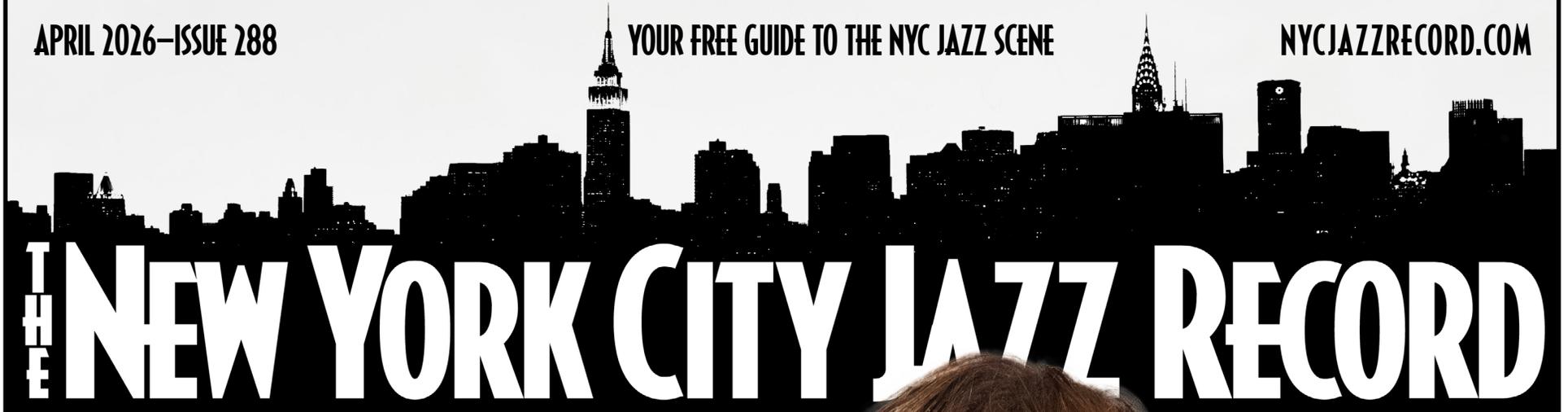


APRIL 2026—ISSUE 288

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



# THE NEW YORK CITY JAZZ RECORD

**MARILYN  
CRISPPELL**  
**SOUNDING LIKE HERSELF**



**HARVIE  
S**

**RUSSELL  
HALL**

**LAJOS  
DUDAS**

**CHARLES  
KYNARD**

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## Letter from the Editor

April marks the silver anniversary of “Jazz Appreciation Month” (JAM), established in 2001 by the Smithsonian Institution’s National Museum of American History to acknowledge and celebrate America’s truly original art form. That said, *every* issue of NYCJR since the paper’s 2002 inception is a jazz appreciation month. (Speaking of silver anniversaries: next year’s ours!)

In this issue, we pay particular appreciation and join in the celebration of 2025 NEA Jazz Master Marilyn Crispell (Cover), whose influence certainly goes well beyond gender boundaries, but certainly can be credited for helping pave the way for female pianists you surely know and have heard – Kris Davis, Angelica Sanchez, Sylvie Courvoisier, to name a few. This month she performs a must-see solo recital at National Jazz Museum in Harlem, in addition to a week at the hallowed Village Vanguard with woodwinds master Joe Lovano. Then there’s Harvie S (Interview). The bass-vocals duo would simply not be what it is today without his decades-long collaboration and friendship with Sheila Jordan. Since Jordan’s passing last year, he’s decided to step out as a leader again with his first group album since 2010, and with two release concerts in NYC this month: Saint Peter’s Church and An Beal Bocht Café. Another bassist, Russell Hall (Artist Feature) has been electrifying stages for the last decade. He’s juggling a few projects, each successfully landing like an aeronautical cat, as will be witnessed this month at Mezzrow, and other clubs. Danish guitarist Jakob Bro’s Loveland Music (Label Spotlight) has blossomed well beyond a vanity label, with releases by colleagues Mark Turner, Thomas Morgan and fellow Dane, Jesper Zeuthen. The Jakob Bro Septet, with many of his collaborators and label mates, performs at the Village Vanguard the first week of this month. Like jazz, JAM has grown to international proportions. Towards the end of April, Record Store Day (Apr. 18) and International Jazz Day (Apr. 30) represent a special time to show appreciation for the many cogs that keep jazz moving forward and giving us all hope and appreciation for more creative and inspiring tomorrows. How? Support your local record store (yes, there are plenty still going, even if struggling along in this digital age we live in). Check out a musician or group you’ve been procrastinating about seeing live, especially if you’ve been hearing good things about them through the grapevine or – dare we suggest – read about them through our pages! Support the music and it’ll support you back, in more ways than you may realize... Onwards and outwards and see you out at the shows!

*On The Cover: Marilyn Crispell by Caroline Conejero*

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# CARNEGIE HALL

## Upcoming Highlights



Keyon Harrold

**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.**

**Orchestra Victoria**

**Jessica Gethin**, Conductor

**Harry Connick Jr. Big Band**

Carnegie Hall debut of the great pianist, singer, and composer, who honors the 100th birthday of his late mother

**Saturday, August 1 at 7 PM**

Stern/Perelman

**NYO Jazz**

**Kris Johnson**, Bandleader

with Special Guest

**Dee Dee Bridgewater**, Vocals

Big band of the best young jazz players from across the US, hailed as the “stars of tomorrow” (London’s *The Times*)

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Subscriptions for the 2026–2027 season are now on sale!

Highlights include Lakecia Benjamin, esperanza spalding, and Billy Childs, plus a celebration of the John Coltrane centennial with Branford Marsalis and Dianne Reeves.

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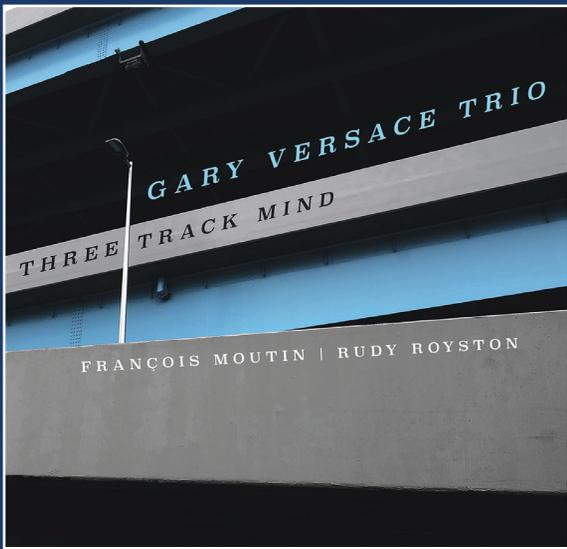
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**GARY VERSACE TRIO**  
**THREE TRACK MIND**

WITH FRANÇOIS MOUTIN & RUDY ROYSTON

SSC 1803 / AVAILABLE 4/03/26

@ Mezzrow, April 17-18

Versace has long been admired for his incredible touch on piano, organ, and accordion, appearing alongside tremendous and eclectic collaborators. His playing has adorned the work of artists as diverse as John Scofield, Maria Schneider, John Hollenbeck, and Madeleine Peyroux.



**ALLISON | CARDENAS | NASH**  
**TRIOLOGICAL**

SSC 1811 / AVAILABLE 4/10/26

@ Birdland Theater, April 10-12

For a decade, the trio of Ben Allison, Steve Cardenas, and Ted Nash has coalesced into a singular ensemble highlighting impressive group interplay and creative interpretations of the music of their favorite composers. After years of focusing on the music of others, the drummer-less trio found it the right time to take on the compositions of its members on the new recording, *Triological*.



www.sunnysiderecords.com

People of all stripes of the cultural rainbow came out for **Zakir Hussain Eternal**, a 75th birthday celebration of the late tabla maestro's unvanquished spirit at Carnegie Hall (Mar. 6). His palpable presence—felt in opening remarks by family, seen in backdrop screen photos, heard in vital music-making by collaborators—quite literally uplifted the audience, which sprang to its feet nine times in three hours for standing ovations. The line up included Charles Lloyd's *Kindred Spirits*; a trio with Alam Khan, Vijay Iyer and Nitin Mitta; a quartet of Béla Fleck, Edgar Meyer, Iyer and V. Selvaganesh; Selvaganesh's duo with son, Swaminathan Selvaganesh; Marcus Gilmore's drumkit solo; Meyer's string trio; Hussain's Triveni ensemble and Tabla Choir (featuring seven former students); and an all-star finale directed by Grateful Dead drummer-percussionist Mickey Hart. Among many, some of the brightest highlights were the cross-rhythmic currents flowing at the end of the Khan/Iyer/Nitin set; the percussive wizardry of Fazal Qureshi (tabla) and Anantha R. Krishnan (mridangam) in Triveni's set; and Selvaganesh's kanjira (frame drum) and konnakol (vocal percussion) duet, a universe of rhythms fashioned from only two voices and two tiny hand-drums. True to Hussain's boundary-blind vision, Hindustani, Carnatic, jazz, classical, folk, composed and improvised musics were blurred and blended. Even artists and audience reversed roles in the final moments when the latter improvised a chant to a Bo Diddley beat to honor Hussain's enduring impact. — *Tom Greenland*



