied during a recent trip to Mumbai, causing her to cough and crack notes. Undeterred, she whistled and even managed to coax a few sweetly triumphant tones through her obstructed windpipe—an apt metaphor for the struggles of her spiritual sisters/ancestors to overcome adversity through (to use Gumbs' terminology) "vibrational technologies."  
 — Tom Greenland



JENNIFER TAYLOR

esperanza spalding @Carnegie Hall Resnick Education Wing

**ELEW** (aka Eric Lewis), fresh from touring as the solo piano opening act for Sting brought stadium-scale energy to the intimate environs of Zinc Bar (Feb. 10). Enlisting bass and drums were Russell Hall (bass), who appeared larger than life in pirate's tricorn and frock coat, pendulous braids and heavily-ringed fingers, reggae dancing with his instrument; and David Hawkins (drums), who, hunching forward over the kit, wielding long sticks like a martial artist, combined the ruggedness of a linebacker with the delicacy of a dancer. The first set opened with ELEW at full throttle, keeping it there and blowing through fast rhythm changes, sultry Philly-style funk and uptempo swing, spouting precisely yet sinuously articulated motifs and figurations, his powerful left hand fiercely independent of the right. The pianist's body language perfectly mirrored his musical language. Crowned by a gloriously unkempt Beethoven-Afro, his head swiveled in all directions over his neck like a ball-and-socket joint, pitching, yawing, rolling, or else vibrating fervently as the musical spirit so moved him. His face, often turned directly to the audience, eyes scanning, was equally expressive—none of which upstaged his incredible playing. As more folks trickled in, the room reached critical mass. Disinclined to poop the party, ELEW elected to keep going—for almost 3 hours (!)—creating one big, beautiful set comprising post bop, acoustic electronica, Puerto Rican salsa, Sting songs (previewing his next album), bossa nova and R&B—a testament to his comprehensive mastery. (TG)

Celebrating Valentine's week, **Ashley Pezzotti** with the Steven Feifke Big Band at Dizzy's Club (Feb.12) was an outstanding concert no matter the season or reason. The two have known each other for about a decade, and the collaboration reveals an easy camaraderie between the singer and pianist-leader. Their set featured plenty of great standards, and with some imagination, it would be easy to believe the setting as the Hotel Statler with Helen O'Connell and Jimmy Dorsey, most felt with Pezzotti's own swing number, "Don't Tell Me". There were also moments evocative of Ella Fitzgerald, as with the swinger, "Exactly Like You" (Jimmy McHugh, Dorothy Fields). Although Pezzotti is a terrific scatter, she kept that ability to a minimum, instead focusing on lyric interpretation, excellent in a soulful "You Go to My Head" (J. Fred Coots, Haven Gillespie) and in the slow-dance mood of "When I Fall in Love" (Victor Young, Edward Heyman). Feifke is a generous, articulate leader; he rarely took a feature, but when he did, was solidly melodic with excellent creative ideas. The GRAMMY-winning complement of 17 members played in the pocket, with tasty arrangements, which included very welcome bass elements in baritone, bass clarinet and bass trombone. Closer was a big band take of the ironic and malleable Cole Porter standard "Get Out of Town". Fitzgerald took it to haunting fierceness, Sammy Davis, Jr. as a Las Vegas romp and Anita O'Day with swing—Pezzotti and Feifke gave it oomph with hard swing, mega-scat and a dollop of tongue in cheek.  
 — Marilyn Lester



R.I. SUTHERLAND-COHEN/JAZZEXPRESSIONS.ORG

Ashley Pezzotti @Dizzy's Club

Ten-time GRAMMY award-winning septuagenarian **Arturo Sandoval** is an experience. Primarily cited for magnificent trumpet artistry and high-note mastery, his appearance at 92NY's Kaufmann Concert Hall (Feb. 4) revealed a showman. In sparkly shoes and eventually reaching for his red-lacquered custom large bore trumpet, he was also full of commentary and discourse throughout, and enough jokes to qualify him for standup status. Toward the end of the program he took collective breaths away with a virtuosic piano performance of a lush, cinematic "Days of Wine and Roses". He also turned vocalist with a solid rendition of "Smile" (Charlie Chaplin, John Turner, Geoffrey Parsons). But to start, a Latin-tinged band feature with Michael Tucker (saxophone), William Brahm (guitar), Lisandro Pidre (piano), Maximilian Gerl (bass), Daniel Feldman (drums) and Roberto Vizcaino (percussion), heralded his arrival. Throughout the concert, Keith Fiala (trumpet) and Larry Bustamante (baritone) appeared on a variety of numbers. That variety included a mix of Afro-Cuban rhythms, bebop, swing and modern jazz. There was no printed set list, and the maestro didn't announce any titles, but the energy of the show was so high and the artistry so off the charts, that this deficit became insignificant. Just watching Sandoval was entertainment in itself as he wandered around the stage picking up and playing riffs on a collection of instruments and freely vocalizing at will. Ending with a mambo, he beseeched a willing audience to *baila!* (ML)

Disclaimer: this below review refutes any accusations of hyperbole. *Imitate No One: A Firespitters Tribute to Jayne Cortez* at the Brooklyn Museum (Feb. 7), part of its “First Saturdays” series, rates as a top concert and one of the most politically relevant. The show, a moving, stirring tribute to the late great Cortez (1934-2012)—the grand dame of avant jazz and protest poetry—filled the house with volcanic spoken word and the still revolutionary concept of Harmolodics. This reconfigured Firespitters, Cortez’ band, was led again by her son Denardo Coleman, whose drum artistry was recognized at age 12 onstage with father, Ornette. Bass masters Al MacDowell and Jamaaladeen Tacuma, original Firespitters and Prime Time-ers, were essential to this event. The guitar chair, left vacant by the loss of Bern Nix, remained unfilled, but MacDowell, high on his instrument’s neck with a slide, added edge and appropriate blue quality. In place of saxophonist Frank Lowe or others, was prodigious young lioness, alto saxophonist Lee Odom, plus guest Bill Cole on untempered double-reeds. The music was ceaseless and as it progressed, the roving, Harmolodic downbeats worked across each musician as Odom’s lamentations conjured Ornette’s folk-form howl. Cortez’ poetry, front and center, exploded through the dizzying tumult, particularly when joined with the aerial, vocal improv of Tracie Morris. Other powerhouses were Felicia Cade and LaTasha N. Nevada Diggs, as well as solo recitations by Rosamond S. King and Camonghne Felix. This evening was an antidote to the oppressive noise we face daily. — *John Pietaro*

Displaced from Nublu on short notice, *Arts for Art’s (Inter)Space* series landed in the Ki Smith Gallery (Feb. 4), where improvising tap dancer Melissa Almaguer opened a mini-residency with DoYeon Kim and Krissy Bergmark with Amanda Everich painting live to the side. “My first time screaming on stage—I just needed it,” Almaguer said afterward, summing up a set built on pressure and release. Her tap, rooted in a percussive lineage borne by enslaved Africans and shaped under constraint, met Kim’s wide-ranging gayageum and Bergmark’s steady tablas in a music that merged traditional instruments into a shared, borderless atmosphere. The trio moved with an alert telepathy and with the addition of Kim’s powerful vocalizing, edged toward a collective cry that arrived as both rupture and lift. Drummer Warren “Trae” Crudup followed with n’Good Company, closing a four-week residency alongside Shara Lunon (vocals, electronics), Ayumi Ishito (tenor), subbing for bassist Jordyn Davis, and dancer Ann-Sylvia Clark. Lunon’s synthesizer swirled around Ishito’s echo-washed lines, while AFA’s Patricia Parker used her phone flashlight to cast Clark’s shadow across the wall as she moved. Crudup’s firm, unhurried beat held the center as Lunon’s murmurs swelled toward aria and back. The set moved from spiritual invocation to discotheque to a spacious psychedelia, ending on a spoken exhortation echoing an Angela Davis sample to “keep hope alive.” The event felt like a balm for its multigenerational audience, just to be together in the shared sacred space of sound, which we all needed. — *Ariella Stok*



Felicia Cade @Brooklyn Museum



Ayumi Ishito, Ann-Sylvia Clark, Shara Lunon @Ki Smith Gallery

Pianist, composer and sovereign improviser **Trudy Silver** has been a perennial of the East Village scene for decades, thriving through woefully sparse commendation. With husband Bruce Morris, she has been commandeering the 5C Cultural Café through times hard and harder, yet their mission of casting new music into the service of social justice has never been stronger. When asked why 5C has struggled these many years, Silver shrugged and, taking a seat at the house baby grand, dug into a florid, airborne path of free improv fortified by Muhal Richard Abrams, Bill Evans, Amiri Baraka and a century of movement arts. She is that fearless cultural worker who, following a career teaching music in public schools, dedicates her time to being jailed for justice and composing incendiary performance art works. On a frozen Sunday afternoon (Feb. 8), 5C quickly filled into SRO capacity—with Matt Lavelle (trumpet, bass clarinet), Jair-Róhm Parker Wells (bass), Philippe Crettien and Ras Moshe Burnett (tenors), holding court around her. The music began with a Lee Morgan-like ‘50s blues-heavy sound, then moved quickly into the free zone. Tonality became rapidly slivered and shredded through Silver’s steely-eyed conduction. Improv transformed into symphonic fantasy with Lavelle’s semi-tonal bass clarinet out front. Silver was in wonderfully rare form, racing through harmonic imagery and other-worldly melody as both tenor players painted new harmonic concepts against the radical placards on the 5C Café wall. (JP)

Canonized by John Coltrane/Rashied Ali’s *Interstellar Space* (1967), the saxophone-drum duet established a generative framework for free jazz: unmoored improvisation with built-in intimacy. On opening night of drummer **Tomas Fujiwara**’s weeklong residency at The Stone at The New School (Feb. 11), that stripped format again felt liberating. The pairing of Fujiwara and alto saxophonist **Darius Jones** is relatively new, yet they moved with the depth of long-time collaborators. Their set began gently: Fujiwara rolling mallets into low, circular cycles, Jones answering with long, unadorned tones. Almost imperceptibly, the music accumulated, volume and velocity rising by increments until it reached a kind of dervish intensity. The drummer’s touch stayed exacting and lyrical, cymbal strokes shaped like exclamation points, rhythms shadowing his partner’s lines. Jones drew abrasive textures from his horn, at one point producing a bleat closer to electric guitar feedback than a saxophone. Fujiwara rubbed a stick upright along a drumhead, coaxing sound outward from the surface. The improvisation felt suffused with a sense of infinite potential and discovery: Jones hollered “oh yeah” between phrases, scattering quick zips of air and staccato bursts; Fujiwara answered with restraint that clarified the fervor, building a kind of poetry out of his command of the kit. Each crest met a counterweight: abandon paired with deliberation. By the end, what lingered alongside the heat of fire music was a sense of shared concentration—two musicians sounding their way toward a unified center. (AS)

## WHAT’S NEWS

*Journey in Satchidananda* (Impulse!, 1970) was one of 14 recordings recently inducted (the only jazz album) into the GRAMMY Hall of Fame. The fourth release as a leader by pianist-harpist (and widow of John Coltrane) **Alice Coltrane** (1937-2007) was recorded at The Village Gate and in Dix Hills, NY—where the John and Alice Coltrane Home is scheduled to open as a museum later this year. The band on the recording includes Pharoah Sanders (soprano), Cecil McBee and Charlie Haden (bass), Rashied Ali (drums), Vishnu Wood (oud), Tulsí (tambura) and Majid Shabazz (percussion). Of other notable albums inducted in the GRAMMY class of 2026: Nick Drake’s *Pink Moon* (1972), Funkadelic’s *Maggot Brain* (1971), Bertha “Chippie” Hill’s “Trouble in Mind” (1926), Ella Jenkins’ “You’ll Sing a Song and I’ll Sing a Song” (1966), Radiohead’s *OK Computer* (1997) and 2Pac’s *All Eyez on Me* (1996).

And our congratulations to all the 2026 **GRAMMY** winners and nominees. A roundup of jazz-related awardees follows below...but first, a comment about the always-problematic, short-shrifted jazz representation in the In Memoriam reel. It did include jazz artists Gordon Goodwin, Eddie Palmieri (who later in the program was also posthumously recognized as one of the GRAMMY Trustee Awardees), Roy Ayers, Lalo Schifrin, Sheila Jordan, Chuck Mangione, Anthony Jackson and Jack DeJohnette (the latter whose face and name randomly appeared with a half-dozen others as basically an afterthought, well after the actual Memoriam reel). Several other significant names were inexplicably left out, however—as seems to be the case every year with the GRAMMYS. Given the GRAMMY history of omitting notable figures in particular, why these musicians (all of whom passed away in 2025) did not receive any recognition is baffling: Andy Bey (two-time GRAMMY nominee), Al Foster (GRAMMY winner), Jim McNeely (12-time nominee plus one GRAMMY win), Phil Upchurch (who appeared on George Benson’s GRAMMY-winning *Breezin’*), among others. To add insult to injury, the live GRAMMY performances upstaged many of the In Memoriam artist images and names on the screen behind the stage, rendering them inconsequential to viewers. Dear GRAMMYS: do better. With all due respect, from those of us watching at home, if you’re paying tribute, do it properly. That said, our hats are off to the following jazz-related awardees...**BEST JAZZ PERFORMANCE:** Chick Corea, Christian McBride, Brian Blade’s “Windows-Live”; **BEST JAZZ VOCAL ALBUM:** Samara Joy’s *Portrait*; **BEST JAZZ INSTRUMENTAL ALBUM:** Sullivan Fortner’s *Southern Nights*; **BEST LARGE JAZZ ENSEMBLE ALBUM:** Christian McBride Big Band’s *Without Further Ado, Vol. 1*; **BEST LATIN JAZZ ALBUM:** Gonzalo Rubalcaba, Yanier Horta, Joey Calveiro’s *A Tribute to Beny Moré and Nat King Cole*; **BEST ALTERNATIVE JAZZ ALBUM:** Nate Smith’s *Live-Action*; **BEST AMERICANA ALBUM:** Jon Batiste’s *Big Money*; **BEST GLOBAL MUSIC ALBUM:** Caetano Veloso/Maria Bethânia’s *Caetano e Bethânia Ao Vivo*; **BEST ALBUM NOTES:** Ashley Kahn (*Miles ‘55: The Prestige Recordings*); **BEST INSTRUMENTAL COMPOSITION:** Remy Le Boeuf with Nordkraft Big Band & Danielle Wertz “First Snow”; **BEST ARRANGEMENT, INSTRUMENTAL OR A CAPPELLA:** Bryan Carter, Charlie Rosen, Matthew Whitaker (The 8-Bit Big Band’s “Super Mario Praise Break”); **ARRANGEMENT, INSTRUMENT AND VOCALS:** Nate Smith featuring sàje’s “Big Fish”; **RECORD OF THE YEAR:** Kendrick Lamar with SZA’s *Luther* (featuring tenor saxophonist Kamasi Washington, who appeared onstage for the acceptance speech). Sidenote: electric bassist Marcus Miller and pianist-vocalist Jon Batiste both appeared with vocalist Lauryn Hill’s star-studded Memoriam tribute performance to the late, legendary neo-soul/funk musician D’Angelo and Roberta Flack. For more info visit [grammy.com](http://grammy.com).

The sophomore class of the **Jazz Legacies Fellows** (JLF) has just been announced: vocalists Dee Alexander and Mary Stallings, pianists Marilyn Crispell and Kenny Barron, saxophonists Oliver Lake, Charles McPherson, Gary Bartz, Bennie Maupin, Archie Shepp and Donald Harrison, bassist Buster Williams and trombonist William Cepeda. JLFs are lifetime achievement awards made possible by the Jazz Foundation of America (JFA) in collaboration with the Mellon Foundation to honor artists not only for their historical impact, but for their ongoing creative vitality and leadership. Each fellowship comes with unrestricted grants of \$100K per artist, in addition to access to tailored professional and personal resources, including performance and master class opportunities, production support and financial counsel, as needed. Mellon Foundation president, Elizabeth Alexander, notes: “As we honor them and their leadership, we are proud to reaffirm our commitment to America’s performing arts, to continue expanding robust, holistic support for American artists, and to join in lifting up jazz itself—a fundamentally American art form that celebrates and expresses freedom.” For more info visit [jazzfoundation.org/jazz-legacies-fellowship](http://jazzfoundation.org/jazz-legacies-fellowship).

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PETER GANNUSHKIN / DOWNTOWNMUSIC.NET



# THERESA WONG

## TO EXAMINE THIS MULTIPLICITY

BY SOPHIA VALERA HEINECKE

A 2024 Guggenheim Fellow in Music Composition, cellist, multi-instrumentalist, vocalist and intermedia artist – Theresa Wong has collaborated with a vast array of similarly open-minded, experimental musicians and artists over the course of her career, including Fred Frith and Ellen Fullman. Currently Wong maintains a lean 2026 concert schedule, to focus on composing for the multidisciplinary opera Vox Lumina. Along with expanding her visual art to deepen this pursuit, which she considers a culmination of her practice of two decades, her upcoming album – Weather Eye with Italian guitarist Francesca Naibo – is slated for release this May. In celebration of her 50th birthday this month, the NY-born, first generation Chinese American returns to NYC from the San Francisco Bay Area, where she has long resided, to perform for a week at The Stone at The New School in various contexts – including solo, duo and trio.

**NEW YORK CITY JAZZ RECORD:** You have a foot planted in several disciplines. What has informed your journey as a multidisciplinary artist?

**THERESA WONG:** Growing up, I felt like music was my primary language, my first love. I was so focused on music. I always had art sort of next to that. My mother studied painting, and she also really encouraged me. We were always drawing and painting: Chinese brush painting and Western painting. Looking at art was a big part of growing up. I studied product design in college, worked as a designer in industrial and graphic design. Twenty years ago, while living in Italy, I first encountered experimental music. I grew up with classical music and studied some jazz, but I was unfamiliar with experimental music, free improvisation or multimedia art. A light bulb went off for me there. I realized I could create music and art from the perspective of a designer: somebody who thinks conceptually, who works with materials in new and innovative ways. I realized I could do this with the material of music, sound and performance. Since then, I've been really trying to bring those worlds together.

**NYCJR:** Thinking of your design background, I think of good design as rooted in usability and systems. The way that you speak about music reminds me that sound, and language, are vital systems. You also speak four languages, including Italian.

**WONG:** With different levels of fluency, but, yes, Italian, German, Cantonese and English. I spoke Cantonese with my family growing up and English at school, then subsequently learned German and Italian.

**NYCJR:** We talk about deep listening, but deep looking – it's really the same thing, right?

**WONG:** It's just a way of quieting yourself, really paying attention. I love the way that people say, "this song reminds me of the time when I was a certain age." Sometimes I'll look at a painting or a photograph that

I adored when I was fifteen, and then I'll have that same feeling that music gives me: simply looking at something recalls your sense of yourself in a certain time of your life. I was 27 when I ended my career as a designer, switched back to music, then went back to graduate school at Mills College.

**NYCJR:** I am so taken by your attention to intonation and the difference between that and tuning. I wonder if there was a natural progression in your consideration of intonation as important, similar to tuning, as you developed your musical practice?

**WONG:** Definitely. Cantonese has seven sounds, and every syllable can mean something different depending on intonation. Language, tuning and intonation are deeply connected. Each language conveys something subtly different. Even with the same words, the nuances in naming and sound speak to the diversity of human experience. There's the universality, but there's also the specificity of our experiences in tuning and the world of intonation is very similar because we've really developed Western musical practice to primarily use a 12-tone, equal tempered system. And that is so related to the globalization of our cultures and the evolution into monocultures. It's the same way of saying something, the same way of creating harmonies. Whereas if you look at our histories and cultures around the world, there have been many intonation systems. Many of them, for example, like Chinese music, have become unified into the 12-tone equal system. We've lost so much nuance, just like we've lost many languages and minority cultures.

What my musical trajectory has brought into my life is a study in the spectrum between every note. I feel this area has largely grown out of composition and working with my partner, composer and Long String Instrument inventor Ellen Fullman. It's actually harder to bring tuning into the free improv world, but slowly I'm finding collaborators also willing to bridge both realms. There's so much to be explored!

**NYCJR:** What was it like for you to put out your first album *The Unlearning* on Tzadik, having not too much of a background in "jazz," per se, or more accurately – freely improvised music?

**WONG:** That was an extremely thrilling moment in my life. I proposed those pieces to John Zorn. When I was still living in Italy as a designer, a very dear friend of mine introduced me to many artists through records on his label from the Downtown improv scene. I saw diversity there. I saw racially, culturally and creatively diverse artists. I saw myself reflected in that scene and I felt that it was a place I could belong.

**NYCJR:** Do you see any parallels between the way that album was cultivated and released and the way you now put out music on your own label fo'c'sle?

**WONG:** For *The Unlearning*, we recorded it over three days at a church on Cape Cod. We had to strike all the microphones every day, so we photographed their placements. The engineer and I documented everything very carefully, and that was the very first entry in what has become this megadocument of almost every recording session and concert I've done. It's not quite everything, but that opened up the engineer part of me that is excited about details and how things are done. That beginning technical passion has just grown into all aspects of music making. For the label, I love the process of mixing and mastering, organizing liner notes, creating cover art and packaging design – putting

(CONTINUED ON PAGE 31)



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# VELVET BROWN

## TUBIST SPECTACULAR

### BY ANDREW SCHINDER

Elephantine. Lugubrious. Lumbering. Such are the hackneyed descriptors of the tuba, the instrument too often pigeonholed and relegated to the back of the marching band. In the hands of the finest jazz practitioners, though—Bob Stewart, Marcus Rojas, Jose Davila, the late Howard Johnson (1941-2021)—the tuba is smooth, versatile, elegant. Jazz tuba masters have proven that the tuba is one of the most fascinating and misunderstood instruments in the jazz idiom (and do they hate having it dismissed as “elephantine”). And then there’s tuba virtuoso Velvet Brown, who, by so successfully navigating the webs that weave together genres and styles, elevates the instrument even further beyond her colleagues’ brilliant innovations. Unlike the above-mentioned artists, the classically-trained Brown (who is also a master of the euphonium) does not identify as a “jazz” musician. She did not grow up immersed in jazz’ traditions and barely listened to it. And yet, her skill and artistry are such that when Johnson fatefully asked her to join his seminal tuba-forward ensemble Gravity as lead tuba, Brown slotted in with ease and played like she grew up sleeping with a copy of *Kind of Blue* under her pillow.

This month she will be among a murderer’s row of master tubists participating in a celebration of Stewart’s 81st birthday at Roulette—the long-awaited third edition of Stewart’s “Tuba Spectacular.” The first two were presented way back in 1980 and 1981, so this latest celebration decades later promises to be an exciting display of the instrument’s evolution. Fittingly, Brown will be performing a commissioned piece by celebrated contemporary classicist Jessie Montgomery, accompanied by string chamber group PUBLIQuartet (which was co-founded by Montgomery). “I’m primarily a classical musician,” Brown emphasizes, yet adds, “Let’s just get rid of terms and say I’m a musician, and I love both of these genres, and I want to excel when I have the opportunities to excel.”

Recording her first album, *Velvet*, in 1998, Brown also considers herself a soloist, first and foremost, and thus the album consists of brilliant solo tuba or piano-accompanied interpretations of modern and classical chamber pieces. Johnson heard the album shortly after its release, and that’s when he was inspired to invite Brown to join his Gravity. But she accepted with a bit of trepidation. “I don’t play jazz!” Brown had responded to Johnson. She was not the improviser she explains, but notes she could play the parts in the right style, and she learned to swing. Eventually, Johnson knew that there was something there. “The first time I met Velvet, she was just so musical,” says Stewart, who played with Brown, Johnson and Gravity on 2017’s exhilarating *Testimony*. “She just played the 12 notes, just like she’d been playing anything else.” Because Brown approached her projects musically and did a great job—Stewart came to regard her as a lead jazz player, not just a classical player. He notes she’s “very, very dynamic, very open to new ideas.” And so, even though jazz wasn’t her world per se, Brown was able to readily take to it, which was

exactly the reason Stewart invited her to participate in his “Tuba Spectacular” event.

According to Rojas, he and Johnson used to talk about Brown. “We sat in his apartment and listened to her play classical music on her album. [Howard] was just so blown away. I knew he was going to tap her to play in Gravity, and once she did, that was it. That chair was sewn up forever.” It just so happened that despite her judgment about jazz, Brown was, in fact, trying to find places where she could express herself in different ways. About her place in Gravity, Rojas says, “It’s a tricky chair; you have to be so accurate and so clear, but Howard loved her. He told me many times that she was the greatest lead player he ever had.” Somewhat of a convert, Brown recorded her own jazz album as leader in 2020, *Lonnie’s Lament*, with the Cleveland Jazz Orchestra. The album bears the name of the renowned John Coltrane composition (from his 1964 Impulse! record *Crescent*), covered on her album, as well as both Brown’s late father and one of Brown’s sons, who died tragically two days after childbirth. It may be an outlier in Brown’s largely classical catalog, but it is exquisite. “Velvet is fantastic,” says Davila. “Her work with Howard and other people, and all her solo works, are outstanding. She really encapsulates the strong desire to advance herself as a soloist and expanding the role of the tuba.”

Brown was raised in Annapolis, MD, her family immersed in both music and the city’s military community (the city is home to the US Naval Academy). Her father was a member of an R&B group that fell just shy of stardom, but he channeled his musical energies into starting a local youth drum-and-bugle corps that ultimately bore a deep positive impact on the young Velvet. Brown currently serves as the David P. Stone Chair, Professor of Tuba and Euphonium, and Associate Director for Equity, Diversity and Inclusion at Penn State University. Given that she is a woman specializing in an instrument historically played by men and that she is a founding board member of the International Women’s Brass Conference, this last title is particularly meaningful. “The way that I approach my position for Belonging—I say it that way, rather than EDI—is that I help everyone feel like they belong,” Brown states emphatically. With a busy schedule, she prefers to lead by primarily lending support “more so than anything.”

Another aspect of her long teaching career comes with the fact that many, if not most, of her students have been young, Caucasian males. “I think that it’s been a wonderful situation for all of these students to have someone out of the norm—me, not being a male tuba player—teaching them,” she says. “Every week they see someone who’s not from their background. So we become like family, there’s this respect there.” Brown’s colleagues, as well as tuba aficionados, will certainly be paying her respect at this month’s Tuba Spectacular. “Velvet is a monster clinician,” adds Stewart. “She was very brave, getting out from the world of classical music and stepping into jazz. She’s very adventurous (and) I give her credit.”

For more info visit [velvetuba.com](http://velvetuba.com). Brown is at Roulette Mar. 12 (part of “Tuba Spectacular: Celebrating Bob Stewart’s 81st Birthday”). See Calendar.

#### Recommended Listening:

- Velvet Brown—*Velvet* (Crystal, 1998)
- Velvet Brown—*Perspectives: Sound & Rhythm* (Crystal, 2005)
- Stiletto Brass Quintet—*Stiletto Brass Quintet with Doc Severinsen* (s/r, 2013)
- Howard Johnson and Gravity—*Testimony* (Tuscarora, 2017)
- Velvet Brown—*Lonnie’s Lament* (s/r, 2020)
- Velvet Brown (with Ron Stabinsky)—*Velvet Brown. Tuba* (Crystal, 2023)

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<p><b>THURSDAYS 8 &amp; 9:30 PM</b> Adam Kolker + Jeremy Stratton with guests: Baptiste Herbin (3/5) Gary Versace (3/19) Glenn Zaleski (3/12) Carmen Staaf (3/26)</p>	<p><b>FRIDAYS 8 &amp; 9:30 PM</b> Julieta Eugenio (3/6) Patrick Cornelius Quartet (3/13) Marty Ehrlich Trio (3/20) Samir Böhringer Quartet (3/27)</p>
<p><b>SATURDAYS 6 - 7:30 PM DUET SET(S), followed by 8 &amp; 9:30 PM sets:</b> Tony Malaby Quartet (3/7) Sonelius Smith Trio (3/14) Caleb Wheeler Curtis/Kresten Osgood (3/21) Carmen Staaf/Lorin Benedict Quartet (3/28)</p>	

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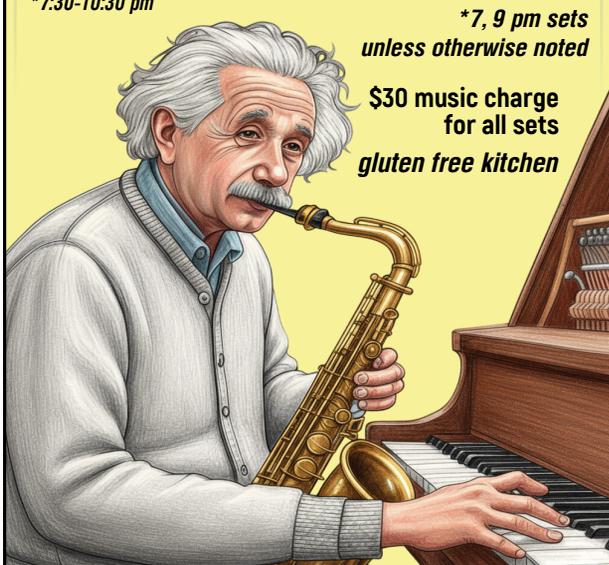
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<b>Mar. 12-14</b>	ELEW with David Hawkins, Bar Filipowicz
<b>Mar. 18-19</b>	Ai Murakami Quartet with Frank Basile, Ray Gallon, Paul Sikivie
<b>Mar. 20-21</b>	Yayoi Ikawa Trio with Lonnie Plaxico, Kenneth Salters
<b>Mar. 26-28</b>	Misha Piatigorsky Trio with Danton Boller, Samvel Sarkiskyan
<b>Mar. 4, 11, 25 *7:30-10:30 pm</b>	Jam Session led by Michael Skekwoaga Ode

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“Improvisation is Genius”

# INGRID JENSEN

## TO BE WHAT YOU'RE SUPPOSED TO BE

BY ADAM DAVIDSON

ALAN NAHIGIAN



Vancouver-born trumpeter and educator, Ingrid Jensen, has for over 30 years become widely known and respected for her harmonically sophisticated post-bop style. Growing up with the music of pianist (and fellow Canadian) Oscar Peterson and the joyful swing that filled her childhood home, it practically seemed inevitable that she would pursue a career in jazz. Yet, when Jensen told her parents she wanted to pursue music, they were fearful whether this choice would be a viable career path. How many young girls of a certain time and place have heard that “warning”?! Jensen has not only prevailed and succeeded, but as her longtime collaborator, pianist-organist-accordionist Gary Versace notes, “Ingrid has also been a major influence for women in jazz as a trumpeter, educator and bandleader for many years. She often inspires young women who attend her shows not only with her playing, but by encouraging them to bring their horns and inviting them onstage to play with her.”

But those old roots about a “woman’s place” run deep. Jensen explains that her mother should have been a professional classical pianist but her parents discouraged her, telling her she had to get a “real job,” forcing her mother do things she didn’t want to do. “My mother lived like the old school: women can’t be musicians. You had to get a job teaching in a school.” Displaying a photo of her mother playing the piano (via our Zoom conversation), Jensen adds, “Look at the joy on her face.” Her parents’ concern about her life choices were exacerbated by any evidence that women can play jazz trumpet, so “what else are you going to do?” But Jensen was determined. In the early ‘80s, in her first year of college, she was already playing a lot of gigs and developing what would eventually become her sound. “At that point,” she says, “the only other woman, playing at the level that I was on a trajectory for, was Stacy Rowles,” who also happened to be esteemed jazz pianist Jimmy Rowles’ trumpet-playing daughter.

After leaving Vancouver, Jensen was on the move — to Boston to Copenhagen, where she reconnected with her Scandinavian roots, to New York and Vienna for three years. Reflecting on her experiences in Europe, she declared them transformative, so much so that she says, she “wouldn’t be sitting here right now” without them. Because she also came to understand that jazz musicians gravitate to one another across the globe, Jensen felt that strong community in Vienna was invaluable and a significant link to where she is today. While there, she became friends with legendary trumpet-flugelhorn players Art Farmer (who made the city his home for 30 years until his 1999 death) and Clark Terry, who gigged there frequently. She attributes much of the value of Vienna to the lifestyle there: “This quality of life gives everyone a feeling of release where they can truly be themselves and not have to have their guard up.” Finally returning to New York in 1994, prompted by an opportunity to audition for the now 33-year-old DIVA Jazz Orchestra (with which she became a member, playing, touring and

recording), Jensen also made her auspicious leader debut that year with *Vernal Fields* (Enja). The allstar session included Steve Wilson (alto), George Garzone (tenor), Bruce Barth (bass), Larry Grenadier (bass) and Lenny White (drums). In time, other collaborations followed, such as with the Maria Schneider Orchestra and Darcy James Argue’s *Secret Society*, and in 2017 she became a founding member of the international supergroup, ARTEMIS, which to date has recorded three highly-acclaimed albums for Blue Note Records.

Jensen has released ten albums as leader or co-leader, with the new *Landings* (Newvelle) serving as a response to the unpredictable and troubling current political policies and general angst-ridden atmosphere in the US. It’s also musically a new take on the organ trio, with longtime collaborators Marvin Sewell (guitar), Versace (organ) and Jon Wikan (drums), with an aim to reshape the classic organ-band sound with a mix of acoustic warmth and subtle electronic textures. “It is inspired by different pulses of energy that I feel are happening now and have always happened in this country and need to be resolved and made into more of a peaceful pulse than an angry, constant conflict,” Jensen explains. The album title also has a double meaning, with Jensen ‘landing’ back in her position as a bandleader, this marking her first record as sole leader in twenty years. Recorded over two days at EastSide Sound in New York, Jensen explains that the tight group of musicians offers about “150 years of experience” among them, and that cohesion means “we are still going to come up with a lot of stuff together because there’s so much joy in being together in a room and creating together.” Additionally, the record opens with a feature from tenor titan George Coleman who revisits his classic “Amsterdam After Dark”. The nonagenarian jazz legend’s appearance was the result of the saxophonist’s manager getting in touch with Jensen with the request to perform with the group. She suggested Coleman’s “Amsterdam After Dark” as a familiar contemporary standard that lent itself to the organ format, especially in a contrast arrangement of funky rock with jazz. About the special collaboration, Jensen describes it as “otherworldly (and) profound.” She’d grown up listening to Miles Davis, and Coleman’s solos had “been in my head since I was 16 years old!” Who would have dreamed at that time eventually she would be a successful musician in a band playing with him and creating that same vibe together. Jensen recalls her sense of abandonment entering the recording studio with the saxophonist, a vortex of hitting hard and listening even harder to each other. Reflecting on Miles and those “other beautiful musicians who were living from their sweat to the stage with every ounce of their spirit through their instruments,” she adds “it was a full circle moment.” For Coleman, he too was nothing but compliments after the session: “Ingrid is highly talented and what a great sound.”

Throughout the album, Jensen revisits and draws upon symbolism to reflect on the political state,

drawing influence from Margaret Atwood (author of *The Handmaid’s Tale*, a book about a dystopian, totalitarian future of America that suppresses the rights of women). “We are at this place right now,” she states, “where it’s a mystery with what’s going to happen and where we’re at.” She also proffers worried thoughts via the album title’s multiple meaning, reflecting on the future of the authentic experience of jazz itself. Being an increasingly digitized world, with the rise of AI, Jensen finds it all quite frightening regarding the risks in losing the soul of what makes music so profound and powerful: “We are losing the ability to identify whether something is from a real legacy musician or just a rip-off of something people have spent their whole lives researching. It should be illegal. It’s an assault on our characters. It is an assault on humanity.”

With her status and 30+ year professional experience as a world-class trumpeter and performer, Jensen has welcomed stepping into the role of educator, and currently resides on the jazz trumpet faculties of the University of Michigan, Peabody Conservatory and Manhattan School of Music. Her hope is to be a role model for the next generation of female jazz musicians and trumpet players who can look to her as a source of inspiration. One aim is to let them know there is a path for a career in jazz as a woman, something she didn’t see growing up. “There are many young women who play trumpet now because they could see images of me sweating and digging in—and looking kind of cool,” she says with candor. “So for me to be myself and who I am, I think it inspires students of all ilks.” And yet, the work is not done. According to Versace, “With brass playing women bandleaders still being underrepresented in clubs and at festivals, Ingrid continues to be an important mentor for trumpeters and musicians of all ages and proves by example that their dreams and hard work can actually lead to becoming a part of today’s jazz scene.”

Adding a fine point to her goals, Jensen speaks of several of her students who chose the path of gender transition. “I was so glad they could be in my studio so we could really dig into those elements of being who you are.” To stand up for yourself, despite what society is telling you—that’s the legacy of Jensen’s journey to date: to be what you’re supposed to be.

For more info visit [ingridjensen.com](http://ingridjensen.com). Jensen’s album release concert is at Dizzy’s Club Mar. 18. She is also at Zankel Hall Mar. 13 (with ARTEMIS). See Calendar.

#### Recommended Listening:

- Ingrid Jensen — *Vernal Fields* (Enja, 1994)
- Ingrid Jensen — *Here on Earth* (Enja, 1996)
- George Schuller — *Round ‘Bout Now* (Playscape, 2002)
- Ingrid Jensen/Steve Tressler — *Invisible Sounds: For Kenny Wheeler* (Whirlwind, 2015-16)
- ARTEMIS — *ARTEMIS* (Blue Note, 2018-19)
- Ingrid Jensen — *Landings* (Newvelle, 2025)

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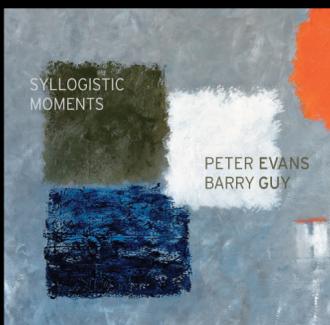
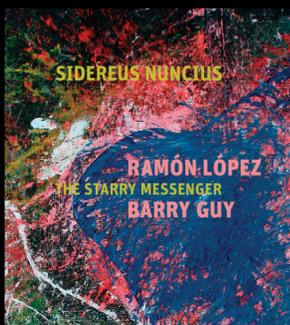
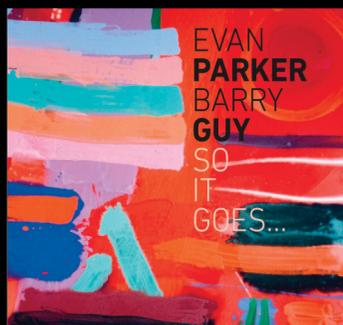
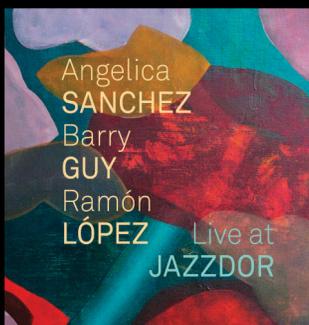
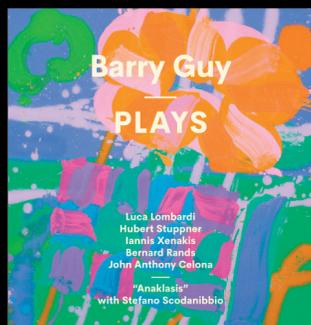
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BRENDA LADD

# PEGGY STERN

**A RESPLENDENT LIFE OF JAZZ PERSISTENCE**  
BY THOMAS STAUDTER

Peggy Stern is among the subset of select luminaries and ardent practitioners of America's great "musical idiom" (*à la* Duke Ellington) whose efforts in widening opportunities for other women jazz artists should be rightfully celebrated. The pianist, composer and bandleader has forged a long, laudatory career, recording 15 albums as a leader (two co-led with legendary alto saxophonist Lee Konitz), touring internationally and serving as an accompanist for notables such as Gerry Mulligan, Diane Schuur and David "Fathead" Newman. She's also founded two separate music festivals (actually one long-running festival with a shared concept, two different names) devoted to just women bandleaders. At age 77 she's vigorously continuing to perform and compose, recently leading her quintet through new songs in preparation for a recording at a concert in Georgetown, TX, just north of Austin, where she has lived since 2013. Hers is a resplendent life of jazz persistence, a pursuit of creative freedom entwined with the terms she sets—and her wise, nurturing presence remains a source of joy for musical colleagues and students alike.

In 2002, then living in Kingston, NY, Stern attended the nearby Saugerties Jazz Festival and was aghast to find the lineup did not include any women performers. "I thought," Stern recalls, "This is not good. And it was an issue that kept coming up: why weren't there any women leading their own bands at jazz festivals?" In response, in 2004 she inaugurated the Wall Street Jazz Festival in Kingston, "where women were in charge," with help from her friend John Bilotti. The free, outdoor festival took root immediately and for the next twelve years Stern and her festival volunteers welcomed the jazz world's top women artists leading their own bands (with leaders free to fill out their ensembles with men). This singular opportunity to bring a band and play your own music made the gathering incredibly popular among women jazz artists (the roster of participants is a veritable who's who)—and when Stern moved to

Austin in 2017, the festival moved with her, and was renamed LuluFest, debuting in 2023 in Lenox, MA (not far from her summer home in the Berkshires), swinging back to Austin last year.

Su Terry, a saxophonist and festival performer who has recorded two superb albums with Stern—*The Art of the Duo* (2010) and *Z Octet* (2015), both on the pianist's own Estrella Productions label—identifies Stern's all-women bandleader festival as "brilliant." Too often, she notes, festival promoters simply bring women artists together for an *ad hoc*, one-off bandstand meeting as a gesture toward gender inclusion. "What we need is more awareness of the many women who are out there leading groups and playing their original music," according to Terry, "and that's what Peggy accomplishes. Women bandleaders want to play with who we like to play with."

On the evidence of her recordings and online videos of her performances over the years, one could adduce that Stern's classical music training and a wide spectrum of stylistic experiences early in her career have left a profound influence on her. She was born in Philadelphia and raised in the northern suburb of Elkins Park, the third of four children; her parents were close friends with the parents of Michael and Randy Brecker, her contemporaries. A musical family, her mother played piano and filled the family home with classical music while her father championed Broadway musicals and show tunes. Stern began playing piano around age four, able to play back the lessons her older sister was taking. Entirely focused on classical music, she graduated with a bachelor's degree from the Eastman School of Music in Rochester, NY, and a master's degree from the New England Conservatory of Music in Boston, MA, before moving to the San Francisco Bay Area in the early '70s. There, Stern played harpsichord in a local Renaissance-music orchestra and began to delve into improvisation through the study of figured bass charts; she also discovered Chick Corea's early ECM solo piano albums. Her musical growth widened during an impactful stint with SuperCombo, a popular Latin dance band, and then subsequent work with the Latin rock big band Azteca and Cat's Cradle, the R&B band she co-founded with vocalist Linda Tillery. Friendships with Paul Jackson and Mike Clark from Herbie Hancock's Headhunters helped her as she immersed herself into the Bay Area jazz scene, and soon she was working with additional Hancock associates Eddie Henderson and Julian Priester, as well

as others.

Stern lived in Seattle for eight years during the '80s, teaching at the Cornish College of the Arts and launching her recording career with her 1985 debut album, *City Hawk*. She moved to New York in 1990, taught in the SUNY Purchase music program, and began a three-year stretch of work with Konitz that included several tours of Italy and Japan. "Lee changed my approach to playing completely—and it was ripe for a change," Stern recalls. "He urged me to not play a role, to just play the piano. Use what I know. And that became a big part of my concept. He loosened up my playing."

As a perfectionist, Stern continued to record albums with different bands, eventually establishing her own label. That freedom also empowered her to operate on her own terms. "She likes to keep moving from one project to another," says saxophonist Paul Ostermayer. "Being true to her own self and not imitating anyone—that's Peggy." The move to Austin was one motivated by her decision to be near her daughter, whom she raised as a single mother, and two grandchildren. Characteristically, Stern has helped invigorate the jazz scene there, while also coaching a high school jazz combo and leading a jazz choir. She has even come to terms with Western swing, writing and performing her own stylized, Texas-flavored songs on her 2017 album *Shine On*. "Peggy's music doesn't sound like anybody else's," says saxophonist and frequent collaborator Joey Colarusso. "Her music, which is gorgeous, harmonically complex and steeped in melody, keeps me challenged. That's part of her indomitable spirit. She's had to make her way in a man's world and show that she is not made of glass." Stern plans to host LuluFest in both Lenox this September and Austin in November—always looking ahead.

For more info visit [peggystern.com](http://peggystern.com) and [lulu-fest.com/home](http://lulu-fest.com/home)

#### Recommended Listening:

- Barbara Donald & Unity – *The Past And Tomorrows* (Cadence Jazz, 1982)
- Lee Konitz/Peggy Stern – *Lunasea* (Soul Note, 1992)
- Peggy Stern/Thomas Chapin Quartet – *The Fuchsia* (Koch Jazz, 1995)
- Peggy Stern – *[Actual Size]* (Koch Jazz, 1998)
- Peggy Stern/Su Terry – *The Art of the Duo* (Estrella Productions, 2010)
- Peggy Stern – *Z Octet* (Estrella Productions, 2015)

## LEST WE FORGET



CHING MING CHEUNG

# MELBA LISTON

**ON WHOSE SHOULDERS THEY STAND**  
BY MARILYN LESTER

The famous Chairman, Mao Zedong dictum, "women hold up half the sky," has certainly been a hard job for women in jazz. But some were "lucky": strength, fierce persistence and talent paid off. Such a one was Melba Doretta Liston (1926-1999), a "beyond category" trombonist, arranger and composer, who broke the jazz glass ceiling and whose centennial the jazz world celebrates this year. She was one of the first women trombonists to play in big bands during the '40s, '50s and '60s, and was particularly renowned for her innovative arrangements. Drummer, Dr. Sherrie Maricle, who's led the DIVA Jazz Orchestra since 1993, says "I've looked up to her my entire career and

I'm eternally grateful for her passion, perseverance and inspiration." Trombonist-educator Ryan Keberle considers how Liston shaped the sound of the music far more than history has acknowledged: "(She was) a towering force in jazz. Her writing combined deep swing, orchestral imagination and emotional clarity, leaving an indelible mark with artists like Randy Weston, Quincy Jones, Dizzy Gillespie, and so many others who benefited from her quiet brilliance."

Born in Kansas City, MO, on January 13, 1926, Liston was given a trombone at age seven and encouraged by her guitarist grandfather. Largely self-taught, she was performing solo on local radio at age eight. A family move to Los Angeles in 1936 serendipitously put her in the path of Dexter Gordon and Eric Dolphy. She studied with Alma Hightower, played in youth bands and at 16, joined Gerald Wilson's big band; when the orchestra disbanded in 1948, Dizzy Gillespie sought her out for his band, where as a player and arranger she performed alongside John Coltrane, John Lewis and others. A 1949 tour with Billie Holiday and Count Basie proved too much for the young player: the rigors of touring in the South and racial segregation brought her back to LA,

where she took a clerical job for three years. But by the mid '50s she was ready and returned to music, rejoining Gillespie for US State Department tours, recording with Art Blakey's Big Band, forming her own all-women quintet in 1958 and touring Europe with Quincy Jones' show *Free and Easy* in 1959 as music director.

This stunning impact has not been lost on today's female trombonists who realize upon whose shoulders they stand—from Natalie Cressman ("Her only release as a leader *Melba Liston and Her Bones*, I wore out listening to when I first discovered it. Discovering her work was such an inspiration: she provided an example of female greatness...in the 1940s and '50s, when there were hardly any female jazz instrumentalists playing in big bands at all"), to Jennifer Wharton ("You can't tell the story of women in jazz without Melba Liston, whose trombone playing, composing and arranging opened doors that had long been closed. She was initially met with open skepticism, including one Gillespie band member's remark, 'Why the hell did he send all the way to California for some bitch trombone player?' Once

(CONTINUED ON PAGE 31)

# QUEEN BEE

JAZZ HIVE HARMONY

BY KEN WAXMAN

When it comes to releasing music, there are major labels with varied catalogs and almost no creative music; mid-sized labels with large catalogs of cutting-edge sounds and middling distribution; and micro labels with small numbers of carefully-curated releases and limited reach. New York-born, San Francisco Bay Area-based bassist-composer Lisa Mezzacappa, founder/administrator of the Queen Bee imprint, proudly slots her label in the last category. Still, she's spent the past year exponentially enlarging her small catalog by releasing new projects, one session a month, in CD, vinyl and digital forms. Mezzacappa, who describes herself as Queen Bee's "label-mistress," figured that to celebrate her milestones of February 2025's 50th birthday, and 2026's 25th year as a Californian, she would create this series, the 12-in-12 project, with ensembles ranging from duos to large bands. Additionally, the musical spectrum is pure improvisation to through-composed pieces. And she plays on all of them. "I play in so many fabulous ensembles led by creative jazz bandleaders

and composers," she says. Her first aim, she explains, was to lift up those voices and help those musicians get their music out there. "It's unabashedly a vanity project. Please tell me what small label isn't!" she challenges.

Initially, the idea of starting a label in 2013 was simple. "I decide to put out a record; I do the work that's needed and find a way to pay for it—and repeat," she says. Mezzacappa also reveals that this year is the first time she's worked extensively with other artists, adding that for West Coast musicians, the opportunities to have a recording released on an established label have always been few and far between. Many labels have a limited number of releases and a long backlog, and much interest from artists. "So like many of us, once things started to move in a more DIY direction, I decided to cut out the middleman," she says. "To have a label now is to have a Bandcamp account." The line between having a tiny label and self-releasing has become increasingly blurred, so there are fewer obstacles to getting the music out. The Queen Bee name honors her late grandmother who "took care of everyone in a very, caring but tough-love kind of way." So that title pays tribute to that spirit, and Mezzacappa's desire to "continue in that vein during my artistic life."

Another Bay Area resident, drummer Jordan Glenn says he became involved at the bassist's request, and

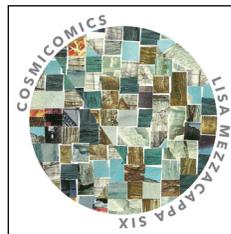
for more than a decade has worked with her in many groups. The live recording of his nine-piece Beak band, on which both played, was available, and Mezzacappa asked to include it as part of the label's 12-in-12 project. Glenn agreed and has been featured on four other Queen Bee sessions since. The experiences lived up to his expectations "and then some" he enthuses. "Lisa really cares about supporting her friends and wants others to hear their music," he adds. "She's tireless, works closely with everyone on their records and has an attention to detail and quality that serves the final product." The way Mezzacappa does so is by creating volunteer-run situations with artists financing their own releases and retaining all return on sales. As a self-described "midwife" she provides expertise in project management, administrative support, and promotional and publicity outreach, and enlists others with distribution experience. Mezzacappa is focused: "I try to create a collective structure around these releases where we're supporting each other, promoting each other's work, and feeling our records are connected as part of a community snapshot, rather than one-offs."

Pressings are limited to a few hundred copies at most. Since the 12-in-12 project has come to an end,

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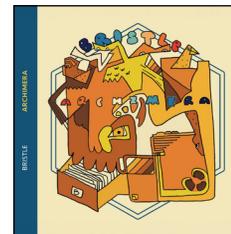
Dahlia  
Beth Schenck Quintet



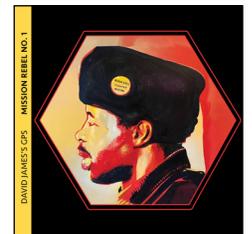
Cosmicomics  
Lisa Mezzacappa Six



No Ins & Outs  
duo B.



Archimera  
Bristle



Mission Rebel No. 1  
David James' GPS

## VOXNEWS

# JAZZ HERSTORY

BY TESSA SOUTER

March is International Women's History Month, a time to acknowledge and celebrate the contributions women have made throughout history. Arguably nowhere is this more important than in jazz. Since the '30s, women have dominated the airwaves as jazz vocalists. Yet one can't help but wonder why legendary artists such as Sarah Vaughan and Ella Fitzgerald composed so little—if at all. Perhaps it was due, in part, to a lack of visible role models. In the 19th century, authors Anne, Emily and Charlotte Brontë first published their novels under male pseudonyms in order to be taken seriously, and Jane Austen's early work was credited anonymously as being written "by a lady" (which was probably assumed to be a male pseudonym). Once the true identities of these writers were revealed, many more women were inspired to write—and today, over half of all published authors are women. Similarly, in jazz, women composers often disguised their gender by using male names or initials. Mary Lou Williams, initially published under M. L. Williams, knowing the assumption would be that the composer was male. While conditions are improving, there is still a long way to go when it comes to representation and role models—not helped by the fact that, according to a recent study by journalist, researcher and scholar Dr. Lara Pellegrinelli, just 15% of all jazz faculty and only 8% of instrumental jazz faculty in the US are women.

Congratulations to multiple GRAMMY-winner, singer and songwriter Samara Joy, who won the Best Jazz Vocal Album GRAMMY this year for *Portraits* (Verve).

And to the members of *säje* (vocalists Erin Bentlage, Sara Gazarek, Johnaye Kendrick and Amanda Taylor) who celebrated their third win (in as many years) for "Big Fish" in the Best Arrangement, Instruments and Vocals category. Songbook Ink has released a follow-up to 2024's *Flying High: Big Band Canaries Who Soared*. Its *Flying High: Still Soaring: A Tribute to the Voices That Taught the World to Swing* is a Women's History Month tribute to the big band "canaries" who toured during the Swing era, as well as to the contemporary artists carrying that legacy forward. The album features pianist-vocalist **Champion Fulton**, trumpeter-vocalist **Bria Skonberg**, who will be at Dizzy's Club (Mar. 20-22), vocalists **Tahira Clayton**, **Carmen Bradford**, and multiple GRAMMY-winner (and songwriter) **Nicole Zuraitis**, who won the 2024 Best Jazz Vocal GRAMMY for *How Love Begins*, a 10-song album featuring her original compositions, and who will be at The Jazz Loft (Mar. 27). The album release celebration at Birdland (Mar. 27-29) will feature **Champion Fulton**, **Imani Roussele** and **Laura Anglade**. Making her debut at Birdland, actress, singer and director, **Elizabeth Gillies**, celebrates the Great American Songbook (Mar. 9).

SEE YOU THERE...Second-generation American, GRAMMY-nominated vocalist and composer **Somi** (born in Illinois to parents from Rwanda and Uganda), a highly imaginative and soulful singer, returns to Dizzy's Club (Mar. 6-8), for the second installment of the Mother Africa Salon, a deeply personal look at how African sound, story and tradition flow through jazz. Expect a mix of original music and reimagined classics. Also at Dizzy's (Mar. 10), don't miss **Georgia Heers**, third place winner in 2024's Sarah Vaughan International Jazz Competition, blessed with a beautiful voice and a deep understanding of jazz. More don't-misses at Dizzy's this month: **Vanisha Gould** (Mar. 16), whose latest album, *She's Not Shiny, She's Not Smooth* (La Reserve) is

a wonderful celebration of vulnerability, imperfection and authenticity. Latin GRAMMY-nominated vocalist, composer and bandleader, **Claudia Acuña** returns with a magical blend of South American folk traditions with jazz and world music (Mar. 19). Lovers of straight-ahead jazz should make sure to catch **Judy Carmichael** (nicknamed "Stride" by Count Basie), who will delve into favorites from Gershwin, Fats Waller, Cole Porter and more (Mar. 24). **Shelley Nicole** brings her Abbey Lincoln tribute, "The Tao of Abbey Lincoln" to Nublu (Mar. 31). At Birdland, guitarist-vocalist **John Pizzarelli** (Mar. 3-7), **Kurt Elling**, with the Future of the Jazz Orchestra (Mar. 18-21). At Mezzrow: **Deborah Davis** (Mar. 12), **Michelle Walker** (Mar. 15), **Naama** (Mar. 15), **Pucci Amanda Jones** (Mar. 26) and Brazil-born, NY-based **Jamile** (Mar. 8), who will hopefully be singing selections from her beautiful new album *Pursuit of a Pulse* (Cellar Music). At the Jazz Forum: **Kate Baker** (Mar. 8), **Camille Thurman** (Mar. 13-14) and GRAMMY-nominee **Karrin Allyson** (Mar. 27-28). At Arthur's Tavern, the emotionally resonant **Richard Cortez** (Mar. 9, 23). At Zinc Bar: 2022 Ella Fitzgerald Jazz Vocal Competition winner, **Julia Danielle** (Mar. 3), pianist-vocalist **Kelly Green** (Mar. 10), **Kieran Brown** (Mar. 18), **April Varner** (Mar. 23) and **Champion Fulton** (Mar. 24). **Meshell Ndegeocello** and her group will perform at Pioneer Works (Mar. 29). Jazz vocalist and NEA Jazz Master **Dee Dee Bridgewater** performs at Schomburg Center's Women in Jazz Festival (Mar. 30) and will be honored with the ASCAP-Bob Harrington Lifetime Achievement Award at the 41st Bistro Awards at Chelsea Table + Stage (Mar. 16). Vocalist and composer **Aubrey Johnson** celebrates her latest album *The Lively Air* (Greenleaf Music) at Birdland (Mar. 22). And the highly-imaginative vocalist-improviser-composer, **Kyoko Kitamura** appears at Downtown Music Gallery (Mar. 24).

## FESTIVAL REPORT

# NYC WINTER JAZZFEST

BY TOM GREENLAND

# BRUSSELS JAZZ FESTIVAL

BY MARTIN LONGLEY

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Chelsea Carmichael @Flagey (Brussels Jazz Festival)

Arguably the planet's premiere exposition of live jazz, the NYC Winter Jazzfest (WJF) recently ran its 22nd season (Jan. 8-13) under the slogan "Still We Rise," a celebration of Black cultural resilience, its title borrowed from famed poet Maya Angelou's "Still I Rise". Below is an earwitness account of a dozen+ sets over the course of four of its six nights.

Thursday's opening night included "Brazil Music Club" at Nublu, where **Jamile Ayres** and **Vinicius Gomes'** quartet covered Brazilian and American composers. Her radiant, supple contralto coiled around Gomes' limber, clean-toned guitar, her fast flighty scats floating over his subtly-shifting harmonic rhythms. On Wayne Shorter's "Endangered Species", after an adventurous guitar solo, the quartet's swinging outro groove was spurred by a bartender shaking his cocktail mixer like a Brazilian *chocalho*. This set was followed by guitarist **Flávio Silva**, whose long-limbed, chromatically-enhanced, legato lines glided over pianist Luther Allison's arpeggios and drummer Zack O'Farrill's puckish percussive rejoinders.

Friday night belonged to WJF's Manhattan Marathon, an embarrassment of riches that can derange even veteran jazz fans who eagerly anticipate the shows they've planned to attend, but are also painfully aware of many promising shows they'll be forced to miss because these other events are scheduled simultaneously in separate venues. Your stoic correspondent accepted the risks and forged ahead. Foraging began at Drom, where two of jazz' finest biculturalists headlined. Opening was the **Arun Ramamurthy** Trio playing music deeply informed by both jazz and South Indian Carnatic traditions. The leader's poignant rubato violin introduced the raga "Dhanasri", then developed its circular theme, buoyed by extended rhythmic cycles outlined by Damon Banks (bass) and Sameer Gupta (drums). The centerpiece was the *New Moon* suite, tethered to Banks' booming open E string as Gupta's rapid stick patterns pressed and swerved. The set was followed by trumpeter-vocalist **Amir ElSaffar's** New Quartet interpreting his unique hybrid of jazz and Iraqi maqam cultures. Tania Giannouli's piano was retuned microtonally, the second scale pitch now "half-flat," while ElSaffar and tenor saxophonist Ole Mathisen achieved the same effect through extended techniques, the horns playing in loose unison, then splitting into strange rubbing harmonies. There were bright moments when the leader's horn rose in a clarion call; when his soulful, melismatic singing

(CONTINUED ON PAGE 30)

Ixelles lies just south of Belgium's Brussels city centre, with its evocative two-pool duck-waddling park and its looming Eglise Sainte-Croix. Here lies Flagey, a beautiful, Art Deco former radio station headquarters, now living as one of the city's key arts venues. Its exterior looks like a toweringly ornate cruise ship, and its several concert halls are former broadcast studios, wood-inlaid for fine acoustics.

This year's Brussels Jazz Festival (Jan. 15-24) presented 18 acts, including the ambitious opener of Danish guitarist Jakob Bro with the Brussels Philharmonic. But it was exactly one week later, when the 10-day festival launched into intense overdrive and one of its finest sets: Chicagoan **Isaiah Collier**. The saxophonist specializes in presenting different band formations, playing compositions to suit, with recent tours offering the expanded soul-funk groove experience of his Chosen Few. Festival attendees may not have expected what was a new direction, however, even though it's hard not to notice that Collier has elected to dedicate most of this year's gigging (and news of his upcoming album release) to the celebration of John Coltrane's centennial. That might not sound so innovative, but it soon became apparent that this quartet were set on massively (re)energizing the Coltrane repertoire, as if imagining how the late saxophonist would have sounded if living beyond his 1967 passing.

Collier navigates with a stunning force of agile virtuosity and emotional power. It was, quite frankly, astonishing to witness such a level of vital reinterpretation, enforced with equality via the soloing prowess of Davis Whitfield (piano), Conway Campbell (bass) and Tim Regis (drums). The young Whitfield came to prominence playing with the veteran Elvin Jones-inspired drummer Franklin Kiermyer, and makes a fine addition to this lineup. Collier takes the classic quartet and feeds in jolts of spiraling energy that arrive from Coltrane's free(r) large ensemble recordings towards the end of his life. This particular blend inspires, as the free-wheeling tenor solos issue forth, with Campbell's barrelling deep-toned bass ferally-hung, and Regis flailing sticks with ultimate crash control, before the leader stepped back into the brawl. The lesser-heard "Transition" opened this frightening portal, followed by "My Favorite Things" (justified in its made-fresh interpretation), then "Impressions", again not so often selected by admirers.

The following night's set by English drummer

(CONTINUED ON PAGE 30)



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**Spooky Jazz, Vol. 3**  
Hannah Gill (Turtle Bay)  
by Marilyn Lester

Clearly, considering that this new release is the third volume in the *Spooky Jazz* series, vocalist Hannah Gill is among the devotees that consider Halloween a High Holiday. Those into blood-and-gore slasher epics can now leave the room. Gill's ode to skeletons and spooks is geared to the, well, fun side of the day, for those who groove on '40s Hollywood movies—think *Abbott and Costello Meet the Wolfman*—and the output of the Gothic British Hammer films. Her spoken intro is right out of old-time radio, where midnight ghost stories abounded on shows such as "Suspense", "Mysterious Traveler" and "The CBS Radio Mystery Theater". The first of ten superbly-curated tracks follow, with a funky, Nola-inspired "Spider in the Web", a Gill original. Two selections are fairly well-known standards: a Latin-tinged "Boulevard of Broken Dreams" with a faintly French air, and Gill wafting along with the "gigolos and gigolettes," atmospherically aided by a feature for Philip Ambuel (bass), with Sasha Papernik (accordion) and Gabe Terracciano (violin). "Old Devil Moon", Burton Lane's swinger from *Finian's Rainbow*, has a hip intro by Ben Zweig (drums), with Gordon Webster (piano) anchoring the swing with creative ideas throughout.

Quirkiness prevails in many of the more or less esoteric tracks. The blues are represented in "The Richest Guy in the Graveyard", once addressed by Dinah Washington and in "He's a Demon, He's a Devil, He's a Doll", an assessment of the vagaries of love, introduced on *Presenting Betty Hutton* in 1952. Closer is also a blues and another Gill original: "Wolves in the Tree Line", gothically reminiscent of "Why Don't You Do Right?", with guitar shredding by Justin Poindexter. J.S. Bach's "Tocatta and Fugue in D minor", now a horror trope, opens "I'm Gonna Haunt Ya", a clever, uptempo, spooky novelty tune most associated with Ray Noble's dance band. Gill is multi-tracked, providing a chorus of ghostly voices that accompany solo features in this rapid-fire funhouse of a tune.

Anchoring the sum total of *Spooky Jazz, Vol. 3* is the authority of Gill's solid vocals. She's got a pleasant soprano-range vocal tone, enhanced by superb arrangements and a first-rate band. This is an album that's not only loads of fun, but is worthy of a year-round listen just because.

For more info visit [turtlebayrecords.com](http://turtlebayrecords.com)



**Mutualism**  
Flyways (Mara Rosenbloom, Anaïs Maviel,  
Jordyn Davis) (Daily Music)  
by Franz. A. Matzner

The new release *Mutualism* by the Flyways trio—Mara Rosenbloom (piano), Anaïs Maviel (vocals, percussion)

and Jordyn Davis (bass)—is an unusual album grounded by two Adrienne Rich poems, "Purely Local" and "Origins and History of Consciousness". According to Rosenbloom, the music and lyrics represent a meditation on the interconnectedness of human beings. Within this frame, the trio delivers concise pieces that tend to focus on relationships between individuals and small-scale interaction rather than grandiose metaphysics. However, the sophisticated manipulation of the poems is not what makes the album stand out: it is the atypical blend of instrumentation with the absence of traditional drums and Maviel's vocal approach, the latter in many ways forming the central pillar to this project's unique sound.

Challenging even the broadest contours of jazz vocals, Maviel's delivery runs the gambit from straightforward to operatic flights to keening and shrieking atonal departures. Pitches shift erratically and sonics plunge and rise unexpectedly, whether adhering to a poem's lyrics or entering spheres all their own. Often, these techniques combine within individual compositions, such as "These Two Selves" and "Simple". Simultaneously, gongs reverberate and singing bowls hum, adding peculiar textures, which are often offset by Davis' stable grooves and Rosenbloom's deft piano performance. Not all the pieces display this cataclysmic style, which at times creeps toward the abrasive. The paean to identity's dynamism, "Affirmation", for example, mirrors the lyrics' profundity with soft transitions, sonorous vocals, calm piano and Davis' gentle inflections. A second example is "Not Simple", which merges "Simple" and "Two Selves" thematically and musically. Rosenbloom places her notes like a restful walk over moss. Aided by Davis' arco technique and Maviel's melodiousness, the mood is contemplative. "Not Simple" also evidences another of the album's defining traits.

Across the recording, Rosenbloom's exceptional piano playing remains more reserved than flamboyant, providing structural through-lines even when the music reaches tumultuous peaks. In fact, structure is an apt word to describe this project. Despite Maviel's experimental razor's edge and the overall tonal singularity, *Mutualism* is held together by a clear architecture that allows the lyrics, musical themes and improvisation to form its holistic dedication to humanism.

For more info visit [mararosenbloom.com](http://mararosenbloom.com). Mara Rosenbloom is at *Ibeam Brooklyn Mar. 6, Looove Annex Mar. 13 (part of OUT Fest) and Ibeam Brooklyn Mar. 18 (with William Hooker)*. Anaïs Maviel is at *The Stone at The New School Mar. 4 (with Aruán Ortiz)*. See *Calendar*.



**Solo (I)**  
*The Freedom Suite, Novoa/Carter/Mela Trio, Vol. 2*  
Eva Novoa (577 Records)  
by John Pietaro

Over many years, Eva Novoa has been a consistent new music force, with numerous recent releases by the innovative pianist-composer, including a brand-new solo set and a sequel recording to one of her established trios. Taken together, the two offer visions of Novoa amid the ghostly recall of Satie, Les Six, master Cecil Taylor and contemporaries Matthew Shipp and Vijay Iyer.

Novoa's *Solo (I)* offers the illusion of an ensemble with *outré* visions. On the haunting album opener, "Left Behind", she sonically widens the piece with several gongs, often muted to varying degrees as a

compelling counter. And compelling it is. The gongs sing their own mournful melody and, played in concert with the piano, the overall effect is hypnotic. She follows with "Dime Con Quien Tu Andas", which is roughly translated as "Tell Me Who You Are Hanging Out With", a common, innocuous Spanish-language phrase realized here as anything but innocuous. Novoa plays her piano's wooden casing and the muted low-end strings not simply percussively, but with near rage against a largely static vocal ("Diiiiim-e!") and brief chromatic transitional lines over the instrument's keys. By the time the ear reaches "Stilte Cabine" ("Quiet Cabin", sort of), the pianist appears to be in a celebration of 20th century classical music, boiling over with pointillist and expressionist flavor, plus raw atonality, yet with moments very much Gershwin. The pianist proves not only a prodigy of sound, but of the silence birthed from the decays between the striking harmonic accents.

Novoa's musical journey extends most naturally into her second trio set featuring free jazz vet Daniel Carter (tenor, alto, soprano, clarinets, trumpet, flute) and Francisco Mela (drums, voice). *The Freedom Suite, Novoa/Carter/Mela Trio, Vol. 2*, sparked with the embers of the first, encapsulates collectivity via generic works of the moment. Conceptually, the album was deemed a tribute to Ellington: Duke's genius and widespread vision for the big band was a network of previously unimagined orchestration without loss of swinging jazz innovation. Here, Novoa and company uniquely reach into themselves seeking the macro within. The album, a set of brief "études," sketch portraits of Ellington with orchestra as well as within the all-star trio album *Money Jungle* (Duke, Charles Mingus, Max Roach). Listen for the width of Novoa's chordal voicings ("Big Grande") against the variety of Carter's winds: the

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- Amalie Dah's Dafnie EXTENDED—*Live at Moldejazz* (Sonic Transmissions)
- Kris Davis and the Lutosławski Quartet—*The Solastalgia Suite* (Pyroclastic)
- Maryanne de Prophetis—*Come O Light* (Enna)
- EVERY (Mara Rosenbloom & Barbara Majnarić)—*Tried in the Fire* (Daily Music)
- Ella Grace—*Figments* (Shifting Paradigm)
- Ingrid Jensen—*Landings* (Newvelle)
- Haeun Joo—*Just Gravity* (577 Records)
- Magda Mayas' Filamental—*Murmur* (Relative Pitch)
- Angelika Niescier—*Chicago Tapes* (Intakt)
- Eva Novoa—*Solo (I)* (577 Records)
- Audrey Ochoa—*The Sorceress* (Chronograph)
- Meg Okura & The Pan Asian Chamber Jazz Ensemble—*Isaiah* (Adhyāropa)
- Tessie Overmyer—*Tidelines* (earshift music)
- Kerry Politzer—*Alternate Route* (Whirlwind)
- Marta Sánchez—*For the Space You Left* (Out Of Your Head)
- Trio Carbon (Mia Zabelka, Ola Rzepka, Łukasz Marciniak)—*Black Heart* (Setola Di Maiale)

smokiness of his tenor, alto and soprano, in contrast to his aerial flute and moody, muted trumpet—a realism rarely associated with a bassless piano trio. The pulsations of Mela’s tenacious drumming, his martial snare, hollow bass drum, morbid tom-toms and dark, spare cymbals evoke colors well beyond the spectrum; plus his slightly off-mic vocals carry the complete work to new imaginings. “Free to Be Free”, with the drummer’s Spanish-language shouts, well represent the pains of Latino peoples in Trump’s America. The message is made even more powerful in “Dream”, with the symbolism of freedom itself releasing the most relevant statement.

For more info visit [577records.bandcamp.com](http://577records.bandcamp.com). *Novoa* is at Chinatown Soup Mar. 19 and Ibeam Brooklyn Mar. 21. See Calendar.



*La femme aux yeux de sel*  
Gabi Hartmann (Sony France)  
by Anna Steegmann

Parisian singer, songwriter and composer Gabi Hartmann is celebrated for her elegant fusion of chanson, jazz, folk, soul and world music. Her 2023 debut album was a breakout success, topping French jazz and world charts, amassing over 20 million streams and earning Japan’s Gold Disc Award for Best New International Artist. With her latest release, *La femme aux yeux de sel* (The Woman with the Eyes of Salt), Hartmann unveils an enchanting song cycle following Salinda, a woman who leaves her island to uncover her origins and the meaning of her tears. Salinda’s journey explores love, exile and resilience, lending the album a profound literary dimension.

Hartmann’s voice—warm, melancholic, slightly husky—recalls Norah Jones and Melody Gardot in its controlled, unhurried phrasing. Whether singing in French, English or Portuguese, her delivery feels effortless and organic. The arrangements transition seamlessly from intimate ballads to mid-tempo grooves, enriched by Brazilian and Afro-Latin inflections. Produced with guitarist Jesse Harris and multi-instrumentalist Oan Kim, the album was recorded in Paris, New York and Buenos Aires with a core group of musicians consisting of Laurent Bardainne (saxophone), Arnaud Roulin and Florian Robin (piano), Sylvain Daniel (bass), David Aknin (drums) and Abdoulaye Kouyaté and Harris (guitars). Additionally, various guest artists and string quartet arrangements occasionally appear.

Spanning 14 tracks, the album moves from the joyful, danceable Guinean traditional “Sikkolaiko” to the harmonically rich “Mélancolie”, which features lyrics by Inès Desorages and Hartmann and was co-written with jazz pianist Baptiste Trotignon. The title track, “Salinda, la fille aux yeux de sel” (co-written by Hartmann and Kim) opens with Kim’s eerie, wavering theremin and a whisper of rumba. Here, Hartmann’s phrasing owes as much to Mercedes Sosa and Miriam Makeba as to French chanson. The emotionally-charged “Fools Paradise” (Harris), sung in English, gains a cinematic edge from the vocalist’s spoken French monologue. The standout track, “Take a Swing at the Moon” (Harris, Hartmann) nods to the golden age of jazz while remaining grounded in the present. Brazilian composer Maycon Ananias provides lush string arrangements that make this song truly shine.

*La femme aux yeux de sel*, an album to live with, firmly establishes Gabi Hartmann as one of the most distinctive voices on the international jazz scene today.

For more info visit [sonymusic.fr](http://sonymusic.fr). The album release concert is at Le Poisson Rouge Mar. 9. See Calendar.



*Echoes of Breakage*  
NOMON (Otherly Love)  
by Brad Cohan

The kinship of the Tokyo-born, New York-based sisters Shayna and Nava Dunkelman is not only rooted in human DNA but is a deeply musical one as well. Both Dunkelmans are virtuosi of percussion, electronics wunderkinds and topflight improvisers who are in demand in NYC’s experimental and avant garde scenes: myriad performances around town feature either or both on the bill. Recently, for example, Nava provided percussion to saxophonist Michael Foster with Strings at Roulette, while a few days earlier Shayna joined forces with electronics musician Chuck Bettis at Threes Brewing.

Together as the duo, NOMON, the siblings bring sprawling and multicolored sound spectrums, category-defying aesthetics and ecstatic vocabularies that coalesce to produce a singular organism that can best be described as inherently full of life. NOMON gave a glimpse of that rhythmic-intensive energy on *Card II* (its 2021 debut EP) and on *Echoes of Breakage* their blissed-out beats-fueled precision attain a glorious summit. Fitting under an electronic pop umbrella sprinkled with improvisatory flourishes rather than a suggestion of the jazz idiom, the compositions that make up this album wouldn’t be out of place blaring from a dystopian dance floor. The melodious fusion the Dunkelmans create—of futuristic pop, synthpop and industrial and percussive music—pack a wallop, thumping and thwacking with body-moving, inducing momentum. The music here is loaded with cerebral bangers bathed in a radiant sheen and it’s apparent that each glittering synthesizer swoosh, blip and streak, percussive pirouette and polyrhythmic pulsation was meticulously constructed. That ostensible scientific-level piecing together doesn’t negate the high level of catchiness that bounce off each of the set’s eight hypnotic tracks. The hurdling that the octopi-armed Shayna and Nava accomplish is wizard-like. They delve into intricately-woven, percussive gymnastics and electronics knob twiddling and button pushing on the hooks-laden “Amaranth” and the title track; “Uncover” raises the danceable experimental pop bar; “Red & Blue” pits the sisters against each other in a percussive duel that needs to be heard on headphones.

*Echoes of Breakage* is an otherworldly clinic in percussion and electronics as well as an homage to family and their Japanese upbringing. The sisters’ mother (Celia Dunkelman) guests on one track (“Amaranth”) and the traditional Asian melodies throughout it are sublime.

For more info visit [otherlylove.net](http://otherlylove.net). *Nava Dunkelman* is at Zankel Hall Mar. 11 (with American Composers Orchestra) and *The Stone* at The New School Mar. 26 (with Theresa Wong). See Calendar.

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## IN PRINT



*Ne Me Quitte Pas* (A Song by Jacques Brel and Interpreted by Nina Simone and Others)  
Maya Angela Smith (Duke University Press)  
by Anna Steegmann

Maya Angela Smith's 152-page book *Ne Me Quitte Pas* begins with her personal connection to the renowned song. First captivated in high school from the rendition by Nina Simone (who died 23 years ago next month at age 70), Smith's appreciation for the song deepened along with her love for the French language. She was also the only Black student in her college French class, when a professor introduced her to the original version by Belgian singer-songwriter, Jacques Brel. Now, as a professor of French at the University of Washington, Smith shares "Ne Me Quitte Pas" with her students and readers of this published book from last year, which highlights the song's enduring cultural significance.

"Ne Me Quitte Pas" stands as a haunting and poetic plea for a lover not to leave. Written by Brel in 1959, the song gained widespread acclaim following his 1966

performance on French TV. Smith explores how the song has transcended language, culture and identity, having been covered over 1,650 times and performed in nearly 30 languages. The 1966 English version was written and sung by American poet-singer Rod McKuen, whose adaptation is highlighted for its shift in tone, transforming the emotion from despair to hope. While Edith Piaf, Brel's mentor, famously disliked the song, Simone was deeply moved and brought to tears by it, even before understanding the lyrics. Through persuasive prose, Smith provides a multifaceted analysis of the song, capturing its evolution as a cultural phenomenon. She illustrates how it acts as a vessel for translation, bridging not only French and English, but also marginalized identities and mainstream culture. The book pays special attention to Simone, whose haunting interpretation infuses the song with profound emotional depth, shaped by her experiences as a Black woman in a racist America.

Smith intertwines her personal journey of discovering the song with broader themes surrounding the complexities of interpreting art across cultures and the challenges of translation. She demonstrates how various artists and communities have adapted the song and focuses on female and queer performers who challenge traditional gender roles by reimagining "Ne Me Quitte Pas". The book also features Smith's analysis of flamboyant performances by biracial Welsh singer Shirley Bassey, as well as the song's numerous adaptations for film and stage.

For more info visit [dukeupress.edu](http://dukeupress.edu)



*Collusion and Collaboration*  
Kelsey Mines/Vinny Golia (Relative Pitch)  
*Everything Sacred, Nothing Serious*  
Kelsey Mines (OA2)  
by Andrew Schinder

Seattle has one of America's most diverse and well-established experimental music scenes, providing a striking comparison now to the city's over-analyzed grunge explosion of the early '90s. Indeed, among the current whole, the former logging city has a pretty impressive under-the-radar jazz scene. Bassist Kelsey Mines, who was born and raised in The Emerald City, fits right within the progressive ethos of its music community. Over the past decade or so, Mines has traversed across wide-ranging genres and stylings. She has dabbled in lo-fi electro-pop and classical chamber music, and is currently a member of the indie rock supergroup Drink the Sea with (among others) R.E.M.'s Peter Dinklage. These projects may possess varying degrees of accessibility, but they are never uninteresting.

This past year, the prolific Mines (who recently has moved to NYC) released several new recordings, none of which fit together and all of which reflect the exciting range that she continuously displays. On *Collusion and Collaboration*, she partners with legendary free-form, avant garde multi-instrumentalist Vinny Golia on a series of stripped-down, minimalist,

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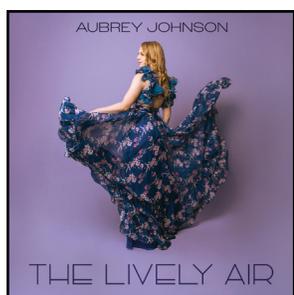
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improvised pieces that perfectly meld together Mines' bass with a number of woodwinds wielded by Golia, including flute, clarinet and soprano saxophone. Additionally, Mines often also contributes vocal chanting to complete the mix. The results are highly intimate and often atonal, but never abrasive. In particular, her vocals often work to soften the occasional shrillness of her partner's falsetto tones. "Improv 5" (which is not the fifth track; the song titles are numbered but presented out of order) sounds otherworldly, but ultimately soulful. "Improv 7" reminds listeners of free jazz' heyday, with Mines approximating a walking bassline underneath Golia's gritty and striking, yet highly disciplined, tones.

Demonstrating Mines' extreme flexibility, where *Collusion and Collaboration* is challenging and at times discordant, *Everything Sacred, Nothing Serious* is groovy and darn right pleasing; the latter's album title perfectly summarizes the duality of these two records. While always jazz-adjacent, *Everything Sacred, Nothing Serious* represents the bassist's first pure, straight-ahead exercise in the genre. Mines (who composed all songs and again provides vocals) and her largely Pacific Northwest-based group: Elsa Nilsson (flute, bass flute), Beserat Tafesse (trombone), John Hansen (piano), Danilo Silva (guitar) and Jeff Busch (drums), create an atmosphere of retro-cool, with Nilsson's breathy, featured flute in the limelight. The title track is a lovely tribute to the halcyon days of '60s bossa nova, and "Staying with the Trouble" evokes images of naturalistic post-noir '70s cinema. "Até" is a breezily spiritual duet between Mines' vocals and Nilsson, with Hansen's piano providing the foundation; the song certainly extols Seattle's forward-thinking musical landscape, but not without also offering listeners a relaxed beauty as well.

For more info visit [relativepitchrecords.bandcamp.com](http://relativepitchrecords.bandcamp.com) and [originarts.com/oa2](http://originarts.com/oa2). Kelsey is at Settlement Music School (Philadelphia, PA) Mar. 8 (with Ginita y La Orquesta Esa). See 100 Miles Out.



*The Lively Air*  
Aubrey Johnson (Greenleaf Music)  
by Josh Gagnon

In the five years since her last release as a leader, vocalist and composer Aubrey Johnson has been busy, appearing on over ten albums as a collaborator since 2020's *Unraveled*. Johnson's control of tone and meticulous melodic style are valuable additions to the contemporary jazz landscape, and with her latest album, *The Lively Air*, these strengths serve as a gravitational center with a great band and captivating compositions in orbit.

Certain influences of Johnson's are apparent and celebrated throughout the album. Her take on Joni Mitchell's "Help Me" shows a reverence for the original work, preserving and recontextualizing many of the iconic features from Mitchell's 1974 album *Court and Spark*. The arrangement allows for spacious phrasing, giving pianist Chris McCarthy space to accentuate the compositional color. Mitchell's influence can also be heard on Johnson's renditions of "Hope" and "Don't Be Afraid", each of which display a deep, through-composed narrative style that Mitchell helped pioneer. The former selection especially showcases one of the

more striking textures on this album: following a dynamic alto saxophone solo from Alex LoRe, Johnson and violinist Tomoko Omura embark on a stunning shout chorus. The ensuing wordless vocal melody displays an intricate virtuosity through the vocalist's range, and the pairing brings out an impressive sonic character. "Chorinho", written as a tribute to Brazilian composer Egberto Gismonti by her late uncle, keyboardist-composer Lyle Mays (1953-2020), exhibits a similar texture between Johnson and Omura. The album closes with another piece by Mays (with Luiz Avellar) entitled "Quem é Você (Close to Home)". The arrangement displays the band's versatility in a more typical ballad setting. The group effectively locks into the slower groove, as heard in the tightly-knit rhythm section of bassist Matt Aronoff and drummer Jay Sawyer.

For more info visit [greenleafmusic.com](http://greenleafmusic.com). Johnson is at The Church of the Heavenly Rest Mar. 1 and the album release concert is at Birdland Mar. 22. See Calendar.



*From What I Recall*  
Simona Premazzi/Kyle Nasser Quartet (OA2)  
by Jason Gross

About 15 years ago at a Smalls Jazz Club late night session, two musicians met up and found they were kindred spirits: Italian pianist Simona Premazzi and Boston saxophonist Kyle Nasser (whose reflective 2015 debut *Restive Soul* is worth seeking out). After playing together and gigging over the years, the pair formed a quartet in 2021 with Noah Garabedian (bass) and Jay Sawyer (drums). Along with touring internationally, they co-produced this promising 11-song debut album *From What I Recall*. Premazzi describes their writing as "contrapuntally and embracing the concept of contrast and tension/release" and indeed, it comes through in the quiet intensity of this record, with an interesting contrast between the two composers.

Nasser leads with his 12-tone "Iacchus" album opener, featuring a quizzical piano/saxophone theme before the ensemble eventually trails off in different directions. Premazzi's "Back Seat" imitates a muffled conversation, starting with a staccato saxophone theme that tumbles through variations of itself, later mimicked on piano, plus a lovely, moody bass solo and a funky piano/drums exchange. Her "Persistence of Change" offers a splashy duet with Garabedian and casual duo with Nasser, which leads to an ascending, pounding piano climax. Premazzi's "Raoul Blues" (a tribute to the late "gonzo" journalist Hunter S. Thompson) begins with boogie-woogie piano runs, followed by Nasser's relaxed saxophone performance, which gets punctuated by a series of Sawyer's drumming spotlights. After a Nasser/Sawyer improvisation, the saxophonist's "Stalking" alternates between fluttering piano and a speedy theme. His "Requiem for K.O." and "Knock Out" present variations on the same theme, starting with a grief-stricken mood and Bach-inspired melody, then soaring into a flighty horn motif. "Rocks That Aren't So Smooth" (Nasser) sports a cool, bop feel, leading to a jolting, start-and-stop jam session. Premazzi's title track further revs up the proceedings with a high-speed piano and saxophone chase, before settling into a slower-tempo groove and a calm piano

meditation. Nasser ends the album on "Scamander" (the mythological Greek river god) with a calm, controlled air, followed by a twisting melody with the pianist, which then breaks off into Premazzi's lyrical playing while the saxophonist performs an extended modal run that slowly builds and recedes in intensity.

*From What I Recall* is an impressive, collaborative debut, calling for a follow-up that will reveal where the duo will go next.

For more info visit [originarts.com/oa2](http://originarts.com/oa2). Premazzi is at Five Spot Jazz Mar. 5, Cellar Dog Mar. 13 and Ornithology Jazz Club Mar. 23. See Calendar.