MADISON THORN

V. Selvaganesh, Swaminathan Selvaganesh @Carnegie Hall



R.I. SUTHERLAND-COHEN/JAZZEXPRESSIONS.ORG

Bob Stewart @Roulette

**Yaniv Taubehouse** not only straddles, but has both feet firmly planted in classical and jazz traditions, the latter most prominent during the Israeli pianist's recent gig (Mar. 4) at Birds, the newish Village venue. Since moving to NYC in 2013, his working trio—with Rick Rosato (bass) and Jerad Lippi (drums)—has three albums under its belt and another on the way. This collective experience was immediately tangible in the group's sympathetic interplay. Taubehouse is the point man for compositions, melody statements and extended improvisations, but he leads in a manner that relies on active contributions to make it work. Rosato, a lively yet inobtrusive timekeeper, spanned the entire bass neck with slides, hops and leaps in lieu of more common walking patterns. Lippi, a paradigm of economy and taste, seemed to know just where to place an accent, tag or reply—more importantly, he knew where to leave spaces when such touches weren't required. Playing the house Rhodes electric piano, Taubehouse employed a brisk, supple touch, his hands hovering across the 88 keys like a slow-motion dragonfly combing a pond for insect lunch. His compositions were full of surprises: harmonies rarely resolved to tonic, branching out open-endedly instead, while minor-to-major cadences and distinctively ornamented melodic contours reflected classical influences. The trio's collective spirits lifted with "Onward", swung brightly over Thelonious Monk's "Bye-Ya" and navigated tricky polyrhythms on "Mind Trap", another original, with verve and finesse. (TG)

In the world of tubists, **Bob Stewart** is a legendary superstar. A virtuoso, he has proactively spent decades redefining the tuba's role from a background rhythmic instrument to a versatile solo, melodic voice in what he's dubbed the "Tuba Diaspora." At a packed Roulette, his *Tuba Spectacular* (Mar. 12), in (belated) celebration of his 81st birthday, was a veritable extravaganza. In 3.5 hours, eight different varieties of tuba, plus an array of instruments, including violin, cello, French horn and conch shells (Steve Turre), were played in homage to Stewart, whose career spans almost 150 albums and collaborations with the likes of Taj Mahal, Carla Bley, Arthur Blythe, Howard Johnson, et al. Warming up the audience (and playing the outro) was a Dixieland quintet, playing such standards as "Caravan" and "Down by the Riverside". Remarks were delivered by Stewart and son, violinist Curtis Stewart (performing as a member of PUBLIQuartet), with the bulk of the program devoted to a succession of improvisational ensembles. A fraction of key players included tubists Ben Stapp, Marcus Rojas, Velvet Brown and Jose Davila, playing the music of Stewart, Henry Threadgill, Blythe and more. The large ensemble finale, conducted by Stewart—with seven tubas, strings and brass, piano, drums and two guitars—also featured Charenee Wade, who provided gorgeous vocals to "Sophisticated Lady", "(Night Time) Is the Right Time" and, with all in attendance and onstage joining in, Stevie Wonder's "Happy Birthday". It was all truly a glorious once-in-a-lifetime event. — *Marilyn Lester*

It's the Savoy Ballroom's centenary and among the many celebrations was *Jazzmobile Sessions - Savoy Ballroom Centennial: Tribute #1* with **Charenee Wade's** tribute to Ella Fitzgerald at Interchurch Center (Mar. 11). The legacy of the Savoy is deep and significant: it was premier in Harlem's so-called Golden Age, the home of drummer Chick Webb—the "King of the Savoy"—and his band, beginning in 1931. It was also the place that introduced Ella to the world, and also made the Lindy Hop famous; plus it was, unlike the tony Cotton Club and other Harlem night spots, integrated. An instrumental opening in the first of two sets, by a rhythm trio plus flute (Yael Acher "KAT" Modiano), paved the way for the main attraction of the evening. Singer, composer, arranger and educator Wade's effortless style and command of a rich vocal tone includes an intuitive feeling for improvisational phrasing and scat that would make her Fitzgerald antecedent proud. She opened with a richly scat-infused "Honeysuckle Rose" (Waller) and as is her wont, encouraged the audience to become interactive and clap along; Wade exudes charm, a friendly spirit that's embracing and elevating—and is invested in having a good time. Her playful deconstruction of the iconic Ella tune, "A-Tisket, A-Tasket", was as delightful as it was creative. The vocalist was joined for several tunes by Brandon Bain, an easy, dapper vocal partner who engaged in a conversational "These Foolish Things (Remind Me of You)" (Strachey, Marvell) and a swinging, uptempo "Blue Skies" (Berlin). (ML)

Tap and jazz have been long-enmeshed with African and African American folk dance evolving into the percussive movement art coming of age by the '30s. Historically marked by the Nicholas Brothers, Gregory Hines and many in between, tap reflects the crackling rim shots of jazz drumming. At National Sawdust (Mar. 8), the unique vision of **Michela Marino Lerman** may be the best capture of tap in its entirety; with precision and authority, Lerman splinters triplets over bar-lines, casting polyrhythms with the ease of a master percussionist. The dancer's Phoenix Collective, co-led by drummer Savannah Harris, reached spectacular heights with original material often reminiscent of Alice Coltrane's dreamlike sojourns, and a fascinating reimagining of Monk, Trane and Bird. Adding to that bounty was a sizzling guest appearance by bassist Christian McBride, plus tenor saxophonist Nicole Glover who augmented the set with a slow-burn of precious long-tones and built, aural detonations. Miki Yamanaka's pumping harmonies and airborne runs were as notoriously post bop as avant garde, while bassist Or Bareket's driving lines and fluttering arabesques spun a network around Harris, the pair producing breathy pulsations and roving downbeats. McBride's "Ballad of the Little Girls Dancing" by McBride (on electric bass) had a warmly funky Chick Corea-like atmosphere, colored with triple-time tap fills. The primarily female-based Phoenix Collective, fronted by Lerman's aerial syncopations, conjured an International Women's Day sure to be remembered.

— **John Pietaro**

Drummer **Lesley Mok** is usually heard as an experimentalist. So it felt slightly transgressive that the trio at Café Ornithology (Mar. 1)—with Shawn Lovato (bass) and Micah Thomas (piano)—was devoted to standards. That said, the canonical material chosen (Billy Strayhorn's "Take the 'A' Train", Thelonious Monk's "Bye-Ya" and "Round Midnight", etc.) were each pulled apart and reassembled as spare shapes and repeating cells. But that familiarity only emphasized how inside-out the band approached them. Sirens streaked along Bushwick's Broadway, their echoes slipping into the vegan café before dissolving into the trio's quiet concentration. From this listener's perch behind Mok, optimal sight lines revealed the drummer's exceptional fluidity: brushing the snare in small arcs, then smudging the sound at the center, as if shading a drawing. Working with maximum ease, the three introverted temperaments turned inward toward the direction of the music. Thomas summoned lyric warmth, particularly in "Autumn Leaves", before nudging the group outward with a rippling ostinato. Lovato found the inner cavities of each tune, threading bass lines that deepened the harmony without crowding it. Late in the second set, bassist Russell Hall replaced Lovato. His thunderous arco playing expanded the room's dimensions. Thomas answered with ragtime flashes and a gleefully crooked reading of Herbie Nichols' "2300 Skidoo", sliding improbably into the gospel classic "Total Praise" (Richard Smallwood).

— **Ariella Stok**



Michela Marino Lerman @National Sawdust



Lesley Mok @Café Ornithology

It poured cats and dogs as winter finally, if momentarily, acquiesced to the calendar. Drenched, listeners filed into Smalls (Mar. 5) as **Phillip Johnston's** quintet stepped onstage. Like many of the city's downtown back-when, Johnston's roots flourished in raw new music. This leader of the Microscopic Septet and Public Servants, which brandished a who's who of the era, electrified both coasts with the music of necessary change. Johnston later focused on film and theatre scores, including works with Art Spiegelman, before relocating to Australia 20 years ago. For the now-rare Manhattan gig, Johnston had Dave Hofstra, first-call bassist among '80s visionaries and a founder of The Waitresses ("Christmas Wrapping" fame), and drummer Richard Dworkin, whose CV boasts the Micros, Alex Chilton and James Chance. Another longtime Johnston ally present was Joe Ruddick, whose blurring, rapid-fire pianistics graced an array of new sounds. Mike Hashim, the seeming traditionalist of the Widespread Depression Orchestra and Judy Carmichael, collided beautifully with the inborn *new* New Thing bubbling onstage. Overall, the quintet offered a mélange of classic post bop, lightly swinging, but barely concealing the free-jazz whirling out of saxophone bells. Brilliance struck early on as the band played Johnston's "I Do Like It Like That", rollicking on a Latin underpinning with Hashim's wide vibrato leaping over strains swimming in Raymond Scott. It was a when we least expected it experience. (JP)

In a shed behind Singers bar (Mar. 3), the monthly queer jazz residency hosted by musicians Michael Foster and Chuck Roth unfolds with the intimacy of a gathering and the electricity of a happening. Foster's introduction, heavy with playful innuendo around the series title, *The Shape of Jizz to Cum*, set a tone of communal irreverence. Originally billed as a solo set, multi-instrumentalists **Ka Baird** and **Taralie Peterson**, partners in the long-running duo Spires That in the Sunset Rise, opened with "Sax Solfa", the former tracing a droning synthesizer figure while the latter's saxophone answered in curling lines. Baird's wordless soprano chanting—half prayer, half spell—floated above the exchange. Peterson moved to cello and Baird to flute, their phrases colliding and building toward an ecstatic friction. The next duo—**gabby fluke-mogul** and **Mari Maurice Rubio** (performing as: more eaze)—sat back-to-back on a wooden box, each with a violin. Beginning with bluegrass shapes pushed through distortion, sustained bow pressure gave way to sibilance. fluke-mogul knocked and rubbed the back of the instrument, while Rubio filtered sound through pedals that bent it like water and rewound it like tape. Out of the thicket of dissonance, Ornette Coleman's "Lonely Woman" briefly surfaced. fluke-mogul began to sing, intoning "I've been afraid wondering what this world would do to me," while Rubio drew her strings nearly to breaking. The set ended in a spray of plucked notes, splintering like a meteor shower. As Foster had put it earlier: "We are here because we love gay people." (AS)

## WHAT'S NEWS

Harlem Community Radio, WHCR 90.3 FM, celebrates 40 years of broadcasting as the "Voice of Harlem" with an International Jazz Day concert (Apr. 30) at Aaron Davis Hall at the City College of New York, featuring bassist-vocalist Mimi Jones, pianist Luis Perdomo, drummer-percussionist Bobby Sanabria and pianist Orrin Evans' trio. The event will be one of the final major performances at the venue before it closes for a planned, multi-year renovation. For more info visit [eventbrite.com/e/whcr-903-fm](https://eventbrite.com/e/whcr-903-fm).