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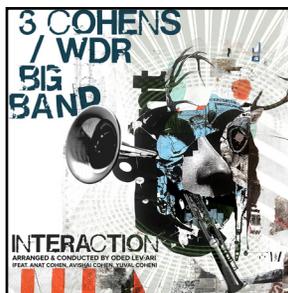


*Live in Helsinki 1963-1965*  
**Ella Fitzgerald (The Lost Recordings)**  
by Ken Dryden

By the time Ella Fitzgerald reached her mid-40s, the masterful jazz vocalist was a superstar. Fitzgerald took no time to captivate her audiences as she explored the Great American Songbook, jazz favorites and even current chart-topping pop songs. This three-LP collection, *Live in Helsinki 1963-1965*, of previously unissued concerts in the Finnish capital, sourced from the Finnish Broadcasting Company, documents two evenings from her European tours. The mono sound on these 180gr vinyl pressings is crystal clear, with Fitzgerald in top form, backed by two sympathetic bands. The earlier tour, heard on the first two discs, features Tommy Flanagan (piano), Les Spann (guitar), Jim Hughart (bass) and Gus Johnson (drums). The setlist for this concert is fairly typical, including standards from the '30s and '40s, earlier hits for the singer including the inevitable "Mack the Knife" (with her hilarious Louis Armstrong impression) and also a scat-filled rendition of "How High the Moon" that detours into numerous other oldies along the way. Fitzgerald also delivers a rousing, upbeat interpretation of Ray Charles' "Hallelujah, I Love Her So" and a swaying treatment of Antônio Carlos Jobim's "Desafinado" that benefits from the accents of Spann's guitar playing.

The 1965 group is similar, though omitting guitar and replacing bassist Hughart with Keter Betts. It seems like Fitzgerald had a fairly-fixed set in mind, as her Hamburg concert, recorded just a few days later, is almost identical to this release. The chemistry is still at a high level, though the surprising opener is "Walk Right In", a '30s song that also has been covered in folk and rock. The singer gives it her own twist with a boisterous interpretation fueled by Flanagan's strong support. Fitzgerald's hip setting of "That Old Black Magic" had been a fan favorite since her first recording of the tune and this passionate version meets her high standards. This was followed by heartfelt settings of ballads "Body and Soul" and "Here's That Rainy Day". Ella Fitzgerald was always attuned to what was happening on rock radio and she wasn't afraid to tackle some of the hits. While some were occasionally misfires and none of them remained in the repertoire for the long run, her swinging setting of The Beatles' "A Hard Day's Night" pleases her audience and stands the test of time. It was "Mack the Knife", though, that sent the crowd home on a high note.

For more info visit [thelostrecordings.store](http://thelostrecordings.store). Ella Fitzgerald tributes this month include "Savoy Ballroom Centennial Tribute #1: Ella Fitzgerald" (featuring Charenée Wade) at Interchurch Center Mar. 11 (presented by Jazzmobile) and "Ella & The Duke" (featuring Sandra St. Victor) at The Appel Room Mar. 18. See Calendar.

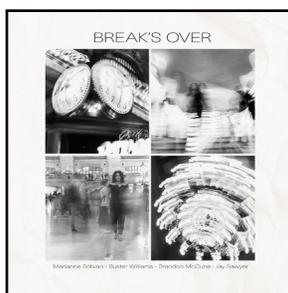


*Interaction*  
**3 Cohens/WDR Big Band (Anzic)**  
by Scott Yanow

Clarinetist Anat Cohen (also a superior tenor-saxophonist) and her two brothers, Yuval (soprano) and Avishai (trumpet), have all had significant careers as leaders. However, it is particularly special when they join together as the 3 Cohens. Needless to say, though there is no connection between them and the original Four Cohens, which 130 years ago launched the career of George M. Cohan, it is a pity that the current group has never added the "other" Avishai (no relation), a notable bassist, to form the new Four Cohens!

Joking aside, *Interaction* is the eighth recording by the 3 Cohens since 2003 and this is their second with a large orchestra—in this case the Cologne, Germany-based 16-piece WDR Big Band. The siblings are featured performing the arrangements of Oded Lev-Ari (also co-founder and director of the Anzic label) at a wide-ranging 2022 concert that is filled with variety, contrasting complex ballads ("Trills & Thrills", "Naked Truth Pt. 2") with exuberant jams. One of the album's highlights is their rendition of the Dixieland standard "Tiger Rag", which the 3 Cohens had recorded before with a small group, and utilizing Middle Eastern scales with hot jazz. While this new version takes a bit of time to get going, it has its charm and does finally swing hard. Other album and performance highlights include the infectious "Footsteps & Smiles" with its clarinet-soprano tradeoff, "Shufra de Shula" and Yuval Cohen's tricky melody line on "Catch of The Day". The WDR Big Band plays with enthusiasm and typical brilliance throughout, though some of their soloists go uncredited. Most noteworthy is a performance *sans* orchestra or even rhythm section: on Gerry Mulligan's "Festive Minor", which the 3 Cohens had recorded previously (*Tightrope*, 2013). The three again perform this as a horn trio, weaving lines around each other in joyful fashion. Someday they should record a full album this way, just for the fun of it. Their *Interaction* is a worthy addition to the 3 Cohens legacy.

For more info visit [anzicrecords.com](http://anzicrecords.com). Anat Cohen is at *Birdland* Mar. 10-14. She is also at *Jazz Forum* (Tarrytown, NY) Mar. 6-7. See Calendar and 100 Miles Out.



*Break's Over*  
**Marianne Solivan (Imani)**  
by Marilyn Lester

With the release of her sixth album, vocalist Marianne Solivan presents a novel approach to her hard swing style, choosing phrasing that's vocalese-adjacent and centering on her own creative abilities as a composer and lyricist. Backed by a simpatico trio—Brandon McCune (piano), Buster Williams (bass) and Jay

Sawyer (drums)—who firmly have her back, she, in turn, allows the players plenty of space. Probably the most interesting example of Solivan's phrasing choices is a tune that's been in her repertoire and to which she's applied varying attitudes: Richard Rodgers' "Look No Further", written for a 1962 Broadway outing, *No Strings*, the first musical he composed after the death of his long-time collaborator, Oscar Hammerstein II. It's a message number, and with its *a capella* start, and lovely piano feature midway in, she soundly delivers the heartfelt goods in her strong alto to midrange soprano.

Always a thoughtful singer, *Break's Over* reveals Solivan as a poet of ability. Her lyrics, set to several tunes on the album, reflect particular insights. The balladic "Drifting Through this Maze (Zingaro)", written by Antônio Carlos Jobim in 1965, has had a strange history of versions, in titling and lyrics both Portuguese and English. The tune is one Solivan has been singing over most of her career and her lyrics, which focus on the meaning of the title, unspool with depth, assuring her a place as a strong storyteller. For "We Must Love" (based on Randy Weston's "Little Niles"), a pensive and free piano intro gives way to the singer's slow vocal, picking up with the trio gathering steam, Sawyer creating a drum sequence of rolling thunder until Solivan turns down the boil and the piece resolves and bookends where it began. Flipping the scenario, she wrote the evocative music of "First Desire" to a poem ruminating on the nature of love by Spanish great, Federico García Lorca. The album's eight tracks are bookended by tunes in which Solivan had no creative writing hand: "Open the Door" by a deep Solivan inspiration, Betty Carter, and "The Other Half Of Me" (Jack Lawrence, Stan Freeman).

*Break's Over* follows pandemic time and the vocalist's 2024 album *Re-Entry*, reflecting Solivan's fierce intent to fully get back to music and her career. Like Dolly Levi, of *Hello!* fame, it's so good to have her back where she belongs.

For more info visit [imanirecords.bandcamp.com/artists](http://imanirecords.bandcamp.com/artists). Solivan is at *Tavern on George* (New Brunswick, NJ) Mar. 12. See 100 Miles Out.



*head shot shy*  
**Teresa Riemann (Fort Evil Fruit)**  
*Ratsnake*  
**Chloe Kim (Kou)**  
by Kurt Gottschalk

The percussion family tree is a big one, including any manner of struck and smacked metallophones and membranophones, chordophones and idiophones—many quite melodic. But there's something uniquely fascinating about a player who finds musicality in the old kit drums. The Berlin-based Teresa Riemann and Australian Chloe Kim both compose for the traps, albeit in very different styles.

Riemann writes songs for drums and voice (and for piano and voice under the moniker "A tender kiss into the void") that fire on multiple cylinders. *head shot shy* is a powerful, nine-song set landing between angst and despair. Her voice is effective, convincing to the character of her songs, sung in English, French and German; her playing is intriguing, confident, thoughtful and complex. The songs seem to be single, in-studio takes, exhibiting focus and control. (The mix is the biggest clue here. The vocals are slightly off-mic, presumably keeping the drums from pushing into the red.) They almost seem as if they could go

in any direction, depending on what instrumental tracks were dropped in. It could be updated British folk, Weimar post punk, or avant garde art song (cf. drummer Roger Turner's duo with Phil Minton, a singer Riemann has worked with in the past). Almost any direction, because there isn't much room for anything to be added. There's the occasional piano and some electronic augmentation, but the accompaniment is the drumming: not overdone, never overbearing, but present, filling the audio space. Riemann is an imaginative drummer, varying parts but keeping the pulse like a good rock bassist; there's generally an urgency, a dirge and drive.

Chloe Kim's *Ratsnake* is a different animal. Kim clearly thinks big and gives serious consideration to orchestrating on the kit. While the relative rawness of Riemann's record provides the needed immediacy, *Ratsnake* has a rich and wide audio picture, accentuating treatment of the drum set in different sections. Other treatments are few. The opening title track seems to be overlaid with bowed cymbals and gongs, although it could be just the sounds of demons and imps let loose in the studio (if it is played live, I would like to see her do it). The rest of the seven tracks are more straightforward. Momentary complexities suggest more layering, but Kim's technique shouldn't be underestimated. At the 2023 MONA FOMA festival in Tasmania, she played ten hours a day for ten days, alone. She's clearly got chops. While her music is hardly traditional, Kim's drums do often evoke the music of her native Korea, with deep bass resonances and taut treble beats that sound somehow hollow. She grew up surrounded by the tradition but never practiced it until she moved to Sydney to study jazz drumming. She also never studied composition formally, but in recent years has been composing for chamber ensembles, including a piece for a string bass sextet. As a soloist, she plays like an orchestrator; it's only so big a step.

For more info visit [fortevilfruit.bandcamp.com](http://fortevilfruit.bandcamp.com) and [kourecords.com](http://kourecords.com)



**Square One**  
**The Empress (Cellar Music)**  
by Jim Motavalli

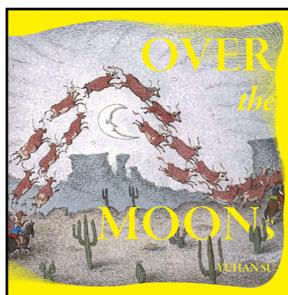
The fact that all four horn players here on *Square One* are women—Pureum Jin (soprano, alto), Erena Terakubo (alto), Chelsea Baratz (tenor), Lauren Sevia (baritone)—is incidental to enjoying this crackling hard bop album by these first call players. That said, South Korea-born, NYC-based Jin did form this co-op band (and produced the record) with the intent to give female players a chance to show off.

It's a sparkling showcase that blasts out of the gate with German saxophonist Michael Lutzeier's "Instant Composure". The horns sound like a big band embracing the warm theme, then break out for some fast and concise alto, tenor and baritone solos, egged on with some lovely call-and-response. This is not a head-solos-reprise-out album, but rather cleverly arranged (mostly by Lutzeier) to fully utilize the front-line saxophone quartet, aided by Steve Ash (piano), Joey Ranieri (bass) and Pete Van Nostrand (drums). George Gershwin's "But Not for Me" could have been taken from a multi-horn, mid '50s Blue Note release, with straight-ahead solos at midtempo giving way to

Ash in fine Bobby Timmons fashion. But then a very tight unison horn section (spiced by Ash) enlivens the melody to the outro. Juan Tizol's "Caravan" features some fine desert stickwork from drummer Van Nostrand, as well as a dazzling horn arrangement, including a memorable saxophone battle. Sevia's baritone, right out of the Pepper Adams tradition, is particularly blistering. Matt Dennis' "Everything Happens to Me" (arranged by Jin) is a beautiful balladic change of pace. The group takes on the master with "Mr. Syms" (from John Coltrane's *Coltrane Plays the Blues*), which is taken at a loping pace. Jin's soprano playing especially makes it resonate, a true tip of the hat to Coltrane, who also played the straight horn on the original. The group's "Milestones" isn't the Miles tune, but rather the earlier, unrelated, John Lewis composition. Sevia noticeably digs into this one, before her horn teammates have a go at it, as well as bassist Ranieri.

The solos throughout the album are masterful, and an additional note must be made regarding the stellar arrangements, which really add extra depth within each selection. Next up...*Square Two!*

For more info visit [theempressmusic.bandcamp.com](http://theempressmusic.bandcamp.com). Erena Terakubo is at *Dizzy's Club* Mar. 25-29 (with DIVA Jazz Orchestra). She is also at *Beanrunner Cafe* (Peekskill, NY) Mar. 7. See *Calendar* and *100 Miles Out*.



**OVER the MOONS**  
**Yuhan Su (Endectomorph Music)**  
by Ken Waxman

After 16 years in the US and despite ICE and the Trump administration's immigrant-focused fear-mongering, Taiwanese vibraphonist Yuhan Su's musical ideas are as much part of the local jazz gestalt as they are international. On *OVER the MOONS*, her fifth album, Su leads a crew of top New York players through eight tunes no more foreign than the films of her US-based countryman Ang Lee. That doesn't mean she has rejected her heritage though. Some of the titles reflect the duality of her two-fold language and culture identities. Still, the only overt Chinese reference is on "Genius and Dumb", in which she rhythmically recites Mandarin syllables in sync with James Paul Nadien's drum pops and Yingda Chen's guitar strokes. The narrative then evolves to feature pianist Matt Mitchell, as well as alto saxophonist Alex LoRe's expressive note-bending, further overlaid with Shinya Lin's electronic splatters.

Like most dedicated, creative musicians, rather than being nativist, Su's compositions succinctly include textures related to her extensive playing experience, which encompasses work with such diverse stylists as Greg Osby, Amir ElSaffar and the Webber/Morris Big Band. Tenor saxophonist Anna Webber herself is also featured here and joins LoRe to contribute high-pitched reed riffs on the title tune, which contrapuntally confront the leader's perfectly-focused resonating vibraphone shapes and stops, plus some solidly-cadenced guitar licks. Both saxophonists contribute ethereal flute to the ballad "Too Much Time Matching Clouds", which widens distinctively as Su's subtle metal bar reverberations and Chen's carefully-rounded guitar notes echo reflectively above Marty Kenney's bass stops and Mitchell's expansive piano accents. Other tracks are tougher and more accelerated

and include, at points, almost as many contrapuntal reed honks, drum rumbles, keyboard clipping, projected guitar flanges, bass pumps and ringing vibraphone clanks that skirt ebullient Jazz Messengers territory. At the same time, the clarity of clean, contemporary interpretations is never abandoned.

Clearly in a non-confrontational and swing-affiliated manner, *OVER the MOONS* metaphorically demonstrates the comprehensive achievements of immigrants to the US that was usually celebrated in the pre-MAGA era.

For more info visit [endectomorph.com](http://endectomorph.com). Su is at *Nublu Classic* Mar. 27. See *Calendar*.

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## GLOBE UNITY



**miminari**  
 Kioto Aoki, Haruhi Kobayashi, Mai Sugimoto  
 (Asian Improv)  
**A Far Within**  
 Isidora Edwards, Biliana Voutchkova,  
 Zosha Warpeha (Relative Pitch)  
**Sound & Fury**  
 Esthesis Quartet (Sunnyside)  
 by Daniel A. Brown

A trio of recent releases by all-female international jazz ensembles are more emblematic of the vastness of experimental temperaments and approaches than a mere gender roll call. If anything, a casual listen of this month's offerings provides a healthy assurance that contemporary jazz and all of its creators only continue to challenge music listeners.

Japan-born and Chicago-based, the trio of Kioto Aoki (taiko, shamisen, tsuzumi), Haruhi Kobayashi (voice, electronics) and Mai Sugimoto (saxophone, flute) bring their collective skills in visual-sonic arts into full bloom with *miminari*. Translated as "a ringing in the ears," the nine-track collection is a *de facto* lab result of this winning merger of traditional instrumentation and contemporary technology,

which plays well as an uninterrupted listen or randomized through-shuffle. Opening invocation "sonomama" features Aoki's clacking rhythms underpinning Kobayashi's ghostly, cooing chants, as Sugimoto interjects long tones and skittering saxophone commentary. Over the sequence of "teketeke", "aaaa" and "tree tree tree", the players build a type of group conscience and roadmap for the rest of the album, layering gurgling, unpredictable percussion, flutes, whistles and processed vocals. Album centerpiece "shinkansen ooo" is a 10-minute excursion into intergalactic improv, with Kobayashi's glimmering electronics guiding and goading sporadic beats and soft-tinged tonalities from her bandmates.

Over the course of its hour-long duration, *A Far Within* offers a mesmerizing audio travelog of a ghost world inhabited by ethereal drones, string-timbral investigations and textures both soothing and unsettling. London-based Isidora Edwards (cello), Bulgarian Biliana Voutchkova (violin) and US-born Zosha Warpeha (hardanger d'amore, a customized 10-string Norwegian fiddle), create four long-form pieces that bask in their unhurried glow. Opener "Chronologies of the Pale Hour" harkens back to the narco-languid '60s drones of La Monte Young and Angus MacLise, where the actual sounds of the bows dragging and scraping on string are encased in the resulting overtones that rise and fall through the air. "Seconds and After" is a study in microtonal tensions, the three players

rubbing minor-second tones through an exercise of emotional anxiety and release. "The Weather of Then" and the 18-minute title track are both exhaustive (and at times, exhausting) workouts of extended technique and eerie ambient moves. Overall, this album is a rewarding, albeit demanding sojourn into contemporary string music.

*Sound & Fury*, the third release from the Esthesis Quartet—Sweden-born, NYC-based Elsa Nilsson (flute) with Dawn Clement (piano), Emma Dayhuff (bass) and Tina Raymond (drums)—finds the US-based group joined by guitarist-guest dude Bill Frisell in a collection that honors the passing of the group's mentor (and a frequent Frisell collaborator), the late trumpeter Ron Miles (1963-2022). Frisell audibly enjoys the invitation on the airy stroll of "Just Come Play" and echo-rich drama of "Capricorn", where he offers understated ideas to the quartet's rich, group-improv conversation. "Where I Begin" uses unison piano and guitar notes to great effect, adding to the song's mix of playfulness and mystery. The back-to-back dose of freewheeling interplay of "Together" and "Fit of Fury" highlights Esthesis Quartet's collective wallop as complementary, attentive players, where they create a kind of chamber Americana using melodies and harmonies that blur many lines.

For more info visit [airmw.org/airecords](http://airmw.org/airecords), [relativepitchrecords.bandcamp.com](http://relativepitchrecords.bandcamp.com) and [sunnysiderecords.com](http://sunnysiderecords.com)

# Brian Charette

## Organ Solo



SCCD 31977



SCCD 31756

## Organ Sextette



SCCD 31731



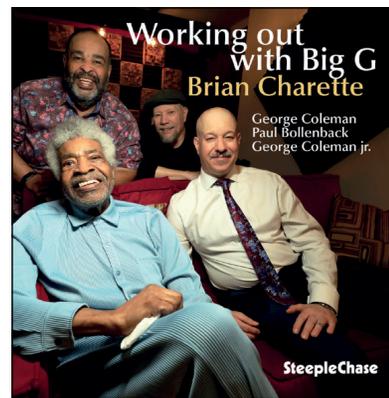
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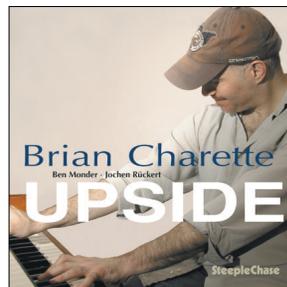
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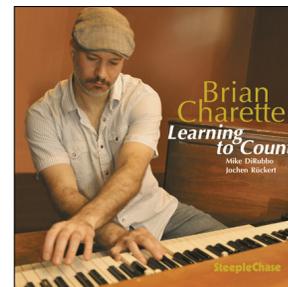
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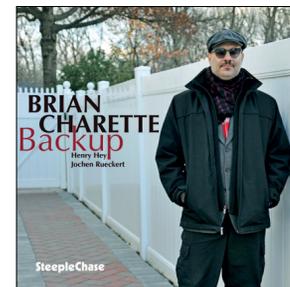
## Organ Trio



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*Marina*  
**Lena Bloch/Kyoko Kitamura (Fresh Sound)**  
*Memory Ghosts*  
**Yoon Sun Choi/Jacob Sacks (Yeah-Yeah)**  
**KYN**  
**KYN (ears&eyes)**  
 by Elijah Shiffer

Some of the most interesting vocal jazz is actually created by musicians who minimize the distinctions between various types of vocalizing. The vocalists on these three recent releases display exquisite control of their instruments in verbal and non-verbal singing, spoken word and extended techniques—all at their command to combine into truly memorable music.

The most straightforward, from a jazz standpoint, is *Marina*, by Russia-born, NYC-based tenor/soprano saxophonist Lena Bloch's quintet featuring Kyoko Kitamura (vocals), Jacob Sacks (piano), Ken Filiano (bass) and Michael Sarin (drums). The album's seven tracks are Bloch's musical settings (and English translations) of poems by the early 20th-century Russian poet Marina Tsvetaeva. The life of an outsider, rejecting the constraints of society, is a constant subject in Tsvetaeva's writing and is expressed fittingly in this music. Bloch's light yet tough timbre (especially on soprano), Sacks and Filiano's wildly-inventive soloing, and Sarin's thoughtful punctuations, combine to create a free-wheeling, flexible ensemble sound with seamless integration of composed and improvised elements throughout. Kitamura's expressive voice is perfect for these passionate poems; in a few places, she adds delay and echo effects for a satisfying element of the surreal. Her one wordless improv, "I Refuse", is a fiery duet with Filiano, which opens the album.

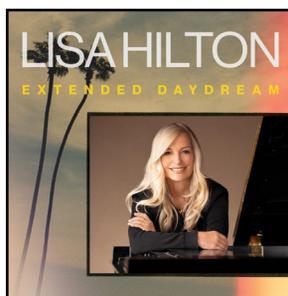
*Memory Ghosts* also features Sacks, in the pianist's fourth recording with vocalist Yoon Sun Choi. In this extraordinary album, the duo presents a vast range of moods and textures. Two broad, contrasting themes run through the 13 tracks. Several songs present somber, elegiac depictions of conflict or personal loss; Choi's own "I Don't Remember the War" and "Accordion Man" fall into this category. These haunting ballads are the album's most powerful tracks, even for a recording that includes both Abel Meeropol's "Strange Fruit" (recited as a poem, without the original melody) and Randy Newman's "Political Science". Four free improvisations and the traditional children's song "I Bought Me a Cat" show a very different side of the duo: an exuberant playfulness and zany sense of humor, with excellent comedic timing in the latter. This album is nearly guaranteed to make the listener cry and laugh in equal measure.

In the trio KYN, Choi is joined by equally unique vocalists Hanna Schörken and Noa Fort. Their self-titled debut is a fascinating document of the human voice's full potential as an instrument. Though a relatively short album, with the seven entirely improvised tracks adding up to just over 30 minutes, this is plenty of time for the trio to explore a wide variety of sonic landscapes. Each vocalist takes an immediately recognizable approach, with Fort focusing on melodic lines, Schörken using a lot of percussive consonants and Choi combining both and adding some intense overtone-singing. However, the interplay between them is very tightly connected; they borrow from one another's vocabularies as their sounds meld together. In the more active tracks, voices serve as aliens at play; others, such as the aptly named "Wicca Dance", are full of abstracted folk-song melody. Even on this latter track, harmony and tonality are rarely kept separate from whimsical noise. An important part of what makes this album work is KYN's willingness to

shift between these, and many forms of vocalization in between, at any given moment.

For more info visit [freshsoundrecords.com](http://freshsoundrecords.com), [yeahyeahrecords.bandcamp.com](http://yeahyeahrecords.bandcamp.com) and [earsandeyesrecords.com](http://earsandeyesrecords.com).

Lena Bloch is at Ibeam Brooklyn Mar. 14. Kyoko Kitamura is at Looove Annex Mar. 14 (with *Geometry of Distance*) and Mar. 15 (with William Parker's *Pocket Watch Orchestra*), and Downtown Music Gallery Mar. 24. Noa Fort's *Plant People* is at Brooklyn Artery Mar. 7. Fort and Yoon Sun Choi are at Downtown Music Gallery Mar. 24 and Ibeam Brooklyn Mar. 26. See Calendar.



*Extended Daydream*  
**Lisa Hilton (Ruby Slippers Productions)**  
 by Andrew Schinder

Pianist Lisa Hilton has made Southern California her home for much of her life. As such, her new album, *Extended Daydream*, consistently brings to mind visions of the Golden State. Lisa Hilton once again engineers a sunny, organic modernization of the timeless piano-driven small ensemble. Self-taught on classical piano, she was formally schooled in the visual arts, and that training is evident on this release as she leads the listener on an impressionistic journey through auditory colors, with the destination a vibrant, variegated Malibu sunset.

Throughout the album, the leader also generously showcases her bandmates: J.D. Allen (tenor), Igmarr Thomas (trumpet), Luques Curtis (bass) and Rudy Royston (drums), none more so than on the opening track, the Miles Davis standard "So What". Here Hilton largely disappears after a few opening piano-driven measures and then like Paul Chambers on the famously bass-forward original, Curtis seizes control of the song and cooks, amped up by this rendition's modern mix. Thomas, who in recent years has been largely splitting his time between big bands and hip-hop, delivers a spot-on Miles impression that harkens back to the master's creation of the modal form. "So What" aside, the session largely consists of Hilton originals, which offer an impressive stylistic range that keeps an overall reflective tone. "Monumental Mystery" is a lot of fun, and as its title would suggest, the song evokes a Nancy Drew/Hardy Boys ethos wherein our intrepid heroes may have bitten off a bit more than they could chew. Royston and Curtis provide a crackerjack, batty rhythm, with Hilton's piano creeping in between brass hooks. "Tropical Tuesday" and "It's Just for Now" offer the pianist's riffs on bossa nova, with considerable sophistication. "Seabirds" is a gorgeous, atmospheric ballad where she, Allen and Thomas trade off with emotional, moving phrasing. "Wildflower" is a jazz interpretation of the massive hit by pop star Billie Eilish, and while it may seem like an unlikely cover, Eilish in fact has roots in jazz and has offered her own jazz interpretations in her work throughout her career (including a memorable cover of Peggy Lee's version of "Fever" with bassist Christian McBride and the Count Basie Orchestra). With Hilton, the pop "Wildflower" beautifully transitions into the jazz idiom. Eilish's vocals are replaced by the lovely chemistry among Hilton, Allen and Thomas—and the jazz genre once again proves itself malleable and versatile.

For more info visit [lisahiltonmusic.com](http://lisahiltonmusic.com)

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## IN PRINT



**Picture Infinity: Marshall Allen & The Sun Ra Arkestra Sibylle Zerr (In+Out)**  
by David Cristol

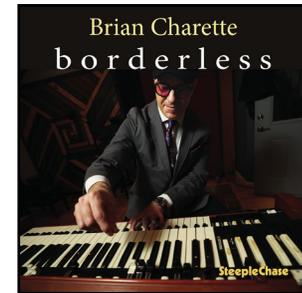
The raucous Sun Ra Arkestra didn't end when its initiator returned to Saturn in 1993, but continued under the guidance of tenor great John Gilmore for a short stint, then to the alto saxophone and electronic wind instrument (EWI) wizard Marshall Allen. After a long tenure with the Arkestra, the multi-instrumentalist took over its leadership beginning in 1995, a position Allen still holds as he nears age 102 (May 25). In this century, the German label IN+OUT released three albums by the Arkestra under Allen: *Live at the Paradox* (2009), *Babylon Live* (2015) and *Lights on a Satellite* (2024). Coincidentally, the latter title was also used the same year by Resonance for an unearthed 1978 live recording by the original Sun Ra Arkestra, a mission that started some 70 years ago.

*Picture Infinity: Marshall Allen & The Sun Ra Arkestra* is neither an Allen biography or a complete

panorama of the Arkestra. This book, first published in 2011 and now reappearing either as a stand alone artifact or as part of a bundle with the aforementioned CDs or LPs (one hand-signed by Allen), aims to document in words and photographs the 2008 tour that led to the first record issued on the label. The balance of images and text makes sense considering that the Arkestra is equal parts music and stage show with a strong visual component. The publication feels like a snapshot of a given moment in the band's odyssey, with some interesting insights such as the distinct approaches of Ra and Allen for leading the band, or the revelation that Allen has inherited a treasure trove of unrecorded Ra-penned compositions. The Arkestra is simultaneously building on its past and looking to the future, effectively making it an evolving entity as well as a time machine navigating in all directions of its history. The author includes excerpts of interviews with band members conducted at the time of writing, archival quotations of Ra and her own honest and down-to-earth observations on the proceedings.

The now-sprawling Ra literature started in grand style with John Szwed's *Space is the Place* (1997), and has continued with Arkestra trumpeter-alum Ahmed Abdullah's *A Strange Celestial Road* (2023) and now with this small, but certainly worthy addition.

For more info visit [inandout-records.com](http://inandout-records.com). Allen is at *Solar Myth* (Philadelphia, PA) Mar. 10 (with *Ghost Horizons*) and Mar. 13 (with *Dave Burrell, Bobby Zankel, Kresten Osgood*). See *100 Miles Out*.



**Borderless**  
Brian Charette (SteepleChase)  
by Pierre Giroux

Pianist-organist-keyboardist Brian Charette has always regarded the Hammond B3 organ as a full orchestra rather than just a specialty instrument, and *Borderless* stands as one of his most personal and daring statements yet. Recorded solo, mainly with new material in one or two takes without overdubs, the album honors an older jazz ethic: trust the moment, trust the instrument and let imperfections reveal the truth.

The album's program begins with "Minors Must Be Accompanied by Adults", one of nine originals. This minor-key blues makes a powerful statement, with its melodic impact and rhythmic drive, clearly influenced by legendary jazz organist Jack McDuff; Charette subtly extends the harmony just enough to keep the blues feeling slightly unsettled. "Sunrise" shifts the palette entirely, with Charette drawing on Hungarian scales and a shimmering vintage vibrato that predates Jimmy Smith's hard-swing dominance on the instrument. The result feels almost archaic in the best sense: an echo of early organists who balanced folk modality with jazz phrasing. "Blood Sun" embodies a

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sincere gospel feeling, presented as a waltz that sways rather than marches. Charette's voicings evoke church harmony without being literal; it's music meant to bring people together. Antônio Carlos Jobim's "Corcovado", one of Charette's favorite bossa novas, features a warm, joyful vocal that feels conversational rather than performative. His phrasing respects Gene Lees' lyrics of understated melancholy, while allowing moments of playful inflection. "Bicoastal" (a bebop contrafact of Charlie Parker's "Confirmation") reaffirms swing with an intellectual edge. Charette navigates the familiar harmonic landscape with ease, adding asymmetrical accents and rhythmic shifts. It's a reminder that bebop, even on solo organ, remains a lively, adaptable form. Huey Lewis' "If This Is It" is transformed into a soulful organ sermon: stripped of its pop gloss, the tune exposes a strong harmonic core. Charette leans into the lyric's emotional resolve with sustained chords and dynamic swells to amplify its sincerity. This rendition's final section heightens the emotional journey. "Willow Weep for Me" feels strongly connected to the blues, with moments of sharp modern lines providing contrast. "Tadd's Delight" swings with familiar bebop melodies at a steady medium tempo. Charette appreciates the sophisticated harmonies of its composer Tadd Dameron, playing them with clarity and lightness. The closing selection, "Moody's Mood for Love", features Charette as singer—intimate, natural and focused on storytelling rather than showmanship.

Brian Charette's latest album isn't chasing the new just for novelty, but reaffirms that depth, curiosity and history are still the most reliable guides forward.

For more info visit [steeplechase.dk](http://steeplechase.dk). Charette is at The Django Mar. 4, Mezzrow Mar. 6-7, Midnight Blue Mar. 11, Cellar Dog Mar. 15 and Albert's Bar Mar. 20. He is also at Poli Club (Waterbury, CT) Mar. 13. See Calendar and 100 Miles Out.



**New Morning**  
Jakob Bro Large Ensemble (Loveland Music)  
**Murasaki**  
Jakob Bro, Wadada Leo Smith, Marcus Gilmore  
(Loveland Music)  
by Jeff Cebulski

Two 2025 releases from Denmark's Loveland Music place the Danish guitarist (and label founder) Jakob Bro squarely in the forefront of the Euro-progressive community, as the generous Bro engages with both European and American musicians who are often given the reins. But the guitarist is the catalyst, and both albums here reflect his artistic mien and collaborative improvisational ethos.

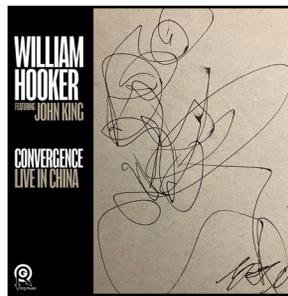
*New Morning* is separated into two sections. The first features wholly-improvised works from members of Bro's Large Ensemble, which includes longtime collaborators—Andrew D'Angelo (alto saxophone, bass clarinet), Jesper Zeuthen (alto), Anders Christensen (bass) and Jakob Høyer (drums). Others along for the session include Bill McHenry (tenor) and Kresten Osgood (drums), the latter contributing the album's second track, the "Osgood" drum solo. The opener, "Trio", begins as a pensive concoction from Zeuthen, with Søren Kjærgaard (piano) and Jeppe Skovbakke (electric bass). For his part, Bro makes his first appearance on "Tutti", a tone poem where he provides Terje Rypdal-ian texture for the saxophonists' dramatic dialogue. After D'Angelo's bass clarinet then alto solo track, "For Bro", the

album shifts to the leader's compositions. "Roots" hearkens back to New Orleans gospel blues, serving as a preface to the remainder. "And They All Came Marching Out of the Woods" (originally heard on Bro's 2015 ECM leader debut *Gefion*) follows, led by Christensen's version of Thomas Morgan's original plodding bass line. This time Bro's Frisell-inspired melody passage is replaced by the horns, while he and Adi Zukanovic (keyboards) supply quietly edgy background; D'Angelo negotiates a twisting bass clarinet solo accompanied by Heyer's frenetic stick work. After a yearning "Bella Vista", the guitarist revisits "Black Is All Colors at Once" (which appears on his 2024 ECM album *Taking Turns*). McHenry gets the call here, his tenor beckoning a plaintive sentiment. The title tune closes the proceedings, with D'Angelo and friends mirroring McHenry's tone, but with an uplifting mien as the leader lends sensitive support.

*Murasaki*—with Bro, Wadada Leo Smith (trumpet) and Marcus Gilmore (drums)—is the result of collective, spontaneous inspiration prior to a planned European tour. While the guitarist has played with each before, this was this trio's first collaboration. Gilmore opens "Winnowing One" with a spirited solo. Bro's reverbed picking gives synthetic ambiance to "Sonic Mountains", on which Smith bellows and Gilmore rides underneath. The trumpeter reaches into Miles Davis' early fusion exploits in "Yoyogi Park Dream", gently issuing a coned passage while the guitarist elliptically comps and Gilmore contributes a dramatic backdrop to his mates' dreamy expressions. With a quick trumpet aside, "Chronicles of Bending—Air Columns and Fire Discourses" leads to "Heart Language", Bro taking the lead with a thoughtful, hesitant pace, followed by Smith's fiery discourse atop Gilmore's agitated pounding. With Smith, the drummer extends the agitation on the trumpet-drum duo of "Imagine the Fire and Flames That Lights Up the Light World" and then has the final statement, "Winnowing Two", which culminates the session with a multi-rhythmic workout of drums and percussion.

The breadth and depth of these two albums testify to Bro's ability to reach into his and his friends' improvisational intuition and conjure remarkable results.

For more info visit [lovelandcph.bandcamp.com](http://lovelandcph.bandcamp.com). Bro is at Village Vanguard Mar. 31-Apr. 5. See Calendar.



**Convergence: Live in China**  
William Hooker feat. John King (Org Music)  
by Brad Cohan

Composer, improviser and a powerhouse at the drum kit, William Hooker is avant garde jazz royalty with decades of transformative and transcendent experimentation under his belt. In the annals of the Downtown scene, he was one of the first to marry free improvisation with noise and rock leanings through recorded and live-in-concert, all-inclusive partnerships with the likes of Sonic Youth (Thurston Moore, Lee Ranaldo, Jim O'Rourke), Elliott Sharp, and others that go back to the early '90s. Hooker's aesthetic and fearless, groundbreaking path is perfectly summed up in the title of his latest effort, *Convergence: Live in China*, with an emphasis on the word "convergence," which underscores his

status as an extremely underrated bandleader and collaborator.

In this duo set with composer, guitarist and violist John King, Hooker reveals a flurry of revelations. First, the pairing lives up to the title in the intuitive, physical and spiritual senses; the musical minds here intersect right from the first clobber of the drums and gnarly scratch of guitar, forming a bond that shakes the earth's very core. Second, Hooker is a tireless and powerful force of nature behind the kit, an absolute marvel of his instrument who defies age (he'll celebrate his 80th birthday this June). The album was birthed when organizers of the B10 festival in Shenzhen offered to fly Hooker in to perform. As he documents on his website of his long journey to Asia, Hooker brought King with him and "intended to rock it." And, man, this ear-searing pair most certainly did, laying the hammer down with sheer intensity, crushing volume and deep connection.

At a run time of nearly an hour—with three improvisational sections and two solo sections, leading up to the performance's conclusion—this live, recorded document deconstructs the blues, experimental rock, funk and improvisatory noise with sonically heavy abandon. King, known for his strings work commissioned by Kronos Quartet, Bang On A Can and for recordings released on John Zorn's Tzadik label, is the ideal complement to Hooker's monster blows; his caustic and frenzied riffs and wah-wah pedal-stomping fireworks channels Hendrix-like shredding action. *Convergence: Live in China* should especially appeal to guitar-drum duo enthusiasts of Bill Orcutt and Chris Corsano.

For more info visit [orgmusic.com](http://orgmusic.com). Hooker is at Ibeam Brooklyn Mar. 18. See Calendar.

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## ON SCREEN



**Les grandes répétitions: Cecil Taylor à Paris**  
Gerard Patris/Luc Ferrari (INA-Mode)  
by Paul Gaita

One of five documentaries made for French TV between 1966 and 1968 by French composer Luc Ferrari and director Gerard Patris, and grouped under the umbrella title *Les grandes répétitions* (the great rehearsals), *Cecil Taylor à Paris* finds the pianist-poet and free jazz pioneer (who would have turned 97 this month) with the “Student Studies” iteration of the Unit–Jimmy Lyons (alto), Alan Silva (bass) and Andrew Cyrille (drums)—rehearsing at a stately French home in the Place des Vosges shortly after that album’s completion. Between extended numbers, a reserved Taylor holds forth in interview segments, discussing in somewhat gnomic (and alternately bemused/annoyed) terms his thoughts on music, his own upbringing and other topics. The emphasis in all cases is the pursuit of freedom. Taylor speaks about untethering his music from formal structure and understanding: “Hearing is playing. Music does not

exist on paper.” He applies this same thinking to freeing his spirit from the social constrictions imposed on Black individuals; and when asked about his thoughts on Bach, John Cage and Karlheinz Stockhausen—the subject of another *grandes répétitions* documentary—he notes, “[They don’t] come from my community.”

Freedom is naturally emphasized in the music heard in the film, which gains remarkable resonance from the spacious location; in one shot, Lyons plays in a fireplace roughly the size of a service elevator, to draw on its natural tone. But it’s also felt in Patris’ direction: his camera drifts across the rehearsal space, lingering on Silva bowing or Cyrille tapping out complex polyrhythms, and then cutting sharply to Taylor coolly putting his piano through an intense workout. Patris wisely eschews any sense of a narrative structure, and in fact, leans into nontraditional, avant garde approaches throughout: spoken credits, historical film clips and images, and the words to Taylor’s recitation of his unpublished “Ambitus” poem float against nimbus-like clouds.

At just 45 minutes in length, *Cecil Taylor à Paris* is too brief and amorphous to be considered a true documentary; an impression, or a moment captured in time is perhaps more accurate. But the film (a restored version of which played in January at NYC’s MoMA, as part of its *To Save and Project* series) is a rare and potent encapsulation of Taylor’s boundless ambition and vision, and worth experiencing for ardent and newly-minted fans alike.

For more info visit [ina.fr](http://ina.fr)

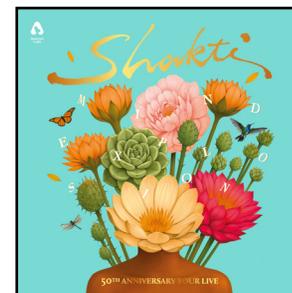


**nada sagrada**  
Brandon Lopez (Relative Pitch)  
by Kurt Gottschalk

Brandon Lopez has become, quite deservedly, an in-demand bassist in the Downtown scene. His playing is rich and lyrical while suggesting a mysterious darkness. His ongoing collaboration with poet Fred Moten (in duo and in trio with drummer Gerald Cleaver) is especially indicative, underscoring the strength, frankness and sincerity of Moten’s words and, not incidentally, of his voice. In-demand musicians become bandleaders. That’s the way these things go. And at least within the realms of free improvisation, what being a bandleader is isn’t always clear. One thing that’s clearly to Lopez’ credit as a leader is pulling together the exceptional septet that played at the 2023 Vision Festival, heard on this recording: DoYeon Kim (gayageum), Cecilia Lopez (electronics), Mat Maneri (viola), Zeena Parkins (electric harp), and Cleaver and Tom Rainey (drums). More than half of the ensemble members have been key parts of the Downtown scene since the last century, and all of them he’d worked with before. That’s some NYC pedigree.

The single, 39-minute track begins a bit nebulously (and typically), as if they’re charting course. But even at the outset, there’s a dimensionality, a shape outlined by pizzicato strings and electronic glissandi. They gain momentum, gather mass, in short order, but a series of surprises is still in store. Squiggly electronic tones, more pronounced than before, seem out of place, then quickly claim space. A gentle, loping viola, bass, drum trio seems too sudden a shift, but soon becomes a new foundation. Parkins’ harp sears through, almost like a guitar solo, but not quite. A quick rhythm from the drums is complemented by strings, although it’s not clear which ones. Are the harmonious moments accidents? Are the vocalizations inadvertent? There’s a lot going on, but somehow never too much. It’s a deeply engaging listen. Whether the product of notation or conversation or sheer force of personality, Lopez leads the ensemble through a slow series of waves, each peaking higher than the one before. *nada sagrada* is an exemplary session, the kind bandleaders deserve credit for.

For more info visit [relativepitchrecords.bandcamp.com](http://relativepitchrecords.bandcamp.com). Lopez is at P.I.T. Mar. 15. See Calendar.



**Mind Explosion (50th Anniversary Tour Live)**  
Shakti (Abstract Logix)  
by Jim Motavalli

This document represents the end of the line for an exhilarating international experiment that began in 1973, when British jazz guitarist John McLaughlin and tablas player Ustad Zakir Hussain first played together in New York. When they met, Hussain

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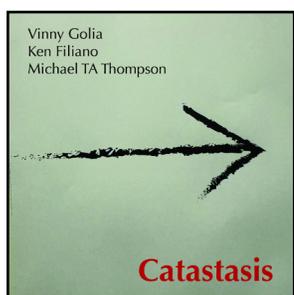
described the encounter as “a reunion of long-lost brothers.” Sadly, the collaboration won’t go further, because Shakti without Hussain (who died at the end of 2024) is impossible to contemplate.