New Music USA and the Berklee Institute of Jazz and Gender Justice recently announced the 2026 **Next Jazz Legacy** cohort (led by Artistic Director Terri Lyne Carrington and funded by the Mellon Foundation) for the program's fifth year advancing jazz inclusivity through intergenerational apprenticeship and mentorship. The seven emerging artists include: saxophonist Alden Hellmuth, trumpeter Allison Phillips, trombonist Siya Charles, pianist Sequoia "REDWOOD" Snyder, bassists Devon Gates and Destiny "Le Queen" Diggs, and drummer Lily Finnegan, each paired with such master bandleaders (for year-long performance apprenticeships) as Allison Miller, Ingrid Jensen, Jeff "Tain" Watts, Jason Moran Sylvie Courvoisier, Braxton Cook and Camae Ayewa. Additionally, "creative mentors" will offer holistic career support: Andrew Cyrille, Dianne Reeves, Ingrid Laubrock, Marilyn Crispell and others. For more info visit [newmusicusa.org/program/next-jazz-legacy](https://newmusicusa.org/program/next-jazz-legacy).

The **Jazz Gallery (TJG) 2016 Honors Gala** (May 18 at the Cosmopolitan Club) will honor alto saxophonist, EWI player and Sun Ra Arkestra bandleader Marshall Allen (Lifetime Achievement Award); pianist and former Artistic Director for the then-named Kennedy Center, Jason Moran and mezzo-soprano vocalist Alicia Hall Moran (Trailblazer Award); as well as NJPAC President/CEO John Schreiber (Contribution to the Arts Award) and longtime TJG supporters Ken Kimerling/Gammy Miller (Founders Award). For more info visit [jazzgallery.org/2026gala](https://jazzgallery.org/2026gala).

The street naming of "Eddie Palmieri Way," for the ten-time GRAMMY Award-winning pianist and bandleader, will take place Jul. 8 (1 pm) on 112th Street and Park Avenue. The McCoy Tyner-inspired Palmieri (1936-2025) was the founder of La Perfecta and Harlem River Drive. His music has been and will forever continue to be highly influential in Latin Jazz, salsa and jazz. For more info visit [elbarriomusicsspeaks.org](https://elbarriomusicsspeaks.org).

On the last weekend of this month (Apr. 23-25), Bremen, Germany's annual **jazzahead! Festival** and convention, the world's largest jazz industry gathering (20K+ attendees expected this year!), will celebrate its 20 years by showcasing 38 international acts and presenting more than 160 concerts with a particular focus placed on musicians and bands from Sweden (the country is the jazzhead!'s 2026 partner). Additionally, the Deutscher Jazz Preis (German Jazz Prize) awards ceremony will take place on the final day. For more info visit [jazzahead.de](https://jazzahead.de).

Multi-instrumentalist, composer and music theorist **Anthony Braxton** will receive the 66th Edward MacDowell Medal on Jun. 28 at a medal ceremony (free and open to the public) in Peterborough, NH. The Medal has been awarded annually since 1960 to, as stated on its website: "an individual artist who has made an outstanding contribution to their field." Previous artists who have received the award include Leonard Bernstein, Georgia O'Keefe, Sonny Rollins, Merce Cunningham, Toni Morrison, Art Spiegelman, Gunther Schuller, Kiki Smith, Steve Reich, George Crumb, Lee Friedlander, Willem de Kooning, Edgard Varese, Robert Frost, Aaron Copland and the inaugural awardee, Thornton Wilder. For more info visit [macdowell.org](https://macdowell.org).

To submit news email [ldgreene@nycjazzrecord.com](mailto:ldgreene@nycjazzrecord.com)

NICK CARTER



# HARVIE S

## TAKING THE LEAD

BY KEN DRYDEN

Bassist-composer Harvie S—for decades an in-demand player in greater NYC—was born Harvie Swartz in 1948 in Chelsea, MA, but in 2001, frequent misspellings of his surname finally caused him to legally change and simplify it to “S.” An alum of Berklee College of Music, Harvie S has developed an extensive discography as a leader, co-leader and sideman, in addition to being a prolific composer. In the ‘70s, he co-founded the double-vibraphone band *Double Image* (with David Friedman and Dave Samuels) and he has since become particularly known for his collaborations with the late jazz vocal master Sheila Jordan (1928-2025), as well as with pianists Alan Broadbent, Steve Kuhn and Kenny Barron. He has also co-led albums with guitarists Sheryl Bailey (their duo is known as *Plucky Strum*) and Roni Ben-Hur. In more recent years, the bassist has additionally focused on bringing out the true sound of his bass as a recording and mixing engineer.

**NEW YORK CITY JAZZ RECORD:** Did you grow up in a musical home?

**HARVIE S:** No. There was a piano for my sister and when I wanted to play it, they told me that I shouldn’t because men don’t play the piano. I pretty much played by ear. I took some lessons, but everything was classical and I didn’t take to it well or to the piano well, for that matter. For me, it works better with the bass!

**NYCJR:** Were you already interested in jazz when you took up the bass?

**HARVIE S:** I got into jazz when I was about 15 years old. I played piano, but I wasn’t going anywhere. I took a bass out of my high school and messed around on it with a friend of mine who was a good piano player. I had a really crappy stereo at home. I never could hear the bass, because the speakers were so cheap and small, but I ended up buying the Bill Evans’ *Waltz for Debby* record on Riverside (featuring bassist Scott LaFaro). The bass was really recorded well. I could hear it and immediately was drawn to it. I didn’t realize what was going on under there, so I got very excited about the bass, but I was still a piano player.

I was completely against the Vietnam War and I was definitely not soldier material, so I decided I’d better go to college. I didn’t even want to go and my grades weren’t that good, but I could get into Berklee College of Music. I went to Berklee as a composition major with a piano minor. I stayed with it because they didn’t have much of a bass department. There wasn’t anybody I wanted to study with. So I played bass and piano and kept playing both. I didn’t pursue it that seriously, but enough to get me by. But somehow bass worked better for me. My hero, George Mraz, was the number one bass player in school. By my senior year he graduated, and I was picked to take his place. That made me start to think, maybe I got something here.

**NYCJR:** I’ve been so impressed with what I’ve heard in terms of variety: you’re constantly exploring new material, in addition to standards and writing songs. You’re one of those rare bassists who sounds great in a duo setting, too, whether it’s with a singer like Sheila Jordan or with a pianist like Kenny Barron, to where it’s a meeting of minds on the same virtuoso level.

**HARVIE S:** Thank you. I love the duo concept. When I moved to New York, I wasn’t much of a duo player and wasn’t that experienced. But New York had that cabaret law [initially it prohibited dancing where food and beverages were sold, but was expanded in the ‘70s to include the “three-musician rule,” which restricted venues to no more than three musicians and banned specific instruments], so all the clubs couldn’t have drums or saxophones, almost all the jazz gigs around the city were duo gigs, because they were allowed to have duos.

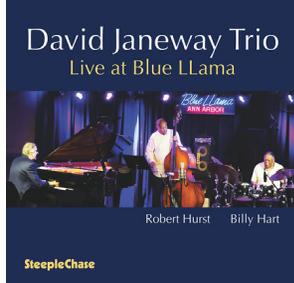
I started playing with pianist-arranger Michael Abene; he’s the one who kind of brought me here. I owe him a lot because I didn’t even want to come to New York. We would play a month at Bradley’s doing duo, I played there with guitarist Jack Wilkins, with Kenny Barron, and I played a lot of duos at the Knickerbocker, the Cookery and Zinno. So through all that I really got my duo playing together. While that was going on, I was in the quartet with Steve Kuhn and I was also playing with Sheila. I’d be on the road with Kuhn, and we would travel all over the world. In those days I traveled with my bass. I’d get to my hotel room, I’d have my bass and I could practice. So Sheila used to call me and say, “Harvie, bring your bass over, and let’s run some tunes.” We did that a lot. What I didn’t know was that Sheila had a plan. She said, “We have a gig in Philadelphia for WRTI, can you do it?” And I said, ‘Yeah’ and she gave me the date. I said, ‘Who’s gonna play piano?’ She said nobody. ‘So who’s gonna play guitar?’ She said nobody. I said, ‘Wait a minute, there’s no piano, no guitar, who’s playing drums?’ Nobody. ‘Sheila, are you talking about that you and I are gonna do a concert together?’ She says, “Yeah.” I said, ‘No, I can’t do that, that’s too much. I never did anything like that. I don’t even know where to begin.’ We had a big argument and of course, she won. I said, ‘OK, I’ll do this gig.’ We seriously rehearsed: we had a few months before the gig!

She used to work as a secretary. She did that for years. I lived on 27th Street, and she lived on 18th Street. She would walk home, come by my loft after work, then we would rehearse. My wife and I would make her dinner. We’d have dinner together and a hang and we’d have a good time. Many times I would walk her home because New York was dangerous in those days. Then we did this concert. I told Sheila that I didn’t want to read music on the stand. So I would have to memorize everything: 50 tunes and the arrangements. We did the concert and I’m thinking,

okay, we’ll do this concert. After that, we can get back to using a piano and drums. We played at least an hour. Then we took a break and played another hour. Then we got five standing ovations. I said, ‘Oh, maybe, maybe she was right.’