*Mind Explosion (50th Anniversary Tour Live)* preserves the group’s luminous 2023 tour. Vocalist Shankar Mahadevan is up front on the opening track “Kiki”, his pyrotechnics closely matching the fast pace of violinist Ganesh Rajagopalan (the star on this one) and Hussain, with Selvaganesh Vinayakram on added percussion. Western listeners may think of Indian classical music as primarily instrumental, but vocalists are equally virtuosic in the ancient South Indian Carnatic tradition. The outlier guitar, not a feature of Indian classical music, evokes ancient roots and is seamlessly integrated, with thankfully no attempt by McLaughlin to tamper his guitar or guitar synthesizer. The 15-minute “Giriraj Sudha”, led by Mahadevan, is quietly meditative, recalling the Mahavishnu Orchestra; its second section picks up the tempo, with guitar and violin doubling in passages (and probably sending both guitarists and fiddlers to the woodshed), but Hussain’s grounding work on tablas is absolutely essential to make this piece work. “Lotus Feet” (originally appearing on the group’s 1976 debut) provides a “catch our breath” moment, with McLaughlin’s echoing strings and ably supporting Rajagopalan’s violin and Mahadevan’s wordless vocal (though it doesn’t suggest vocalese, some comparisons could certainly be made).

The instrumental “5 in the Morning, 6 in the Afternoon” has a catchy figure that could turn into a rock riff at the drop of a hat. McLaughlin asserts himself here with fast, bent notes, but absolutely serves the music, rather than fighting for dominance. The other extended piece is “Shrini’s Dream”, dedicated to the memory of a fallen “angel,” mandolin player U. Srinivas, who played in the revived Remember Shakti group beginning in 1997. It’s a fitting conclusion to the 50 years of an amazing cross-cultural group of musicians.

This album was nominated for a 2026 “Best Global Music Album” GRAMMY. Though it didn’t win, Shakti did deservedly triumph on the same stage the year before with *This Moment* in 2024.

For more info visit [abstractlogix.com](http://abstractlogix.com). “Zakir Hussain Eternal: Celebrating 75 Years of Genius” is at Carnegie Hall Mar. 6. See Calendar.



**Catastasis**  
Vinny Golia, Ken Filiano, Michael TA Thompson  
(Nine Winds)  
by John Sharpe

Few contemporary improvisers are as comfortable generating interest over extended durations as woodwinds virtuoso Vinny Golia (who welcomes octogenarian status on the first of this month), and *Catastasis* places that discipline under a microscope. Partnering with his peers—longtime associate, Ken Filiano (bass) and NYC stalwart Michael TA Thompson (drums)—the veteran woodwind specialist demonstrates how prolonged collaboration can nurture ever more profound creation. Consequently, they fuse in three studio collectives that test concentration, memory and invention.

The digital album’s proportions define its

character. With even the shortest track breaking the half hour mark, there can be no safety net: no edits, no resets, no second takes. The threesome revel in the challenge, maintaining momentum and lucidity through ongoing interplay. For listeners, the length can pose its own demands. There’s no right way of dealing with such situations, yet attention need not remain fixed to register the music’s impact. Whenever focus returns, it finds the trio typically engaged in some novel negotiation of texture or direction. Although some passages gel more effectively than others, at best they leave a residue of images and emotional tensions that linger in the mind.

At the center resides the contrapuntal relationship between Golia and Filiano. The reedman proves a seemingly inexhaustible source of ideas, drawing on tonal distortion and a sharply-angled attack, without ever resorting to protracted extremes. In that, he’s aided by the volatile drama of Filiano’s resonant bass lines, shifting fluidly between bowing and plucking, generating motion and using subtle electronic effects to expand his instrument’s profile. Thompson complements rather than confines, assembling pithy accents and woody timbres into a flexible tumbling pulse. Neither he nor Filiano shut down Golia’s options. Apart from brief interludes, the group interaction flows continuously. Development proceeds incrementally, guided by tacit agreement rather than overt signals. As just one example, in “NY-1” an insistent stretch of twisting tenor, droning arco and lurching beat gives way when Filiano introduces a suspended electronic haze, opening space for braided multiphonics and percussive tinkle, before the exchanges morph again. Notably they do all this while avoiding the predictable cycle of buildups and crescendos, which typifies so much free improvisation. In its stead is something much rarer: a sustained high-wire narrative shaped in real time, with consistency, restraint and imagination.

For more info visit [vinnygolia.bandcamp.com](http://vinnygolia.bandcamp.com). Ken Filiano is at *Downtown Music Gallery* Mar. 10 (with John Hagen) and *Ibeam Brooklyn* Mar. 14 (with Jeff Pearing). See Calendar.



**12 Stages of Spiritual Alchemy**  
Ivo Perelman/Ray Anderson (Fundacja Słuchaj)  
**The 7th Dinner LIVE**  
Joe Hertenstein/Ray Anderson (Fundacja Słuchaj)  
by Jeff Cebulski

With his buzzing horn and inner rhythmic machine, the singular trombonist Ray Anderson has accentuated his music in different ensembles, styles and modes. His *oeuvre* includes duets, whether with tubist Bob Stewart in the Heavy Metal Duo, with bassist Mark Dresser on numerous occasions and recordings or, as heard on the often-delightful 2023 album *Double Trouble* (Challenge), with drummer Bobby Previte, who easily lubricated the trombonist’s engine.

It would seem impossible to corral Anderson’s New Orleans-ish tendencies, which is why the recent release, *12 Stages of Spiritual Alchemy*, with esoteric Brazilian saxophonist Ivo Perelman, would be of interest. On it Perelman, a prodigious recording artist who has released numerous albums of exploratory, often avant garde improvisations with a wide array of artists (including many with pianist Matthew Shipp), is clearly animated by Anderson’s presence, and their alchemy renders a dozen, at times riveting, pieces. The improvisations’ titles mirror the classic 12 Steps (of

addiction groups) but not in the traditional alchemical order. Yet, their order makes sense. The first offering, “Separation” (the filtering of volatile from fixed—a purification), establishes the “spiritual” aspect, as Anderson’s opening, brassy vibrations are countered by Perelman’s more placid statement before the two meet at a point of distortion, from which elliptical squawking evolves into an oblique bop liaison. Later, after “Calcination”, “Putrefaction” and “Dissolution”, “Coagulation” occurs, and the two musicians combine for more melodic moments without sacrificing any edge. The classic alchemic routine has “Projection” (the turning of base metals into gold) last, but here it comes earlier: perhaps a form of sanctification that precedes the “Multiplication”, “Fermentation” and “Cibation”, all elements of a continuing and renewed spiritual life. All in all, the themes enhance this interpretive adventure.

On *The 7th Dinner LIVE*, with the propulsive German drummer Joe Hertenstein, Anderson co-leads a formidable group, including Michael Moore (alto, clarinet) and Michael Formanek (bass), for six postmodern performances recorded during three European concerts in 2024. (It is worth noting that Hertenstein supported Perelman and Shipp on 2017’s *Scalene*.) Perhaps as a nod to Anderson’s roots, Hertenstein here often promenades down a progressive Bourbon Street as he rides the snare and tom tom throughout each selection. The title track begins with one of those rides, leading into an abbreviated call-and-response between the horn frontline, as Formanek instrumentally prances around and through. Moore’s opening solo dips and weaves as Anderson quips, before the trombonist parries with typical buzz. More of the same occurs on “Alles Jutta”, a paean to the late German pianist Jutta Hipp. “Ballad for Paul & Poo” slows the dynamic down considerably, with Moore switching to clarinet, and Anderson who reaches deep to a lower-registered expression. “Bottle Opener” and “Fourdance” are Moore’s chamber-like pastiches that advance on plodding Hertenstein beats while Formanek tunnels through the trombone-saxophone divide. The reedman’s “Providence” extends the chamber mode until Hertenstein moves in and stirs things into a smooth lather.

With these two releases, Ray Anderson and friends continue to offer fans quirky and interesting free(r) jazz, based on internal and external applied rhythm as well as most significantly the juxtaposition of the trombone-saxophone tradition that forebears such as Roswell Rudd (with the likes of Archie Shepp and John Tchicai) excelled at.

For more info visit [sluchaj.bandcamp.com](http://sluchaj.bandcamp.com). Anderson is at *Roulette* Mar. 12 (with Bob Stewart). Joe Hertenstein is at *The Keep* Mar. 29 (with Welf Dorrr). See Calendar.

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## BOXED SET



**The Complete Live at the Plugged Nickel 1965**  
**Miles Davis (Columbia-Legacy)**  
 by Tom Greenland

On vinyl and CD for the first time in 30 years (as a 10-LP or 8-CD boxed set with updated packaging, archival photos and new liner notes), *The Complete Live at the Plugged Nickel 1965* sessions—released in conjunction with Miles Davis’ centennial celebrations this year—is well worth the 7.5-hour deep-dive it takes to appreciate its considerable value. Recorded December 22-23, 1965, during a two-week run in the basement venue in Chicago’s Old Town, the result encapsulates an artistic breakthrough for the trumpeter’s “second great quintet.” The group—with Wayne Shorter (tenor), Herbie Hancock (piano), Ron Carter (bass), Tony Williams (drums)—had recorded *E.S.P.* in January that year, which documented its new approach with original compositions, but hadn’t been able to gig because of Davis’ health issues (two hip operations and a broken leg). They were further frustrated because Davis catered to audiences by playing the blues, ballads and swinging standards he was known for, and because Columbia Records wanted to record the gig. Asking these hotshots to play the same old stuff night after night is like buying a Shelby Cobra only to drive it in reduced speed zones. What they needed was an open, unpoliced road to see how well the machine would handle. So, without telling Davis, the other four made an “anti-music” pact to deliberately thwart any conventions and expectations at their upcoming gig/recording session, hoping thereby to provoke innovation through confrontation. Risky behavior, especially with the tape machines rolling, but it worked. According to legend, the temperamentally taciturn Davis never reprimanded them for the prank, presumably because he recognized the merit in their audacity.

What we hear, over 60 years later, is a young, all-star band working over familiar repertoire, finding new freedoms in old, established forms. There are seven sets: three on Wednesday (12/22), four on Thursday (12/23), and 39 tracks total. Each number follows a predictable pattern: Davis begins with a brief, often fragmentary or abstract paraphrase of the tune, then takes a solo, followed by Shorter and Hancock, returning to the end of the number with an even briefer reference to the tune. All sets end with “The Theme”. Except for “Agitation” (from *E.S.P.*), everything performed are standards, and some, such as “I Fall in Love Too Easily”, “Stella by Starlight”, “All of You”, “If I Were a Bell”, “Milestones”, “My Funny Valentine”, “No Blues”, “Walkin’” and “When I Fall in Love” appear in multiple renditions. Given these predictable elements, almost everything else on the record is refreshingly, startlingly unpredictable.

Most unpredictable of all is Williams (allegedly the chief instigator of the “anti-music” pact). Driving the entire band with a tiny tip of his right-hand stick on the ride cymbal, he eschews any expectations to keep time for the others. Instead, the drummer messes with it any and every way he can: pushing the beat by playing just ahead of the collective pulse, abruptly modulating between rubato and ballad tempos, medium- and up-swing, double-time, 3-over-4 and 4-over-3 polyrhythms, straight and swing eighth notes—all accomplished

without sounding mannered or arbitrary, without losing the groove. Like more conventional drummers, he plays “in the pocket,” but his conception of the pocket is much deeper and wider than any other drummer of his generation and any who preceded him.

Carter is Williams’ enabler and abettor, his partner in rhythmic trickery, the steadiest timekeeper of the bunch, with a solid 4/4 walking pulse at any tempo when required. However, although he plays in the same wide pocket as Williams, always in close synchrony, he’s not always playing the same meters and tempos at the same time. He might be feeling beats in 4 while Williams is feeling them in 3, or walking double-time while Williams plays half-time—roles that might reverse only a few phrases later, perhaps many times throughout a number. One of the duo’s most radical episodes of tempo hijacking occurs on “No Blues” (2nd version), where, behind Shorter’s solo, they slowly and steadily speed up, only to slow back down. Another hijacking occurs on “No Blues” (1st version) when Williams, underwhelmed by Davis’ tentative opening to a solo, abruptly launches into a fast aggressive beat, dragging Davis along behind him while Carter stands his ground. Miraculously, amidst all this rhythmic anarchy, Carter and Williams’ shared pulse feels firmly anchored.

Hancock’s role is also substantial. Just as Davis often omits crucial parts of familiar song melodies when he introduces them, relying on an audience’s memory to fill in the missing elements, Hancock typically omits crucial notes in his chords—for example, a major or minor third degree—that would otherwise clarify the song’s underlying harmony, opting instead for more ambiguous voicings and reharmonizations. His accompaniment patterns are similarly ambiguous, often based on symmetric figures that cycle over and against Williams and Carter’s polyrhythmic pulsing. His sharp ears quickly discern and echo the soloist’s ideas, but more often than not he recontextualizes and transmogrifies these ideas, dishing them back to the soloist in new shapes and sizes.

Shorter makes an outstanding contribution to these sessions through intelligent, imaginative improvisations. Listening to him on “Walkin’” (1st version), “The Theme” (1st version), “On Green Dolphin Street”, “My Funny Valentine” (1st and 2nd versions), “Four”, “So What”, “If I Were a Bell” (2nd version), “I Fall in Love Too Easily” (4th version) and “All Blues” (his most ecstatic moment) reveals a consummate artist who consistently derives and develops his ideas from the song’s melody, conveying a plethora of emotional textures without histrionics. These sessions are arguably a highpoint of his long, illustrious career.

Davis, like Williams, is a key catalyst in the collective combustion. He’s out of practice, having laid off for a year, and his chops, especially the first night, are shaky. He takes short solos with long pauses and you can even hear him grunting in dismay over mangled notes. But he’s better the second night, particularly on “Walkin’” (2nd version) and “I Fall in Love Too Easily” (3rd version). More importantly, his emotional charisma and restless creativity set a tone and a bar, bringing out the best in Williams, balanced by the cooler emotional temperatures of Shorter and Hancock. Like a great film director who’s carefully cast the players and set the scene, he knows enough to stay out of the actors’ way so that they can do their best work.

For more info visit [legacyrecordings.com](http://legacyrecordings.com). Miles Davis centennial tributes this month include “A Tribute to Miles Davis” (featuring Jimmy Owens) at Flushing Town Hall Mar. 20, “Miles & Trane Centennial” at Birdland Mar. 24-28 (featuring Jeremy Pelt) and “Miles Davis at 100” at Birdland Mar. 31-Apr. 4 (featuring Sean Jones). See Calendar.



**The Cosmic Piano**  
**Matthew Shipp (Cantaloupe Music)**  
*échappée*  
**Joachim Kühn (Intakt)**  
*Creeks and Stars*  
**Ursel Schlicht (Acheulian Handaxe)**  
 by Daniel A. Brown

A triumverate of recent releases from Matthew Shipp, Joachim Kühn and Ursel Schlicht refocus our attention on the potential, vulnerability and volatility of solo piano performance. On these particular albums, it feels as if the respective players are seeking some form of grace or overt transcendence. Any and all trappings of traditional playing or reverential reference points are absent. Thankfully, these three notable pianists boast the best assets of restless, virtuoso playing, and their current albums each play like rewarding challenges for both player and listener.

A musician who is as conscious of traditions as much as indifferent to bowing before them, Shipp continues to morph new forms with *The Cosmic Piano*. The opening title track sets the stage: the song seems to assemble itself in real time as he methodically yet intuitively gathers together, and discards, ideas of intervals and chord fragments to unravel a sustained study of spontaneous composition. “Cosmic Junk Jazz DNA” is a chimera of stride shifts and jabbing swing, Shipp’s impressive right hand peeling off ideas and accents that veer from crystalline to dissonant grit. “The Other Dimensional Tone” is a poignant ballad, the sound of a blues changing color as it seems to float over a sonic cityscape. Over the course of the tune’s 13 minutes, the pianist reexamines and retrofits ideas; at the halfway point, the glacial chords of the song’s beginning are supplanted by a volley of harpsichord-like arpeggios that propel the performance to its end. Forward motion is given notice with the crackling “Orbit Light” and “Subconscious Piano” and a glimmering, haunting farewell closes out the session with “A Cosmic Thank You”.

Recorded shortly before his 80th birthday, *échappée* is a double-album set from veteran German pianist Joachim Kühn that is varied and impressive. Over the course of the collection’s 13 tracks, Kühn allows equal bandwidth for uptempo, if not frantically berserk pieces, along with more placid, ruminative performances. After a few cursory chordal ideas, “Höre und Sehe” quickly transforms into a swirl of syncopated flurries, bass notes jabbed into place as pivots; the catch-and-release quality of “Indiscret” boasts dissonant chromaticism offset by unpredictable rests. Kühn redirects the energy for “Dominic”, a slower, abstract waltz-feel that boasts darker-shaded chords with glassy arpeggios trickling up and down the performance. “Renata” is sheer romanticism, an elegiac mood that is offset by the pianist’s expansive chords and icy, high-end tonalities. The 13-minute showcase, “My Long Life with Brother Rolf”, is as varied and unpredictable as the musical relationship between Joachim and his late, clarinet-playing brother and longtime musical collaborator.

Inspired by a summer 2022 experience of visiting 32 locations in art-fair documenta fifteen in Kassel, Germany, *Creeks and Stars* is a seven-song collection from Ursel Schlicht that highlights her certain technique in conjunction with cerebral, ethereal improvisations. The 12-minute opening, title track wastes no time in guiding the listener along, Schlicht quickly bridling together hyper-arpeggios and fragmented chords to create a contracting and

expanding map of melody and counter melody. The phantasmagoric "Undercurrent" features swirling dissonant, even menacing, volleys of notes that resolve into an oddly comforting end. "Sous la tente" generates a casual beauty through a minimal motif of shifting chords, while album closer "Airy Spirit" uses upper-register trills to give life to a piece that slowly walks and crawls through some truly impressive, odd-metrical playing.

For more info visit [cantaloupemusic.com](http://cantaloupemusic.com), [intaktrec.ch](http://intaktrec.ch) and [handaxe.bandcamp.com](http://handaxe.bandcamp.com). Matthew Shipp plays solo at Looove Annex Mar. 14 (part of OUT Fest, presented by Arts for Art). See Calendar.



**Another Perfect Day**  
**Bill Orcutt (Palilalia)**  
 Solo at Café OTO  
**Shane Parish (Red Eft)**  
 by Bill Meyer

Bill Orcutt is a determined autodidact who has built a diverse body of work out of a highly idiosyncratic guitar technique, including intentionally selected limitations (his guitars have only four strings), as well as mischievous applications of computer know-how. Shane Parish is a guitar teacher who helps players of all levels to advance their skills, and also uses his formidable command of the instrument to pursue deep dives into various songbooks, sound worlds and methodologies. But opposing approaches can also complement each other. When Orcutt needed a performable score of *Music For Four Guitars*, a computer-enabled creation that sounds like Steve Reich played by the Magic Band, he turned to Parish, who subsequently joined the Bill Orcutt Guitar Quartet (BOGQ). The two LPs under consideration are solo instrumental performances, each recorded at London's Café OTO on November 14, 2023, immediately prior to a BOGQ gig. Both are pithy (around half an hour each) statements of what each man can do with an electric guitar.

Over the past decade, Orcutt has tempered his approach on several unaccompanied guitar recordings, including one that set his playing adrift on a sea of strings sampled from easy-listening records. *Another Perfect Day* heralds the return to disc of the in-your-face guy who has been synthesizing structural sophistication and primal attack since the '90s. The set's material launches a half-dozen themes, drawn mainly from two preceding solo LPs, into overdrive. Orcutt's tone has a raw edge that could shred your garments as notes fly between his amp and the club's exit, and his penchant for disrupting his sturdy melodies with an echolalic stutter ratchets up the tension. The resulting performance is by turns wrenching and exhilarating, and its pith is a canny strategy to keep the intensity high; too big a serving would simply dull its impact.

Parish's *Solo at Café OTO* set draws on folk material, much of which has traveled back and forth across the Atlantic. It opens with "She Moves Through the Fair", a death-haunted Irish ballad that introduces the album's methodology. The melody materializes out of some ruminative picking and hangs in the air, stark enough that you can't miss it. Then Parish starts pulling the tune apart, testing its fragments and using them for spiraling extrapolations rendered with a tart, just-reverberant-enough tone. The themes of "Barbara Allen" and three songs taken from the John Jacob

Niles songbook appear and reappear like the North star on a partly cloudy night, blinking in and out as his gamboling finger-picking tests the implications of their rhythms. The choice of Niles as a source is particularly interesting, since he was a folk music researcher who freely rewrote the songs that he collected. Parish is similarly unsentimental in using old lumber to build new dwellings. He also includes "Sycamore Trees", a song that David Lynch and Angelo Badalamenti had Jimmy Scott sing at the close of the second season of *Twin Peaks*. Parish is much rougher on it, grinding the tune down to distorted chordal pileups; this is the one time that he sounds as jagged as Orcutt.

For more info visit [palilalia.com](http://palilalia.com) and [shaneparish.bandcamp.com](http://shaneparish.bandcamp.com). Parish plays solo and with Bill Orcutt Guitar Quartet at Roulette Mar. 20. Orcutt is also at Roulette Mar. 21-22 and Solar Myth (Philadelphia, PA) Mar. 23. See Calendar and 100 Miles Out.



**Journey to the New: Live at the Village Vanguard**  
**Marcus Gilmore (Drummerslams)**  
 by JR Simon

*Journey to the New: Live at the Village Vanguard* is drummer (and grandson of Roy Haynes) Marcus Gilmore's long-awaited debut release as a leader, though he has been on the scene for over 20 years playing with a wide variety of artists ranging from Chick Corea, Pharoah Sanders and Pat Metheny to Queen Latifah. Joined by Morgan Guerin (EWI), David Virelles (piano), Emmanuel Michael (guitar), Rashaan Carter (bass) and Burniss Travis (electric bass), this is a group motivated by how sound enters, accumulates, recedes and ultimately resolves. Gilmore's drumming is rhythmic and textural, but also structural, creating scaffolding that allows the ensemble to move and breathe as a single organism.

The album opens disarmingly with "Voltaire", a track that quietly unfolds with voices entering without urgency during an ethereal prelude, in which Gilmore remains almost completely absent. It takes nearly seven minutes before the drums appear, and when they do, we're rewarded with a cool groove and a hummable melody. Throughout the live performance, Gilmore resists any temptation to dominate. This is unmistakably an ensemble project, with relatively few protracted solos and several passages featuring minimal percussion. On "Hindsight" and Geri Allen's "Open Handed Reach", the music turns inward, contemplative and deeply comforting. Virelles' piano and Guerin's EWI performances shine here, creating lush, enveloping soundscapes that linger even after the notes fade. "Cape Stride" offers a different facet of Gilmore's artistry, showcasing his cymbal work in particular. The range of sounds and textures he conjures underscores his reputation as a drummer who thinks in color as much as rhythm. All of this careful restraint makes the title track's eruption all the more gratifying. Opening with an astonishing 3.5-minute drum solo feels almost unreal in its density and imagination. How can this much motion and this many rhythms come from one person? And how does it all fit together so clearly? These are mysteries worth the price of admission. The audience exclamations remind the listener that this

was recorded live, and you'll feel like you're right there with them in the hallowed jazz space that is the Village Vanguard.

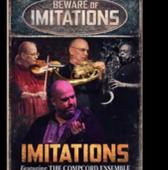
Cohesive and thoughtfully sequenced, *Journey to the New* is no vanity project. It's a statement of collective intent, guided by a drummer whose orchestral sense of voicing and long-form design is evident throughout.

For more info visit [drummerslams.com](http://drummerslams.com). Gilmore is at Village Vanguard thru Mar. 1 (with Gerald Clayton) and Mar. 31-Apr.5 (with Jakob Bro). He is also at Carnegie Hall Mar. 6 (part of "Zakir Hussain Eternal: Celebrating 75 Years of Genius"). See Calendar.

## Composers Concordance

### March 2026 Events

<p><b>Imitations</b>          Feat. CompCord Ensemble          Sunday, March 1st @ 7pm          Ki Smith Gallery</p>	<p><b>Timbre Tantrum: Violas</b>          Saturday, March 14th @ 7pm          Rhythmic Arts Center NYC</p>
<p><b>Trio Terrano</b>          Sunday, March 8th @ 3pm          Saint John's in the Village</p>	<p><b>Generations XV</b>          Saturday, March 21st @ 6:30pm          The Stonewall Inn</p>

## SAINT PETER'S CHURCH



# JAZZ VESPERS 5PM

March 1  
**Marion Cowings**

March 8  
**Amy London**

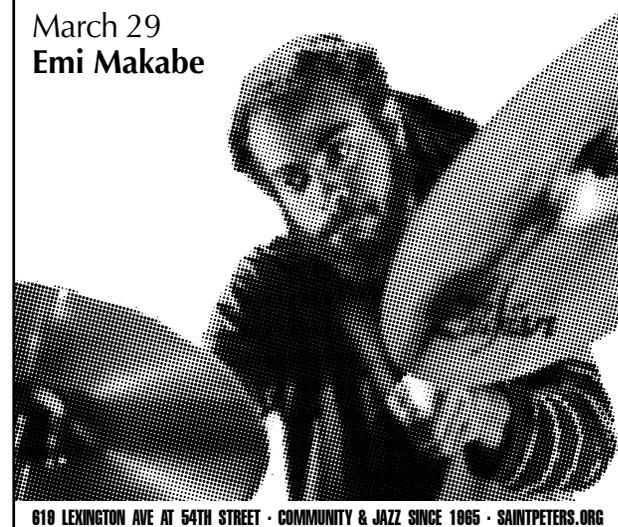
March 15  
**Ron Jackson**

March 22  
**Adriel Vincent Brown**

March 29  
**Emi Makabe**

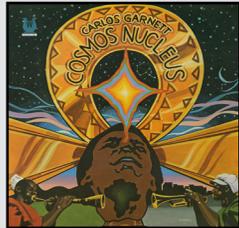
**100TH BIRTHDAY 6:00 PM**  
 March 17  
**Nobuko "Cobi" Narita**

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## DROP THE NEEDLE



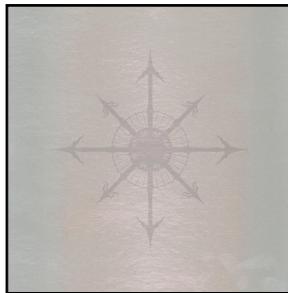
**The Free Slave**  
**Roy Brooks (Muse-Time Traveler)**  
**Cosmos Nucleus**  
**Carlos Garnett (Muse-Time Traveler)**  
 by Fred Bouchard

The reissued *The Free Slave* captures drummer Roy Brooks' quintet of star-bounded hard boppers in a raw but elegant 1970 jam at Baltimore's Left Bank Jazz Society. Fiery youngblood Woody Shaw (trumpet) and sturdy veteran George Coleman (tenor) pitch and yaw on a "live reckoning" front line. Ballast comes from Hugh Lawson (piano) and Cecil McBee (bass), who lift off the funk grooves with Captain Brooks (who would be 88 this month); the three arrived from two years' spurs-earning with reed guru Yusef Lateef. The frazzled tape belies the sassy set's smooth vamps, technical derring-do and cozy camaraderie as fans egg them on. The title track hypnotizes with 20-bar loops, snappy outbursts and down-dirty tags. Silver-mellow "Understanding" goes snakey-Latin as Coleman pleads, Shaw spits and polishes. On his "Will Pan's Walk", McBee fiddles strings dexterously, with sly wit. On "5/4 Max" (for mentor Max Roach), Brooks lashes, slashes—even gongs and breath-a-tones (!) with joyous power. Months later, Brooks had Panamanian saxophonist Carlos Garnett (both born in 1938) replace Coleman on *Understanding* (Reel to Reel).

In 1976, the headstrong Garnett (whose three-year deathaversary—he passed at age 84—is this month) corralled a herd of 25 bully-boys for an ebullient long-lost studio session, *Cosmos Nucleus*, to launch jazz-funk beyond the stratosphere, as a core octet tased by "Junior" McCleary's stinging wah-wah geetah and three drummers spark ten brazen brass and eight reeds. A son of Panamerica's Sea Silk Road, Garnett plays fast and loose with big band compositional traditions (as did Andrew Hill) as if to foster FDR's four freedoms (of speech and worship and from fear and want). An extended family affair features bassist McBee—Junior wailing fleet 'n fancy (electric bass), Wayne (bro of drummer Billy) Cobham (trumpet), Zack (son of composer Cal) Massey (tenor), Clifton Anderson (trombone, nephew of Sonny Rollins), Roy Campbell (trumpet), Neil Clarke (longtime Randy Weston percussionist) and a bevy of obscure cats: Akum Ra Amen-Ra and Yah Ya (tenor), Abdul Malik (trumpet), et al. Title track standouts are the leader's searing soprano and budding (just 20) Kenny Kirkland, pensive on electric piano. Philosophical vocals and chorals by Garnett and Cheryl Alexander are spiced up by gyrating salsa and merengue. Fifty years on, inquisitive yet carefree youths prevail.

These refreshing, 180gr vinyl reissues spearhead Zev Feldman's imaginative Time Traveler relaunch of select classics from Joe Fields' 500-strong Muse Records catalogue, packaged with twin liner notes: original back covers (Gary Giddins, Alan Goodman), colorful essays, plus historical perspective by Barney (son of Joe) Fields, and photos. More roads to travel, as Muse regulars McBee and Coleman hit life's 91 milestone.

For more info visit [instagram.com/timetravelerrecordings](https://www.instagram.com/timetravelerrecordings)



**Through the Looking Glass**  
**John Zorn (Tzadik)**  
 by David Cristol

After seven albums between 2015 and 2019 by the Simulacrum trio—John Medeski (organ) with avant-metal heads Matt Hollenberg (guitar) and Kenny Grohowski (drums)—John Zorn added keyboard prodigy Brian Marsella (Fender Rhodes, piano) to that lineup to form Chaos Magick in 2020. Borrowing its title from British author Lewis Carroll's novel, *Through the Looking Glass* is the quartet's sixth release, and also their best, which should come as no surprise.

With each new album Zorn ups the ante, giving the players challenging material to grapple with and the opportunity to surpass themselves. Simultaneously, with each consecutive gig and session they grow more familiar with their leader's compositional strategies. Album opener "Nine Secret Crossings" displays a variety of moods, from gently worrisome introductory music box-like arpeggios, to deep-groove morsels and further rhythm and harmonic shifts. The track accommodates roaring solos, thematic jolts, angelic forays and abstract interludes, and feels shorter than its 18-minute duration. Composer Zorn won't stay on a good groove when he taps into one, delighting in jump cuts and quick juxtapositions instead. "The Pentacle of Albucius" appears more unified by comparison, Medeski working textural wonders. "A Tear in Time" starts with a fast and curious funk meter, before veering into rock territory, again an ideal vehicle for Medeski to exert his inexhaustible chops; his first appearance in the Zorniverse goes back thirty years, to 1996's *Bar Kokhba*, although he only became an integral part of Zorn's close circle from 2010's *Interzone*, playing organ and piano in many projects, live and on record.

For all the switches in tempi and temper in *Through the Looking Glass*, the listening experience is made seamless by the performers. Chaos Magick sometimes evokes a compact version of Electric Masada, while the u-turns and clashes revert to the tradition of '90s *Naked City*. Unmitigated enjoyment.

For more info visit [tzadik.com](https://www.tzadik.com). John Medeski is at Brooklyn Bowl Mar. 12-14. See Calendar.



**Handmade**  
**Emilio Solla & La Inestable de Brooklyn**  
**(Club del Disco)**  
 by Marilyn Lester

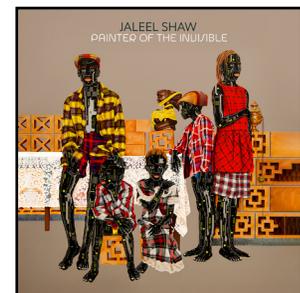
Latin GRAMMY winner and six-time GRAMMY nominee, Argentina-born, NYC-based pianist, composer and bandleader Emilio Solla is disturbed by an increasingly techno world. His 15th album, *Handmade*, with a nine-piece ensemble, La Inestable de Brooklyn, is staunchly about the power of human connection, the enduring value of music made by hand

and the value of craftsmanship in the arts and beyond, blending Latin American traditions, jazz and classical influences and, of course, tango. Among the nine tracks (all composed and arranged by Solla), there is one unabashed and delightfully quirky tango, "Miles Tango". Imagine a collaboration between Miles Davis and the legendary tangomeister, Astor Piazzolla and there you have it, with Rodolfo Zanetti's bandoneon providing the Argentine flavor among the trumpet-forward playing of David Smith.

Album opener, "Suite de los Abrazos (A Hugging Suite)", is a reflection on the pandemic, when, ironically, giving hugs could be life-threatening. It is presented as a three-movement suite: "Milonga Mutante" (evoking the chaos of emergency rooms and featuring Mike Fahie's trombone and Rogério Boccato's relentless drumming), the haunting "The Loss" (with a moving Edward Perez bass solo) and the light-hearted rejoicing of "Bodegón Caníbal" (featuring a notable tenor solo by Tim Armacost). The violin artistry of Sara Caswell emulates the subject of "Bird Song" in sound and joyous flight, with lilting pianism by Solla and the group offering a chacarera (Argentine folk dance) in praise of avian friends. Caswell is also featured on "Para el Agua", originally recorded for solo piano, featuring a skillful, extended improvisation by the leader, the sum effect of the song capturing the fluidity of water as it dances and flows. The slow milonga, "De Viento y de Sal (Of Wind and Salt)" also carries the spirit of Piazzolla; with lyrics by Solla and Roxana Amed, vocals by Sofia Tosello and Zanetti's bandoneon, the classic story-song form of Latin America is rendered with the bluesy evocation of a torch song. Piano and bandoneon begin a fanciful dance of a tune, "Joni Mitchell", an homage to one of Solla's favorite songwriters. The central theme is augmented by violin and brass interludes, woven together in a bright, saucy musical ode. Throughout, the opening piano "montuno" is present, and two Mitchell tunes are cleverly quoted in the mix.

*Handmade* is lively, joyous and warm, a real antidote to doomscrolling and a shot of happy for whatever ails you.

For more info visit [clubdeldisco.net/en](https://clubdeldisco.net/en). The album release concert is at Dizzy's Club Mar. 12. See Calendar.



**Painter of the Invisible**  
**Jaleel Shaw (Changu)**  
 by Rachel Smith

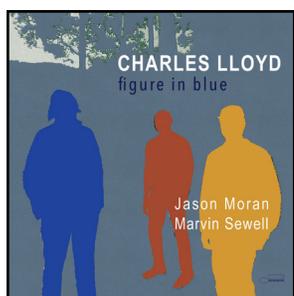
*Painter of the Invisible* is a testament to alto saxophonist Jaleel Shaw's sensitivity to stories—those he has heard and those he tells. Shaw brought into the studio a cast of similarly evocative musicians: Lawrence Fields (piano, Fender Rhodes), Ben Street (bass) and Joe Dyson (drums), as well as Lage Lund (guitar) and Sasha Berliner (vibraphone), the latter two joining on two tunes apiece. While each make their mark, the album's true focus is on the leader—as composer, instrumentalist, and as an individual. His melodies are easy to follow without being cliché, and though most of the compositions are inspired by loss, the album offers a varied, engaging listening experience.

Having been on the scene for more than 25 years, Shaw's musical maturity is well-served: each selection features an economy of notes, with no part outstaying its welcome and thus allowing for the significance of

every note played. In keeping with the recording's largely stripped-down aesthetic, almost all of the tunes open with a solo (a potentially monotonous trend), with melodies frequently framed by the leader. A pleasurable addition occurs at the end of the penultimate track, "The Invisible Man", wherein echoes of the melody bleed from Shaw's saxophone into the accompanying piano and guitar lines, respectively, from Fields and Lund. There is an airy, ethereal quality established on tunes such as "Gina's Ascent (Intro)" and album closer "Until We Meet Again", particularly the former which features sensitive support from vibraphonist Berliner. Transcending musicianship is perhaps Shaw's ultimate skill and superpower as a storyteller who can channel a level of sensitivity to listening to the world around him. You can certainly hear in "Tamir (for Tamir Rice)" – through song title, sound and length (almost 11 minutes) – that the saxophonist has been moved by the story of the 12-year-old boy who was shot and killed by a policeman in Cleveland. That darkness is expressed in the saxophonist's "Summertime"-like, melodic, yearning approach, which is well-complemented by the additional tension and interaction Dyson brings on drums.

*Painter of the Invisible* is deeply personal: these are the stories, which Shaw has inherited, contemplated, lived and written about, in his own voice.

For more info visit [jaleelshaw.bandcamp.com](http://jaleelshaw.bandcamp.com). Shaw is at *Dizzy's Club* Mar. 11 (with Alexander Claffy) and *Ken's Jazz Attic* (Larchmont, NY) Mar. 12 (with Jamie Baum). See *Calendar* and *100 Miles Out*.



**Figure in Blue**  
Charles Lloyd (Blue Note)  
by Scott Yanow

The best jazz musicians make every note count. While one might assume from the mostly slow tempos on Charles Lloyd's latest release, the double-album *Figure in Blue*, that he is taking it easy because of his age (he turns 88 this month) and possibly because of any understandable lack of energy – that is as far from the truth as can be. Lloyd has been emphasizing laidback-oriented music for decades, caressing melodies and creating solos that are thoughtful and spiritual. However, he also tosses in rapid double-time runs here and there, when it fits the spirit and fits the music, and his improvisations always contain surprising, in-the-moment improvisations. The tenor saxophonist-flute player also maintains a fairly busy working schedule, as he has been quite prolific, touring and recording with regularity.

On tenor saxophone, Lloyd has retained his sound from the '60s and plays without any hesitation (or signs of his age, for that matter). While he generally plays with a full rhythm section, here he is showcased in a bassless and drumless trio, with Jason Moran (piano) and Marvin Sewell (guitar). Of the 14 songs, nine are his originals. In addition, the trio performs the spiritual "Abide with Me", two Duke Ellington tunes ("Heaven" and "Black Beauty", the latter which is given a particularly lovely, melodic reading), plus a very slow, sensitive rendition of Leonard Bernstein's "Somewhere". Of the other numbers, "Hina Hanta, the way of peace", "Desolation Sound" and "The Ghost of Lady Day" each have a dreamlike quality that form a soundtrack for meditation.

Sewell adds an electronic atmosphere to numbers, and is particularly quite bluesy on "Chulahoma". The versatile Moran clearly continues to inspire Lloyd in his accompaniment, with close interplay and tasteful solos. Some fire is displayed during the fairly free, episodic "Ruminations" and the rollicking and playful "Blues For Langston", which has Lloyd sounding quite effective and inspired on flute. Throughout, he takes some time to get his message across and displays inner peace along with a youthful spirit: there is no doubt he is clearly still very much in his musical prime.

For more info visit [store.bluenote.com](http://store.bluenote.com). Lloyd is at *Carnegie Hall* Mar. 6 (part of "Zakir Hussain Eternal: Celebrating 75 Years of Genius"). See *Calendar*.



**Solo Brooklyn**  
Leo Genovese (577 Records)  
**Fourth Generation**  
Juan Chiavassa (Whirlwind)  
by Brian Charette

Leo Genovese, the incredible Argentinian pianist, is featured on two new albums: one a solo piano concert (*Solo Brooklyn*), the other as sideman (Juan Chiavassa's *Fourth Generation*). Called a musical "polyglot" by *The New York Times*, Genovese has earned critical acclaim and prestigious awards including a 2021 GRAMMY for Best Improvised Jazz Solo (on Wayne Shorter's "Endangered Species") and 2023 *DownBeat* Critics Poll Award for Rising Star—Piano. A gifted pianist, he has additionally toured and recorded with esperanza spalding, Joe Lovano, Jack DeJohnette and Herbie Hancock, among others.

On *Solo Brooklyn*, which was recorded live at NYC's 577 Records-produced Forward Festival early last year, we get to hear Genovese in an intimate solo context. The shallow pedaling of "Brooklyn de Noche" creates haunting overtones while the sharper lines chime in the harmonic din. The minimal nature of the piece and the occasional, incidental audience and piano pedal noise make this quite an engaging listen. Under perfect control, angular melodies turn and evaporate into magical washes of harmony. In contrast, "Trotamundos" has short staccato stabs in the piano's lower register. Suddenly some chords sneak in on top as the bass figures continue to thrash underneath. In the middle some counter melody emerges, making it sound like there is more than two hands at work. "Walking Sombre" could be a Debussy prelude, though this is more insistent. The wash of sustained dissonant intervals creates a living sonic haze for the musical footsteps to walk on. Genovese, a master of the piano's sonic possibilities and peculiarities, conjures compelling visual imagery during this brilliant performance. He proves to be an interesting and dynamic pianist capable of creating great programmatic soundscapes on traditional, as well as electronic instruments.

Fellow Argentine, Juan Chiavassa proves to be a soulful drummer as well as a seasoned producer and composer on his *Fourth Generation*. The album opens with an altered blues featuring guitar great, Mike Stern, whose lyrical solo is supported beautifully by Genovese's intuitive comping, which seems to have a sixth sense for the guitarist's altered harmony. The pianist's solo follows with funky post bop Fender Rhodes replete with slippery side-stepping pianistic tricks. The rhythm section swings hard with ace bassist, John Patitucci, who has some hot trading with Chiavassa towards the tune's conclusion. "The Other Mingus" is a twisty medium swing with an infectious

melody. This selection sizzles with Genovese's rock-solid accompaniment as saxophone guru, George Garzone, rips over the changes. Check out Chiavassa's groovy solo before the tricky head comes back in. Genovese's sharp, chromatic crescendos and intervallic flights prove to be an album highlight.

Musicians from Argentina have a great sense of jazz tradition and a groundbreaking compositional approach. These two albums epitomize these rare qualities.

For more info visit [577records.bandcamp.com](http://577records.bandcamp.com). Genovese is at *Ornithology Jazz Club* Mar. 2 (as leader) and Mar. 20 (with Juan Chiavassa). See *Calendar*.

**URSEL SCHLICHT**  
Creeks and Stars

On Acheulian Handaxe records  
[urselschlicht.bandcamp.com](http://urselschlicht.bandcamp.com)  
[urselschlicht.com](http://urselschlicht.com)

**UPCOMING**  
Dimensionality Quartet  
Tribute to Connie Crothers  
**THE STONE, April 30th, 8pm**  
Andrea Wolper, voc / Ursel Schlicht, p  
Ken Filiano, b / Lou Grassi, dr

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**WEEKEND JAZZ OVERNIGHT**  
WITH SHEILA ANDERSON

(WINTER JAZZFEST CONTINUED FROM PAGE 12)

created a hush, and when tenor and trumpet twined together in a rising, rousing climax.

At Zinc Bar, **The Hemphill Stringtet** performed Julius Hemphill's arrangements for the World Saxophone Quartet and three of his string arrangements of Charles Mingus tunes. You'd think that a string quartet would have difficulty matching the brio and bluster of a saxophone quartet, but cellist Tomeka Reid's impeccable timing became a decisive factor, lofting and swinging the others, owning the lower register in a way that would have made the late Hamiet Bluiett (WSQ's baritone saxophonist) proud. Next was vocalist **Laura Anglade**, whose dark eye make-up and fashionable accoutrements suggested an icon of the silent silver screen. Her voice, relaxed and delicate, stayed with you, each note carefully sculpted and burnished, nothing thrown away. On Peter Nero's "Sunday in New York" she sang an extended, inventive scat solo.