Sheila became a very good friend with my first wife. My second wife (Yukimi Maeda) and her were very close friends as well. My wife is a pianist and Sheila sang one tune on her album. We didn’t even ask Sheila. She said, “I want to do a tune with you.” For 40 years, I’ve had two 10-inch reels of a concert that we did. I never listened to it until about a month ago. I hope that we’re going to get this released because the

(CONTINUED ON PAGE 35)



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# RUSSELL HALL

## BUCCANEERING BASSIST

### BY MATTY BANNOND

In the city of New York, it's easy to feel like the main character in an epic story. But bassist Russell Hall feels like dozens of main characters across an entire folkloric canon. He self-proclaims similarity to Ace Ventura, the Mad Hatter, *The Karate Kid's* Daniel, Captain Jack Sparrow and a throng of other movie and storybook figures—while dressed, appropriately enough, as a pirate. “In the jazz world, you have to present a persona that carries forth the legacy beyond your human form,” he says. “So I make characters by combining my loves: music, culture, marine biology, philosophy...all this stuff.”

This month Hall presents one of his current personas alongside a small cast at Mezzrow in Greenwich Village. His trio of pianist Esteban Castro and drummer-percussionist Lesley Mok will play tunes from last year's *Dragon of the South* (La Reserve), among other material. He describes the music as brutalist-expressionist jazz that uses shadow and light to evoke a dancing picture. “Russell articulates his love for melody and lushness with grit and a hyper-futurist mindset,” Mok says. “I feel a deep sense of urgency and beauty when we play. It's a unique experience.”

Hall's story began on a farm in Kingston, Jamaica, where he lived until he was 13. As a child, he took acting lessons and dreamed of starring roles on the silver screen. His family then relocated to Fort Lauderdale, FL, and Hall enrolled at the prestigious Dillard Center for the Arts, quickly joining its jazz ensemble as a bass player. That experience exposed him to the swing, bebop and contemporary jazz ideas that now bubble beneath the frothing surface of his compositional cauldron. Attending that magnet school in Florida put Hall in contact with high-profile bassists such as John Clayton and Rodney Whitaker. It also brought his first interactions with trumpeter Wynton Marsalis, who Hall calls his main mentor in life. In fact, Hall claims that Marsalis fed and clothed him for many years. The two still speak on a weekly basis and a quote from the senior figure is positioned prominently on Hall's website: “Russell is so creative, he has a wildness to him. I like that.”

Other formative moments include his first visit to a jazz concert: it featured bassist Ron Carter, who tutored Hall at Juilliard a few years later and adopted a tough-love approach in response to his student's rebellious temperament. Despite their contrasting demeanors, the pair formed a close bond and still communicate frequently. “Russell is a very talented bassist who has learned to inject humor into his bass playing and has not sacrificed learning the bass in the process of becoming famous,” Carter says. “If he were not a bassist, he still would be my friend.” After graduation, Hall stuck around in the Big Apple and picked up work as a sideman while developing his own projects. His self-released first album as leader, *The Feeling of Romance*—a doe-eyed and wistful recording of sparse instrumentation—was released in 2019, with

Hall's sweet-sighing vocals prominent in the mix. Carter's lessons in lyrical phrasing echo through its carefully etched melodies. For a debut, it is marked by unusual willingness to express vulnerability. Hall's sophomore effort, *Black Caesar* (s/r, 2022), communicates a starkly different vibe. It's an in-your-face release that foregrounds the bassist's chaotic spirit. Instead of crooned singing and warm-hearted ballads, listeners will find snarling rap vocals and punchy horn arrangements. There's a more Mingus-like, defiant attitude to the material and Hall's lyrics swap sensitivity for a confrontational tone that spotlights his rambunctious streak. On top of his adventures as a bandleader, Hall has regularly played secondary characters in other artists' work. His eclectic style won opportunities to collaborate with pianists Emmet Cohen and Joey Alexander, drummers Herlin Riley and Tyshawn Sorey and trumpeters Etienne Charles and Benny Benack III. Says Cohen, “Russell has an extraordinary breadth of musical understanding and curiosity. You can hear the full lineage of Black music in what he does, but it never feels like imitation—it's his own voice. Creating with him feels like tapping into something deeper than the notes on the page.”

This month the bassist's distinctive musical voice will narrate the next chapter in his story: the release of *COLORZ*, a showcase for Hall's project Bessie and the Rainbowkids, a sextet he describes as a rock and roll version of Bob Marley and the Wailers. Via his alter ego, Captain Bessie Suave, the album explores Hall's research into spiritual traditions from across cultures. It offers 26 tracks, with some duplicate takes. The compositions are shaped by wide-ranging influences such as Parliament Funkadelic, Black Sabbath, Willie Nelson and Johannes Brahms.

Another release, *The Wildcard*, is scheduled for this fall, aiming to take listeners on a journey through Hall's investigations of absurdist philosophy. That record involves the same personnel as the Rainbowkids but is constructed around a different character. “*The Wildcard* is like a guy from a Scorsese film, but also a kind of mad scientist or magician,” he explains. “The album is a bebop memoir and we play free, sporadic stuff that combines different kinds of music. It also uses voice memos, so you can hear my phone scratching around in my pocket.” This recording method reflects Hall's commitment to authenticity. At face value, that commitment may seem to conflict with his penchant for addressing listeners via imaginary figures. But Hall's fiction aims to reveal aspects of truth that reality obscures. His conjurer persona encourages audiences to question the sleight of hand behind the tricks. His buccaneer spirit puts history center stage, while also implying the link between music and theft in today's music industry. “The only fear I ever had was that people thought I was inauthentic,” he says, rubbing his many-ringed hands together. “But the lore of a person's life just develops. And I try to weave my lore and my rebellion into the fabric of the music that I play.”

For more info visit [russellhallbass.com](http://russellhallbass.com). Hall is at Mezzrow Apr. 16 (as leader). He is also at Close Up Apr. 4 (with Birsa Chatterjee), Smalls Apr. 6 (with Domo Branch) and Mezzrow Apr. 10-11 (with Ehud Asherie). See Calendar.

#### Recommended Listening:

- Herlin Riley — *New Direction* (Mack Avenue, 2015)
- Emmet Cohen Trio — *Dirty in Detroit* (s/r-MOCLOUD, 2017)
- Russell Hall — *Black Caesar* (s/r, 2022)
- Tyshawn Sorey Trio +1 (with Greg Osby) — *The Off-Off Broadway Guide to Synergism* (Pi Recordings, 2022)
- Stemeseder Lillinger Quartet (feat. Peter Evans & Russell Hall) — *Umbr II* (Intakt, 2023)
- Russell Hall — *Dragon of the South* (La Reserve, 2025)

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<p><b>THURSDAYS 8 &amp; 9:30 PM</b> Adam Kolker + Jeremy Stratton with guests: Marc Copland (4/2) Santiago Leibson (4/16) TBA (4/9) TBA (4/23) Matt Mitchell (4/30)</p>	<div style="border: 1px solid black; padding: 2px; width: fit-content; margin: auto;">NO COVER ONE DRINK MINIMUM</div>
<p><b>FRIDAYS 8 &amp; 9:30 PM</b> Marta Sanchez (4/3) Alex Goodman, Ben Street, Adam Arruda (4/10) Greg Ward (4/17) Jerome Sabbagh (4/24)</p>	
<p><b>SATURDAYS 6 - 7:30 PM DUET SET(S),</b> followed by 8 &amp; 9:30 PM sets: Garvin Blake Quartet (4/4) Jeonglim Yang (4/11) Max Light (4/18) Alex LoRe (4/25)</p>	

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<b>Apr. 23-25</b>	ELEW Trio with David Hawkins, Bar Filipowicz
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## MARILYN CRISPELL

## SOUNDING LIKE HERSELF

BY THOMAS STAUDTER

CAROLINE CONEJERO



Spring 2024 was especially busy for pianist-composer Marilyn Crispell. She had a run with Trio Tapestry which included dates at Blue Note Tokyo, an appearance at Rochester International Jazz Festival, plus a stop in Chicago to record the free-jazz quartet album *spi-raling horn* (Balance Point Acoustics/Irritable Mystic) with bass clarinetist Jason Stein. Then the news reached her in July: she was among the 2025 National Endowment of the Arts (NEA) Jazz Masters Fellowship awardees. Crispell felt deep gratitude, but also amazement that she was even chosen. Long associated with the avant garde subset of jazz, she is renowned for her intense, unbridled musical artistry and acknowledges that forging her own way throughout her long career may have weakened any chance of mainstream popularity (which was never an issue for her anyway). “Instead of ‘playing the game,’ I always chose to do something that was meaningful to me,” she says, “even if it didn’t seem meaningful to anyone else.”

At the 2025 NEA Jazz Masters Tribute Concert, held in Washington, D.C., Crispell was described by pianist and host, Jason Moran (then-Artistic Director of the then-named Kennedy Center), as “one of the most adventurous pianists around.” He noted that Crispell’s participation during the late ’70s in the Creative Music Studio (run by Karl Berger, Ingrid Sertso and Ornette Coleman) in Woodstock, NY, eventually led to a long tenure with visionary saxophonist Anthony Braxton, playing in his Creative Music Orchestra and quartet from 1982-95. Expanding on her notable achievements, Moran added pertinent details of Crispell’s “enriching” associations with the likes of Reggie Workman, Roscoe Mitchell, Barry Guy, Babatunde Olatunji and Wadada Leo Smith, as well some of her first records in the early ’80s (which include two live solo albums: *A Concert in Berlin* on FMP and *Live in Berlin* on Black Saint) and her playing in the 1986 New York City Opera premiere of the Anthony Davis and Thulani Davis opera *X: The Life and Times of Malcolm X*.

A video presented at the Jazz Masters event included Crispell speaking about her improvisational ethos, beginnings as a young piano student, career exploits and recent collaborations with younger musicians, then shifted to her performance that evening, which comprised a short “prelude” of improvisations that segued into a rhapsodic and deeply emotional eight-minute-long reading of John Coltrane’s “Dear Lord” with Coltrane alum, bassist Workman. The number is one Crispell has regularly included and revisited in live sets over the years: from several superb solo albums (*Live in San Francisco* and *For Coltrane*), to duo with Art Ensemble of Chicago’s Joseph Jarman (*Connecting Spirits*) and in trio with Workman and drummer Paul Motian (*Live in Zurich*). “I played with Reggie for so many years, in different groups and ensembles, and learned so much from him,” she says. “And John Coltrane started it all for me. ‘Dear Lord’ is such a beautiful expression. My performance was a statement too. It was mainly Black musicians who mentored me and saw my potential. So, I wanted to do something that spoke of my gratitude.”

There’s also a back story to the story: living on Cape

Cod in 1975 after her divorce from trumpeter-painter Gareth Crispell, she discovered a copy of Coltrane’s *A Love Supreme*, put it on the turntable and played it repeatedly one night in what the writer and “stream of consciousness” modernist Virginia Woolf called a “moment of being.” McCoy Tyner’s solo in the suite’s third part, “Pursuance”, mesmerized her, so she began transcribing it. But it was Coltrane’s spirit that Crispell truly connected with: “I could feel his presence in the room, and I understood his unconditional love,” she remembers. “Instantly, I decided that I wanted to be a part of whatever music or culture this was from.”

Originally a trained classical pianist, Crispell (née Braune) was born and raised in Philadelphia, until at age 10, her father was transferred to Baltimore. She’d already started piano lessons at age seven, but didn’t become a serious student until receiving guidance from Grace Cushman at Peabody Preparatory. At a Vermont summer camp, a young Marilyn learned theory, harmony and improvisation. She continued her classical piano studies at the New England Conservatory, graduating with a Bachelor of Arts in Music (majoring in piano) in 1968 and marrying the following year. Living in Boston, she mostly stopped playing the piano for a half-dozen years while she worked as a hospital ward secretary.

But after her *A Love Supreme* epiphany, Crispell studied for two years with pianist and legendary music guru, Charlie Banacos, before veteran saxophonist Charlie Mariano hipped her to the Creative Music Studio. So she headed to Woodstock at age 30. Her soon-to-be life-changing musical bond with Braxton was additionally augmented and well-served by close collaborations with others in residence at the Woodstock music collective—Oliver Lake, Wadada Leo Smith, members of the Art Ensemble of Chicago and her particular pianistic lodestar, Cecil Taylor. “When Anthony [Braxton] hired me,” Crispell says, “there was something to learn all the time and I was taken out of my comfort zone.” But aspects of her classical background also served as a good preparation for playing with him—namely, sight reading, theory and composition studies. “At that point,” she says, “I was not thinking about a career, only that I was part of the music and with people where I felt I belonged.”

Before Braxton disbanded the quartet (with bassist Mark Dresser and drummer Gerry Hemingway), Crispell had attended a jazz festival in Stockholm (SOLO Festival 1992), where a group with Swedish bassist Anders Jormin performed. There, she reports, the music opened a new level of aesthetics for her: with spaces, quiet lyricism and sweet melodies. “A door was opened, and suddenly it was important for me to explore the lyrical side of things, which I had kept under wraps for too long.” A few years later, in 1995, Crispell approached ECM Records founder-producer Manfred Eicher about the music of composer and synthesizer pioneer Annette Peacock—and another door was opened. *Nothing ever was, anyway: Music of Annette Peacock* was released in 1997, and those who knew Crispell solely from her “energy music” (to use her phrase) were in for a surprise. With bassist Gary Peacock and Motian, she

opted for a quieter approach. Subsequent releases on ECM advanced her “late style,” including two more trio dates—*Amaryllis* (2001) and *Storyteller* (2004), plus a duo with clarinetist David Rothenberg (*One Dark Night I Left My Silent House*, 2010) and another one with Gary Peacock (*Azure*, 2013). The just-released *Memento*, a gorgeous duo recording with Jormin on ECM, fits right in there as well. As do Lovano’s three remarkable Trio Tapestry albums to date. “Marilyn approaches her art improvisationally, where she can be in a piece of music and at any moment feed its energy and also feel what the other musicians are feeling,” says Lovano, with whom she’ll be performing later this month into early-May at the Village Vanguard. “She creates music within the music, her piano just singing, and each of her compositions is an idea.”

Pianist Kris Davis, whose trio recording from last year, *Run the Gauntlet* (Pyroclastic), is dedicated to Crispell and five other women pianists, observes that she’s “heard how Marilyn’s playing has changed over the years.” She adds, “Now I’d say she sounds more like herself. She loves Cecil Taylor—I get that from her earlier records—but playing hard and fast and loud was, for her, a way to find a place in the scene, back when women in that world had a lot to prove. Now her sound is more open and vulnerable.”

Crispell has received other recent, artistically affirming accolades, including a Jazz Legacies Fellowship (a lifetime achievement honor from the Jazz Foundation of America and Mellon Foundation), as well as the Instant Award in Improvised Music 2025, which was presented to the pianist at Jazzfest Berlin last year. She continues to teach and mentors younger musicians. A busy concert schedule also continues to be an insistent celebration of creative expression for both long-time fans and young jazz heads just discovering her music. “Marilyn is a master pianist who I continue to be amazed by every time I hear her play,” says pianist Angelica Sanchez, who collaborated with her mentor in duo on 2020’s *How To Turn The Moon* (Pyroclastic). “She is such an inspiration to me. I look at her and know there is nothing I can’t do because Marilyn has done it already.”

For more info visit [marilyncrispell.com](http://marilyncrispell.com). Crispell plays solo at National Jazz Museum in Harlem Apr. 16 and is at Village Vanguard Apr. 28-May 3 (with Joe Lovano Quartet). See Calendar.

**Recommended Listening:**

- Marilyn Crispell—*For Coltrane* (Leo, 1987)
- Anthony Braxton—*Quartet (Santa Cruz)* 1993 (hatART, 1993)
- Marilyn Crispell, Gary Peacock, Paul Motian—*Nothing ever was, anyway: Music of Annette Peacock* (ECM, 1997)
- Marilyn Crispell, Mark Dresser, Gerry Hemingway—*Play Braxton* (Tzadik, 2010)
- Joe Lovano Trio Tapestry—*Trio Tapestry* (ECM, 2018)
- Marilyn Crispell, Thommy Andersson, Michala Østergaard-Nielsen—*The Cave* (ILK Music, 2022)



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## LAJOS DUDAS

### THE CLARINET'S FREE SPIRIT

BY ANNA STEEGMANN

Turning 85 is a milestone for anyone, but especially for a musician like Lajos Dudas, a prominent figure on the European scene, though unfortunately not as well-known stateside. Nonetheless, he has spent over six decades redefining the boundaries of the clarinet and still carries the astonishment of an eight-year-old boy in Budapest who stumbled upon his destiny via the family radio. Dudas recalls that although the household had a piano, he lacked enthusiasm for playing music until he heard the music from one of jazz' greatest clarinetists, Artie Shaw. That moment sparked an immediate desire to master the clarinet and pursue a life of musical fame, an obsession that quickly took root as one year later Dudas was admitted to the Béla Bartók Conservatory. He later received a rigorous classical foundation at the Franz Liszt Academy of Music, but his instincts were inherently subversive: he was constantly improvising, a rarity in the strict conservatory environment. When he floated the idea of formal jazz studies, he found his professor baffled by the very idea that jazz was something to be studied.

As the saxophone dominated the mid-century jazz world, Dudas remained loyal to the "black stick." After a brief flirtation with the saxophone, he concluded that mastering the clarinet made the saxophone seem effortless by comparison. However, heeding bebop trumpeter icon Dizzy Gillespie's warning that a lifetime is not enough to master a single instrument, he decided to push the clarinet "as far as humanly possible." With a restlessness for improvisational freedom, Dudas eventually found himself in Bulgaria, where he met his wife, a ballet dancer. For a decade, they lived a "vagabond life" as touring artists throughout Europe. That journey led to Germany, where Dudas paid his dues in cover bands entertaining US troops. The gigs were grueling, requiring him to wade through the Great American Songbook, Tijuana Brass and James Brown. He admits that playing "Yakety Yak" six times a night was a test of his stamina.

The birth of his daughter marked a turning point. Faced with an ultimatum from his wife to end the endless touring, in 1973 Dudas accepted a

teaching position in Neuss, near Düsseldorf. This stability became his creative foundation. Splitting his time between teaching and performing, he made his first major artistic statement by rearranging J.S. Bach's solo violin sonatas for a jazz trio. When the project was broadcast on WDR in Cologne, the host challenged him to go beyond technical mastery and find his own identity. "He was right," Dudas recalls. "I didn't want to sound like anybody else." He began a period of deep experimentation, dissecting the works of Stravinsky, Cage and Bartók, infusing avant garde structures with "dirty jazz phrasing and groove." Out of this friction between the academic and the visceral emerged a distinctive sound that he likes to call "free bebop." His breakthrough came in 1980 with *Detour*, an album that caused a sensation in Europe. Renowned jazz critic Joachim-Ernst Berendt named it a "Jazz Record of the Month," and legendary German trombonist Albert Mangelsdorff (who guested on a track from Dudas' *Jubilee Edition* with Radio Jazzgroup Frankfurt) wondered aloud on the air who this kid was who played so differently from everyone else. Throughout the '80s, Dudas topped the international *Jazz Forum* poll every year. The success of *Detour* ushered in a golden era: his 12-bar atonal piece, "Urban Blues", won first prize at the 1982 International Jazz Composition Competition in Monaco. He often jokes that the ten-thousand-franc prize worked out to "about \$200 a bar—the best paid bars of my life." In *The Great Jazz Book*, Berendt noted: "Dudas is a stylist highly regarded in Europe for the tenderness and lightness of his free tonal playing... and he can also play the good old American blues."