French trumpeter **daoud**'s quartet set at Bitter End (part of the annual French Quarter events, under the WJF umbrella) navigated mercurial mood swings, from tender to titanic, as he, head bobbling like a dashboard ornament, pulled the pulse back even as Quentin Braine's volatile drumming pushed it forward, Remi Bouyssi re's bass booming loud enough to shake your chest cavity. One of the final sets for the Manhattan Marathon portion was **James Brandon Lewis**' Trio (with electric bassist Josh Werner and drummer Chad Taylor) at Drom, which proved to be the perfect nightcap to an eventful evening. Beginning with a strong but sensitive, Coltrane-esque treatment of Eddie Harris' "Alicia", the leader gathered power and momentum as the set progressed. Multicolored spotlights bounced off his tenor saxophone bell like a scintillant Christmas tree, returning at last to a tender soliloquy on the ballad "Within You Are Answers", a set highpoint despite Lewis' noticeable struggles with a problematic reed.

The next night was dedicated to WJF's Brooklyn Marathon, which generated the same cognitive dissonance: too many (great!) shows, too little time. First up was the Russ Gershon-led **Either/Orchestra** at Brooklyn Bowl, playing all-Ethiopian repertoire and featuring Ethiopian vocalists Munit Mesfin and Bruke Tesfaye. The infectious world-beat groove of the band was enhanced by video jockey Will Glasspiegel's live-edited visual effects splaying over bare brick walls, synced to and layered against the hall's myriad sights and bowling pin sounds to create a surfeit of sensory stimulation. Brother/sister team **Samora** and **Elena Pinderhughes** dropped a love-bomb on the crowd at National Sawdust. Their intelligent, accessible songs, sung with pliant, expressive voices that sounded even sweeter when blended in harmony, proffered messages of hope and perseverance, apropos for an audience apprehensive about the country's political climate change.

At Superior Ingredients, **David Binney**'s Action Trio blended prerecorded loops with live improv, the alto saxophonist's fingers abur over the keys as he shredded through prodigious solos. Drummer Louis Cole almost stole the set with slippery but solid beat-keeping and hyped-up spoken word segments. Next on the same stage, vibraphonist **Joel Ross**' sextet performed pieces from his new release, *Gospel Music* (Blue Note). His tricky but tuneful arrangements, often punctuated with rolling accent patterns, were lifted and sustained by his effervescent solos, a constant delight. Trumpeter **Adam O'Farrill**'s Elephant, appearing at Loove Annex, defied category. There were familiar musical references, recognizable structures, but now amalgamated in a thoroughly original way, played with a level of precision and panache that promises great things for this project. Pianist Yvonne Rogers' protean touch, delicate yet decisive, perfectly partnered with the leader's equally protean trumpet playing, expressed in echoes, shakes, ripping sheets, stratospheric flights

and low feral roars.

**Freedom Riders**, held at Le Poisson Rouge on WJF's penultimate night, served as a musical manifesto of resistance against, as festival founder Brice Rosenbloom put it, "forces trying to divide us and spread unfortune." Anchored by bassist Ben Williams' tenacious approach, the assembled collective of youthful lions dug deep, musically and spiritually. The acme came midway during vocalist **Dee Dee Bridgewater**'s charismatic cameo on Billie Holiday's "Strange Fruit". It was a moment of communitas and transcendence, when anything seemed possible, when—at least for that moment—our deeply divided nation felt a little more like "Our Country, 'Tis of We."

For more info visit [winterjazzfest.com](http://winterjazzfest.com)

(BRUSSELS FESTIVAL CONTINUED FROM PAGE 12)

**Tom Skinner** held an added quiet strength by representing a musically polar opposite approach: concentrating on subtle gestures and flowing ease, calming, meditative and sensitized to tonal colorations. Skinner maintains his jazz activities by the side of The Smile, now that Shabaka Hutchings' Sons of Kemet is disbanded. The drummer's spread of musicians are well-selected for this intended mood shaping: cello, piano, bass and twinned tenor saxophones were poised for thoughtful actions, though Chelsea Carmichael gave her flute preferential treatment beside Robert Stillman's tenor. Lulled into drift, listeners' ears were tenderly consumed, until Skinner hit a massive bass-drum boom and Tom Herbert opened up a chunky electric bass line, flute and tenor joining for a wiry and winding procession. These pieces lie in the verdant regions of filmic grandeur, an extended ritual groove, as keyboard player Jonathan Geyevu moved over to the drum kit, joining Skinner for a mallet-softness interlude. "The Maxim" was a highlight, lifted from the new *Kaleidoscopic Visions* album, with Kareem Dayes sounding as if he was playing a West African n'goni rather than cello. Then the climax arrived: Carmichael hoisted her tenor and embarked on a step-by-step ascension that completely contrasted with the rest of the set, lifting proudly above the sonic forest, slurred in its seeking progress. "The Journey" arrived as an encore, with its inherent stop-start itchiness.

Earlier the same day, a lunchtime set displayed the positive state of Belgian jazz, with Ghent pianist **Orson Claeys** leading a shining band of bass and drums, plus the trumpet of Daniel Migliosi, who acted as if the nominal leader, so prominent were his repeatedly frontal solos on the horn. To compensate in advance, he'd made a delayed onstage appearance, after the others had been setting up an entry-vamp. The themes were breezy, mellow and approachable, lightly funky with a crisply-muted trumpet solo encouraged by the leader's pushing piano lines. The mute was removed and the drums frolicked playfully, until an *a capella* trumpet solo returned. Claeys pulled out a bluesy feature, followed by a bass spotlight over brushes on drum skins. A chunky spill issued forth out of this delicacy, and Migliosi came back with a clarion call. The bandleader revealed sharp arranging skills in performances of "Emphasis of a Dream", "Primrose" and new pieces "Drift" and "For Ambrose", fleetly moving with an atmospheric stage lighting hue. As if by surprise, Wayne Shorter's "Footprints" brought forth Fender Rhodes for the end run, the ensemble sound getting ever-spacey.

The evening before, an actual trumpet leader did hold sway. **Milena Casado** worked the divide between acoustic jazz and sampled electro-jitter. Her live set was an improvement on her debut album from last year (*Reflection of Another Self*), with its horn special effects tamed slightly. On the recorded work, Casado (from Spain, but NYC-based) tends to ladle on the knob-twiddled soup overmuch, whereas the onstage combo

now had more room to express its jazz core. Casado also suffers from an overabundance of interest in audience involvement, to the point where she's on the verge of bullying the crowd into participation—jokingly, but with serious intent. Behind (or beneath) all of the fx clutter, the trumpeter played some winning solos, and it's not as though electronic or sampling interference is frowned on by this scribe, just that her chosen palette is sonically ill-judged. Unfortunately, this band also featured the dreaded EWI, played by Morgan Guerin, not exactly being the Marshall Allen of the instrument. As compensation, the drumming of Jongkuk Kim was continually resourceful in its imagination. "I Don't Care What You Think" provided a fanfare-rouser closer, cutting the crap for a spaciouly burnished solo before heading towards a luminous piano feature with some detailed drum contemplation.

For more info visit [flagey.be/brusselsjazzfestival](http://flagey.be/brusselsjazzfestival)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

she wants to step back though. "Recently people have approached me with their records to put out, but I need a break." Mezzacappa has a goal, though. Her hope is, after a bit, to transform her concepts and label into a collective where a committee of artists decide what to release in any given year and pool efforts to make that happen. Oakland-based composer Nathan Clevenger, who has worked with Mezzacappa for twenty years, says he was "immediately on board" when she suggested releasing *Astrolabe*, a 74-minute composition for his 12-piece ensemble. "I have nothing but positive feelings about the label and the integrity and hard work Lisa invested in every step of the project," he affirms, adding that, "The Bay Area scene I grew up experiencing is a huge influence on my work. It feels appropriate that this album sits next to the work of so many inspirational local colleagues."

The environment that Mezzacappa and Queen Bee inhabit is one of music's evolution: record stores have mostly closed and the majority of listeners have moved on to streaming. The consequence, she notes, is that "little labels are special for the ways they curate different corners of the jazz scene." She also notes there's been a democratization of music distribution via platforms such as Bandcamp, which she observes is "how you can get to know a regional musical scene that's artist-directed like that in the Bay Area." Another observation, from Clevenger, is that currently "it's hard for artists or labels to get reviews, with the dwindling space for both in our current media environment." He acknowledges Mezzacappa's dedication to drawing attention to the 12-in-12 releases, an activity he notes is missing from other labels he's been involved with. Clevenger was also hoping that the novelty of the 12-in-12 project might be a hook for press coverage. "I've had more press for this album than my previous few," he says. This documentation is also done without any directives or quotas either. For instance, Beth Schenck is the only female bandleader featured on the 12-in-12 releases. "I do my best to support women bandleaders and composers in my community," Mezzacappa says, adding, "I was on another nice record by a woman bandleader-composer this year, but the 12 slots were already filled."

Overall, Mezzacappa feels that nonprofits and institutions have a responsibility to be representative and be sure their programs and initiatives are accessible to a wide range of artists from different backgrounds. As she enters the next realm of her work beyond the 12-in-12 project, Mezzacappa continues to view the label as a "rising tide" intended to support fellow artists, creative thinkers and collaborators who define the West Coast scene.

For more info visit [queenbeerecords.bandcamp.com](http://queenbeerecords.bandcamp.com)

(INTERVIEW CONTINUED FROM PAGE 6)

a world together around a work of music and shaping it. I just feel it's all an exciting, creative process, which brings together my background in design, music and language.

**NYCJR:** I would love to hear about your latest release, *Journey to the Cave of Guanyin*. To me, that universe seems so insular, yet so expansive. I felt I could hear cycles of recovery, even this scientific concept for revolution, that as you reach the end of a revolution, which is a cycle, things seem to sort of speed up. I wondered about just the specific choices for mixing and mastering to create that kind of expansive universe of space in the sound, how that might counterbalance how you were feeling in your life at that time?

**WONG:** That album was made, interwoven amongst other things happening, over a period of about two years. I went through getting COVID, which turned into pneumonia and pleurisy. Those six to nine months of being very sick were followed by getting a breast cancer diagnosis and another year of going through breast cancer treatment. I had begun composing the *Guanyin* pieces before that. Right before I went into surgery for breast cancer, I thought I'd better record all my pieces so that when I'm recovering, I can mix. Little did I know I could not do anything for several months. Listening to most music would literally hurt my body. But I would put on noise cancellation headphones, lie in bed and listen to those pieces. It became this little cocoon for me. And I thought, "I don't know if anybody's going to care for this album. It's kind of weird and growly—but I certainly need it." The mixing happened much later in my recovery, but I was in a moment of crisis when I recorded a lot of those pieces, preparing for my treatment. I always knew this album was going to be sort of drone-based pieces. Just the simple idea of a drone immediately connects with meditation and contemplation, quieting the mind. "Beauty and terror": that was part of such a beautiful poem I came across during my treatment that (Bohemian poet Rainer Maria) Rilke wrote: "Let everything happen to you: beauty and terror. Just keep going. No feeling is final." I just burst into tears when I read that. Like the worst day of my treatment, I got news of the Guggenheim Fellowship, and I was in tears out of beauty and terror because how could those two things happen on the same day? I wanted these pieces to be like a painting, a film in my mind of a weary traveler. I wanted to create a cave metaphor. I saw myself getting off the boat, after years of pounding the pavement, going up into the hills to seek solace. All this illness made me think, "I need to recharge and take stock," perceiving cycles of the body.

But this album has also grown out of years developing certain ideas. For example, in *Harbors*, a work I composed with Ellen Fullman, we specifically try to avoid the role of the cello being like a solo over the drone of the (55-foot, 24-string!) Long String Instrument, because that's just not interesting to us. In that piece, I started performing in four channels. Eventually, it turned into stereo, just two channels, but cross-panned through four speakers so that you're getting the left channel diagonally and the right channel diagonally as a listener. I do that now for my solo work too. What I love is that it's obliterating the role of the cello as the solo, the lead voice, the single voice. Rather, the cello becomes an environment, an atmosphere, a place. The last pieces on *Journey to the Cave of Guanyin* use the extremely detuned string. The first time I did that was 2006 on a piece called "Nightwatching" on the album *Venice Is A Fish*. That sound, I remember thinking, that's the most beautiful sound. I can't just make one piece with it. I keep using that, discovering its nuances, tuning it differently, and that's an element that just keeps coming back up from the ground. Creating is like tilling a field to me; you add different elements, you put

new seeds in the ground, there's different weather, you fertilize it differently...and ideas regenerate in another season as something new.

**NYCJR:** I'm excited to hear about how you're thinking of space for *Vox Lumina* and how bodies will interact with the sound in the space of that live work.

**WONG:** *Vox Lumina* is like, ooh, what's the next adventure in song making? I've had all this other experience with tuning, recording, spatialization and collaborating. Now, this whole new universe is opening up in a different way. I do feel that it is part of embracing all parts of myself. To examine this multiplicity, it seems right to do so in the language of many different media.

**NYCJR:** You mentioned *Vox Lumina* is about morphing the self and code-switching between cultures. I wonder if, in this, to even express how you move between different aspects of who you are, multiple media were needed to encounter that?

**WONG:** Indeed. I am conceiving this piece as both a live musical performance with multimedia, and also as an installation where a person would walk in on their own time, traverse the space and come upon different sculptures, these different pieces, whether they're miniature or big and expansive, that combine projection, film, objects, painting, and that have sound. I haven't figured out how it would work, but we'll experience a song that way. I think all the artists I'm inspired by have elemental parts of their creative voice that are inherent. You are constantly searching to bring them out and cultivate them into the forms they want to be.

For more info visit [theresawong.org](http://theresawong.org). Wong curates and plays *The Stone* at *The New School* Mar. 25-28. See Calendar.

**Recommended Listening:**

- Theresa Wong—*Venice Is A Fish* (Sensitive Skin Music-Euphoria, 2008)
- Theresa Wong—*The Unlearning* (Tzadik, 2010)
- Theresa Wong/Frantz Lorient—*Live at zoom in* (Creative Sources, 2017)
- Ellen Fullman/Theresa Wong—*Harbors* (Room40, 2018)
- Theresa Wong—*Practicing Sands* (fo'c'sle, 2020)
- Theresa Wong—*Journey to the Cave of Guanyin* (Room40, 2023-24)

(LEST WE FORGET CONTINUED FROM PAGE 10)

they played her music, the [positive] judgment was undeniable"), to Deborah Weisz-Van Orden ("I had the great good fortune to meet her, in her later years, and there are no words that really describe what that meant to me; truly priceless...[her] legacy will inspire future generations to come"), to Gunhild Carling ("She is one of my biggest inspirations because of her tone and phrasing and her recordings with Dexter Gordon, who played with my father, Hans Carling").

In the late '50s Liston formed a four-decade partnership with pianist Weston, which culminated with her passing in 1999. Her sound-defining style can be heard on such Weston albums as *Little Niles* (1959), *Highlife* (1963) and *Volcano Blues* (1993), among others. Liston was also arranging for the likes of Ray Charles, Milt Jackson, Clark Terry, Marvin Gaye, Mary Lou Williams and the Motown label. Saxophonist TK Blue met "Auntie Melba" as a high school senior in Lakeview, Long Island. The two became close when in 1980 he joined Randy Weston's African Rhythms: "Melba was a prolific and astounding giant within jazz history...of the highest pantheon in music. May her esteemed legacy be recognized and live onward as a beacon of guiding light for all."

In 1973, Liston accepted an invitation from the Jamaican government for a six-year stint as the Director of Afro-American Pop and Jazz at the Jamaica School of Music. Half a dozen years later, in 1979, she formed a new band, Melba Liston and Company and was also honored at the first Women's Jazz Festival in Kansas City, MO. Francesca Tanksley, longtime pianist with tenor saxophonist (and Weston band alumnus) Billy Harper, played with Liston from 1981 until about 1983, as part of Melba Liston and Company. "Melba had a deep understanding of the music. Nothing that she wrote or played was ever superficial...never commercial...she managed to get a big sound out of this eight-piece group," she recalls.

A 1985 stroke left Liston partially paralyzed, ending her playing career, but she continued to arrange and became an NEA Jazz Master in 1987. But repeated strokes affected the quality of her life, and Liston passed away on April 23, 1999 at age 73—leaving an astounding and remarkable legacy as a consummate artist as well a trailblazer for women in jazz.

For more info visit [arts.gov/honors/jazz/melba-liston](http://arts.gov/honors/jazz/melba-liston). "Pioneers of Jazz: Celebrating Melba Liston" (with Allison Lee) is at *National Jazz Museum of Harlem* Mar. 17. See Calendar.

**Recommended Listening:**

- Dexter Gordon—*On Dial: The Complete Sessions* (Dial-Spotlite, 1950)
- Melba Liston—*And Her Bones* (Metrojazz, 1958)
- Randy Weston—*Little Niles* (United Artists, 1958)
- Elvin Jones—*And Then Again* (Atlantic, 1965)
- Randy Weston—*Tanjah* (Polydor, 1973)
- Randy Weston/Melba Liston—*Volcano Blues* (Antilles-Verve, 1993)

## INTERPRETATIONS

SEASON #36 2025-2026

# MAR 19 THU



MARI KIMURA



FRASCONI-OSTROWSKI-HAMILTON  
+ MEAGHAN BURKE

ROULETTE 509 Atlantic Ave Brooklyn NY  
\$20: General \$15: member, students, seniors  
[INTERPRETATIONS.INFO](http://INTERPRETATIONS.INFO), [ROULETTE.ORG](http://ROULETTE.ORG)  
Concerts begin at 8 PM

## Sunday, March 1

- **“Stardust: From Tin Pan Alley to Broadway”:** Kathleen Marshall  
92NY 2 pm \$50-90
- Jonathon Haffner, Yusuke Yamamoto, Dalius Naujo Big Bar 8 pm
- ★ **Boss Baritone with Gary Smulyan, Frank Basile; Arturo O’Farrill**  
Birdland Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★ **Gunhild Carling** Birdland Theater 7, 9:30 pm \$35-45
- ★ **Shawn Lovato, Micah Thomas, Lesley Mok** Café Ornithology 7:30 pm
- **Nick Biello Trio** Cellar Dog 7, 8:30 pm \$5
- ★ **Aubrey Johnson Group** Church of the Heavenly Rest 5 pm
- **Sonny Landreth Band; The Iguanas** City Winery 7 pm \$42-48
- ★ **Kalia Vandever Luminescence: Cleo Reed; toso toso with isabel**  
crespo pardo, Celia Hill, Rahul Carlberg, Kabir Adhiya-Kumar;  
Devon Gates Close Up 7, 9, 11:30 pm \$20-25
- **Sam Dillon Duo** Cork Wine Bar 6 pm
- **Rob Duguay Music Explorers** Dada Bar 10:30, 11:30 am
- ★ **Willie Jones III with Justin Robinson, Giveton Gelin, Shedrick**  
Mitchell, Gerald Cannon, Renee Neufville  
Dizzy’s Club 5, 7:30 pm \$25-60
- **Peter Zak Trio; Noah Haidu Quartet**  
The Django 4:30, 5:45, 7, 9:15, 10:30 pm \$35
- ★ **Jon-Erik Kellso EarRegulars** The Ear Inn 8 pm
- **Welf Dorr, Elias Meister, Carlo De Biaggio, Yuko Togami**  
The Keep 9 pm
- **Composers Concordance presents “Imitations”:** CompCord  
Ensemble with Audrey Morse, John Clark, Jay Rodriguez-Sierra,  
Gene Pritsker, Daniel Conant, Mark Zaki, Vicky Cheng,  
Milos Veljkovic Ki Smith Gallery 7 pm \$25
- **“Dorothy Fields: The Sunny Side of the Street”:** Sean Hartley  
Broadway Playhouse Merkin Concert Hall 11 am \$30
- **Izze Stein Trio with Matt Baker, Luke McCrosson;**  
Vanisha Gould Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Deborah Stone/Sean Harkness** Pangea 7 pm \$25
- **Lady Got Chops Festival: Jodi Melendez, Michele De Angelis,**  
Deb Knapper, Camille Jones, Kiki Nakajima, Kim Clarke  
Queens Central Library 3 pm
- **Glenn Crytzer Duo** Room 207 6 pm
- **Jon Regen** The Roxy Lounge at Roxy Hotel 6, 7 pm
- ★ **Marion Cowings/Danny Mixon** Saint Peter’s Church 5 pm
- **Fat Cats Youth Orchestra** ShapeShifter Lab 11 am
- **Shrine Big Band** Shrine 8, 10 pm
- **Josh Quddus Quartet with Israel Stahl, Sedge Green, Zev Vestel**  
Silvana 10, 11 pm
- **Ryo Sasaki; Craig Wuepper Quartet with Mike DiRubbo,**  
Paul Odeh, Tom DiCarlo; Thomas Linger Quartet  
Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★ **Miguel Zenón Quartet with Luis Perdomo, Matt Penman,**  
Henry Cole Smoke 6, 8 pm \$25-55
- ★ **Wayne Horvitz/Sara Schoenbeck** Soup & Sound 8 pm \$20
- ★ **Gerald Clayton with Melissa Aldana, Yosvany Terry, Matt Brewer,**  
Marcus Gilmore Village Vanguard 8, 10 pm \$45
- **Valtinho Anastácio** Zinc Bar 7:30, 9 pm \$35

## Monday, March 2

- **“Stardust: From Tin Pan Alley to Broadway”:** Kathleen Marshall  
92NY 7:30 pm \$50-90
- **Shai Maestro Guesthouse Quartet with Gadi Lehavi, Jorge Roeder,**  
Ofri Nehemya Bar Lunático 9, 10:30 pm \$10
- ★ **Vince Giordano and the Nighthawks**  
Birdland Theater 5:30, 8:30 pm \$25-45
- **Our Delight** Cellar Dog 7, 8:30 pm \$5
- ★ **David Virelles, Vicente Archer, Eric McPherson;**  
Emmanuel Michael Close Up 7:30, 9, 10:30 pm
- **Michael Thomas NYYS with Emma Kelner, William Xu,**  
Owen Ruszczyk, Jameson Connaghan, Basil Moore,  
Javin Ganewattage, Evan Lee, Michael Guaman, Josh Quddus,  
Levi Ginsburg, Simon Comte, Ryan Kaplan, Gabe Proctor,  
Jojo Roses, Gabe Faro, William Green, Zev Vestel + Stefan Harris  
Dizzy’s Club 7, 9 pm \$25-60
- **Alma Micic Quartet with Rale Micic, Gili Lopes, E. J. Strickland;**  
Thomas Linger Quartet The Django 7, 8:45, 10:15, 11:30 pm \$35
- **patrick brennan’s transparency kestra**  
Downtown Music Gallery 6:30 pm
- **John Webber Trio** Five Spot Jazz 7, 9 pm \$20
- ★ **Beat Kaestli, Melissa Stylianou, Pete McCann, Evan Gregor**  
Le Cheile 7:30 pm
- **Ray Gallon Trio with Peter Washington, Billy Drummond;**  
Pasquale Grasso Trio with Paul Gill, Keith Balla  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ **Ulysses Owens Jr. Generation Y**  
National Jazz Museum in Harlem 6 pm
- **Lady Got Chops Festival: Gitesha’s Diva Dive Jazz Party**  
One and One Bar and Grill 7:15 pm

- ★ **Leo Genovese Trio with Santi Debriano, Jeff Williams**  
Ornithology Jazz Club 6:30 pm
- **Jon Regen** The Roxy Lounge at Roxy Hotel 6, 7 pm
- ★ **“Women’s Jazz Festival”** Schomburg Center 7 pm
- **Soulmates** Shrine 9 pm
- ★ **Keefe Jackson Trio with Luke Stewart, Mikel Patrick Avery**  
Sisters 8 pm
- **John Ellis Quintet; Mike Ledonne Trio**  
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ **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
- ★ **T.K. Blue Quintet with Michael Cruse, Alva Nelson, Paul Beaudry,**  
Greg Bufford Zinc Bar 7, 8:30 pm \$35

## Tuesday, March 3

- **Mike Moreno Quartet** Bar Lunático 9, 10:30 pm \$10
- **Tamar Korn Kornucopia** Barbès 7 pm \$20
- **John Pizzarelli** Birdland 7, 9:30 pm \$45-55
- ★ **Vince Giordano and the Nighthawks**  
Birdland Theater 5:30, 8:30 pm \$25-45
- **Vanderlei Pereira Trio** Cellar Dog 7, 8:30 pm \$5
- **“Salsa Meets Jazz”:** Carlos Henriquez Latin Jazz Initiative  
Dizzy’s Club 7, 9 pm \$25-55
- **Camila Cortina Trio with John Benitez, Julian Miltenberger;**  
Malaya Sol The Django 7, 8:45, 10:15, 11:30 pm \$35
- **Adam Lane Electric Trio; Kris Gruda/Emily Hay;**  
Rich Rosenthal solo Downtown Music Gallery 6:30, 7:30, 8:30 pm
- **Tomohiro Mori Trio** Five Spot Jazz 7, 9 pm \$20
- **Briana Swann; AC Lincoln**  
The Jazz Club at Aman New York 6:30, 9 pm
- **Continuum Presents patrick brennan’s transparency kestra**  
Loove Labs Annex 8 pm \$15
- **Stefano Doglioni & Friends** The Lost and Found 8 pm
- **Deanna Kirk Quartet with Yavin Taubehouse, Tom DiCarlo,**  
Vito Lesczak; Falkner Evans Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Bruce Mack BSAC; Nublu Conduction #2; Shelley Nicole’s**  
Blakbūshe; JMMR Nublu 151 7 pm \$20
- **William Hill III solo** The Roxy Lounge at Roxy Hotel 6, 7 pm
- **Charlie Roman/Bryan Reeder** Scarlet Lounge 7, 9 pm
- **Grant Braider Kitchen Cabinet** Silvana 9 pm
- **Dan Weisselberg Quartet; Matt Dwonszyk Quintet with**  
Josh Evans, Matt Knoegel, Benito Gonzalez, Jonathan Barber  
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ **Julian Lage Trio with Jorge Roeder, Joey Baron**  
Village Vanguard 8, 10 pm \$45
- **Julia Danielle Quintet** Zinc Bar 7, 8:30 pm \$35

## Wednesday, March 4

- ★ **Jerome Sabbagh Quartet with Ben Monder, Joe Martin,**  
Nasheet Waits Bar Bayeux 8, 9:30 pm
- **Edu Ribeiro Trio with Vinicius Gomes, Noah Garabedian +**  
Chris Potter Bar Lunático 9, 10:30 pm \$10
- **Andy Statman Trio with Jim Whitney, Larry Eagle** Barbès 8 pm \$20
- **John Pizzarelli** Birdland 7, 9:30 pm \$45-55
- ★ **David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola**  
with Gary Mazzaroppi, Alex Raderman + Pasquale Grasso  
Birdland Theater 5:30, 8:30 pm \$35-45
- **Yaniv Taubehouse Trio** Birds 7:30, 9:30 pm \$15
- ★ **Brandi Disterheft Trio** Cellar Dog 7, 8:30 pm \$5
- ★ **David Virelles, Russell Hall, Eric McPherson; Eliza Salem,**  
Emmanuel Michael, Jayla Chee Close Up 7:30, 9, 10:30 pm
- **Ben McClintock Duo** Dada Bar 9 pm
- **NY Flamenco Festival: Dani de Moron/Shai Maestro**  
Dizzy’s Club 7, 9 pm \$25-55
- ★ **Anastassiya Petrova Organ Trio with Ivan Polanski,**  
Tyson D. Jackson; Brian Charette Music for Organ Sextette  
The Django 7, 8:45, 10:15, 11:30 pm \$35
- **Borscht Beat’s Post-Purim Klezmer Blowout: Frank London,**  
Michael Winograd, Ira Khonen Temple Drom 7:30 pm \$30
- **Kim Kaleski; Gabrielle Stravelli**  
The Jazz Club at Aman New York 6:30, 9 pm
- **Trap Music Orchestra** The Jazz Gallery 7, 9 pm \$30-35
- **Michael Shekwoaga Ode Jam Session** Jazz Genius 7:30 pm \$10
- **Arts for Art presents Fugitive with Harrison Clark, Jonathan Paik,**  
Shogo Yamagishi; Selendis S.A. Johnson Big Band  
Ki Smith Gallery 7:30, 9 pm \$25
- **Danny Tobias Trio with Steve Ash, Earl Sauls;**  
Misha Piatigorsky Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **“Lynchian Jazz Noir”:** Victor Lin Red Pavillion 7 pm \$15-60

- **William Hill III solo** The Roxy Lounge at Roxy Hotel 6, 7 pm
- **Jamie Reynolds Quintet with David Smith, Jon Irabagon,**  
Gary Wang, Jay Sawyer; Daniel Berkey Quartet  
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ **Charles McPherson Quintet with Steve Davis, Boris Kozlov, Jeb**  
Patton, Kenny Washington Smoke 6, 8 pm \$25-55
- **Russ Nolan Quartet** Sour Mouse 8:30, 10 pm
- ★ **Aruán Ortiz Reimagining Trópiques with Anaís Maviel, Aliya Ultan**  
The Stone at The New School 8:30 pm \$20
- ★ **Julian Lage Trio with Jorge Roeder, Joey Baron**  
Village Vanguard 8, 10 pm \$45
- **Gabriel Schillenger-Hyman Quartet** Zinc Bar 7, 8:30 pm \$35

## Thursday, March 5

- **Max Light; Baptiste Herbin with Adam Kolker, Jacob Sacks,**  
Jeremy Stratton, Jeff Williams Bar Bayeux 5:30, 8, 9:30 pm
- **Anwar Marshall Group** Bar Lunático 9, 10:30 pm \$10
- **John Pizzarelli** 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
- **Mike LeDonne Quartet; Soul Survival with David Bailis**  
Birds 7:30, 9:30, 11:30 pm \$25
- **Zaid Nasser Quartet** Cellar Dog 7, 8:30 pm \$5
- **Craig Weinrib, Sam Harris, Martin Nevin; Miles Okazaki**  
Close Up 7:30, 9, 10:30 pm
- **Tima Volozh Quartet with Timo Vollbrecht, Brad Shepik,**  
Marshal Herridge Dada Bar 9 pm
- **NY Flamenco Festival: Dani de Moron/Shai Maestro**  
Dizzy’s Club 7, 9 pm \$25-60
- **John Sneider Quintet with Yotam Silberstein, Gary Versace,**  
Joe Martin, Eviatar Slivnik; Ty Bailie Organ Trio  
The Django 7, 8:45, 10:15, 11:30 pm \$35
- **Glenn Crytzer Quartet** Festival Café 7:30 pm
- ★ **Simona Premazzi/Kyle Nasser Quartet with Jayla Chee,**  
Jay Sawyer Five Spot 7 pm
- **Cyrus Aaron** The Jazz Club at Aman New York 6:30 pm
- **Neta Raanan Quintet with Robert Vega, Noam Borns, Maliq Wynn,**  
Michael Gilbert The Jazz Gallery 7, 9 pm \$30-35
- ★ **Eddie Allen Quartet** Jazz Genius 7, 9 pm \$30
- ★ **Arts for Art presents Mickey Davidson; Steve Swell Ensemble**  
with Rob Brown, William Parker, Jeremy Carlstedt  
Loove Labs Annex 7:30, 9 pm \$20
- **Nat Harris Trio with Marc Devine, Hide Tanaka, Keith Balla;**  
Richie Vitale Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **JFA presents LaDee Streeeter** National Jazz Museum in Harlem 2 pm
- ★ **Keller Coker New School Studio Orchestra + James Francies,**  
Joel Ross New School Tishman Auditorium 7:30 pm
- **Khondzi** Nublu 7 pm \$20
- **“Studio Ghibli Jazz”:** Seoyeon Im Swing Quartet  
Red Pavillion 7 pm \$15-60
- **Vadim Neselovskyi with Pauline Kim Harris, Celia Hatton,**  
Andrew Janss Roulette 8 pm \$25
- **Jon Regen Quartet** The Roxy Lounge at Roxy Hotel 8 pm
- ★ **Philip Johnston Quintet with Joe Ruddick, David Hofstra,**  
Richard Dworkin + Mike Hashim; Troy Roberts Quartet with  
Paul Bollenback, Massimo Biolcati, Jimmy Macbride  
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ **Charles McPherson Quintet with Steve Davis, Boris Kozlov,**  
Jeb Patton, Kenny Washington Smoke 6, 8 pm \$25-55
- ★ **Aruán Ortiz/Darius Jones Firm Roots**  
The Stone at The New School 8:30 pm \$20
- ★ **Julian Lage Trio with Jorge Roeder, Joey Baron**  
Village Vanguard 8, 10 pm \$45
- **Axel Tosca Trio + Xiomara Laugart** Zinc Bar 7, 8:30 pm \$35

## Friday, March 6

- ★ **Eric Person** Albert’s Bar 3 pm
- **“Big Band Afrobeat to Afrobeats” with Ulysses Owens Jr.,**  
Michael Olatuja, Michael Dease The Appel Room 7, 9 pm \$62-97
- **Peter Watrous; Julieta Eugenio** Bar Bayeux 5:30, 8, 9:30 pm
- **Belo & The Beasts** Bar Lunático 9, 10:30 pm \$10
- ★ **Oscar Noriega’s Crooked Quartet with Marta Sanchez,**  
Christopher Tordini, Jason Nazary Barbès 5:30 pm \$20
- **Melissa McMillan** Baretto New York 8:30 pm \$40
- **Bill Saxton Harlem Allstars** Bill’s Place 7, 9:30 pm \$38
- **Birdland Big Band; John Pizzarelli**  
Birdland 5:30, 8:30, 10:30 pm \$35-55
- **Tony DeSare Quartet** Birdland Theater 7, 9:30 pm \$35-45
- **Cellar Dog All Stars; Ai Murakami Quartet**  
Cellar Dog 7, 8:30, 11:30 pm \$5
- **Craig Weinrib, Sam Harris, Martin Nevin** Close Up 8, 10 pm

- DOT ISO with Dylan DelGiudice, Vivek Menon, Orchid McRae  
Dada Bar 8 pm
- Lucy Wijnands  
Daddy Rabbit 8 pm \$100-130
- Somi presents "Mother Africa Salon" with Toru Dodo,  
Ben Williams, Harvel Nakundi  
Dizzy's Club 7, 9 pm \$25-55
- AC Lincoln Quintet; Freddy DeBoe Band with Al Street,  
Ben Stivers, Moses Patrou, Evan Pazner  
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- ★ Yoon Sun Choi, Katie Seiler, Christine Correa, Mara Rosenbloom  
Ibeam Brooklyn 7:30 pm \$20
- Christopher McBride; Brian Newman  
The Jazz Club at Aman New York 6:30, 9 pm
- Jason Rigby Esoteric Graffiti with Mark Guiliana, Chris Morrissey  
The Jazz Gallery 7, 9 pm \$40-50
- ★ Eddie Allen Quartet  
Jazz Genius 7, 9 pm \$30
- Ravmagav with Ravi Campbell, Gervis Myles Kato Sake Works 7 pm
- SEXMOB with Steven Bernstein, Briggan Krauss, Tony Scherr,  
Kenny Wollesen; Jacob Garchik Ye Olde with Mary Halvorson,  
Jonathan Goldberger, Miles Okazaki, Vinnie Sperrazza  
Loove Labs Annex 8, 9:30 pm \$25
- Julius Rodriguez Trio with Jason Maximo Clotter, Tyson Jackson;  
Brian Charette Trio with Alex Claffy, Adam Arruda  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Nitzan Gavrieli  
Ornithology Jazz Club 6:30 pm
- Malfada Minnozzi/Paul Ricci  
Pangea 7 pm \$25
- Jazzmobile presents Patience Higgins  
Patrick's Place 8 pm
- Red Pavilion Jazz Band  
Red Pavilion 7 pm \$15-55
- William Hill III solo  
The Roxy Lounge at Roxy Hotel 6, 7 pm
- Seventh Sun  
Silvana 9 pm
- Valery Ponomarev Quintet; Ed Neumeister Quartet with Gary  
Versace, Drew Gress, Tom Rainey  
Smalls 6, 7:30, 9, 10:30 pm \$35
- Charles McPherson Quintet with Steve Davis, Boris Kozlov,  
Jeb Patton, Kenny Washington  
Smoke 6, 8, 10 pm \$25-55
- World Music Institute presents "Zakir Hussain Eternal":  
Charles Lloyd, Mickey Hart, Béla Fleck, Edgar Meyer,  
Giovanni Hidalgo, Fazal Qureshi, V. Selvaganesh, Kala Ramnath,  
Jayanthi Kumaresh, Vijay Iyer, Marvin Sewell, Eric Harland,  
Nitin Mitta, Alam Khan, Harish Raghavan, Anantha R. Krishnan,  
Gerald Clayton, Marcus Gilmore + Zakir Hussain Tabla Choir with  
Dana Pandey, Ray Spiegel, Suphala Patankar, Salar Nader,  
Karan Minhas, Kiran Morarji, Vikas Yendluri, Tejas Tope  
Stern Auditorium at Carnegie Hall 8 pm \$33-146
- Aruán Ortiz with Hery Paz, Francisco Mela  
The Stone at The New School 8:30 pm \$20
- Julian Lage Trio with Jorge Roeder, Joey Baron  
Village Vanguard 8, 10 pm \$45
- Val Hawk  
Westbeth Community Room 7 pm \$20
- Tivon Pennicott  
Zinc Bar 7, 8:30 pm \$35

### Saturday, March 7

- "Big Band Afrobeat to Afrobeats" with Ulysses Owens Jr.,  
Michael Olatuja, Michael Dease  
The Appel Room 4:30, 7 pm \$62-87
- David Berkman/Adam Kolker; Tony Malaby with Jacob Sacks Sean  
Connell, Dan Weiss  
Bar Bayeux 6, 8, 9:30 pm
- Frank LoCraсто Xotica Hour  
Bar Lunático 9, 10:30 pm \$10
- Dirty Desmonds with Eric Pakula, Nick Cudahy, Blake Lindberg  
Barbès 3 pm \$20
- Karen Mantler Trio with Doug Wieselmann, Kato Hideki  
Barbès 8 pm \$20
- Natasha Tavares  
Baretto New York 8:30 pm \$40
- Bill Saxton Harlem Allstars  
Bill's Place 7, 9:30 pm \$38
- Anderson Brothers with Peter Anderson, Will Anderson;  
John Pizzarelli  
Birdland 5:30, 8:30, 10:30 pm \$35-55
- Tony DeSare Quartet  
Birdland Theater 7, 9:30 pm \$35-45
- Fred Thomas  
Birds 7:30, 9:30 pm \$25
- "Strictly Sinatra": Michael Dutra 9-Piece Big Band Ensemble  
Blue Note 1:30 pm \$25-30
- "Tribute to Lola Flores": Bobby Sanabria Ascensión + Mara Rey,  
Jennifer Jade  
Bronx Music Hall 7 pm \$25
- Dan Loomis Songs for the Mother Tree with Elsa Nilsson,  
Noa Fort, Mike McGinnis, Jeff Miles; Noa Fort's Plant People  
with Sara Schoenbeck, Mike McGinnis, Anders Nilsson,  
Satoshi Takeishi  
Brooklyn Artery 7:30 pm \$20
- "Freedom Is an Everyday Struggle": Chispa; Sukanya; Ami Dang;  
DJ Gia Fu; DJ ㄥㄨㄤ (Rachel)  
Brooklyn Museum of Art 5, 5:30, 7, 8:30 pm
- Brooklyn Music School Middle School Jazz Festival: Helen Sung  
Brooklyn Music School 11 am
- James Burton Quartet; Jihee Heo Quartet  
Cellar Dog 7, 8:30, 11:30 pm \$5
- David Virelles, Russell Hall, Craig Weinrib; Solomon Gottfried,  
Jacob Sacks, Connor Parks  
Close Up 8, 10, 11:30 pm

- Gabe Heinemann Quartet with Tim Picard, Miles Gilbert,  
Quinton Cain  
Dada Bar 8 pm
- Somi presents "Mother Africa Salon" with Toru Dodo,  
Ben Williams, Harvel Nakundi  
Dizzy's Club 7, 9 pm \$25-50
- Dwayne "Cook" Broadnax Quartet; T.K. Blue Quartet with  
Alva Nelson, Paul Beaudry, Greg Bufford  
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Brian Newman  
The Flatiron Room Murray Hill 9 pm
- Alex Bugnon  
Iridium 8:30 pm \$35-40
- Joe Block/Georgia Heers  
The Jazz Club at Aman New York 6:30 pm
- Alfredo Colón Quintet with Ryan Easter, Jonathan Paik,  
Steve Williams, Connor Parks  
The Jazz Gallery 7, 9 pm \$30-40
- ★ Eddie Allen Quartet  
Jazz Genius 7, 9 pm \$30
- Roger Lin Trio with Itai Eliezi, Jonas Esser  
Kato Sake Works 7 pm
- ★ Miho Sasaki  
Knickberbocker Bar & Grill 9 p
- ★ Peter Apfelbaum NY Hieroglyphics with Peck Allmond,  
Josh Roseman, Nora Stanley, John Woodridge, Jessica Jones,  
Tony Jones, Charlie Burnham, David Phelps, Viva DeConcini,  
Noah Garabedian, Marcelo Perez, Tiga Jean Baptiste,  
Norbert Stachel  
Loove Labs 7, 9 pm \$15
- ★ Julius Rodriguez Trio with Jason Maximo Clotter, Tyson Jackson;  
Brian Charette Trio with Alex Claffy, Adam Arruda  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Sullivan Fortner Trio with Tyrone Allen, Kayvon Gordon  
Miller Theatre 7:30 pm \$25
- Glenn Crytzer Quartet  
Peck Slip Social 1 pm
- Paul Shapiro, Cilla Owens, Glafkos Kontemeniosis  
Poppenhusen Institute 1 pm \$15
- "Studio Ghibli Anime Jazz": Owen Chen Eternal Wind Quintet  
Red Pavilion 6:15 pm \$15-55
- "Who is Louis Armstrong?": Jazz at Lincoln Center Orchestra with  
Alexa Tarantino + Catherine Russell  
Rose Theater 1, 3 pm \$17-32
- ★ Valery Ponomarev Quintet; Ed Neumeister Quartet with Gary  
Versace, Drew Gress, Tom Rainey  
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Charles McPherson Quintet with Steve Davis, Boris Kozlov,  
Jeb Patton, Kenny Washington  
Smoke 6, 8, 10 pm \$25-65
- ★ Aruán Ortiz/Don Byron Random Dances and (A)Tonalities  
The Stone at The New School 8:30 pm \$20
- ★ Julian Lage Trio with Jorge Roeder, Joey Baron  
Village Vanguard 8, 10 pm \$45

### Sunday, March 8

- Camila Cortina Trio with Gerson Lazo-Quiroga, Julian Miltenberger  
Bar Lunático 9, 10:30 pm \$10
- ★ Stéphane Wrembel  
Barbès 8 pm \$20
- Phantom Honeymoon with Steve Holtje, Alexandra Beneski  
Big Bar 8 pm
- Eyal Vilner Big Band; Arturo O'Farrill Birdland Latin Jazz Orchestra  
Birdland 5:30, 8:30, 10:30 pm \$35-45
- Tony DeSare Quartet  
Birdland Theater 7, 9:30 pm \$35-45
- ★ Sheryl Bailey Trio with Ian Froman, Ron Oswanski  
Cellar Dog 7, 8:30 pm \$5
- ★ David Virelles, Russell Hall, Craig Weinrib; Ben Sherman  
Close Up 7:30, 9, 10:30 pm
- Pablo Menares Duo  
Cork Wine Bar 6 pm
- Rob Duguay Music Explorers; Mike Feinberg  
Dada Bar 10:30, 11:30 am, 8 pm
- Somi presents "Mother Africa Salon" with Toru Dodo,  
Ben Williams, Harvel Nakundi  
Dizzy's Club 5, 7:30 pm \$25-50
- Antonio Ciacca Quartet with Matt Martinez, Clovis Nicolas,  
Joe Strasser; Conrad Korsch Trio with Marius Van Den Brink,  
Ross Pederson  
The Django 4:30, 5:45, 7:30, 9:15, 10:30 pm \$35
- ★ Jon-Erik Kellso EarRegulars  
The Ear Inn 8 pm
- Welf Dorr, Luke Glavanovits, Carlo De Biaggio, Dave Miller  
The Keep 9 pm
- Declan Cashman Trio with Aidan Ward-Richter, Paul Briggs,  
Greg Masters; Jamile Trio  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Michela Marino Lerman, Savannah Harris, Phoenix Collective with  
Nicole Glover, Miki Yamanaka, Or Bareket  
National Sawdust 7:30 pm \$45
- Glenn Crytzer Duo  
Room 207 6 pm
- Jon Regen  
The Roxy Lounge at Roxy Hotel 6, 7 pm
- "Songs Written by Women": Amy London with Janice Friedman,  
Jennifer Vincent  
Saint Peter's Church 5 pm
- Fat Cats Youth Orchestra  
ShapeShifter Lab 11 am
- Josh Quddus Quintet with Gibson McAssey, Zev Vestel,  
Lucas Giordano, Ezra Moran  
Shrine 10 pm
- ★ Ryo Sasaki; Caleb Wheeler Curtis Ritual Sextet with Emmanuel  
Michael, Hery Paz, Orrin Evans, Sean Conly, Michael Sarin;  
Asaf Yuria Quartet with Jeremy Manasia, Mark Lewandowski,  
Mark Whitfield Jr  
Smalls 2, 6, 7:30, 9, 10:30 pm \$35

# ALTERNATIVE GUITAR SUMMIT 2026

## DON'T FORGET YOUR GUITAR

Guitar Duos exploring the infinity  
of the instrument

Album Release Show at:

**Nublu - 151 Avenue C,  
New York, NY**

**Friday, March 13 at 8:00 pm**

Featuring:

**Joel Harrison**

**Tim Watson**

**David Gilmore**

**Anthony Pirog**

**Gilad Hekselman**

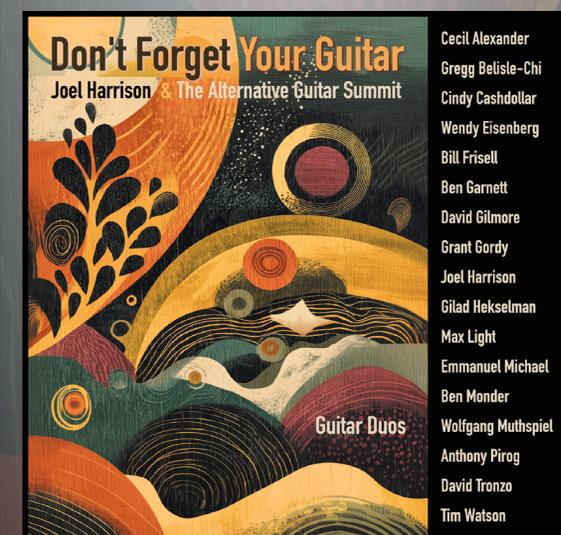
**Wendy Eisenberg**

**Emmanuel Michael**

**Max Light**

**Grant Gordy**

<https://alternativeguitarsummit.com/>



[https://agsrecordings.bandcamp.com/  
album/dont-forget-your-guitar](https://agsrecordings.bandcamp.com/album/dont-forget-your-guitar)

- ★ Charles McPherson Quintet with Steve Davis, Boris Kozlov, Jeb Patton, Kenny Washington Smoke 6, 8 pm \$25-55
- Composers Concordance presents Trio Terrano with Funda Cizmecioglu, Lesi Mei, Chris Cortez St. John's in the Village 3 pm \$20
- ★ Julian Lage Trio with Jorge Roeder, Joey Baron Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

### Monday, March 9

- Ari Hoenig Trio with Tivon Pennicott, Matt Penman Bar Lunático 9, 10:30 pm \$10
- ★ Kenny Warren/Gregg Belisle-Chi Barbès 7 pm \$20
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- ★ Ed Cherry Trio Cellar Dog 7, 8:30 pm \$5
- Jeong Lim Yang; Emmanuel Michael Close Up 7:30, 9, 10:30 pm
- Future of Jazz Orchestra Dizzy's Club 7, 9 pm \$25-55
- Cameron Campbell Trio with Way Campbell, Anton Kot; Alex Apolo Ayala 2nd Language The Django 7, 8:45, 10:15, 11:30 pm \$35
- John Webber Trio Five Spot Jazz 7, 9 pm \$20
- ★ Gabi Hartmann Le Poisson Rouge 7:30 pm \$30-35
- Frank Senior Trio Mezzrow 6, 7:30 pm \$35
- ★ Roberta Piket Quintet with Chet Doxas, Pete McCann, Maryann McSweeney, Billy Mintz Ornithology Jazz Club 6:30 pm
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Jake Hart solo; John Hart Trio Scholes Street Studio 7 pm \$20
- Brian Resnick Jazz Machine with Shareef Clayton, Griffin Ross, Rashaan Salaam, Yayoi Ikawa, Dylan Kaminkow + Georgia Lenz Shrine 8, 9 pm
- Lafayette Harris Quartet; Edu Ribeiro with Vinicius Gomes, Noah Garabedian + Seamus Blake Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ 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
- ★ Dave Kikoski Trio with Rick Rosato, Nasheet Waits Zinc Bar 7, 8:30 pm \$35

### Tuesday, March 10

- Roni Eytan with Gilad Hekselman, Keita Ogawa, Pablo Menares Bar Lunático 9, 10:30 pm \$10
- ★ Anat Cohen Quartet with Gary Versace, Martin Wind, Matt Wilson Birdland 7, 9:30 pm \$45-55
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Chris Dave, DJ Jazzy Jeff, Savion Glover Blue Note 8, 10:30 pm \$45-55
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- ★ Georgia Heers with Will Hill, Russell Hall, Jimmy Macbride Dizzy's Club 7, 9 pm \$25-60
- Dave Schumacher Cubeyé The Django 10:15, 11:30 pm \$35
- ★ John Hagen, Ken Filiano, Andrew Drury; Aaron Rubinstein with Kenneth Jimenez, Kevin Murray; Yoni Kretzmer Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Tomohiro Mori Trio Five Spot Jazz 7, 9 pm \$20
- Richard Cortez; Brian Newman The Jazz Club at Aman New York 6:30, 9 pm
- Stefano Doglioni & Friends The Lost and Found 8 pm
- Neal Miner Trio with Chris Byars, Jason Tiemann; Sean Drabitt Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Bryan Reeder solo Scarlet Lounge 7, 9 pm
- Audrey Silver Silvana 8, 9 pm
- Chico Pinheiro Quartet with Helio Alves, Or Bareket, Eric Doob; Simon Mogul Quintet with Jeremy Pelt, Isaac Byrd, Curtis Lundy, Jacob Smith Smalls 6, 7:30, 9, 10:30 pm \$35
- Ben Rosenbaum, Ivan Chen, Dhruv Jain, Alican Bekoglu, Kaizan Connor The Stone at The New School 8:30 pm
- ★ Walter Smith III Twio with Joe Sanders, Kendrick Scott + Mark Turner Village Vanguard 8, 10 pm \$45
- Kelly Green with Elijah J. Thomas, Luca Soul Rosenfeld, Evan Hyde Zinc Bar 7, 8:30 pm \$35

### Wednesday, March 11

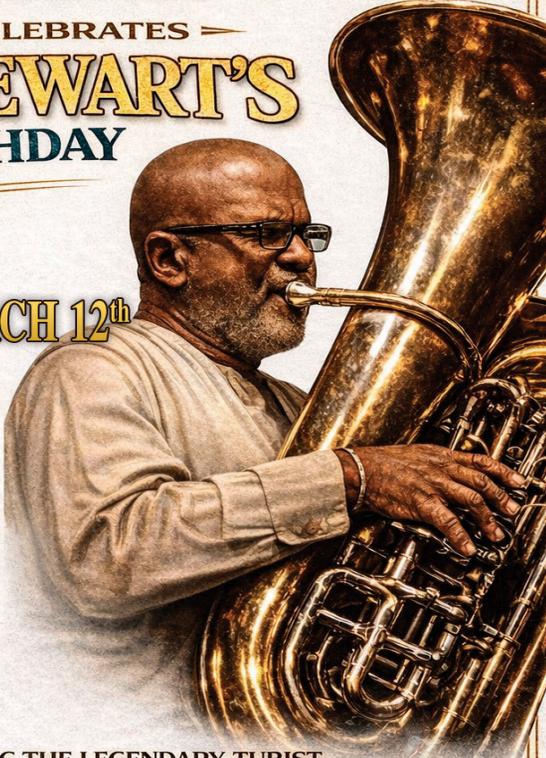
- ★ Charles Altura Quartet with Ravi Coltrane, Joe Martin, Jeremy Dutton Bar Bayeux 8, 9:30 pm

- ★ Anat Cohen Quartet with Gary Versace, Martin Wind, Matt Wilson Birdland 7, 9:30 pm \$45-55
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Ken Peplowski, Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$35-45
- Chris Dave, DJ Jazzy Jeff, Savion Glover Blue Note 8, 10:30 pm \$45-55
- Saul Rubin Trio Cellar Dog 7, 8:30 pm \$5
- Sam Weinberg; Nora Stanley Close Up 7:30, 9, 10:30 pm
- Sean Temme Group with Jackson Grant, Kevin Du, Michael Francis Gilbert, Hunter Allison Dada Bar 9 pm
- ★ Alexander Claffy with Jaleel Shaw, Seamus Blake, George Colligan, Bill Stewart Dizzy's Club 7, 9 pm \$25-50
- Al Carty Group with Miles Robertson, Steven Salcedo, Otis Brown III; Neal Caine Funk Unit The Django 7, 8:45, 10:15, 11:30 pm \$35
- Ara Dinkjian Quartet with Marius Van Den Brink, Panagiotis Andreou, Engin Günaydin Drom 9 pm \$30
- ★ "Jam Honoring Aretha Franklin": Carol Sudhalter, Joe Vincent Tranchina, Eric Lemon, Scott Neumann Flushing Town Hall 7 pm \$15
- ★ Jazzmobile presents Charenée Wade "Savoy Ballroom Centennial Tribute #1: Ella Fitzgerald" Interchurch Center 7 pm
- Oskar Stenmark The Jazz Club at Aman New York 6:30 pm
- Michael Shekwoaga Ode Jam Session Jazz Genius 7:30 pm \$10
- Ethan Lipton Orchestra with Vito Dieterle, Eben Levy, Ian Riggs Joe's Pub 7 pm \$30
- ★ Tal Cohen Trio with Dion Kerr, Billy Drummond; Russ Lossing Trio with Cameron Brown, Billy Mintz Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Brian Charette Organ Trio with Eric Zolan, Jordan Young Midnight Blue 7 pm \$10
- International Contemporary Ensemble with Alice Teyssier, Fay Victor, Emmalie Tello, Erin Rogers, Nathan Davis, Erika Dohi, Gabby Diaz, Josh Modney, Kyle Armbrust, Mariel Roberts Musa, Lizzie Burns Roulette 8 pm \$25
- Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- ★ Elijah Shiffer City of Birds Silvana 8 pm
- Adi Meyerson Quartet; Nate Jones Septet with Josh Evans, Sophia Kickhofel, Abdias Arementeros, Isaac Byrd, Ahmed McLemore, Domo Branch Smalls 6, 7:30, 9, 10:30 pm \$35

**TUBA SPECTACULAR**  
**NYC '26**  
 — CELEBRATES —  
**BOB STEWART'S**  
**81<sup>st</sup> BIRTHDAY**

**THURSDAY, MARCH 12<sup>th</sup>**  
**8 PM**

**ROULETTE**  
**INTERMEDIUM**  
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**FLUSHING TOWN HALL'S**  
**MONTHLY JAZZ JAM**  
**HONORING ARETHA FRANKLIN**  
**WEDNESDAY, MARCH 11 | 7 PM**

General Admission: \$15 | Members: \$5  
 Jamming musicians and students: FREE



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- ★ Fred Hersch Trio with Felix Moseholm, Kush Abadey  
Smoke 6, 8 pm \$25-65
- Russ Nolan Quartet  
Sour Mouse 8:30, 10 pm
- ★ Brian Chase/Zeena Parkins  
The Stone at The New School 8:30 pm \$20
- ★ Walter Smith III Twio with Joe Sanders, Kendrick Scott + Nicole Glover  
Village Vanguard 8, 10 pm \$45
- ★ Leslie Pintchik with Scott Hardy, Michael Sarin  
Zinc Bar 7, 8:30 pm \$35

## Thursday, March 12

- Max Light; Glenn Zaleski with Adam Kolker, Jeremy Stratton  
Bar Bayeux 5:30, 8, 9:30 pm
- Yasser Tejada Palotré  
Bar Lunático 9, 10:30 pm \$10
- Abe Pollack Meshuganah Mambo with Eric Vanderbilt-Matthews, Mike Sarason, Lautaro Burgos, Dani Serna  
Barbès 10 pm \$20
- ★ Anat Cohen Quartet with Gary Versace, Martin Wind, Matt Wilson  
Birdland 7, 9:30 pm \$45-55
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenthal, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn  
Birdland Theater 5:30, 8:30 pm \$35-45
- Nitzan Gavrieli Trio  
Birds 7:30, 9:30 pm \$15
- Chris Dave, DJ Jazzy Jeff, Savion Glover  
Blue Note 8, 10:30 pm \$45-55
- ★ John Medeski, Stanton Moore, Nels Cline, Skerik  
Brooklyn Bowl 8 pm \$45
- James Austin Quartet  
Cellar Dog 7, 8:30 pm \$5
- Tyrone Allen II UPWARD with Aidan Lombard, Neta Raanan, Abe Nouri, Samantha Feliciano, Lex Kortzen, Kayvon Gordon;  
Miles Okazaki  
Close Up 7:30, 9, 10:30 pm
- ★ Emilio Solla La Inestable de Brooklyn with Tim Armacost, Alejandro Avilés, David Smith, Mike Fahie, Sara Caswell, Rodolfo Zanetti, Edward Perez, Rogério Boccato  
Dizzy's Club 7, 9 pm \$25-55
- Jason Tiemann Quartet; Mark Whitfield  
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet  
Festival Café 7:30 pm
- Gina D'Soto  
Jamaica Center for Arts and Learning 8 pm \$10
- April Varner; C. Anthony Bryant  
The Jazz Club at Aman New York 6:30, 9 pm
- Roy Hargrove Big Band  
The Jazz Gallery 7, 9 pm \$45-55
- ★ ELEW with Eric Lewis, Bar Filipowicz, David Hawkins  
Jazz Genius 7, 9 pm \$30
- Ethan Lipton Orchestra with Vito Dieterle, Eben Levy, Ian Riggs  
Joe's Pub 7 pm \$30
- Deborah Davis with Ben Rosenblum, Neal Caine; Ricardo Grilli  
Trio with Matt Penman, Jimmy Macbride  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- JFA presents Parlor Entertainment with Marjorie Eliot  
National Jazz Museum in Harlem 2 pm
- Hilliard Greene, Will Glass, Matt Lambiase, Mary Cherney, Stephanie Griffin  
Recirculation 7 pm
- "Lynchian Jazz Noir": Victor Lin  
Red Pavillion 7 pm \$15-55
- ★ "African Routes": Jazz at Lincoln Center Orchestra with Wynton Marsalis + Danilo Pérez, Godwin Louis, Catherine Russell, Yvette Modestin, Weedie Braimah  
Rose Theater 7:30 pm \$37-182
- ★ "Tuba Spectacular NYC '26: Bob Stewart's 81st Birthday":  
Bob Stewart, Jose Davila, Marcus Rojas, Ben Stapp, Steve Turre, Ray Anderson, James Zollar, Kevin Blancq, PUBLIQuartet + Velvet Brown  
Roulette 8 pm \$25
- Jon Regen Quartet  
The Roxy Lounge at Roxy Hotel 8 pm
- ★ Dave Scott Quintet with Rich Perry, Jacob Sacks, John Hébert, Jeff Williams; Noah Halpern Quintet  
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Fred Hersch Trio with Felix Moseholm, Kush Abadey  
Smoke 6, 8 pm \$25-65
- ★ Brian Chase solo  
The Stone at The New School 8:30 pm \$20
- ★ Lady Got Chops Festival: Musique Libre Femmes with Cheryl Pyle, Ayumi Ishito, Roberta Piket  
Tompkins Square Library 6 pm
- ★ Walter Smith III Twio with Joe Sanders, Kendrick Scott + Ravi Coltrane  
Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart  
Zinc Bar 7, 8:30 pm \$35

## Friday, March 13

- ★ Eric Person  
Albert's Bar 3 pm
- ★ Peter Watrous; Patrick Cornelius Quartet with Manuel Valera, Peter Slavov, EJ Strickland  
Bar Bayeux 5:30, 8, 9:30 pm
- Modupe Onilu  
Bar Lunático 9, 10:30 pm \$10
- ★ Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary  
Barbès 5:30 pm \$20
- Bill Saxton Harlem Allstars  
Bill's Place 7, 9:30 pm \$38
- ★ Birdland Big Band; Anat Cohen Quartet with Gary Versace, Martin Wind, Matt Wilson  
Birdland 5:30, 8:30, 10:30 pm \$45-55
- ★ "Django Reinhart Celebration": Frank Vignola  
Birdland Theater 7, 9:30 pm \$35-45

- ★ Summer Camargo Quartet; Soul Survival with David Bailis  
Birds 7:30, 9:30, 11:30 pm \$25
- ATOMIC HABITZ with Chris Dave, Marcus King, Cleo "Pookie" Sample, DJ Ginyard  
Blue Note 8, 10:30 pm \$55-65
- ★ Swing Collective; Simona Premazzi Quartet  
Cellar Dog 7, 8:30, 11:30 pm \$5
- Tyrone Allen II UPWARD with Aidan Lombard, Neta Raanan, Abe Nouri, Samantha Feliciano, Lex Kortzen, Kayvon Gordon  
Close Up 8, 10 pm
- George Nazos Trio with Vasilis Koutsonanos, Joe Alba  
Dada Bar 9 pm
- ★ Billy Hart Quartet with Craig Handy, Ethan Iverson, Ben Street  
Dizzy's Club 7, 9 pm \$25-50
- Afro Latin Jazz Orchestra + BronX Band  
El Museo Del Barrio 7 pm
- ★ "Plays Charlie Parker": Adam Lane Electric Trio with Nick Lyons, Vijay Anderson; Dave Ross Humanosity Project with Matt Lavelle, Pete Dennis, Julius Masri  
Ibeam Brooklyn 8, 9 pm \$20
- Tony Glausi; Al Carty Group  
The Jazz Club at Aman New York 6:30, 9 pm
- Nicola Caminiti with Michael Hilgendorf, Sam Towse, Rafael Enciso, Miguel Russell  
The Jazz Gallery 7, 9 pm \$30-40
- ★ ELEW with Eric Lewis, Bar Filipowicz, David Hawkins  
Jazz Genius 7, 9 pm \$30
- Aiden Woods/James Bally  
Kato Sake Works 7 pm
- ★ Arts for Art presents OUT Fest: XXE with Mara Rosenbloom, Tcheser Holmes, gabby fluke-mogul; Val Jeanty/Patricia Nicholson; Dave Burrell solo; Blue Reality Quartet with Joe McPhee, Michael Marcus, Warren Smith + Ted Daniel  
Loove Labs Annex 7, 8, 9, 10 pm \$3-35
- ★ Sam Yahel Trio; Michael Wolff Trio with Ben Allison, Mike Clark  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Alternative Guitar Summit with Joel Harrison, Gilad Hekselman, David Gilmore, Anthony Pirog, Wendy Eisenberg, Tim Watson, Emmanuel Michael, Max Light, Grant Gordy  
Nublu 151 8 pm \$20
- ★ Jazzmobile presents Patience Higgins  
Patrick's Place 8 pm
- ★ "African Routes": Jazz at Lincoln Center Orchestra with Wynton Marsalis + Danilo Pérez, Godwin Louis, Catherine Russell, Yvette Modestin, Weedie Braimah  
Rose Theater 7:30 pm \$37-196
- Pasquale Grasso Quartet  
Saint Tuesday 9:30 pm
- Peter Louis Octet  
Shrine 8 pm
- ★ Michael Weiss Quintet with Steve Wilson, Walt Weiskopf, Ugonna Okegwo, Aaron Kimmel; John Hébert Quintet  
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Fred Hersch Trio with Felix Moseholm, Kush Abadey  
Smoke 6, 8, 10 pm \$25-65
- ★ Brian Chase/Lee Ranaldo  
The Stone at The New School 8:30 pm \$20
- ★ Walter Smith III Twio with Joe Sanders, Kendrick Scott + Joe Lovano  
Village Vanguard 8, 10 pm \$45
- ★ ARTEMIS with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller  
Zankel Hall 9 pm \$58-72
- Matt Cappy Quintet  
Zinc Bar 7, 8:30 pm \$35

## Saturday, March 14

- ★ Rahul Carlberg/Adam Kolker; Sonelius Smith with Adam Kahan, George Schuller  
Bar Bayeux 6, 8, 9:30 pm
- Alvaro Benavides Group  
Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem Allstars  
Bill's Place 7, 9:30 pm \$38
- ★ Anderson Brothers with Peter Anderson, Will Anderson; Anat Cohen Quartet with Gary Versace, Martin Wind, Matt Wilson  
Birdland 5:30, 8:30, 10:30 pm \$45-55
- ★ "Django Reinhart Celebration": Frank Vignola  
Birdland Theater 7, 9:30 pm \$35-45
- Moses Patrou Quartet  
Birds 7:30, 9:30 pm \$25
- ATOMIC HABITZ with Chris Dave, Marcus King, Cleo "Pookie" Sample, DJ Ginyard  
Blue Note 8, 10:30 pm \$55-65
- Brandon Lee Quintet; Kyoko Oyobe Quartet  
Cellar Dog 7, 8:30, 11:30 pm \$5
- Eliza Salem with Emmanuel Michael, Jayla Chee  
Close Up 8, 10, 11:30 pm
- ★ Billy Hart Quartet with Craig Handy, Ethan Iverson, Ben Street  
Dizzy's Club 7, 9 pm \$25-50
- ★ Tommy Campbell Quartet with Paul Bollenback, Jon Davis, Gianluca Renzi; JC Hopkins Biggish Band with AC Lincoln, Joy Hanson, Ellah Vaughn, Cam Suber, Jaslin Shiver, Hunter Pullen, Jasim Perlaes, Daniel Bereket, Elais Ortiz, Emile Berlinerblau, Jesse Parker, Vincent Malachulan  
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Afro Latin Jazz Orchestra + BronX Band  
El Museo Del Barrio 7 pm
- Brian Newman  
The Flatiron Room Murray Hill 9 pm
- Dylan DelGiudice Ghost Accelerator Ensemble "Performs the Ghost Trance Music of Anthony Braxton"; Jeff Pearing, Teddy Rankin-Parker, Ken Filiano, Paul Sakai; Lena Bloch, Shu Odamura, Phil Sirois, Tim Volozh  
Ibeam Brooklyn 7:30, 8:30, 9:30 pm \$20

- Randy Edelman; MJ Songstress  
The Jazz Club at Aman New York 6:30, 9 pm
- ★ ELEW with Eric Lewis, Bar Filipowicz, David Hawkins  
Jazz Genius 7, 9 pm \$30
- ★ Subtle Delivery with Vijay Anderson, Nick Lyons, Evan Francis, Adam Lane  
Kato Sake Works 7 pm
- ★ Arts for Art presents OUT Fest: Jazz and Poetry Choir Collective; Alfredo Colón Quartet with Ryan Easter, Luke Stewart, Marc Valdes; Matthew Shipp solo; William Parker's Pocketwatch Orchestra  
Loove Labs Annex 6, 7, 8, 9 pm \$3-35
- ★ Sam Yahel Trio; Michael Wolff Trio with Ben Allison, Mike Clark  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Juan Chivavassa Fourth Generation Quartet with Bob Franceschini, Leo Genovese, Santi DeBriano  
Ornithology Jazz Club 9 pm
- Glenn Crytzer Quartet  
Peck Slip Social 1 pm
- "Anime Hits": Akari Village  
Red Pavillion 6:15 pm \$15-55
- Composers Concordance presents "Timbre Tantrum: Violas":  
Artie Dibble, Judith Insell, Carol Gimbel, Ema Tufekcic, Gene Pritsker, Moppa Elliot, Max Pollak  
Rhythmic Arts Center 7 pm
- ★ "African Routes": Jazz at Lincoln Center Orchestra with Wynton Marsalis + Danilo Pérez, Godwin Louis, Catherine Russell, Yvette Modestin, Weedie Braimah  
Rose Theater 7:30 pm \$37-196
- Stephen Vario Muffin Man Orchestra  
Shrine 9 pm
- ★ Sharp Radway  
Sistas' Place 8, 9:30 pm \$30
- ★ Michael Weiss Quintet with Steve Wilson, Walt Weiskopf, Ugonna Okegwo, Aaron Kimmel; John Hébert Quintet  
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Fred Hersch Trio with Felix Moseholm, Kush Abadey  
Smoke 6, 8, 10 pm \$25-75
- ★ Brian Chase Quartet with Nels Cline, Yuka Honda, Ikue Mori  
The Stone at The New School 8:30 pm \$20
- ★ Walter Smith III Twio with Joe Sanders, Kendrick Scott + Dayna Stephens  
Village Vanguard 8, 10 pm \$45

## Sunday, March 15

- ★ Jacob Garchik with Hannah Marks, Tomas Fujiwara  
Barbès 8 pm \$20
- Ricky Alexander with Conal Fowkes, Rob Adkins, Kevin Dorn, Kayla Lewis; Arturo O'Farrill Birdland Latin Jazz Orchestra  
Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★ "Django Reinhart Celebration": Frank Vignola  
Birdland Theater 7, 9:30 pm \$35-45
- ★ George Colligan Trio with Seamus Blake, Alexander Claffy  
Birds 7:30, 9:30 pm \$15
- ATOMIC HABITZ with Chris Dave, Marcus King, Cleo "Pookie" Sample, DJ Ginyard  
Blue Note 8, 10:30 pm \$55-65
- ★ Brian Charette Trio with Jordan Young, Eric Zolan  
Cellar Dog 7, 8:30 pm \$5
- Eliana Fishbeyn; Neta Raanan with Robert Vega, Noam Borns, Michael Gilbert, Maliq Wynn  
Close Up 7:30, 9, 10:30 pm
- Jonathan Kreisberg Duo  
Cork Wine Bar 6 pm
- Rob Duguay Music Explorers  
Dada Bar 9 pm
- ★ Billy Hart Quartet with Craig Handy, Ethan Iverson, Ben Street  
Dizzy's Club 5, 7:30 pm \$25-50
- ★ Jed Levy Quartet with Luis Perdomo, Peter Slavov, Alvester Garnett  
The Django 4:30, 5:45 pm \$35
- ★ Jon-Erik Kellso EarRegulars  
The Ear Inn 8 pm
- Denver School of the Arts Jazz Workshop Orchestra Big Band  
Iridium 8 pm \$25



**FREE CONCERTS**  
[www.jazzfoundation.org](http://www.jazzfoundation.org)

**Monday Night Jam**  
National Jazz Museum in Harlem  
58 West 129th St., 6PM  
3/23 - Monday Night Jam

**National Jazz Museum in Harlem\***  
58 West 129th St., 2PM

3/5 - LaDee Streeter  
3/12 - Parlor Entertainment feat. Marjorie Eliot  
3/26 - Mel Slocum Quartet

*\*and livestreaming on JFA Facebook and YouTube*

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




- Welf Dorr, Robert Boston, Dmitry Ishenko, Yuko Togami  
The Keep 9 pm
- ★ Arts for Art presents OUT Fest: Geometry of Distance with Kyoko Kitamura, Joe Morris, Taylor Ho Bynum, Tomeka Reid; Joy Guidry Duo; Radical Reversal with Devin Waldman, Melanie Dyer, Amma Islam, Brendan Regan, Malik Washington + Randall Horton; Cooper-Moore, DoYeon Kim, William Parker  
Loove Labs Annex 5, 6, 7, 8 pm \$3-35
- Michelle Walker Quartet; Naama Trio  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Lady Got Chops Festival: Artemis Poets Collective; Gitesha's Diva Dive Jazz Party  
One and One Bar and Grill 12:30, 7:15 pm
- ★ Brandon Lopez, DoYeon Kim + guest  
P.I.T. 6 pm
- Glenn Crytzer Duo  
Room 207 6 pm
- Jon Regen  
The Roxy Lounge at Roxy Hotel 6, 7 pm
- Ron Jackson Trio with Donald Nicks, Sasha Mayman  
Saint Peter's Church 5 pm
- Fat Cats Youth Orchestra  
ShapeShifter Lab 11 am
- Charles Owens Quintet Dimitrije Vasiljevic, Kris Monson, Kofi Shepsu + Rex Richardson; Cory Weeds Quintet with David Rourke, Tyler Henderson, Neal Miner, Jacob Smith  
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Fred Hersch Trio with Felix Moseholm, Kush Abadey  
Smoke 6, 8 pm \$25-65
- Sam Saomek  
Soapbox Gallery 8 pm \$25
- ★ Walter Smith III Twio with Joe Sanders, Kendrick Scott + Chris Potter  
Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio  
Zinc Bar 7:30, 9 pm \$35

### Monday, March 16

- ★ Vince Giordano and the Nighthawks  
Birdland Theater 5:30, 8:30 pm \$25-45
- Chris Dave, James Francis, Cleo "Pookie" Sample  
Blue Note 8, 10:30 pm \$30-45
- Brazilian Grooves  
Cellar Dog 7, 8:30 pm \$5
- ★ Bistro Awards honoring Dee Dee Bridgewater, Frank Dain, Mary Foster Conklin, Tammy McCann, Corinna Soves Adler, Deborah Stone, Daryl Kojak, Sean Harkness, Tom Hubbard, Chris Grasso, Lauren Scales, Mike Flanagan, David Marino, Anaïs Reno  
Chelsea Table + Stage 7 pm \$100-255
- Felix Moseholm; Emmanuel Michael  
Close Up 7:30, 9, 10:30 pm
- ★ Vanisha Gould  
Dizzy's Club 7, 9 pm \$25-50
- Julia Danielle Quartet; Max Bessesen Quartet with Max Bessesen, Lex Kortzen, Tyrone Allen II, Kayvon Gordon  
The Django 7, 8:45, 10:15, 11:30 pm \$35
- John Webber Trio  
Five Spot Jazz 7, 9 pm \$20
- ★ Alan Broadbent Trio; Pasquale Grasso Trio with Paul Gill, Keith Balla  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- "Music of George Gershwin": Yaacov Mayman Super Hot Jazz Band + Abigail Charles  
Queens Central Library 6 pm
- Jon Regen  
The Roxy Lounge at Roxy Hotel 6, 7 pm
- ★ "Women's Jazz Festival": Lisa Fischer  
Schomburg Center 7 pm
- Ari Hoenig Trio; Tony Leone Quintet with Mike DiRubbo, Steve Davis, Michael Weiss, Mike Karn  
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley  
Village Vanguard 8, 10 pm \$45
- Max Light Quartet  
Zinc Bar 7, 8:30 pm \$35

### Tuesday, March 17

- Tamar Korn Kornucopia  
Barbès 7 pm \$20
- Frank Catalano Quartet  
Birdland 7, 9:30 pm \$35-45
- ★ Vince Giordano and the Nighthawks  
Birdland Theater 5:30, 8:30 pm \$25-45
- ATOMIC HABITZ with Chris Dave, Marcus King, Cleo "Pookie" Sample, DJ Ginyard  
Blue Note 8, 10:30 pm \$55-65
- Will Terrill Trio  
Cellar Dog 7, 8:30 pm \$5
- "Booker Little, Eric Dolphy and John Coltrane": Juilliard Dave Brubeck Ensemble with Ulysses Owens Jr.; Betty Carter Ensemble with Donald Vega  
Dizzy's Club 7, 9 pm \$25-55
- Abelita Mateus Trio with Itaguara Brandão, Dennis Bulhoes; 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
- RelativePitch presents Chuck Roth, Kate Mohanty  
Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Tomohiro Mori Trio  
Five Spot Jazz 7, 9 pm \$20
- Marion Cowings  
The Jazz Club at Aman New York 9 pm
- Continuum Presents patrick brennan's transparency kestra  
Loove Labs Annex 8 pm \$15
- Stefano Doglioni & Friends  
The Lost and Found 8 pm
- Soyung Park Quartet with Simón Willson, Jay Sawyer; Anna Kolchina Trio with Yotam Silberstein, Andrew Hadro  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ "Pioneers of Jazz: Celebrating Melba Liston" with Allison Lee  
National Jazz Museum of Harlem 7 pm
- Lafræ Sci BASC; Nublu Conduction #3; Ben Tyree's Activator Trio; Binky Griptite Orchestra  
Nublu 151 7 pm \$20
- ★ "Nobuko Cobi Narita 100th Birthday Celebration"  
Saint Peter's Church 6 pm
- Charlie Roman/Bryan Reeder  
Scarlet Lounge 7, 9 pm
- Moon Sugar  
Shrine 8 pm
- Press Play with Lara Starr Rigores, George Gonzales Silvana 8 pm
- Mark Sherman Quartet; Jesse Collins Quartet with Samuel Lerner, August Bish, Ari Hoenig  
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Marquis Hill Quintet with Josh Johnson, Emmanuel Michael, Junius Paul, Makaya McCraven  
Village Vanguard 8, 10 pm \$45
- Pasquale Grasso Trio  
Zinc Bar 7, 8:30 pm \$35

### Wednesday, March 18

- ★ Lady Got Chops Festival: "Ella & The Duke" with Sandra St. Victor, Mark Batson  
The Appel Room 8 pm
- Pavilion with Solomon Gottfried, Tim Watson, Connor Parks  
Bar Bayeux 8, 9:30 pm
- Kurt Elling + Future of Jazz Orchestra  
Birdland 7, 9:30 pm \$50-60
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola "The Django Night" with Gary Mazarropi, Alex Raderman + Joscho Stephan, John Jorgenson  
Birdland Theater 5:30, 8:30 pm \$35-45
- Benny Benack III Quartet  
Birds 7:30, 9:30 pm \$15
- ATOMIC HABITZ with Chris Dave, Marcus King, Cleo "Pookie" Sample, DJ Ginyard  
Blue Note 8, 10:30 pm \$55-65
- ★ Noriko Ueda Trio  
Cellar Dog 7, 8:30 pm \$5
- ★ GEORGE with John Hollenbeck, Anna Webber, Chiquita Magic, Sara Rossy; Dave Adewumi  
Close Up 7:30, 9, 10:30 pm
- ★ Ingrid Jensen with Gary Versace, Marvin Sewell, Jon Wikan  
Dizzy's Club 7, 9 pm \$25-50
- Alex Claffy Electric Project; Allan Bezama Quartet with Bar Filipowicz, David Hawkins  
The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★ William Hooker Quartet with Charles Burnham, Mara Rosenbloom, Jair-Rôhm Parker-Wells  
Ibeam Brooklyn 8:30 pm \$20
- Kate Baker; George Papageorge  
The Jazz Club at Aman New York 6:30, 9 pm
- ★ Ai Murakami Quartet with Frank Basile, Ray Gallon, Paul Sikivie  
Jazz Genius 7, 9 pm \$30
- "Tribute to the Ladies of Jazz and Blues": Emilie Surtees Quartet  
LeFrak City Library 2 pm
- Hannah Marks Trio with Orrin Evans, Dan Weiss  
Mezzrow 6, 7:30 pm \$35
- ★ Nik Bärtsch's Ronin with Sha, Kaspar Rast, Jeremias Keller  
Nublu 151 7 pm \$20
- Jeff "Siege" Siegel Quartet with Erica Lindsay, Francesca Tanksley, Rich Syracuse; Matt Garrity Quartet with Vito Dieterle, Steve Einerson, David Ambrosio  
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ "Tribute to Harold Mabern": Eric Alexander, Cyrus Chestnut, Nat Reeves, Carl Allen  
Smoke 6, 8 pm \$25-55
- Russ Nolan Quartet  
Sour Mouse 8:30, 10 pm
- ★ Marquis Hill Quintet with Josh Johnson, Emmanuel Michael, Junius Paul, Makaya McCraven  
Village Vanguard 8, 10 pm \$45

- Kieran Brown Quintet with Tyler Henderson, Caleb Tobocman, Peter Glynn  
Zinc Bar 7, 8:30 pm \$35

### Thursday, March 19

- Max Light; Gary Versace with Adam Kolker, Jeremy Stratton  
Bar Bayeux 5:30, 8, 9:30 pm
- Hamish Smith Quartet  
Bar Lunático 9, 10:30 pm \$10
- Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez  
Barbès 8 pm \$20
- Kurt Elling + Future of Jazz Orchestra  
Birdland 7, 9:30 pm \$50-60
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn  
Birdland Theater 5:30, 8:30 pm \$35-45
- ATOMIC HABITZ with Chris Dave, Marcus King, Cleo "Pookie" Sample, DJ Ginyard  
Blue Note 8, 10:30 pm \$55-65
- Richard Clements Quintet  
Cellar Dog 7, 8:30 pm \$5
- ★ Eva Novoa, Art Jones, Vivienne Aerts + Eric Hoegemeyer  
Chinatown Soup 7 pm
- ★ Josh Evans; Miles Okazaki  
Close Up 7:30, 9, 10:30 pm
- Peter Watrous with Chaz Martineau, Ben Young, Willis Edmundson  
Dada Bar 8 pm
- Claudia Acuña with Manu Koch, Carlos Henderson, Yayo Serka  
Dizzy's Club 7, 9 pm \$25-55
- Dan Pugach Nonet; Hendrik Meurkens Quartet  
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet  
Festival Café 7:30 pm
- Alex Hamburger Quartet  
Groove Bar & Grill 9 pm
- ★ WOW presents WORKS with Michel Gentile, Daniel Kelly, Rob Garcia; Javy Brown/Jamie Baum Quartet with Hery Paz, Jeff Hirshfield  
Ibeam Brooklyn 8 pm \$20
- Mark Grandfield; Ian Hendrickson Smith  
The Jazz Club at Aman New York 6:30, 9 pm
- Albert Marqués Quartet with Ricky Rodriguez, Zack O'Farrill, Jeremy Smith  
The Jazz Gallery 7, 9 pm \$30-40
- ★ Ai Murakami Quartet with Frank Basile, Ray Gallon, Paul Sikivie  
Jazz Genius 7, 9 pm \$30
- Gregory Chen Quartet with Frelix Lemerle, Kevin Hsieh, Ben Zweig; Chris McCarthy Trio with Chris Tordini, Steven Crammer  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Immanuel Wilkins Quartet with Micah Thomas, Ryoma Takenaga, Kweku Sumbry  
Pioneer Works 8 pm \$40
- "Studio Ghibli Anime Jazz": Owen Chen Eternal Wind Quintet  
Red Pavillion 7 pm \$15-55
- Jon Regen Quartet  
The Roxy Lounge at Roxy Hotel 8 pm
- Steven Blane  
Silvana 8 pm
- ★ Sam Yahel Trio with Kresten Osgood; Anwar Marshall Quartet with Caleb Wheeler Curtis, Orrin Evans, Luques Curtis  
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ "Tribute to Harold Mabern": Eric Alexander, Cyrus Chestnut, Nat Reeves, Carl Allen  
Smoke 6, 8 pm \$25-55
- ★ Marquis Hill Quintet with Josh Johnson, Emmanuel Michael, Junius Paul, Makaya McCraven  
Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart  
Zinc Bar 7, 8:30 pm \$35

### Friday, March 20

- Eric Person + Brian Charette  
Albert's Bar 3 pm
- ★ Peter Watrous; Marty Ehrlich Trio Exaltation with John Hébert, Nasheet Waits  
Bar Bayeux 5:30, 8, 9:30 pm
- Tiga Jean Baptiste  
Bar Lunático 9, 10:30 pm \$10
- ★ Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary  
Barbès 5:30 pm \$20
- Danny Jonokuchi Revisionists  
Baretto New York 9 pm \$40
- Bill Saxton Harlem Allstars  
Bill's Place 7, 9:30 pm \$38
- Birdland Big Band; Kurt Elling + Future of Jazz Orchestra  
Birdland 5:30, 8:30, 10:30 pm \$35-60
- ★ Orrin Evans Trio with Luques Curtis, Mark Whitfield Jr.  
Birdland Theater 7, 9:30 pm \$35-45
- Wayne Tucker Quartet; Soul Survival with David Bailis  
Birds 7:30, 9:30, 11:30 pm \$25
- Chris Dave, Rich Medina, Savion Glover  
Blue Note 8, 10:30 pm \$45-55
- Bebop Collective; Jinjoo Yoo Quartet  
Cellar Dog 7, 8:30, 11:30 pm \$5
- ★ Marta Sanchez  
Close Up 8, 10 pm
- "Tribute to Burt Bacharach": Hilary Kole, Rahj Mason, Misha Piatigorsky, Tatum Greenblatt, Hamish Smith, Samvel Sarkisyan  
Daddy Rabbit 8 pm \$100-130
- ★ Bria Skonberg with Luther Allison, Liany Mateo, Zach Adleman  
Dizzy's Club 7, 9 pm \$25-60
- Chris Beck Quartet; Latona Brothers  
The Django 7:30, 9:15, 11 pm, 12:15 am \$35

**DR. PAUL AUSTERLITZ**  
AND  
**VODOU HORN**

Sat. March 21, 8 pm  
Greenwich House Music School  
(46 Barrow St, NYC)  
\$20

Paul Austerlitz, bass clarinet and reeds  
Santi DeBriano, bass  
Sungtaek Choo, piano  
Sky Menensky, Haitian percussion  
Bryce Collins, drums

"...soars like a great bird with a reed and a thermal only to swoop and tumble at every turn with graceful abandon. Austerlitz' solo improvisations are brimful with fresh ideas. His intonation is masterly and his phrasing gentle and evocative."  
-Raul De Gama (LatinJazz.net)