Based in Neuss, Dudas thus enjoyed the luxury of being a leading voice with the financial freedom to experiment. After a free-tonal phase in the '80s that produced albums including *Monte Carlo* (with guitarist and frequent collaborator Attila Zoller) and *CL4 Alte und Neue Wege* (with clarinetist Theo Jörgensmann, who passed away last October), he returned to melodic jazz without losing his distinctive style. His collaborators grew to include woodwinds player Gerd Dudek, trumpeter Charles Tolliver, bassist Leonard Jones and drummer-vibraphonist Tommy Vig. A major milestone came when Selmer/Paris invited him to record with international artists using their newest instruments; the resulting session with multi-instrumentalist Howard Johnson, *Juxoli* (Pannon Jazz, 1995), was hailed as the pinnacle of '90s ethno-jazz. Dudas also developed a legendary rapport with vibraphonists (including Vig and Tom van der Geld), believing that there was no better sonic combination

for the clarinet. Of his partnership with vibraphonist-pianist Karl Berger, he notes: "We complemented each other intuitively—no superfluous notes, just a floating, singing, highly musical sound." For almost 30 years Dudas has also worked with guitarist Philipp van Endert, whom he describes as an agile, attentive and tasteful partner.

About 80% of Dudas' work is jazz-oriented, the rest classical and crossover. Key jazz albums include *Urban Blues* (1993), *Talk of the Town* (2000) and *The Lake and the Music* (2000), while *Lajos Dudas Plays Bach* (1994) is a highlight of his classical music side. He continues to explore the Third Stream—the bridge between classical form and jazz—most recently on *On The Third Stream Path* (2021). Asked about his experiences in the US, he says that in the early '70s he hung out in NYC with Zoller and Weather Report keyboardist Joe Zawinul and, in 1982, visited Vig in California, jamming and taking in shows by Dexter Gordon and Woody Herman. He returned in the early 2000s for the Rhein/Mississippi Fest in Minneapolis, playing a double bill with the Ira Sullivan Quartet.

Dudas' influence resonates with his peers. Harry Skoler, woodwinds professor at Berklee College of Music, notes: "Lajos Dudas is the clarinetist's clarinetist. With an approach all his own, Lajos plays with a spirit that gives the listener an imaginative sixth sense...he stands tall among the greatest jazz improvisers in history." In NYC, Downtown Music Gallery's Bruce Gallanter adds: "He continues to surprise me with each of his records." Today, with nearly 70 recordings to his credit, Dudas remains a fearless and unwavering voice. What began with a boy and a radio in Budapest has evolved into a lifetime of mastery. Yet his core conviction remains as grounded as a walking bass line: "You can combine jazz with anything, but if you take the rhythm out, it's not jazz; if you take the melody out, it's not music. Simply put, if I can't tap my foot to it—it's not 'jazz.' "

For more info visit [wikipedia.org/wiki/Lajos\\_Dudas](https://wikipedia.org/wiki/Lajos_Dudas)

#### Recommended Listening:

- Lajos Dudas—*Contrasts* (Rillophon, 1978)
- Lajos Dudas—*Monte Carlo* (Rayna, 1981)
- Lajos Dudas—*On The Third-Stream Path* (JazzSick, 1986-2013)
- Lajos Dudas—*From Bach to Atonality* (Mudoks/Gramofon, 1990-2022)
- Lajos Dudas—*Talk of the Town* (Doublemoon/Challenge, 2000)
- Lajos Dudas—*Brückenschlag* (JazzSick, 2005)

## LEST WE FORGET



## CHARLES KYNARD

### EVOLUTION OF A SOUL JAZZ ORGANIST

BY RICHARD J. SKELLY

Thinking of the great Hammond B-3 players that are no longer in this realm there's clearly Jimmy Smith, Jimmy McGriff, Richard "Groove" Holmes, Dr. Lonnie Smith, Charles Earland, Larry Young and Jack McDuff. But what about Charles Kynard whose relatively short career makes a case for him as being the most unheralded of jazz and soul-jazz organists? Says Gregory "Organ Monk" Lewis of Kynard, "Like Chester Thompson, he was a bad cat with that funky stuff. These cats didn't get the fame

while they were around. Like many, he slipped through the cracks."

Born Feb. 20, 1933 in St. Louis, MO, Kynard suddenly died while playing organ at age 46 on Jul. 8, 1979, at home in Los Angeles. He played piano before transitioning to the organ, and established his early career in Kansas City, where he led a trio featuring saxophonist Tex Johnson and drummer Leroy Anderson. He'd been educated in KC schools, received undergraduate and graduate degrees from the University of Kansas at Lawrence and did post-graduate work at UCLA-Long Beach, as well as at KC's Avila University, the Ford Free University and the Hochschule für Musik in Berlin. Kynard also served in the US Army (1956-57), then began a career that included an appearance on *The Ed Sullivan Show*, the Kansas City Philharmonic and as a guest organist for the Kansas City Athletics baseball games.

Moving to Los Angeles in 1963, Kynard found work in studio orchestras for Columbia Pictures

and Warner Brothers. He also worked with studio musicians in and around Hollywood, recorded for record labels such as Pacific Jazz and Mainstream, as well as East Coast work with Prestige. New Jersey-based drummer, arranger and producer Bernard "Pretty" Purdie remembers many recording sessions with Kynard for Prestige. Now 84, Purdie recalls Kynard as reliable and focused, which is why he found steady work with the organist. "I considered him my friend for many years," he says.

Kynard's discography traces the evolution of soul-jazz. His early work included *Where It's At!* (Pacific Jazz, 1963), more a traditional jazz outing, before a pivot toward a heavier, funk-influenced sound. "I remember checking him out in college and my first impression was 'he isn't playing the bass lines,' like Jimmy Smith, Charles Earland or Larry Young," Greg Lewis says. "When I started getting

(CONTINUED ON PAGE 34)

# LOVELAND MUSIC

**BRO'S SOMEHOW**  
BY JEFF CEBULSKI

The Danish guitarist, composer and arranger Jakob Bro basks in discovery and collaboration, so much so, that in 2003, when he was 25, he created his own label, Loveland Music (né Loveland Records)—just to have a reason to record and archive music he knew would not have broad appeal.

Bro's upbringing included the music of Louis Armstrong, Duke Ellington and Billie Holiday, as his father was a big jazz fan, but he also grew up with the Danish folk tradition and church music. Eventually he would play and record with legendary jazz drummer Paul Motian's band, which would open the door to collaborations with many American musicians, each of whom created a harmonic contrast to his distinct approach. The first dozen years of Loveland Music had as many releases within that time period, and represented Bro's evolving artistic vision, with all but one under his name and often including American players such as saxophonists Mark Turner, Chris

Cheek, Chris Speed, Andrew D'Angelo, George Garzone and Lee Konitz, pianist Craig Taborn and bassists Ben Street and Thomas Morgan. One ensemble, on *The Stars Are All New Songs* (2008), involved fellow guitarists Bill Frisell and Kurt Rosenwinkel and saxophonists Turner, Cheek and fellow Dane, Jesper Zeuthen, with Motian.

His major label breakthrough came in 2015 on ECM with *Gefion* (his debut for the label with a trio that includes Morgan and veteran Norwegian drummer Jon Christensen), and the subsequent release of ten more albums, a success which created an unplanned conundrum: he had reached a crossroads and desired to put music out at an even quicker clip. Says Bro, "I wanted to find a way to create and release music where the distance between the idea and the actual music was a bit shorter...I really enjoy the fact that I don't have to ask anybody anything anymore, I can just feel the freedom. That said, I'm not done collaborating with ECM. I love the label, I love Manfred [Eicher]. I've always been interested in connecting people and creating contrasts, putting musicians I really like into new settings." One notable example of the guitarist's creativity is Loveland Music's five-disc *Bro/Knak* (2012), featuring nine selections with varied

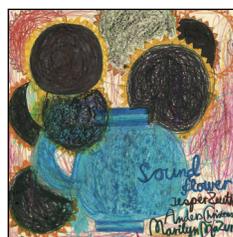
ensembles and solos performed by Frisell, Kenny Wheeler, Paul Bley, Morgan, David Virelles, Oscar Noriega and others, along with some fellow Danish musicians. Bro himself plays on five of those nine selections, which are then followed by "rebuilt" of each piece, produced by electronic musician Thomas Knak.

Zeuthen's *Sound Flower* (Loveland Music, 2024), with bassist Anders Christensen and percussionist Marilyn Mazur, originated from Bro's creative ethos. Says Zeuthen, "[The music] was meant to be part of Jørgen Leth's film about Jakob, *Music for Black Pigeons* (2022), but for some reason it was only used as intro and outro music." Zeuthen also relates that Bro didn't play on the session, but that he brought one or two melodies to play: "Apart from these, we were free to play whatever we wanted to play—all of it improvised." The scene of the recording was arranged by the film crew, who filled the room with theater smoke, but the entire session was left out of the film. "Jakob apparently thought it to be a waste of good initiative and of good music," he adds. "(And) that's how *Sound Flower* came about."