**PAULAUSTERLITZ.ORG**

- ★ "A Tribute to Miles Davis": Jimmy Owens with Kenny Barron, Terri Lyne Carrington, Kenny Davis, Donald Harrison, Michael Howell Flushing Town Hall 8 pm \$45-150
- Corinne The Green Room at Yotel 8 pm \$35-45
- ★ Maja Oliveras Co.; Luke Carlos O'Reilly The Jazz Club at Aman New York 6:30, 9 pm
- ★ Yayoi Ikawa Trio with Lonnie Plaxico, Kenneth Salters Jazz Genius 7, 9 pm \$30
- Bo Zhang Quartet with Zeju Zheng, Eric Xie, Yizhuo "EJ" Li Kato Sake Works 7 pm
- ★ Champion Fulton Trio with Peter Washington, Fukushi Tainaka; Eden Ladin Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Jazzmobile presents Patience Higgins Patrick's Place 8 pm
- "Flowers of Shanghai": Red Pavilion Jazz Band Red Pavillion 7:30 pm \$15-60
- ★ "Bill Orcutt Installation": Shane Parish solo; Kris Gruda solo; Bill Orcutt solo; Chuck Roth solo; Bill Orcutt Guitar Quartet with Shane Parish, Ava Mendoza, Wendy Eisenberg Roulette 8 pm \$35
- Bill Warfield Hell's Kitchen Funk Orchestra Shrine 8, 9 pm
- ★ Gary Smulyan Quartet with Steve Ash, Mike Karn, Aaron Seeber; Paul Bollenback Quartet with David Kikoski, Boris Kozlov, Tommy Campbell Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ "Tribute to Harold Mabern": Eric Alexander, Cyrus Chestnut, Nat Reeves, Carl Allen Smoke 6, 8, 10 pm \$25-55
- ★ Marquis Hill Quintet with Josh Johnson, Emmanuel Michael, Junius Paul, Makaya McCraven Village Vanguard 8, 10 pm \$45
- ★ Mingus Dynasty Zinc Bar 7, 8:30 pm \$35

### Saturday, March 21

- ★ John Hébert, Michel Gentile, Rob Garcia Atlantic Gallery 3 pm \$20
- ★ Gary Versace/Adam Kolker; Caleb Wheeler Curtis/ Kresten Osgood Bar Bayeux 6, 8, 9:30 pm
- Helio Alves Quartet with Chico Pinheiro, Hamish Smith, Rafael Barata Bar Lunático 9, 10:30 pm \$10
- Dirty Desmonds with Eric Pakula, Nick Cudahy, Blake Lindberg Barbès 3 pm \$20
- Misha Piatiogorsky Baretto New York 9 pm \$40
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- Anderson Brothers with Peter Anderson, Will Anderson; Kurt Elling + Ulysses Owens Jr. Big Band; Kurt Elling + Future of Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$35-60
- ★ Orrin Evans Trio with Luques Curtis, Mark Whitfield Jr. Birdland Theater 7, 9:30 pm \$35-45
- Emily Braden Quartet Birds 7:30, 9:30 pm \$25
- ★ Chris Dave, Jason Moran, Savion Glover Blue Note 8, 10:30 pm \$45-55
- Chris Beck Quartet; Clovis Nicolas Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★ Henry Fraser with Brandon Seabrook, Randy Peterson; Dabin Ryu Close Up 8, 10, 11:30 pm
- Eli Howell Quintet with Eric Law, Levi Taple, Emma Wilburn Dada Bar 8 pm
- ★ Bria Skonberg with Luther Allison, Liany Mateo, Zach Adleman Dizzy's Club 7, 9 pm \$25-60
- Elijah Shiffer Ensemble; Stephen Gauci, Jeong Lim Yang, Kevin Shea; Juan Pablo Carletti Ensemble Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Brian Newman The Flatiron Room Murray Hill 9 pm
- ★ Eva Novoa with Billy Mintz, Francesco Marcocci Ibeam Brooklyn 8, 9 pm \$20
- Lil' Ed Blues Imperials Iridium 8:30 pm \$30-35
- Bruce Harris; Marcus G. Miller The Jazz Club at Aman New York 6:30, 9 pm
- ★ Yayoi Ikawa Trio with Lonnie Plaxico, Denneth Salters Jazz Genius 7, 9 pm \$30
- Will Badgett, Harry Mann, Neal Kirkwood Joe Solomon Studio 7:30 pm \$20
- ★ Queen Esther; "Brazilian Vibes": Toninho Horta with Billy Drewes, David Kikoski, John Patitucci, Ofri Nehemya, Rogério Boccato + Tom Lellis, Sandro Albert Joe's Pub 7, 9:30 pm \$30-54
- Zeju Zheng Trio with Joaquin Eaton-Sharon, Ao Zhang Kato Sake Works 7 pm
- "Tribute to Tony Bennett": Michael Feinstein with Carnegie Hall Ensemble Kupferberg Center 8 pm \$26-92
- ★ Champion Fulton Trio with Peter Washington, Fukushi Tainaka; Eden Ladin Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Freddy DeBoe Band Midnight Blue 7 pm \$10
- ★ "Bill Orcutt Installation": Ava Mendoza solo; Chris Corsano/Bill Orcutt; Cyrus Pireh solo; Bill Orcutt Four Louies with William Winant, Chris Corsano, Wendy Eisenberg, Mari Maurice, Alan Licht, Cyrus Pireh, Eli Knowles, David Golightly, Bryan Day, Jas Stade, Emmalee Johnson-Kao, Eli Streich Roulette 8 pm \$35

- ★ Gary Smulyan Quartet with Steve Ash, Mike Karn, Aaron Seeber; Paul Bollenback Quartet with David Kikoski, Boris Kozlov, Tommy Campbell Smalls 6, 7:30, 9, 10:30 pm \$35
  - ★ "Tribute to Harold Mabern": Eric Alexander, Cyrus Chestnut, Nat Reeves, Carl Allen Smoke 6, 8, 10 pm \$25-65
  - Composers Concordance presents "Generations XV": Michiyo Suzuki, Gene Pritsker, Franz Hackl, Maria Tegzes The Stonewall Inn 6:30 pm
  - ★ Marquis Hill Quintet with Josh Johnson, Emmanuel Michael, Junius Paul, Makaya McCraven Village Vanguard 8, 10 pm \$45
- ### Sunday, March 22

- Wayne Tucker Bad Mothas Bar Lunático 9, 10:30 pm \$10
- Reginald Chapman Chaphouse with Ryan Easter, Ben Allen, Maxx Spinelli, CJ McPhatter Barbès 10 pm \$20
- ★ Ben Goldberg's Invisible Guy with Michael Coleman, Hamir Atwal Big Bar 9, 10 pm
- ★ Aubrey Johnson; Arturo O'Farrill Birdland Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★ Orrin Evans Trio with Luques Curtis, Mark Whitfield Jr. Birdland Theater 7, 9:30 pm \$35-45
- ★ Chris Dave, Jason Moran, Savion Glover Blue Note 8, 10:30 pm \$45-55
- Lorin Benedict/Sophia Kickhofel Brothers Wash & Dry 7 pm
- Tardo Hammer Trio Cellar Dog 7, 8:30 pm \$5
- Steve Long; Ben Sherman Close Up 7:30, 9, 10:30 pm
- Marius Van Den Brink Duo Cork Wine Bar 6 pm
- ★ Rob Duguay Music Explorers; Osgood x DADA Jazz Festival: Marcus Rojas, Charlie Burnham, Kresten Osgood; Daniel Carter, Karen Borca, William Parker, Kresten Osgood Dada Bar 10:30, 11:30 am, 7, 9 pm
- ★ Bria Skonberg with Luther Allison, Liany Mateo, Zach Adleman Dizzy's Club 5, 7:30 pm \$25-60
- ★ Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- ★ Welf Dorr, Shoko Nagai, Dmitry Ishenko, Kevin Shea The Keep 9 pm
- Melissa Stylianou Brazilian Trio with Vítor Gonçalves, Tal Yahalom; Richard Cortez Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Glenn Crytzer Quartet Peck Slip Social 1 pm
- Glenn Crytzer Duo Room 207 6 pm
- ★ Mariam Rezaei/Bill Orcutt; Orcutt Shelley Miller with Bill Orcutt, Steve Shelley, Ethan Miller; Zeena Parkins/William Winant Roulette 8 pm \$35
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- avtheforce with Adriel Vincent-Brown, Esteban Castro, Way Campbell Saint Peter's Church 5 pm
- Fat Cats Youth Orchestra ShapeShifter Lab 11 am
- Charles Ruggiero Quartet with Ian Hendrickson-Smith, Jeremy Manasia, Dezron Douglas; Nick Hempton Quartet with Kyle Koehler, Charlie Sigler, Fukushi Tainaka Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ "Tribute to Harold Mabern": Eric Alexander, Cyrus Chestnut, Nat Reeves, Carl Allen Smoke 6, 8 pm \$25-55
- ★ James Falzone/Yuma Uesaka Soup & Sound 3 pm \$20
- ★ Marquis Hill Quintet with Josh Johnson, Emmanuel Michael, Junius Paul, Makaya McCraven Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

### Monday, March 23

- OROPENDOLA with Joanna Schubert, Elizabeth LoPiccolo, Gabby Sherba, Nico Osborne, Sam Decker Bar Lunático 9, 10:30 pm \$10
- ★ Champion Fulton/Klas Lindquist Nonet Birdland 7 pm \$35-45
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- ★ Charlie Hunter Trio Blue Note 8, 10:30 pm \$35-45
- ★ Harry Allen Trio Cellar Dog 7, 8:30 pm \$5
- Steve Williams; Jayla Chee Close Up 7:30, 9, 10:30 pm
- ★ Osgood x DADA Jazz Festival: Cooper-Moore/Kresten Osgood; Michael Blake, Trevor Dunn, Kresten Osgood Dada Bar 7, 9 pm
- Jazz Academy Young Lions; Jazz Academy Swing Collective; Jazz Academy Roots Ensemble Dizzy's Club 7, 9 pm \$25-50
- John Webber Trio Five Spot Jazz 7, 9 pm \$20
- ★ Gene Perla/Viktoija Gečytė with Jesse Green, Mourad Benhammou; Spike Wilner Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Lady Got Chops Festival: Kim Clarke National Jazz Museum in Harlem 6:30 pm
- ★ Simona Premazzi/Kyle Nasser Quartet with Noah Garabedian, Jay Sawyer Ornithology Jazz Club 6:30 pm
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Julián Briones Trio Ruth on Flatbush 8 pm
- ★ "Women's Jazz Festival": Kandace Springs Schomburg Center 7 pm

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MON 3/2	Alma Micic Quartet Thomas Linger Quartet	7:00PM 10:15PM
TUE 3/3	Camila Cortina Trio Malaya Sol	7:00PM 10:15PM
WED 3/4	Ana Petrova Organ Trio Brian Charette Sextette	7:00PM 10:15PM
THU 3/5	John Sneider Quintet Ty Bailie Trio	7:00PM 10:15PM
FRI 3/6	AC Lincoln Quintet Freddy DeBoe Band	7:30PM 11:00PM
SAT 3/7	Dwayne "Cook" Broadnax Quartet TK Blue Quartet	7:30PM 11:00PM
SUN 3/8	Antonio Ciacca Quartet Conrad Korsch Trio	4:30PM 7:30PM
MON 3/9	Cameron Campbell Trio Alex Ayala & 2nd Language	7:00PM 10:15PM
TUE 3/10	Dave Schumacher and Cubeye	10:15PM
WED 3/11	Al Carty Group Neal Caine Funk Unit	7:00PM 10:15PM
THU 3/12	Jason Tiemann Quartet Mark Whitfield	7:00PM 10:15PM
SAT 3/14	Tommy Campbell Quartet JC Hopkins Biggish Band	7:30PM 11:00PM
SUN 3/15	Jed Levy Quartet	4:30PM
MON 3/16	Julia Danielle Quartet Max Bessesen Quartet	7:00PM 10:15PM
TUE 3/17	Abelita Mateus Trio People of Earth	7:00PM 10:15PM
WED 3/18	Alex Claffly Electric Project Allan Bezama Quartet	7:00PM 10:15PM
THU 3/19	Dan Pugach Nonet Hendrik Meurkens Quartet	7:00PM 10:15PM

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- Joe Farnsworth Quartet with Mejeidi Owusu, Yasushi Nakamura; George DeLancey Sextet Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Kevin Hays Trio with Thomas Morgan, Brian Blade Village Vanguard 8, 10 pm \$45
- ★ April Varner Quintet Zinc Bar 7, 8:30 pm \$35

**Tuesday, March 24**

- ★ "Miles & Trane Centennial": Emmet Cohen with Jeremy Pelt, Tivon Pennicott, Reuben Rogers, Joe Farnsworth 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
- Few Of A Kind with Vienna Teng, Brandon Ridenour, Ben Russell, Yousif Sheronick, Andrew Gutasukas City Winery 7:30 pm \$30-42
- Judy Carmichael Quartet with Jay Rattman, Andy Brown, George Delancey Dizzy's Club 7, 9 pm \$25-55
- ★ Lorin Benedict/Charmaine Lee; Kyoko Kitamura solo; YoNoEI with Yoon Sun Choi, Noa Fort, Elena Camerin; Amy Sheffer/Rosi Hertlein Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Tomohiro Mori Trio Five Spot Jazz 7, 9 pm \$20
- Naama Gheber; Emily Braden The Jazz Club at Aman New York 6:30, 9 pm
- Howard Fishman Quartet with Russell Farhang, Jon Flaugher, Erik Jekabson, Mark McLean Joe's Pub 7 pm \$24
- Stefano Doglioni & Friends The Lost and Found 8 pm
- Tardo Hammer Trio with Lee Hudson, Keith Balla; Andrea Domenici Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Chuck Roth Roulette 8 pm \$25
- Miss Maybell/Charlie Judkins Scarlet Lounge 7, 9 pm
- ★ Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Gould; David Gibson Quartet Smalls 6, 7:30, 9, 10:30 pm \$35

**Wednesday, March 25**

- Rico Jones Bar Bayeux 8, 9:30 pm
- Tyrone Allen II with Neta Raanan, Lex Korten, Kayvon Gordon Bar Lunático 8 pm \$10
- Michael LaValle with James Shipp, Danny Fox, Dennis Bulhões Barbès 8 pm \$20
- ★ "Miles & Trane Centennial": Emmet Cohen with Jeremy Pelt, Tivon Pennicott, Reuben Rogers, Joe Farnsworth Birdland 7, 9:30 pm \$45-55
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Gray Sargent, Ken Peplowski Birdland Theater 5:30, 8:30 pm \$35-45
- Duduka da Fonseca Trio Cellar Dog 7, 8:30 pm \$5
- Lorin Benedict, Jeong Lim Yang, James Paul Nadien; Joe Block Close Up 7:30, 9, 10:30 pm
- Adam Turay Dada Bar 9 pm
- Judy Carmichael Quartet with Jay Rattman, Andy Brown, George Delancey Dizzy's Club 7, 9 pm \$25-55
- Aziza Miller Jamaica Center for Arts and Learning 8 pm \$10
- Chris Bergson The Jazz Club at Aman New York 9 pm
- Dálava with Julia Úlehla, Aram Bajakian The Jazz Gallery 7, 9 pm \$30-35

- Michael Shekwoaga Ode Jam Session Jazz Genius 7:30 pm \$10
- Katsuko Tanaka Trio with Lonnie Plaxico, Willie Jones II; Roni Ben-Hur Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Jamire Williams solo Park Avenue Armory 7:30 pm \$45
- Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- Eyal Vilner Big Band with Imani Rousselle, Julieta Eugenio, Frank Basile, Bryan Davis, Wayne Tucker, Ron Wilkins, Jen Hodge, Eran Fink; Alex Minasian Quartet Smalls 6, 7:30, 9, 10:30 pm \$35
- George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings + Sarah Elizabeth Charles Smoke 6, 8 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- ★ Theresa Wong/DoYeon Kim The Stone at The New School 8:30 pm \$20
- ★ Kevin Hays Trio with Thomas Morgan, Brian Blade Village Vanguard 8, 10 pm \$45
- William Hill III Trio Zinc Bar 7, 8:30 pm \$40

**Thursday, March 26**

- ★ Max Light; Carmen Staaf with Adam Kolker, Jeremy Stratton Bar Bayeux 5:30, 8, 9:30 pm
- Malaya Sol Soleros Bar Lunático 9, 10:30 pm \$10

- ★ "Miles & Trane Centennial": Emmet Cohen with Jeremy Pelt, Tivon Pennicott, Reuben Rogers, Joe Farnsworth 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
- Steam Down with Ahnansé Blue Note 8, 10:30 pm \$25
- Juanga Lakunza Bronx Music Hall 7 pm \$10
- Darrell Green Quartet Cellar Dog 7, 8:30 pm \$5
- Nicola Caminiti; Yvonne Rogers Trio Close Up 7:30, 9, 10:30 pm
- Marcos Toledo Quartet with Andrés Malagon, Saúl Ojeda, Charie Steiner Dada Bar 9 pm
- ★ Sherrie Maricle DIVA Jazz Orchestra with Clint Holmes, Liesl Whitaker, Jami Dauber, Kellin Hanas, Barbara Laronga, Jennifer Krupa, Sara Jacovino, Jennifer Wharton, Erena Terakubo, Stephanie Tateiwa, Laura Dreyer, Jade Elliott, Leigh Pilzer, Tomoko Ohno, Amy Shook Dizzy's Club 7, 9 pm \$25-55

- Glenn Crytzer Quartet Festival Café 7:30 pm
- ★ YoNoEI with Yoon Sun Choi, Noa Fort, Elena Camerin Ibeam Brooklyn 7:30 pm \$20
- "Art of Bossa Nova": Eliane Elias Iridium 8:30 pm \$60-70
- Imani Rousselle; Josh Johnson The Jazz Club at Aman New York 6:30, 9 pm

- Misha Piatigorsky Trio with Danton Boiler, Samvel Sarkisyan Jazz Genius 7, 9 pm \$30
- ★ Shabaka; Irreversible Entanglements; Tom Skinner Knockdown Center 7 pm \$30

- ★ Arts for Art presents James Paul Nadien's Toadal Package with Cosmo Gallaro, Brenna Rey, James Paul Nadien; Steve Swell Quartet with Rob Brown, William Parker, Jeremy Carlstedt Loove Labs Annex 7:30, 9 pm \$20

- Andy Brown Trio with Neal Miner, Ben Cliness; Pucci Amanda Jones Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Clovis Nicolas with Adam Birnbaum, Willie Jones III Midnight Blue 9 pm \$10

- JFA presents Mel Slocum Quartet National Jazz Museum in Harlem 2 pm
- ★ Yuhan Su Trio with Stephan Crump, Mark Whitfield Jr. Nublu 7 pm \$20
- ★ Jamire Williams solo Park Avenue Armory 7:30 pm \$45

- "Studio Ghibli Jazz": Seoyeon Im Swing Quartet Red Pavillion 7 pm \$15-55
- ★ The Westerlies "Play Bill Frisell": Riley Mulherkar, Chloe Rowlands, Andy Clausen, Addison Maye-Saxon Roulette 8 pm \$25

- Jack Daniel Broken Robots Shrine 8 pm
- Alexandra Ridout Quartet with Yvonne Rogers, Simón Willson, David Sirkis; Matt Pavolka's New Quintet with David Smith, Jason Rigby, Santiago Leibson, Ele Howell Smalls 6, 7:30, 9, 10:30 pm \$35

- ★ George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings + Sarah Elizabeth Charles Smoke 6, 8 pm \$25-55
- ★ Theresa Wong Trio with Jane Rigler, Nava Dunkelmann The Stone at The New School 8:30 pm \$20
- ★ Kevin Hays Trio with Thomas Morgan, Brian Blade Village Vanguard 8, 10 pm \$45

- Axel Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

**Friday, March 27**

- ★ Rafiq Bhatia with Ian Chang, Riley Mulherkar 92NY 7:30 pm \$35-65
- ★ Eric Person Albert's Bar 3 pm
- ★ Bill Frisell with Jenny Scheinman, Eyvind Kang, Hank Roberts, Tony Scherr, Rudy Royston The Appel Room 7, 9 pm \$71-102

- Anant Pradhan/Larry McDonald Bar Lunático 9, 10:30 pm \$10
- ★ Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5:30 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38

- ★ Birdland Big Band; "Miles & Trane Centennial": Emmet Cohen with Jeremy Pelt, Tivon Pennicott, Reuben Rogers, Joe Farnsworth Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★ "Flying High: Still Soaring": Champion Fulton, Imani Rousselle, Laura Anglade, Klas Lindquist, Neal Miner, Charles Ruggiero Birdland 7, 9:30 pm \$35-45

- Leah Rich Quartet; Soul Survival with David Bailis Birds 7:30, 9:30, 11:30 pm \$25
- Gabriela Anders + Bobby Sanabria The Bitter End 7 pm \$20-25
- Samba de Gringo; Katie Cosco Quartet Cellar Dog 7, 8:30, 11:30 pm \$5

- Yvonne Rogers Close Up 8, 10 pm

- ★ Sherrie Maricle DIVA Jazz Orchestra with Clint Holmes, Liesl Whitaker, Jami Dauber, Kellin Hanas, Barbara Laronga, Jennifer Krupa, Sara Jacovino, Jennifer Wharton, Erena Terakubo, Stephanie Tateiwa, Laura Dreyer, Jade Elliott, Leigh Pilzer, Tomoko Ohno, Amy Shook Dizzy's Club 7, 9 pm \$25-55
- ★ Robert Dick, Adam Caine, Tiffany Chang; Nick Lyons, Lorin Benedict, John McCutcheon, Rob Adkins Ibeam Brooklyn 8, 9 pm \$20

- "Art of Bossa Nova": Eliane Elias Iridium 8:30 pm \$60-70
- Philippe Lemm Trio; SaRon Crenshaw The Jazz Club at Aman New York 6:30, 9 pm

- Misha Piatigorsky Trio with Danton Boller, Samvel Sarkisyan Jazz Genius 7, 9 pm \$30

- Sohei Narita Quartet with Sanchez Fernandes, Mason O'Donnell, David Najera Gonzalez Kato Sake Works 7 pm

- Gillian Margot/Geoffrey Keezer; Randy Ingram Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35

- ★ Jazzmobile presents Patience Higgins Patrick's Place 8 pm
- "Mandarin Mambo: Chino-Latino Jazz Club": Red Pavilion Jazz Band Red Pavilion 7:30 pm \$15-60

- ★ Aaron Burnett Big Machine with Peter Evans, Carlos Homs, Nick Joz, Tyshawn Sorey Roulette 8 pm \$25

- Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- Tim Armacost Quartet Smalls 9, 10:30 pm \$35

- ★ George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings + Sarah Elizabeth Charles Smoke 6, 8, 10 pm \$25-55

- ★ Theresa Wong/John McCowen The Stone at The New School 8:30 pm \$20

- ★ Kevin Hays Trio with Thomas Morgan, Brian Blade Village Vanguard 8, 10 pm \$45

- ★ Santi Debriano's Bembe Arktet with Michael Cruse, Tommy Morimoto, Ray Scro, Mamiko Watanabe, Robby Ameen Zinc Bar 7, 8:30 pm \$40

## Saturday, March 28

- ★ Bill Frisell with Petra Haden, Tim Angulo, Ambrose Akinmusire The Appel Room 4:30, 7 pm \$52-102

- Peter Watrous; Staaf-Benedict Quartet with Lorin Benedict, Carmen Staaf, Jayla Chee, Josh Setala Bar Bayeux 5:30, 8, 9:30 pm

- ★ Carmen Staaf/Lorin Benedict with Jayla Chee, Josh Setala Bar Bayeux 8, 9:30 pm

- "Music of Mose Allison": John Chin, Richard Julian, Stacy Dillard, Matt Pavolka Bar Lunático 9, 10:30 pm \$10

- ★ Lucian Ban/Mat Maneri Barbès 8 pm \$20

- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38

- ★ "Flying High: Still Soaring": Champion Fulton, Imani Rousselle, Laura Anglade, Klas Lindquist, Neal Miner, Charles Ruggiero Birdland 7, 9:30 pm \$35-45

- ★ Anderson Brothers with Peter Anderson, Will Anderson; "Miles & Trane Centennial": Emmet Cohen with Jeremy Pelt, Tivon Pennicott, Reuben Rogers, Joe Farnsworth Birdland 7, 9:30 pm \$35-55

- Eric Zolan Quartet Birds 7:30, 9:30 pm \$25

- "Music of the Buena Vista Social Club": Francois Wiss, Damian Quinones, Jose Ramon Rosario Blue Note 1 pm \$20-25

- Wayne Tucker Quintet; Matt Martinez Quartet Cellar Dog 7, 8:30, 11:30 pm \$5

- ★ Kayvon Gordon with Joel Ross, David Leon, Elias Stemeseder, Dean Torrey Close Up 8, 10, 11:30 pm

- ★ Gregory Lewis Organ Monk Trio Dada Bar 8 pm

- ★ Sherrie Maricle DIVA Jazz Orchestra with Clint Holmes, Liesl Whitaker, Jami Dauber, Kellin Hanas, Barbara Laronga, Jennifer Krupa, Sara Jacovino, Jennifer Wharton, Erena Terakubo, Stephanie Tateiwa, Laura Dreyer, Jade Elliott, Leigh Pilzer, Tomoko Ohno, Amy Shook Dizzy's Club 7, 9 pm \$25-55

- Brian Newman The Flatiron Room Murray Hill 9 pm

- "Art of Bossa Nova": Eliane Elias Iridium 8:30 pm \$60-70

- Lynette Washington; High & Mighty Brass Band The Jazz Club at Aman New York 6:30, 9 pm

- Misha Piatigorsky Trio with Danton Boller, Samvel Sarkisyan Jazz Genius 7, 9 pm \$30

- Sundate with Victor Solano, Alfredo Colon, Carter Yasutake, Steve William, Jonathan Paik, Justin Henry Kato Sake Works 7 pm

- ★ Lady Got Chops Festival: Sheryl Bailey, Kit McClure, Nikita White, Kim Clarke, Wen-Ting Wu + Miranda Agnew Langston Hughes Public Library

- Gillian Margot/Geoffrey Keezer; Randy Ingram Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35

- Lady Got Chops Festival: Lady Legends of Jazz New Amsterdam Musical Association NAMA 5 pm

- Eli Hershisier/Payton Kerkes New York Jazz Workshop 7 pm \$20
- Victor Lin Trio Red Pavillion 6:15 pm \$15-55

- Daniel Carter/Dylan DelGiudice Shrine 9 pm
- Eric Person Sistas' Place 8, 9:30 pm \$30
- Tim Armacost Quartet Smalls 9, 10:30 pm \$35
- ★ George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings + Sarah Elizabeth Charles Smoke 6, 8, 10 pm \$25-65
- ★ Theresa Wong solo The Stone at The New School 8:30 pm \$20
- ★ Kevin Hays Trio with Thomas Morgan, Brian Blade Village Vanguard 8, 10 pm \$45

## Sunday, March 29

- Chris Morrissey with Charlotte Greve, Marco Boffelli, Bill Campbell, John Davis Bar Lunático 9, 10:30 pm \$10

- ★ Ben Goldberg's Invisible Guy with Michael Coleman, Hamir Atwal Big Bar 9, 10 pm

- ★ Lew Tabackin Quartet; Arturo O'Farrill Birdland Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$35-45

- ★ "Flying High: Still Soaring": Champion Fulton, Imani Rousselle, Laura Anglade, Klas Lindquist, Neal Miner, Charles Ruggiero Birdland 7, 9:30 pm \$35-45

- Ned Goold Trio Cellar Dog 7, 8:30 pm \$5

- ★ Kayvon Gordon with Joel Ross, David Leon, Elias Stemeseder, Dean Torrey; Neta Raanan with Robert Vega, Noam Borns, Michael Gilbert, Maliq Wynn Close Up 7:30, 9, 10:30 pm

- Rob Duguay Music Explorers Dada Bar 9 pm

- ★ Sherrie Maricle DIVA Jazz Orchestra with Clint Holmes, Liesl Whitaker, Jami Dauber, Kellin Hanas, Barbara Laronga, Jennifer Krupa, Sara Jacovino, Jennifer Wharton, Erena Terakubo, Stephanie Tateiwa, Laura Dreyer, Jade Elliott, Leigh Pilzer, Tomoko Ohno, Amy Shook Dizzy's Club 5, 7:30 pm \$25-55

- ★ Jon-Erik Kelliso EarRegulars The Ear Inn 8 pm

- Lorin Benedict, Kelly Green, Luca Soul Rosenfeld Green Soul Studios 5:30 pm

- Neta Elkayam Joe's Pub 8:30 pm \$36

- ★ Welf Dorr, Luke Glavanovits, Carlo De Biaggio, Joe Hertenstein The Keep 9 pm

- Judy Niemack Quartet; Noa Lee Chait Trio with William Hill III Mezzrow 6, 7:30, 9, 10:30 pm \$35

- Lady Got Chops Festival: Lady Legends of Jazz New Amsterdam Musical Association NAMA 5 pm

- Glenn Crytzer Quartet Peck Slip Social 1 pm

- Meshell Ndegeocello Pioneer Works 8 pm \$55

- Glenn Crytzer Duo Room 207 6 pm

- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm

- ★ Emi Makabe Trio with Vitor Gonçalves, Thomas Morgan Saint Peter's Church 5 pm

- Fat Cats Youth Orchestra ShapeShifter Lab 3 pm

- Gil Schwartz solo; Josh Quddus Quartet with Israel Stahl, Sedge Green, Zev Vestel Silvana 8, 9, 10 pm

- Ryo Sasaki; Chris Byars Septet; Alex Norris Quintet with Ari Ambrose, Jeremy Manasia, Paul Gill, Brian Floody Smalls 2, 6, 7:30, 9, 10:30 pm \$35

- ★ George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings + Sarah Elizabeth Charles Smoke 6, 8 pm \$25-55

- ★ Kevin Hays Trio with Thomas Morgan, Brian Blade Village Vanguard 8, 10 pm \$45

- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

## Monday, March 30

- ★ Ravi Coltrane/Elé Howell Bar Lunático 9, 10:30 pm \$10

- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45

- Organ Grooves Cellar Dog 7, 8:30 pm \$5

- ★ Luke Stewart; Emmanuel Michael Close Up 7:30, 9, 10:30 pm

- William Paterson University Jazz Orchestra + Steve Wilson; William Paterson University Jazz Ensembles Dizzy's Club 7, 9 pm \$25-50

- John Webber Trio Five Spot Jazz 7, 9 pm \$20

- Jeremy Manasia Trio with Charles Ruggiero; Stefano Doglioni Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$35

- Lady Got Chops Festival: Gitesha's Diva Dive Jazz Party One and One Bar and Grill 7:15 pm

- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm

- ★ "Women's Jazz Festival": Dee Dee Bridgewater Schomburg Center 7 pm

- Barry Stephenson Quartet; Corey Wallace DUBtet Smalls 6, 7:30, 9, 10:30 pm \$35

- ★ Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$45

- Duduka Da Fonseca Quarteto Universal with Marcio Philomena, Helio Alves, Gili Lopes Zinc Bar 7, 8:30 pm \$35

## Tuesday, March 31

- Kayla Williams with Dan Pappalardo, Keita Ogawa, Vinicius Gomes Bar Lunático 9, 10:30 pm \$10

- ★ "Miles Davis at 100": John Beasley, Sean Jones, Mark Turner, Kurt Rosenwinkel, Ben Williams, Terreon Gully Birdland 7, 9:30 pm \$45-55

- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45

- Tiana Major9 Blue Note 8, 10:30 pm \$25-35

- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5

- ★ Tia Fuller with Shamie Fuller-Royston, Eric Wheeler, Koleby Royston Dizzy's Club 7, 9 pm \$25-55

- Evan Palmer/Phillip Greenlief; Patrick Golden; Ken Kobayashi Downtown Music Gallery 6:30, 7:30, 8:30 pm

- Tomohiro Mori Trio Five Spot Jazz 7, 9 pm \$20

- Olivia Chindamo The Jazz Club at Aman New York 9 pm

- Sally Baby's Silver Dollars with Salvatore Geloso Joe's Pub 9:30 pm \$30

- Stefano Doglioni & Friends The Lost and Found 8 pm

- April Varner Quartet with Isaac Beaumont; Neal Kirkwood Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35

- ★ Vernon Reid BSAC; Nublu Conduction #4; "The Tao of Abbey Lincoln": Shelly Nicole, Lafrae Sci; Marque Gilmore Tha Inna Most Nublu 151 7 pm \$20

- ★ Harvie S with Matt Wilson, Rale Micic, Jack Glottman Ornithology Jazz Club 7:30 pm

- Meital Waldmann solo Scarlet Lounge 7, 9 pm

- Marc Irwin Quintet; Jon Menges Quartet Silvana 8, 9 pm

- Abraham Burton Quartet; Rico Jones Quartet Smalls 6, 7:30, 9, 10:30 pm \$35

- ★ Jakob Bro Septet with Mark Turner, Jason Palmer, Gerald Clayton, Larry Grenadier, Marcus Gilmore, Brian Blade Village Vanguard 8, 10 pm \$45

- Duduka Da Fonseca Quarteto Universal with Marcio Philomena, Helio Alves, Gili Lopes Zinc Bar 7, 8:30 pm \$35

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# GRACE KELLY

## 20TH Anniversary Tour



# Joe's Pub

# SUNDAY

# April 19 TH

# 6:00PM



# GRACEKELLYMUSIC.COM

## 100 MILES OUT

### CONNECTICUT

- Beekley Library (New Hartford, CT) [beekleylibrary.org](http://beekleylibrary.org)**  
3/28 (7:30 pm) Pamela Means
- Bill's Seafood (Westbrook, CT) [billsseafood.com](http://billsseafood.com)**  
3/6, 3/20 (6 pm) Bill's Seafood All-Star Jazz Band  
3/18 (6:30 pm) Corinthian Jazz Band
- College Street Music Hall (New Haven, CT) [collegestreetmusicall.com](http://collegestreetmusicall.com)**  
3/26 (8 pm) Herb Alpert & The Tijuana Brass
- Fairfield University Quick Center for the Arts (Fairfield, CT) [quickcenter.fairfield.edu](http://quickcenter.fairfield.edu)**  
3/19 (8 pm) "Great American Crooners": Robbie Lee, Shenel Johns, Benny Benack III
- Firehouse 12 (New Haven, CT) [firehouse12.com](http://firehouse12.com)**  
3/27 (8:30, 10 pm) KIF EXPRESS with David "Fuze" Fiaczynski, Anderson Mirafzali, Jonathon Birch + Hidemi Akaiva
- Hartford Public Library (Hartford, CT) [hplct.org](http://hplct.org)**  
3/1 (3 pm) Hartford Sound with Emmett Goods, Nathan Edwards, Haneef Nelson, Damian Curtis, Matt Dwonzyk, Marcos Torres, Nelson Bello  
3/8 (3 pm) Nigel Bello Band with Nathan Edwards, Alex Pastrana, Felipe Fournier, Matt Dwonzyk, Fernando Garcia, Nelson Bello  
3/15 (3 pm) Laszlo Gardony Trio with John Lockwood, Yoron Israel  
3/22 (3 pm) Rodney Jones with Mary DiPaola, Lonnie Plaxico, Russell Carter  
3/29 (3 pm) Ben Biello Quartet with Ed Cherry, Matt Dwonzyk, Matt DeChamplain
- Neighborhood Music School (New Haven, CT) [nmsnewhaven.org](http://nmsnewhaven.org)**  
3/20 (7, 8:30 pm) Jesse Ameen Band with T.K. Blue
- Owl Shop Cigars (New Haven, CT) [owlshopcigars.com](http://owlshopcigars.com)**  
3/4, 3/11, 3/18, 3/25 (9 pm) Kevin Saint James Band
- Palace Theater Poli Club (Waterbury, CT) [palacetheaterct.org](http://palacetheaterct.org)**  
3/13 (7, 9 pm) Brian Charette Organ Trio with Jordan Young, Eric Zolan
- Sacred Heart University Community Theatre (Fairfield, CT) [shucommunitytheatre.org](http://shucommunitytheatre.org)**  
3/1 (7 pm) Christian McBride Ursa Major with Nicole Glover, Ely Perlman, Mike King, Savannah Harris + Nathan East, Noah East
- Side Door Jazz Club (Old Lyme, CT) [thesidedoorjazz.com](http://thesidedoorjazz.com)**  
3/6 (8 pm) Miguel Zenón Quartet with Luis Perdomo, Matt Penman, Henry Cole  
3/7 (8 pm) Edu Ribeiro Trio with Vinicius Gomes, Noah Garabedian + Seamus Blake  
3/11 (7:30 pm) Sean Nelson Jazz Orchestra  
3/14 (8 pm) Matt Dwonzyk Quintet with Josh Evans, Matt Knoegel, Jonathan Barber  
3/20 (8 pm) Vanisha Gould Quartet  
3/21 (8 pm) Chemo Corniel Quintet with Evan Francies, Gabriel Chakarji, Carlos Mena, Joel E. Mateo  
3/27 (8 pm) Amina Figarova Sextet with Charlie Porter, Bart Platteau, Wayne Escoffery, Luques Curtis, Donald Edwards  
3/28 (8 pm) Greg Abate Quartet with Chuck Lamb, John Lockwood, Gary Johnson
- VFW Post 399 (Westport, CT) [jazzcf.org/events](http://jazzcf.org/events)**  
3/5 (7:30 pm) "The Soothsayer! A Nod to Wayne Shorter": Greg Wall, David DeJesus, David Sneider, Jen Allen, Boots Maleson, Steve Johns  
3/12 (7:30 pm) Michael Rabinowitz with Steve Sandberg, Michael O'Brien, David Alvarez, Greg Wall  
3/19 (7:30 pm) David Berkman Quintet with Billy Drewes, Greg Wall, Jakob Dreyer, Quinton Cain  
3/26 (7:30 pm) Michael Mossman/Zaccai Curtis

### NEW JERSEY

- Bethany Baptist Church (Newark, NJ) [bethany-newark.org](http://bethany-newark.org)**  
3/7 (6 pm) James Carter Quartet with Sharp Radway, Hilliard Greene, Kahilil Kwame Bell
- Brvsh Culture (Teaneck, NJ) [brvshcultur3.com](http://brvshcultur3.com)**  
3/28 (8, 11 pm) Dave Stryer Trio with Jared Gold, Steve Johns
- Clement's Place (Newark, NJ) [facebook.com/clementsplacejazz](http://facebook.com/clementsplacejazz)**  
3/2 (7 pm) Lance Bryant Shout! Big Band  
3/5 (7:30 pm) Amina Figarova  
3/12 (7:30 pm) Gil Scott Chapman/Nikita White Project with Charlie Himel, Jarret Walser  
3/26 (7:30 pm) James Austin Jr.
- Madison Community Arts Center (Madison, NJ) [rosenet.org/1093/Madison-Community-Arts-Center](http://rosenet.org/1093/Madison-Community-Arts-Center)**  
3/1 (3 pm) Lisa Parrott Quartet
- Metuchen Public Library (Metuchen, NJ) [metuchenlibrary.org](http://metuchenlibrary.org)**  
3/22 (2 pm) Caili O'Doherty Quartet "Lil Hardin Armstrong"
- Montclair Public Library (Montclair, NJ) [montclairlibrary.org](http://montclairlibrary.org)**  
3/22 (4 pm) Tomeka Reid/Marty Ehrlich
- Morris Museum (Morristown, NJ) [morrismuseum.org](http://morrismuseum.org)**  
3/8 (3 pm) "Bix Beiderbecke Birthday Celebration": Mike Davis New Wonders  
3/14 (5, 8 pm) Kirk Whalum
- Princeton University Richardson Auditorium (Princeton, NJ) [richardson.princeton.edu](http://richardson.princeton.edu)**  
3/21 (7:30 pm) säje + Princeton University Glee Club
- Ridgewood Public Library (Ridgewood, NJ) [ridgewoodlibrary.org](http://ridgewoodlibrary.org)**  
3/22 (2 pm) JazzWomen Quartet with Jenny Hill, Roberta Picket, Mary Ann McSweeney, Kim Peralta
- Shanghai Jazz (Madison, NJ) [shanghaijazz.com](http://shanghaijazz.com)**  
3/3 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis + Bob Himmelberger  
3/6 (7, 9:05 pm) Dave Stryker Trio with Jared Gold, Steve Johns  
3/10 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis + Ben Collins-Siegel  
3/13 (7, 9:05 pm) Maria Raquel with Cesar Orozco, Pablo Bencid  
3/15 (7, 9:05 pm) Gene Perla/Viktorija Gečytė with Jesse Green, Mourad Benhammou  
3/17 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis + Jerry Vezza, Bob Hanlon  
3/24 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis + John Bianculli  
3/31 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis + Tomoko Ohno
- South Orange Performing Arts Center (South Orange, NJ) [sopacnow.org](http://sopacnow.org)**  
3/15 (7:30 pm) Tigran Hamasyan

- 3/22 (7 pm) Marel Hidalgo Trio  
3/27 (7:30 pm) "The Soul of Burt Bacharach": Mike Griot
- Tavern on George (New Brunswick, NJ) [nbjpo.org](http://nbjpo.org)**  
3/3 (7, 8:30 pm) Seraphina Taylor Quartet  
3/5 (7 pm) Katie Cosco/Laura Dryer  
3/10 (7, 8:30 pm) Kristin Field Quartet  
3/12 (7 pm) Marianne Solivan Quartet  
3/17 (7, 8:30 pm) Violet Mujica Quartet  
3/19 (7 pm) Kate Curran Quartet  
3/24 (7, 8:30 pm) Ariana Hartunian-Sowa Quartet  
3/26 (7 pm) "Tribute to Akiko Tsuruga": Leonieke Scheuble Organ Quartet  
3/31 (7, 8:30 pm) Ginger Meyer Quartet
- Triumph Brewery (Red Bank, NJ) [triumphbrewing.com/red-bank](http://triumphbrewing.com/red-bank)**  
3/5 (8 pm) Moses Patrou  
3/7 (9:30 pm) Jon Scales Fourchestra with E'Lon JD, Maison Guidry  
3/8 (1 pm) Eric McGarry Quartet  
3/15 (1 pm) Abe Ovadia Trio  
3/19 (7:30 pm) Digba Ogunbiyi Quartet  
3/20 (9 pm) Bernard Purdie/Sonny Kenn String Bean  
3/22 (1 pm) Atmospheric Trio  
3/26 (8 pm) Ocean Avenue Stompers  
3/29 (1 pm) Jonathan Kirschner Trio
- Watchung Arts Center (Watchung, NJ) [watchungarts.org](http://watchungarts.org)**  
3/15 (3 pm) Carrie Jackson Quintet with Rodrigo Romero, Radam Schwartz, Takashi Otsuka, Gordon Lane
- William Paterson University Shea Center for Performing Arts (Wayne, NJ) [wppresents/events-by-type](http://wpunj.edu/wppresents/events-by-type)**  
3/8 (3 pm) Steve Wilson with William Paterson University Jazz Orchestra  
3/29 (3 pm) John Pizzarelli

### NEW YORK

- Alvin & Friends Restaurant (New Rochelle, NY) [alvinandfriendsrestaurant.com](http://alvinandfriendsrestaurant.com)**  
3/1, 3/8, 3/15, 3/22, 3/29 (12:30 pm) Bertha Hope Trio
- Beanrunner Café (Peekskill, NY) [ladygotchops.com](http://ladygotchops.com)**  
3/1, 3/8, 3/15, 3/22, 3/29 (8 pm) Lady Got Chops Festival: Deb Knapper  
3/6 (8 pm) Lady Got Chops Festival: Anaïsa with Jessica Valiente, Amy Millan, Anna Milat-Meyer, Yasuyo Kimura, Julie Rosado  
3/7 (6 pm) Lady Got Chops Festival: Erena Terakubo Quartet  
3/8 (3 pm) David August  
3/14 (6 pm) Lady Got Chops Festival: Kim Clarke Trio with Tim Siciliano  
3/20 (7 pm) Riverton Trio with Michael Lucke, Rich Dashnaw, Chris Larsen + Jean Garner  
3/21 (6 pm) Lady Got Chops Festival: Jazzwomen! with Kim Peralta, Jennifer Vincent, Sarah Jane Cion, Jenny Hill  
3/28 (6 pm) Lady Got Chops Festival: Mala Waldron Quartet
- Blue Door Art Center (Yonkers, NY) [bluedoorartcenter.org](http://bluedoorartcenter.org)**  
3/22 (2 pm) Po Jazz Ensemble with Christopher Dean Sullivan, David Lowe, Ayana Lowe, Golda Solomon, JD Parran, EJ Antonio, Xanath Caraza
- Cunneen-Hackett Arts Center VBI Theatre (Poughkeepsie, NY) [cunneen-hackett.org](http://cunneen-hackett.org)**  
3/14 (8 pm) Elysium Furnace Works presents Tyshawn Sorey/Cooper-Moore
- Emelin Theatre (Mamaroneck, NY) [emelin.org](http://emelin.org)**  
3/22 (3 pm) "Sondheim in the City": Melissa Errico
- First Presbyterian Church (Mount Vernon, NY) [fpcmvny.org](http://fpcmvny.org)**  
3/8 (6 pm) PJS Jazz Society presents Charenée Wade
- Jazz at the Lodge (Ossining, NY) [jazzatthelodge.com](http://jazzatthelodge.com)**  
3/5 (7, 8:30 pm) Chris Vitarello with Paul Connors, Jon Doty  
3/12 (7, 8:30 pm) Jesse Lewis/Alex Smith Trio with Nolan Byrd  
3/19 (7, 8:30 pm) Jesse Lewis with Paul Connors, Jon Doty  
3/21 (7:30, 8:45 pm) Wayne Henderson Organ Quintet with Joy Brown, Nick Biello, Vinnie Cutro, Kyle Koehler  
3/26 (7, 8:30 pm) Doug Munro Trio with John Hahn, Matt Norris
- Jazz Forum Arts (Tarrytown, NY) [jazzforumarts.org](http://jazzforumarts.org)**  
3/1 (4, 6 pm) Bill Charlap/Renee Rosnes  
3/6, 3/7 (7, 9:30 pm) Anat Cohen/Marcello Gonçalves  
3/8 (4, 6, 8 pm) Kate Baker Brazilian Quartet; David Janeway Trio  
3/13, 3/14 (7, 9:30 pm) Darrell Green Quartet + Camille Thurman  
3/15 (4, 6 pm) Kerry Linder Brazilian Quartet  
3/20, 3/21 (7, 9:30 pm) Joanne Brackeen Trio with Ugona Okegwo, Matt Wilson  
3/22 (4, 6 pm) Roella Oloro Quartet  
3/27, 3/28 (7, 9:30 pm) Karrin Allyson Trio with Miki Yamanaka, Ed Howard  
3/29 (4, 6 pm) Ella & The Bossa Beat with Ella Blu, Magnus Borges
- Jazz on Main (Mt. Kisco, NY) [jazzonmain.com](http://jazzonmain.com)**  
3/1 (12 pm) Maya Shaw  
3/13 (7 pm) Michele DuPont/Don DuPont with Sarah Cion, Bryan Copeland, Eric Puente  
3/14 (6 pm) Hey Rim Jeon with Luques Curtis, Yoron Israel  
3/15 (12 pm) Ron Drotos + Kati Neiheisel  
3/19 (7 pm) Chris Vitarello Power Trio  
3/20 (7 pm) Miss Maybell & Her Ragtime Romeos with Charlie Judkins, Brian Nalepka  
3/21 (7 pm) Gustavo Casenave Trio with Franco Pinna, Sebastian De Urquiza  
3/22 (12 pm) Ron Drotos + Myriam Phiro  
3/26 (7 pm) Ester Wiesnerova with Charles Overton, Kan Yanabe  
3/27 (7 pm) Pete Rodriguez Quartet with Esteban Castro, Raul Reyes, Koleby Royston  
3/28 (6 pm) Jon Cobert/Frank Shiner
- Jolo's Kitchen (New Rochelle, NY) [jolosrestaurants.com](http://jolosrestaurants.com)**  
3/7, 3/14, 3/21, 3/28 (4 pm) Chip Shelton Peacetime Ensemble
- Ken's Jazz Attic (Larchmont, NY) [kensjazzattic.com](http://kensjazzattic.com)**  
3/12 (7 pm) Jamie Baum with Jaleel Shaw, Julian Shore, Jeff Hirshfield, Sam Minaie
- Maureen's Jazz Cellar (Nyack, NY) [maureensjazzcellar.com](http://maureensjazzcellar.com)**  
3/6 (7, 9 pm) Jim Donica Quintet with Tim Armacost, Tim Homer, Allen Farnham, Jeff Barone

3/14 (8 pm) Baklava Express with Josh Kaye, Daisy Castro, John Murchinson, James Robbins, Jeremy Smith  
 3/20 (8 pm) Erik Lawrence, Marya Lawrence, David Budway  
 3/27 (8 pm) Richard Sussman Quintet with Scott Wendholt, Jason Rigby, Mike McGuirk, Andy Watson  
**Nanuet Public Library (Nanuet, NY) [nanuetpubliclibrary.org](http://nanuetpubliclibrary.org)**  
 3/21 (2 pm) The Jones Factor  
**Nyack Public Library (Nyack, NY) [nyacklibrary.org](http://nyacklibrary.org)**  
 3/8 (2 pm) JazzWomen Quartet with Jenny Hill, Roberta Picket, Mary Ann McSweeney, Kim Peralta  
**Port Washington Public Library (Port Washington, NY) [pwpl.org](http://pwpl.org)**  
 3/22 (3 pm) Glenn Crytzer  
**Purchase College Performing Arts Center (Purchase, NY) [artscenter.org](http://artscenter.org)**  
 3/22 (8 pm) "Great American Crooners": Robbie Lee, Shenel Johns, Benny Benack III  
**Shirt Factory Handbell Studio (Kingston, NY) [creativemusic.org](http://creativemusic.org)**  
 3/28 (1 pm) Aliya Ultan  
 3/29 (3, 4 pm) "Tribute to Karl Berger": Creative Music Improvisers Orchestra with gabby fluke-mogul, Peter Apfelbaum  
**Staller Center for the Arts (Stony Brook, NY) [stallercenter.com/index.php](http://stallercenter.com/index.php)**  
 3/20 (8 pm) "Great American Crooners": Robbie Lee, Shenel Johns, Benny Benack III  
**The Falcon (Marlboro, NY) [liveatthefalcon.com](http://liveatthefalcon.com)**  
 3/1 (7:45 pm) Chris Bowman, Neil Leonard, David Bryant, Jim Donica, Kenny Wessel  
 3/5 (7:30 pm) Jonathan Scales Fourchestra  
 3/7 (7:30 pm) Jason Rigby Mayhem with Chris Morrissey, Mark Guiliana  
 3/8 (7:30 pm) Peter Bernstein Quartet with Aaron Goldberg, Vicente Archer, Billy Drummond  
 3/11 (7 pm) Karl Allweier  
 3/14 (7:30 pm) Two Many Guitars with Cindy Cashdollar, Jack Petruzzelli, Karl Allweier, Peter Yanin  
 3/15 (7:30 pm) Eddy's Chemistry Set  
 3/21 (7 pm) Bernard Purdie  
 3/23 (7:30 pm) Kevin Hays Trio with Thomas Morgan, Brian Blade  
**The Jazz Loft (Stony Brook, NY) [thejazzloft.org](http://thejazzloft.org)**  
 3/4 (1, 7 pm) Tom Manuel Young at Heart Trio with Steve Salerno, Dean Johnson, Frank Hansen Jazz Loft Trio  
 3/5 (7 pm) Tom Manuel Jazz Loft Big Band  
 3/6 (7 pm) Griffin Woodward Quintet with David Sneider, Jon Ballantyne, Miles Gilbert, Jacob Smith  
 3/7 (7 pm) Judy Carmichael/John Merrill  
 3/11 (7 pm) Frank Hansen Jazz Loft Trio  
 3/16 (7 pm) Moshe Elmakias  
 3/17 (7 pm) Carl Safina Moments Notice; Godfrey Brothers; Ben Friedenberg Quartet  
 3/18 (7 pm) Frank Hansen Jazz Loft Trio  
 3/19 (7 pm) Anais Reno Quartet  
 3/20 (7 pm) Eli Yamin with Zaid Nasser, Jen Hodge, Dwayne "Cook" Broadnax, Jazmine James  
 3/21 (7 pm) Dan Pugach Big Band + Allison Rumley  
 3/23 (7 pm) Jeff Lederer LIU Post Jazz Ensemble; Alejandro Aviles Hofstra University Jazz Ensemble; Tom Manuel Stony Brook Jazz Orchestra  
 3/25 (7 pm) Frank Hansen Jazz Loft Trio  
 3/26 (7 pm) Interplay Jazz Orchestra with Joe Devassy, Gary Henderson  
 3/27 (7 pm) Nicole Zuraitis solo  
**Tubby's Kingston (Kingston, NY) [tubbyskingston.com](http://tubbyskingston.com)**  
 3/1 (7 pm) Keefe Jackson Trio with Luke Stewart, Mikel Patrick Avery  
**Wallkill River Center for the Arts (Goshen, NY) [wallkill.art](http://wallkill.art)**  
 3/15 (3 pm) Joe Lovano, David Rothenberg, Michael Bisio  
**Westchester Collaborative Theater (Ossining, NY) [wctheater.org](http://wctheater.org)**  
 3/7 (7:30 pm) Mala Waldron Quartet  
 3/14 (7:30 pm) Gerry Malkin Quintet with Scott Wendholt, Neil Alexander, Preston Murphy, Bobby Leonard

## PENNSYLVANIA

**Chris' Jazz Café (Philadelphia, PA) [chrisjazzcafe.com](http://chrisjazzcafe.com)**  
 3/3 (7:30, 9 pm) Norman David with Morgan Wallbridge, Jason Fraticelli, Ele Rubenstein  
 3/4 (7:30, 9 pm) Declan Cashman/Jackie Johnson with Deborah Smith, Anthony Singer, Sean Butkovich, Eli Pace, Greg Masters  
 3/5 (7:30, 9 pm) Deborah Smith Quartet with Mervin Toussaint, Roman Wyatt, Justin Bowden  
 3/6 (7:30, 9, 11 pm) Langston Hughes II Quintet with Robert Papachica, Tyler Bullock, Eytan Schillinger-Hyman, Tyson Jackson; Oliver Mayman  
 3/7 (7:30, 9:30, 11 pm) Kieran Brown Band with Tyler Henderson, Aaron Seeber, Caleb Tobocman, Adam Stein; James Santangelo  
 3/10 (7:30, 9 pm) Nate Hook Band with Ben Karp, Ryan Tomski, Shane Aaserud, Paolo Canarella  
 3/11 (7:30, 9 pm) Liam Sutcliffe Quintet  
 3/12 (7:30, 9 pm) Tina Hashemi Quartet with Garen Dorsey, Kris Monson, Kofi Shepsu  
 3/13 (7:30, 9:30, 11 pm) Alexander Claffy with Seamus Blake, Jaleel Shaw, George Colligan, Bill Stewart; Oliver Mayman  
 3/14 (7:30, 9:30, 11 pm) Alexander Claffy with Seamus Blake, Jaleel Shaw, George Colligan, Bill Stewart; James Santangelo  
 3/17 (7, 9:05 pm) Gene Perla/Viktorija Gečytė with Jesse Green, Mourad Benhammou  
 3/20 (7:30, 9:30, 11 pm) Brandon Suarez Quartet with Caleb Tobocman, Jacob Smith, Richie Clements; Oliver Mayman  
 3/21 (7:30, 9:30, 11 pm) Willie Jones II Quartet with Justin Robinson, Tyler Bullock, Danton Boller; James Santangelo  
 3/24 (7:30, 9 pm) Digba Ogunbiyi Quartet with Zach Walgren, Adam Aronesty, Emmanuel Chidiebere  
 3/26 (7:30, 9 pm) Logan Bogdan Septet with Jeremy Leon, Matt Kahn, Peter Rushing, Jacob Hurlock, Kai Gibson, Don Solomon  
 3/27 (7:30, 9:30, 11 pm) John Pizzarelli Trio; Oliver Mayman  
 3/28 (7:30, 9:30, 11 pm) John Pizzarelli Trio; James Santangelo

3/31 (7:30, 9 pm) Connor MacLeod Quintet with Mason Millard, Isaac Byrd, Ahmed McLemore, Karl Seyer  
**City Winery Philadelphia (Philadelphia, PA) [citywinery.com/pages/locations/philadelphia](http://citywinery.com/pages/locations/philadelphia)**  
 3/15 (12 pm) "Django's Jukebox": Hot Club of Philadelphia  
**Deer Head Inn (Delaware Water Gap, PA) [deerheadinn.com](http://deerheadinn.com)**  
 3/1 (5 pm) Joanie Samra, Marti Lantz with Jesse Green  
 3/5, 3/12, 3/19, 3/26 (7, 8 pm) Bill Washer  
 3/6 (7 pm) Jesse Green  
 3/7 (7 pm) Paul Jost  
 3/8 (5 pm) Melissa Stylianou Quartet with Pete McCann, Gary Wang, Tim Homer  
 3/13 (7 pm) Steve Gilmore Quartet with Jay Rattman, Jon Ballantyne, Steve Brown  
 3/14 (7 pm) Gabrielle Stravelli Trio with Pat O'Leary  
 3/15 (5 pm) Bill Charlap solo  
 3/20 (7 pm) Chris Rogers  
 3/21 (7:30 pm) Gene Perla/Viktorija Gečytė with Jesse Green, Mourad Benhammou  
 3/22 (5 pm) Jay Leonhart Trio with Tomoko Ohno, Vito Leszczak  
 3/27 (7 pm) Shepard & Main  
 3/28 (7 pm) Alan Broadbent Trio with Harvie S, Billy Mintz  
 3/29 (5 pm) Hot Takes Trio with Patrick Kerssen, Erica Golaszewski, Ron Bogart  
**Evangelical Lutheran Church of the Atonement (Philadelphia, PA) [firemuseumpresents.com](http://firemuseumpresents.com)**  
 3/20 (8 pm) Fire Museum presents Utsav Lal, Rajna Swaminathan, Alec Goldfarb  
**Hotel Bethlehem (Bethlehem, PA) [hotelbethlehem.com](http://hotelbethlehem.com)**  
 3/19 (6 pm) Gene Perla/Viktorija Gečytė with Jesse Green, Mourad Benhammou  
**Keswick Theatre (Glenside, PA) [keswicktheatre.com](http://keswicktheatre.com)**  
 3/31 (8 pm) Julian Lage Quartet with John Medeski, Jorge Roeder, Kenny Wolleson  
**Lafayette Bar (Easton, PA) [lafayettebarjazz.com](http://lafayettebarjazz.com)**  
 3/4 (8 pm) Mitch Stein, Joe Michaels, Adam Nussbaum  
 3/18 (8 pm) Gene Perla/Viktorija Gečytė with Jesse Green, Mourad Benhammou  
**Legends Cigar Bar (Easton, PA) [legendscigarbar.com](http://legendscigarbar.com)**  
 3/6, 3/27 (6 pm) Gene Perla Good and Plenty Jazz  
**Miller Symphony Hall (Allentown, PA) [millersymphonyhall.org](http://millersymphonyhall.org)**  
 3/20 (7:30 pm) Gene Perla/Viktorija Gečytė with Jesse Green, Mourad Benhammou  
**Orange Coffee Art Music (Delaware Water Gap, PA) [orangecoffeeartmusic.com](http://orangecoffeeartmusic.com)**  
 3/14 (6 pm) Gene Perla/Viktorija Gečytė with Jesse Green, Mourad Benhammou  
**Pageant: Soloveev (Philadelphia, PA) [firemuseumpresents.com](http://firemuseumpresents.com)**  
 3/12 (8 pm) Fire Museum presents The Lepidopterans with Toshi Makihara, Tom Borax, Jason Willett, John Dierker; BARBEDWIRE with Philip Greenlief, Jen Baker, Sara Schoenbeck  
**Settlement Music School (Philadelphia, PA) [settlementmusic.org](http://settlementmusic.org)**  
 3/8 (3 pm) Ginita y La Orquesta Esa  
**Solar Myth (Philadelphia, PA) [arsnovaworkshop.org](http://arsnovaworkshop.org)**  
 3/1 (8 pm) The Early with Alex Lewis, Jake Nussbaum  
 3/5 (8 pm) Jason Rigby's Mayhem with Mark Guiliana, Chris Morrissey  
 3/10 (8 pm) Marshall Allen's Ghost Horizons with DMHOTEP, Naima Nefertari + Angel Bat Dawid  
 3/18 (8 pm) Kresten Osgood with Bobby Zankel, Marshall Allen, Dave Burrell  
 3/19 (8 pm) GEORGE with Anna Webber, Sarah Rossy, Chiquita Magic, John Hollenbeck  
 3/23 (8 pm) Bill Orcutt, Steve Shelley, Ethan Miller + Chris Forsyth's What Is Now with John Moran, Joey Sullivan  
 3/25 (7, 9:30 pm) Shabaka/Austin Williamson  
 3/27 (8 pm) Irreversible Entanglements with Keir Neuringer, Camae Ayewa "Moor Mother", Luke Stewart, Aquiles Navarro, Tcheser Holmes  
 3/28 (8 pm) Irreversible Entanglements "Present Organic Music Society": Keir Neuringer, Camae Ayewa "Moor Mother", Luke Stewart, Aquiles Navarro, Tcheser Holmes  
**South Jazz Kitchen (Philadelphia, PA) [southjazzkitchen.com](http://southjazzkitchen.com)**  
 3/1 (6, 8:30 pm) Tammy McCann  
 3/5 (6:30, 9 pm) Lindsey Webster  
 3/6 (7, 9 pm) Lindsey Webster  
 3/7 (7, 9:30 pm) Cecily  
 3/8 (6, 8:30 pm) Cecily  
 3/12 (6:30, 9 pm) Kayla V. Waters-Medley  
 3/13, 3/14 (7, 9:30 pm) Julie Dexter  
 3/15 (6, 8:30 pm) Julie Dexter  
 3/19 (6:30, 9 pm) "Tribute to Miles and Trane": Rachel Z  
 3/20, 3/21 (7, 9:30 pm) Sy Smith  
 3/22 (6, 8:30 pm) Sy Smith  
 3/26 (6:30, 9 pm) Charlene Holloway  
 3/27, 3/28 (7, 9:30 pm) Emily Braden  
 3/29 (6:30, 8 pm) Emily Braden  
**The Perch (Philadelphia, PA) [firemuseumpresents.com](http://firemuseumpresents.com)**  
 3/11 (7:30 pm) Fire Museum presents Lia Kohl, Zachary Good, PurePly  
 3/27 (7:30 pm) Fire Museum presents Caroline Davis solo; Bill Nace; Christian Mirande/Carrie DeCunzo Mirande  
**The Rotunda (Philadelphia, PA) [firemuseumpresents.com](http://firemuseumpresents.com)**  
 3/18 (8 pm) Fire Museum presents Niloufar Shiri/Bahar Badieitabar+ Parsa Ferdowsi  
 3/29 (2, 2:50, 3:40, 4:30, 5:20, 6:10, 7, 7:50, 8:40 pm) Fire Museum presents AIRLIFT Festival: Ashé Mystics with Kevin Diehl, Julius Masri, Joshua Marquez; Humanity Project with Dave Ross, Matt Lavelle, Pete Dennis, Julius Masri; Spectral Forces with Alex Smith, Julius Masri, Pete Dennis; Avant Guardian Angels with Elliot Levin, Dave Hotep Middleton, Tara Middleton, Jan Jeffries; Emily Robb, Todd Margasak, Mike Szekeley; Future Ghosts Ensemble with Joshua Marquez, Walter Gershon, Julius Masri, Pete Dennis, Kevin Diehl; Terry Lawson Instant Arts Quartet with Matt Lavelle, Pete Dennis, Kevin Diehl; Daniel Villarreal d'TING! with Tom Lowery, Kevin Diehl; AIRLFT with Kevin Diehl, Terry Lawson, Elliott Levin, Matt Lavelle, Joshua Marquez, Pete Dennis, Tom Lowery  
**Zoellner Arts Center (Bethlehem, PA) [zoellner.cas.lehigh.edu](http://zoellner.cas.lehigh.edu)**  
 3/22 (4 pm) Tommy Dorsey Orchestra

# THE ROOM

## WILLIAM PATERSON UNIVERSITY

### SPRING 2026 SEASON



Steve Wilson



John Pizzarelli



Paquito D'Rivera



The Joni Project

**Sunday, March 8 | 3:00 p.m.**  
**Steve Wilson with the William Paterson University Jazz Orchestra**

**Sunday, March 29 | 3:00 p.m.**  
**John Pizzarelli presents "Dear Mr. Bennett"**

Honoring the songs and centennial of Tony Bennett  
 Sponsored by the Woody Shapiro Endowment

**Sunday, May 3 | 3:00 p.m.**  
**Paquito D'Rivera with the William Paterson Latin Jazz Ensemble**

**Friday, March 27 | 8:00 p.m.**  
**The Joni Project:**  
 Celebrating the Music of Joni Mitchell  
 50<sup>th</sup> Anniversary of Joni's *Hejira* album, plus fan favorites and Jazz-tinged classics

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# CLUB DIRECTORY

- **92NY** Lexington Ave. at 92nd St. (212-415-5500) Subway: 6 to 96th St. [92ny.org](#)
- **Albert's Bar** 140 E. 41st St. Subway: 4, 5, 6 to Grand Central [albertsbar.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](#)
- **Arthur's Tavern** 57 Grove St. (212-675-6879) Subway: 1 to Christopher St. [arthurstavern.nyc](#)
- **Atlantic Gallery** 548 W. 28th St., #540 (212-219-3183) Subway: C, E to 23rd St. [atlanticgallery.org](#)
- **Bar Bayeux** 1066 Nostrand Ave., Brooklyn (347-533-7845) Subway: 2, 5 to Sterling St. [barbayeux.com](#)
- **Bar Lunatico** 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](#)
- **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](#)
- **Bronx Music Hall** 438 E. 163rd St. at Washington Ave. (347-708-7591) Subway: Bus: Bx15 [bronxmusicall.org](#)
- **Brooklyn Bowl** 61 Wythe Ave., Brooklyn (718-963-3369) Subway: L to Bedford Ave. [brooklynbowl.com](#)
- **Brooklyn Museum of Art** 200 Eastern Parkway, Brooklyn (718-638-5000) Subway: 2, 3 to Eastern Parkway [brooklynmuseum.org](#)
- **Brooklyn Music School** 126 Saint Felix St., Brooklyn (718-907-0878) Subway: 4 to Atlantic Ave. -Pacific St. [brooklynmusicschool.org](#)
- **Brothers Wash & Dry** 54-20 Nurge Ave., Queens Subway: L to Jefferson St.
- **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](#)
- **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W 26th St. (212-434-0499) Subway: C, E to 23rd St.; R, W to 28th St. [chelseatableandstage.com](#)
- **Chinatown Soup** 16B Orchard St. Subway: F to East Broadway; B, D to Grand St. [chinatownsoup.nyc](#)
- **Church of the Heavenly Rest** 1085 5th Ave. (212-289-3400) Subway: 4, 5, 6 to 86th St. [heavenlyrest.org](#)
- **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](#)
- **Cork Wine Bar** 69 Thompson St. (646-669-8169) Subway: 1 to Canal St. [corkny.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](#)
- **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](#)
- **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](#)
- **Festival Café** 1155 2nd Ave. (646-398-9686) Subway: 5, 6 to 59th St.
- **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](#)
- **The Flatiron Room Murray Hill** 9 E. 37th St. (212-725-3860) Subway: 4, 5, 6, 7 to Grand Central [theflatironroom.com](#)
- **Flushing Town Hall** 137-35 Northern Blvd., Queens (718-463-7700) Subway: 7 to Main St. [flushingtownhall.org](#)
- **The Green Room at Yotel** 570 Tenth Ave. (646-449-7700) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St. /Times Sq. [yotel.com](#)
- **Green Soul Studios** 110-20 73rd Rd., Queens Subway: F to 75th Ave. [kellygreenpiano.com/green-soul-studios](#)
- **Groove Bar & Grill** 125 MacDougal St. (212-254-9393) Subway: A, B, C, D, E, F, V to W. 4th St. [clubgroovenyc.com](#)
- **Hot Club of New York** 20 W. 20th St., Ste. 307 Subway: R, W to 23rd St. [hotclubny.org](#)
- **Ibeam Brooklyn** 168 7th St. bt. 2nd/3rd Ave., Brooklyn Subway: F to 4th Ave. [ibeambrooklyn.com](#)
- **Interchurch Center** 475 Riverside Dr. at 120th St. Subway: 1 to 116th St.
- **Iridium** 1650 Broadway at 51st St. (212-582-2121) Subway: 1, 2 to 50th St. [theiridium.com](#)
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Ave., Queens (718-658-7400) Subway: E to Jamaica Center [jcal.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 Solomon Studio** 53 East 34th St., Rm. 201 (212-741-2839) Subway: 4, 6 to 34th St. [facebook.com/joesolomonjazz](#)
- **Joe's Pub** 425 Lafayette St. (212-539-8770) Subway: N, R to 8th St.-NYU; 6 to Astor Pl. [joespub.com](#)
- **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](#)
- **Ki Smith Gallery** 170 Forsyth St. (917-292-3572) Subway: F to 2nd Ave. [kismithgallery.com](#)
- **Knockdown Center** 52-19 Flushing Ave., Queens Subway: L to Canarsie - Rockaway Pkwy [knockdowncenter.com](#)
- **Kupferberg Center** 65-30 Kissena Blvd., Queens (718-793-8080) Subway: E to 71/Continental Ave., Forest Hills [kupferbergcenter.org](#)
- **Langston Hughes Public Library** 100-01 Northern Blvd. Queens Subway: 7 to 103rd St.
- **LeFrak City Library** 98-30 57 Ave., Queens (718-592-7677) Subway: M, R to Woodhaven Blvd. [queenslibrary.org/about-us/locations/lefrak-city](#)
- **Le Poisson Rouge** 158 Bleecker St. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th St. [lepoissonrouge.com](#)
- **Loove Labs** 58 North 6th St., Brooklyn (718-388-3244) Subway: L to Bedford Ave. [theloove.com](#)
- **Loove Labs Annex** 238 North 12th St., Brooklyn (718-388-3244) Subway: G to Metropolitan Ave; L to Bedford Ave
- **The Lost and Found** 372 8th Ave. (212-564-7515) Subway: 1, 2 to 28th St. [instagram.com/thelostandfoundnyc](#)
- **Merkin Concert Hall** 129 W. 67th St. bt. Broadway/Amsterdam (212-501-3330) Subway: 1 to 66th St.-Lincoln Center [kaufmannmusiccenter.org](#)
- **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](#)
- **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](#)
- **New Amsterdam Musical Association NAMA** 107 W. 130th St. (212-234-2973) Subway: 2, 3 to 125th St.
- **New School Tishman Auditorium** 66 W. 12th St. (212-229-5488) Subway: F, V to 14th St. [newschool.edu](#)
- **New York Jazz Workshop** 265 W. 37th St, 10th Fl. (212-287-5908) Subway: A, C, E to 34th St.-Penn Station [newyorkjazzworkshop.com](#)
- **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](#)
- **One and One Bar and Grill** 76 E. 1st St. (212-598-9126) Subway: F to 2nd Ave. [oneandonenyc.com](#)
- **Ornithology Jazz Club** 6 Suydam St., Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. [ornithologyjazzclub.com](#)
- **Pangea** 178 2nd Ave. (212-995-0900) Subway: L to 1st Ave. [pangeanyc.com](#)
- **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](#)
- **Poppenhusen Institute** 114-04 14th Road, Queens (718-358-0067) Subway: Q26 to 14 Av./115 St. [poppenhuseninstitute.org](#)
- **P.I.T. (Property Is Theft)** 411 South 5th St., Brooklyn Subway: J, M to Hewes St. [propertyistheft.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 Central Library** 89-11 Merrick Blvd. (718-990-0700) Subway: F to 169th 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: B61 to Van Brunt St./King St. [360recordshop.com](#)
- **Red Pavillion** 1241 Flushing Ave., Brooklyn Subway: L to Jefferson St. [theredpavillion.com](#)
- **Red Rooster Harlem** 310 Malcolm X Blvd. (212-792-9001) Subway: 2, 3 to 125th St. [redroosterharlem.com](#)
- **Rhythmic Arts Center** 175 E. 105th St. Subway: 6 to 103rd St. [rhythmicartscenter.nyc.com](#)
- **Room 207** 207 2nd Ave., Back Room Subway: N, Q, R to 14th St.-Union Sq.; L to 3rd Ave. [instagram.com/room207nyc](#)
- **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](#)
- **The Roxy Lounge at Roxy Hotel** 2 6th Ave. (212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St. [roxyhotelnyc.com/dining/roxy-bar](#)
- **Ruth on Flatbush** 665 Flatbush Ave., Brooklyn Subway: Q to Parkside Ave. [ruthonflatbush.com](#)
- **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. [scarletlounenyc.com](#)
- **Scholes Street Studio** 375 Lorimer St, Brooklyn (Sch-ole-sStr) Subway: Scholes Street Studio [Scholes Street Studio](#)
- **SEEDS Brooklyn** 617 Vanderbilt Ave, Brooklyn (SEE-DSB-rook) Subway: SEEDS Brooklyn [SEEDS Brooklyn](#)
- **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](#)
- **Sour Mouse** 110 Delancey St. (646-476-7407) Subway: J to Bowery [sourmousenyc.com](#)
- **St. John's in the Village** 218 W. 11th St. (212-243-6192) Subway: 1 to Christopher St. [stjvny.org](#)
- **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](#)
- **The Stonewall Inn** 53 Christopher St. (212-488-2705) Subway: 1 to Christopher St. [thestonewallinnnyc.com](#)
- **Tompkins Square Library** 331 E. 10th St. (212-925-5256) Subway: L to 1st Ave. ; F, V to Second Ave.
- **Village Vanguard** 178 7th Ave. South at 11th St. (212-255-4037) Subway: 1, 2, 3 to 14th St. [villagevanguard.com](#)
- **Westbeth Community Room** 155 Bank St. Subway: 1, 2, 3 to 14th St. [westbeth.org/venue/westbeth-community-room](#)
- **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](#)
- **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](#)

**RICHIE BEIRACH** (May 23, 1947 - Jan. 26, 2026) The Brooklyn-born pianist died at age 78 in Worms, Germany after a long illness. In 2001, Beirach had moved to Leipzig, where he served as a professor of jazz piano at the University of Music and Theatre, retiring in 2014. He studied with Lennie Tristano, and had a special 50-year partnership with saxophonist Dave Liebman, notably Beirach's 1973 recording debut (Liebman's *First Visit*, with Dave Holland and Jack DeJohnette), as well as the bands Lookout Farm and Quest, in addition to the numerous duo performances they performed and recorded. His dissonant harmonic style was an influence on the late Kenny Kirkland, Ethan Iverson and many others. Beirach made significant contributions to the ECM catalog, including his debut leader album *Eon* (1974). He had other label credits including Polydor, CBS/Sony, Pathfinder, Columbia, Concord Jazz, SteepleChase, CMP and more. Album credits include Stan Getz, Chet Baker, Frank Tusa, Badal Roy, John Scofield, George Coleman, Ron McClure, George Mraz, Nora York, Steve Smith, Lee Konitz and Gregor Huebner.

**HEDDY BOUBAKER** (Mar. 3, 1963 - Jan. 19, 2026) The Marseille-born multi-instrumentalist and improviser, as part of the Toulouse experimental music scene, died suddenly at age 62 from an aortic dissection, the same condition that in 2010 caused him to switch from alto and bass saxophones to electric bass, guitar and analog synthesizer. He had his own or collaborative albums on labels such as Creative Sources, Insubordinations, Petit Label, Ayler, Mikroton, Re:konstrukt and Un Rêve Nu, performing with the likes of Ernesto Rodriguez, Birgit Ulher and Hernani Faustino.

**FRANK CLAYTON** (Nov. 1, 1942 - Jan. 16, 2026) The bassist and drummer (former spouse and collaborator of vocalist Jay Clayton), who in the '60s and '70s was a central figure in the NYC jazz Loft scene, died at age 83. Born in Wheeling, WV, his six-decade career included credits with Charles Mingus, Albert Ayler, Sam Rivers, Raasaan Roland Kirk, McCoy Tyner, Andrew Hill, Leroy Jenkins, Cecil McBee, Eddie Harris, Barry Harris, Julian Priester, Gary Peacock, Randy Brecker, Lee Konitz, Mal Waldron, Billy Hart, Max Roach, George Cables and Black Yiddish Trio among many others.

**CHRISTIAN DUCASSE** (1954 - Feb. 3, 2026) The Marseille-born photographer, who spent over four decades documenting the global jazz scene, died at age 72 in Normandy. His first published photograph featured Art Blakey and The Jazz Messengers. Ducasse collaborated extensively with *Jazz Magazine* and *Jazzman*, and had his images of Roy Haynes, Mal Waldron, Marion Brown, Barney Wilen, Linda Sharrock, Jeanne Lee, Steve Lacy, Joachim Kühn, et al. used in albums released by a wide range of labels, including Free Lance, Sunnyside, Sketch, Night Bird, IDA, Owl, BMC, Marge, Tzadik, Clean Feed, Corbett vs. Dempsey, OutNote, Storyville, Elemental and Label Ouest.

**IMRE KÓSZEGI** (Dec. 6, 1944 - Jan. 29, 2026) The award-winning Hungarian drummer and educator died in Budapest at age 81. He led several influential ensembles, including Kószegi Rhythm and Brass, the Super Trio with György Vukán and Balázs Berkes. His international collaborations were extensive, from Frank Zappa to Art Farmer and Kenny Wheeler. Kószegi had his own or collaborative albums on JG, HTSART, YVP Music and Fon-Trade Music. Other credits included Saturnus and work with Tommy Vig, Gábor Szabó, Lajos Dudas, Aladár Pege, Al Casey, Béla Szakcsi Lakatos, Hannes Beckmann, Attila Zoller and others.

**JAMES "MINGO" LEWIS** (Dec. 8, 1953 - Jan. 27, 2026) The percussionist, a foundational figure in Latin rock and jazz fusion, died at age 72 from complications of lung disease. He was a member of Chick Corea's Return to Forever during the *Hymn of the Seventh Galaxy* era

and appeared with Al Di Meola on the guitarist's first five studio albums. In 1976, Lewis released his only solo album, *Flight Never Ending*. Other credits include Carlos Santana/John McLaughlin, Bennie Maupin, Paul McCandless, Bill Summers and Headhunters.

**JACEK MIELCAREK** (May 17, 1964 - Feb. 4, 2026) Blind from birth, the Polish saxophonist, clarinetist (who also played duduk and bagpipes), ethnomusicologist and music journalist, died at age 61 from an aggressive form of cancer. Mielcarek seamlessly blended traditional jazz, folk and experimental music and gained recognition as a vocalist at the National Festival of Polish Song in Opole (1988), later collaborating with Polish artists such as Krzysztof Krawczyk, Natalia Kukulska and Zbigniew Wodecki. On Radio Opole, he hosted *Jazzofonia* and *Muzyka źródła* for over 30 years. He founded the Jacek Mielcarek Trio (2008), merging Polish folk dances and modern jazz improvisation, and in 2023 formed the quartet BASMyT. He had albums on Polskie Radio Opole, Jazz Forum and Audio Cave, some with his bassist son Jakub, alongside credits with Anna Panas and others.

**GRAHAM MORGAN** (Apr. 30, 1937 - Feb. 1, 2026) Credited as the most recorded drummer in Australian music history over a seven-decade career, and one who crossed musical genres, Morgan died at age 88. A staple of the TV and recording industries and as an educator, he wrote the influential textbook, *Analysis of Contemporary Drumming*. Morgan collaborated with the likes of Cleo Laine, Carmen McRae, Freddie Hubbard, Nancy Wilson, Clark Terry, Dame Kiri Te Kanawa and additionally had credits with Graeme Lyall, John Dankworth, the Melbourne Symphony Orchestra, Jackie Orszaczky, Peter Martin, Australian Radio Rhythm Orchestra and others.

**KEN PEPOWSKI** (May 23, 1959 - Feb. 2, 2026) The renowned clarinetist and tenor saxophonist unexpectedly passed away at age 66 of an apparent heart attack aboard the Celebrity Summit during "The Jazz Cruise" in the Gulf of Mexico. He had also been coping with multiple myeloma, a form of bone marrow cancer, since a 2021 diagnosis. "Peps" was widely loved for his humor, easy-going personality and extraordinary talent. A native of Cleveland, OH, he began in a family polka band, the Harmony Kings. He gained early professional experience with the Tommy Dorsey Orchestra under Buddy Morrow before joining Benny Goodman's final swing band in 1984, playing tenor. Following Goodman's 1986 death, Peplowski returned to the clarinet, playing both tenor and clarinet on his debut album as leader, *Double Exposure* (1987). Over a career spanning five decades, he recorded more than 70 albums under his name and appeared on approximately 400 others as sideman. His final studio album, *Unheard Bird* (2024), featured previously unrecorded string arrangements commissioned by Charlie Parker. Peplowski was considered a bridge between the Swing era and modern jazz, able to balance tradition with innovation, and was frequently cited as the greatest living jazz clarinetist prior to his passing. Peplowski had his own or collaborative albums on labels such as Concord, Arbors, Koch, Jump, Mainstem, Nagel Heyer, Capri, Venus and Cellar Music. His credits and collaborations were numerous, including Mel Tormé, Rosemary Clooney, Hank Jones, Madonna, Loren Schoenberg, Marty Paich, George Shearing, Hank Jones, Terry Waldo, Daryl Sherman, Charlie Byrd, Steve Allen, Ruby Braff, Frank Vignola, Dick Hyman, David Ostwald, John Pizzarelli, Rebecca Kilgore, Barbara Carroll, Bucky Pizzarelli, Carol Sloane, Cheryl Bentley, Peter and Will Anderson, DIVA Jazz Orchestra, Ted Rosenthal and many, many others.

**JACK PETERSEN** (Oct. 25, 1933 - Feb. 5, 2026) The guitarist-educator, who built pedagogy departments at Berklee College of Music, University of North Texas and University of North Florida, died at age 92. Petersen also

performed and recorded throughout his career with a "who's who" of jazz and popular music, including Stan Kenton, Dave Brubeck, Nancy Wilson, Dr. Billy Taylor, Peggy Lee, Milt Hinton, Dave Brubeck, Doc Severinsen, Henry Mancini, Buddy DeFranco, Clark Terry and others. He had albums on Music Minus One, as well as Four Leaf Clover.

**MICHEL PORTAL** (Nov. 27, 1935 - Feb. 12, 2026) The French saxophonist and clarinetist/bass clarinetist, who also played the bandoneon and Hungarian taragot, died at age 90. He also had careers in classical music and soundtrack composing and was active in a movement to give jazz a distinct European identity. He appeared on what is widely considered France's first free jazz album, pianist and countryman François Tusques' *Free Jazz* (1965). His auspicious leader debut album, *Our Meanings And Our Feelings* (Pathé, 1969), included an A-list of European improvisers: Joachim Kühn (piano), J.F. Jenny Clark (bass), plus Aldo Romano and Jacques Thollot (drums). Portal co-founded New Phonic Art and the collective Michel Portal Unit as a lab for free improvisation. He had his own or collaborative albums on CBS, Le Chant Du Monde, L'Escargot, hatHUT, Saravah, Erato, Owl, Dreyfus, BMG, Universal Music and Sunnyside, among credits with Pierre Michelot, Serge Gainsbourg, Jef Gilson, Jean-Luc Ponty, Claude Bolling, Karlheinz Stockhausen, Alan Silva, Henri Texier, Richard Galliano, Daniel Humair, Vienna Art Orchestra, Martial Solal, Emile Parisien and Miroslav Vitous' just-released ECM album, plus many others.

**CHRISTOPH STIEFEL** (Jul. 29, 1961 - Jan. 21, 2026) The Zurich-born pianist, composer and producer, who fused contemporary and medieval compositional techniques, died at age 64. He first rose to prominence at age 23 as a member of Andreas Vollenweider's band and later formed Inner Language Trio to develop the style of layering 14th century isorhythms to create polyrhythms. He had his own or collaborative albums on Biber (his 1990 leader debut) and Jazzline (his 1995 *Ancient Longing* quartet included Charlie Mariano, Peter Erskine and Dieter Ilg), as well as Make Up Your World, Enja, Neuklang, Traumton, Challenge and Nwog.

**RALPH TOWNER** (Mar. 1, 1940 - Jan. 18, 2026) The guitarist (and pianist) who had lunar craters named after his compositions "Icarus" and "Ghost Beads" by the Apollo 15 astronauts, died at age 85. His career was defined by a 50-year-plus association with ECM and his role as a founding member of the acoustic quartet Oregon (with Glen Moore, Collin Walcott and Paul McCandless), a pioneer of "chamber jazz," blending folk, Indian classical and avant garde improvisation. With Oregon he made dozens of albums for ECM, Vanguard, Elektra, Chesky, Intuition, CAMJazz and others. Towner worked with Paul Winter Consort (its 1970 *Road* album, which included Towner's "Icarus", was the guitarist's recording debut), as well as Duke Pearson, Gary Burton, Weather Report, Keith Jarrett, Larry Coryell, John Abercrombie, Kenny Wheeler, Azimuth, Trilok Gurtu, Vince Mendoza, Jerry Granelli, Gary Peacock, Marc Copland, Charlie Haden and many others.

**KEN WALKER** (Jul. 1955 - Feb. 12, 2026) The Arkansas-born bassist-educator, who was a cornerstone of the Colorado music scene for over four decades, died at age 69. He had moved to Denver in 1985 where he was the house bassist at the storied El Chapultepec jazz and blues club from 1987-98. He was also the first Instructor of Jazz Bass at the University of Denver's Lamont School of Music for nearly 30 years, and led a sextet for two decades. Walker performed with Freddie Hubbard, Joe Pass, Randy Brecker, James Moody and Nat Adderley. He had a 2002 leader date alongside credits with Ron Miles, Fred Wesley, Lew Tabackin, Charles McPherson, Fred Hess, Keith Oxman, Phil Woods/Carl Saunders, Richie Cole and Curtis Fuller.

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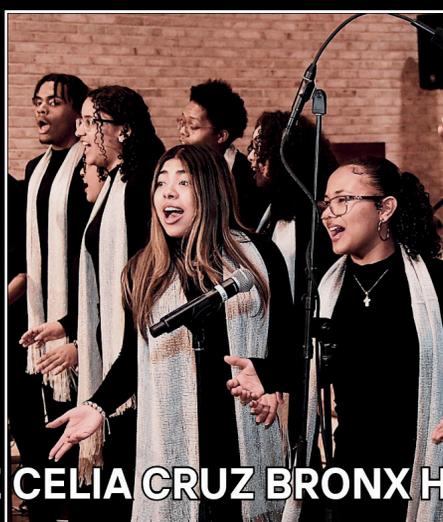


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