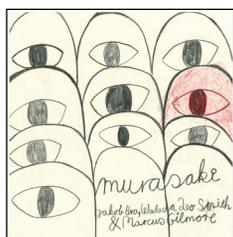
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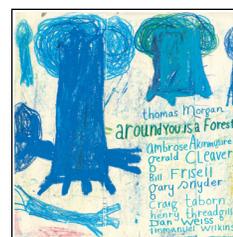
Light  
Palle Mikkelborg



Sound Flower  
Jesper Zeuthen



Murasaki  
Jakob Bro, Wadada Leo Smith, Marcus Gilmore



Around You Is A Forest  
Thomas Morgan



December Song  
Jakob Bro

## VOXNEWS

# SOMETHING FOR EVERYONE

BY TESSA SOUTER

From intimate interpretations of the Great American Songbook to boundary-pushing fusions with soul, folk, spoken word and beyond, there is truly something for everyone this month. Lovers of "hot" jazz will relish three-time GRAMMY-nominated vocalist **Catherine Russell's** *Cat & the Hounds* (Turtle Bay), which unites Russell with jazz scholar and cornetist Colin Hancock and his Jazz Hounds in an album that recreates the sound of a lost 1920s Creole "territory" band, most of which were never recorded. Vocalist, songwriter, actor, pianist, lyricist and ice skater **Alicia Hall Moran** is a multidimensional, genre-defying artist who moves effortlessly between opera, art song, soul, theater and jazz. Her audacious new self-released album, *Coldblooded*, is a kaleidoscopic blend of spoken word, song, poetry, groove-driven experimentation, remix, folk and funk—shot through with sly wit. Moran's razor-sharp intelligence and fearless curiosity animate every moment. Vocalist and composer **Aubrey Johnson's** second album as a leader, *The Lively Air* (Greenleaf Music), marks her return to composing after several years focused on recording and interpreting other artists' music. The album features Johnson's original compositions alongside arrangements of works by Joni Mitchell, Kurt Elling, Lyle Mays (the late Pat Metheny keyboardist and Johnson's uncle), a collaborative piece with her brother Gentry Johnson,

plus a newly commissioned piece. Catch her album release show at Soapbox Gallery (Apr. 19).

Congratulations to **Vicki Burns**, who, along with pianist Joe Alterman, was presented with the second annual MAC/NiteLifeExchange Barry Levitt Jazz Award at Symphony Space last month. Burns, known for her fresh takes on singers deserving of wider recognition, will be at Pangea (Apr. 29), a belated centennial tribute to singer June Christy. At Carnegie Hall (Apr. 1), *The Sistering*—a collaboration between North Carolina-based vocalists **Lois Deloatch**, **Nnenna Freelon**, **Lenora Zenzalai Helm** and **Kate McGarry**—celebrates its eponymous, debut album. In construction, "sistering" refers to the practice of reinforcing a beam by fastening a stronger one alongside it. In much the same way, this vocal supergroup—boasting a combined ten GRAMMY nominations—celebrates strength through song and sisterhood. The always imaginative **Kyoko Kitamura** has a new solo work, *Artifacts from the Labyrinth*, an imaginary audio-capsule recovered post-apocalypse. Kitamura's singular voice, aided by a collection of tactile relics (a hand-cranked music box, glass bottles, cans, stones, buttons, a semi-modular analog synth and piano—all played by Kitamura herself) captures fleeting moments of humanity, along with hints of what might have happened to us. Catch her live with William Parker's Pocket Watch Orchestra at Looove Labs Annex (Apr. 8, 15, 22, 29).

SEE YOU THERE...On the jazz revivalist front, don't miss the Hot Sardines, co-led by **Elizabeth Bougerol** at Birdland (Apr. 14-18). Also at Birdland, the **Billy Stritch** Trio (Apr. 17). And don't pass on this chance to catch one of the most iconic figures in *música popular brasileira*, legendary singer-songwriter-guitarist, and Latin GRAMMY Lifetime Achievement Awardee, **João Bosco** (Apr. 28-30) celebrating his 80th birthday with special guest, clarinetist-saxophonist

Anat Cohen. Tony-nominated **Ann Hampton Callaway** at the Emelin Theater (Apr. 24) presents the music that shaped her songwriting voice with classics by Carole King, Joni Mitchell, James Taylor and Paul Simon, as well as songs from her acclaimed album *Finding Beauty: Originals Vol. 1*. **Verena McBee** returns to Pangea (Apr. 22) celebrating her third album, *Bird(S)wing* featuring her originals as well as songs by Kurt Weill, Chick Corea, Tom Jobim, Cole Porter and husband-bassist Cecil McBee. Also at Pangea, a birthday celebration for **Ben Cassara** (Apr. 10). At Joe's Pub, the irrepressible vocalist-saxophonist **Grace Kelly** (Apr. 19) and **Betty Buckley** (Apr. 24-26) with a new collection of "story songs." At Mezzrow, vocalist-guitarist **Dida Pelled** (Apr. 1) in support of her new blues-drenched album, *I Wish You Would* (La Reserve), **Gabrielle Stravelli** (Apr. 21) and **Lucy Wijnands** (Apr. 26). At Soapbox Gallery, **Vanessa Rubin** (Apr. 12). At Roulette (Apr. 14) a double bill of improvisational Black diasporic music, featuring saxophonist-vocalist **Maria Grand**, followed by **Nite Bjuti**—a Brooklyn-based, woman-led improvised experimental trio featuring vocalist **Candice Hoyes**, GRAMMY-winning percussionist-electronicist Val Jeanty and bassist-vocalist **Mimi Jones**. At National Sawdust, GRAMMY-nominated vocalist Argentinian **Sofía Rei** celebrates the release of her new album *Antónima* (GroundUP Music) with an amazing array of special guests (Apr. 2). At Bar Lunático, don't miss **Kavita Shah** in duo with Leo Genovese (Apr. 9). Ghanaian-American vocalist **BLCK Madonna** (Ana Hoffman) celebrates the release of her debut album, *Between the Lines*, with a show at Barreto (Apr. 11). At Aman Jazz Club, **Naama Gheber** (Apr. 2), **Frank Senior** (Apr. 4), **Richard Cortez** (Apr. 17), **Kate Baker** (Apr. 21), **Emily King** (Apr. 11), **Michelle Walker** (Apr. 28), **Emily Braden** (Apr. 28), **Louise Rogers** (Apr. 30).

# GRACE KELLY

## 20TH Anniversary Tour



# Joe's Pub

## SUNDAY

## April 19 TH

## 6:00PM



### GRACEKELLYMUSIC.COM

## FESTIVAL REPORT

# ALBI JAZZ FESTIVAL

BY DAVID CRISTOL



Eve Risser @Albi Jazz Festival

The 7th edition of France's Albi Jazz Festival (Jan. 25-31) took place in two contrasting locations of the episcopal city and birthplace of 19th century painter Henri de Toulouse-Lautrec: the 900-seat Grand Théâtre and the lively Magic Mirrors space (a modern evolution of the traditional Belgian "Spiegeltent"). The programming had a more experimental, off-center and enticing focus than in previous years—a politically-charged, global-scanning and consciousness-raising edition.

Eve Risser (piano, flute, vocals), who has been present in prior years of the festival with a variety of projects, brought the Franco-Scandinavian quintet Ensemble Ensemble with Mari Kvien Brunvoll (vocals), George Dumitriu (violin), Kim Myhr (guitar) and Toma Gouband (drums). The group built a repertoire inspired by traditional Alsatian, Romanian and Norwegian songs, themes filtered through creative ears, folk hymns remixed, deconstructed and reimaged. This approach included treated vocals, unusual percussion instruments (twigs, stones, tin cans, pine cones), warm-sounding guitarscapes and a sparse approach to a great-sounding Steinway grand. It all amounted to something both comfortably easy and rhythmical, the edges blurred when not erased altogether—a psychedelic tapestry with muffled lyrics, excepting the last song where the vocals finally emerged as clear-cut, even as the language and meaning remained a mystery.

You're not likely to hear lyrics in Gaelic set to improvised music too often. *Shadowlands* is a follow-up to clarinetist-tenor saxophonist Robin Fincker's *Bedmakers* project, which fiddled with traditional music from Scotland and Ireland, as well as tunes from late, great fingerstyle guitarists such as John Fahey and Bert Jansch. Without a rhythm section, the material appeared as clay to sculpt live. Pianist-organist Kit Downes' washes and splashes, and Fincker's punctuations, curlicues and unisons, combined with singer Lauren Kinsella's caressing yet powerful voice, bewitched with their blend of ancient country blues and contemporary jazz. A melody by Maurice Ravel was presented, along with "Georgie", which originated in gypsy lore from 17th century Southern England. Their *Ombres* album (Budapest Music Center Records) is very good but the live set burned even brighter.

French bassist *Sélène Saint-Aimé*, whose stylized figure adorned the festival's poster, has roots in Martinique and the Ivory Coast and was encouraged by alto saxophonist Steve Coleman to study abroad. She had epiphanies at NYC's The Stone at The New

School and an opportunity to live in New Orleans and work on traditional music (and the Louisiana Creole dialect), which she linked to Creole cultures from other parts of the world, namely the West Indies and West Africa. Her music, poetry and quintet, with drummer and gwoka practitioner Sonny Troupé, reflect those experiences and vistas, with an outspoken feminist bent and an interest in extinct nations such as that of the Arawaks. This solid group also performed a cover of Doug Hammond's "Moves", bringing things full circle (Hammond was Steve Coleman's mentor).

In a similar vein, *¡Ya Voy!* successfully wedded swaying Colombian rhythms and hymns with improvised jazz and historically-informed subject matter. The quartet featured Colombians Alejandra Charry (vocals) and Moises Zamora Mesù (marimba, percussion), with Thibault Cellier (bass) and Sakina Abdou (saxophones) from France. After two inviting, danceable traditional numbers, a different mood was set up, with saxophone shrieks and references to conquistadores and the enforcement of slavery in a large part of Latin America. The ensemble's songs of freedom had lyrics in Spanish, either sung or spoken, alluring percussive workouts and call-and-response numbers.

Swiss artists are too rarely heard in France, even as the two countries are neighbors. Thus, the opportunity to hear pianist and composer *Marie Krüttli* was not to be missed. Her trio was comprised of Lukas Traxel (bass) and Gautier Garrigue (drums), the latter previously seen on the same stage with bass legend Henri Texier at the fest's 2020 edition. Sitting in the front rows for this one was the right decision, allowing one to "get inside the sound." The uninterrupted set offered compositions from *Scoria* (Intakt), but their maze-like character made them impossible to figure out in one listen. In any case, the impressive, faultless playing encompassed introspective dialogues, ominous motifs and virtuosic flights, and the polished finish could not hide that the structures were anything but conservative. The set was fine Euro-jazz and proof that acoustic combos have a lot to offer yet.

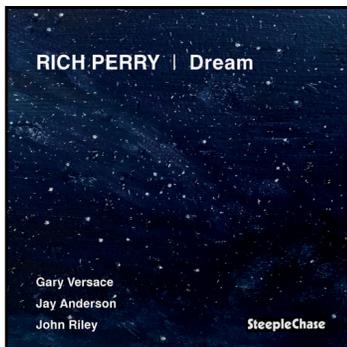
"Flöjter" translates as flutes in Swedish. It was the name chosen by the duo of *Delphine Joussein* and *Mats Gustafsson*, the two performing a set with both flutes and electronics. The noontime start served as a rehearsal of sorts for sections of *Fire!* Orchestra's concert that evening. Joussein created flute loops, then emitted a continuous sound to toy with, employing distorted effects reminiscent of saturated, heavy metal screams. Both switched hastily between playing modes and instruments. Flutes were dismantled, reduced, augmented, and sometimes even played in their original shape. Joussein, who also played a wild solo set the next day under the *Calamity* moniker, (politically) suggested establishing an anti-ICE day. The playing was mostly on the fast and staccato side, the sounds as stroboscopic as the lighting. In a switching of roles, Gustafsson went for mean, crushing noises to which Joussein replied, contrastedly, with breathy murmurs.

A 19-strong version of *Fire! Orchestra* performed new material under the thematic title *Words*. Alongside pillars Gustafsson (baritone, flutes, electronics) and Johan Berthling (electric bass), the band was notably augmented by a string trio and cutting-edge turntablist Mariam Rezaei, who juggled two pre-recorded bass solos at one point and scratched a Greta Thunberg speech at another: "the real power belongs to the people." Aside from the usual rocky riffs serving as a springboard for Gustafsson to lead by soundpainting, the new repertoire included compositions from members of the ensemble, a refreshing change compared to the lackluster Lisbon set from two years ago. Vocals were in focus, from primary singers Sofia Jernberg and David Sandström to guitar bruiser

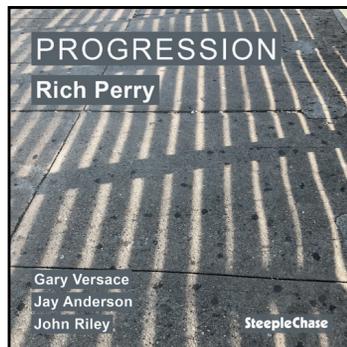
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# All About Rich Perry

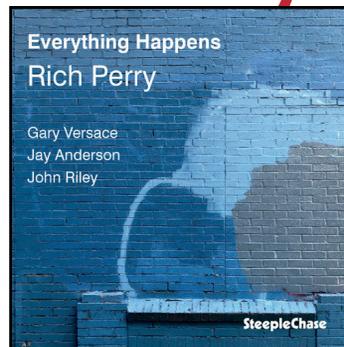
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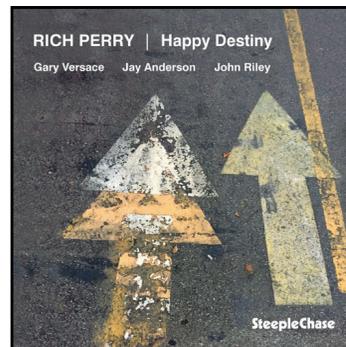
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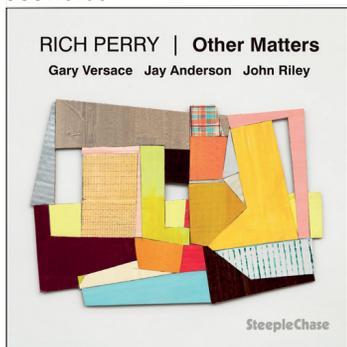
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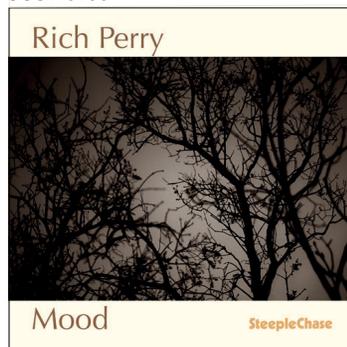
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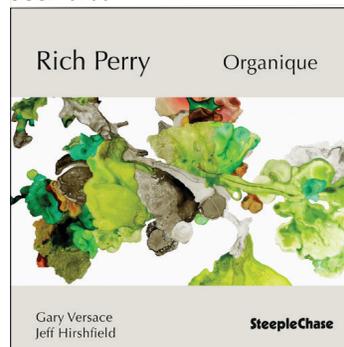
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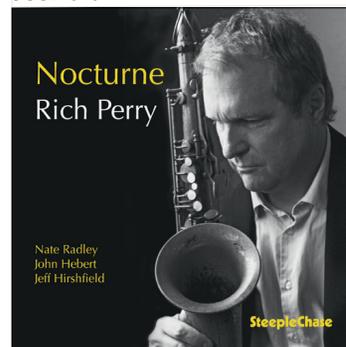
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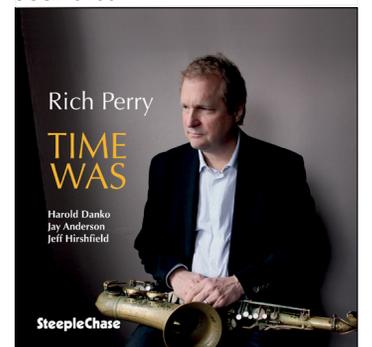
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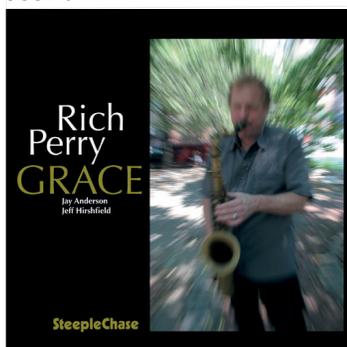
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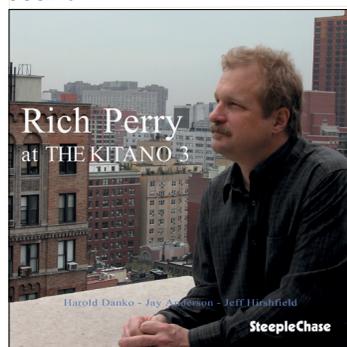
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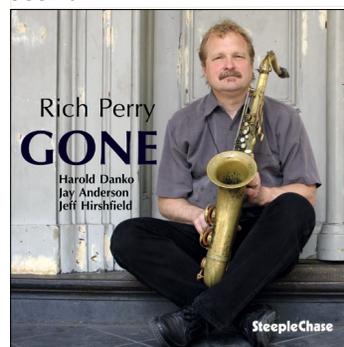
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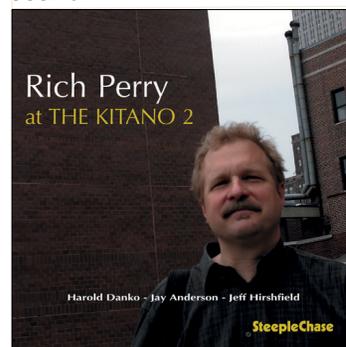
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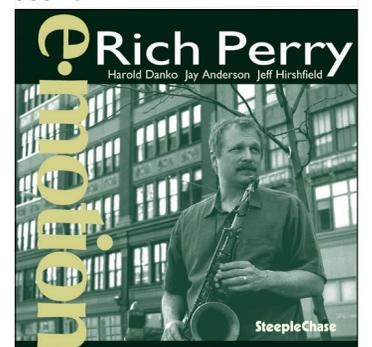
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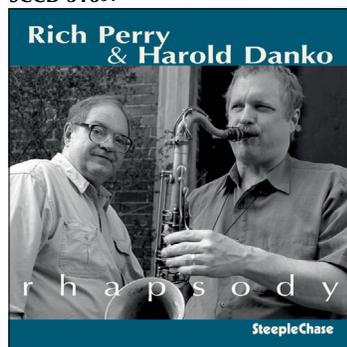
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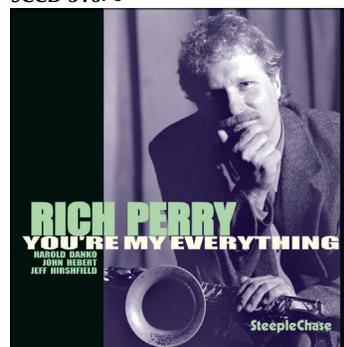
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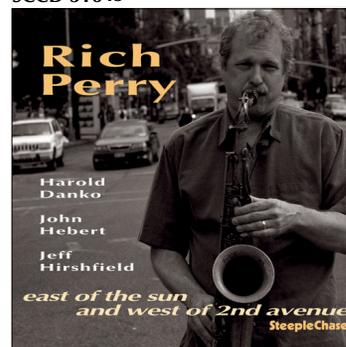
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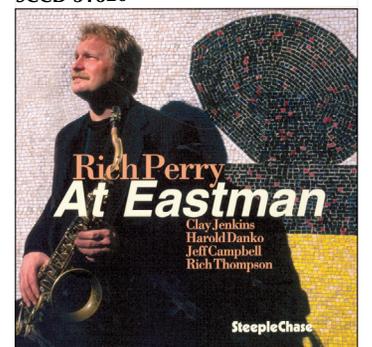
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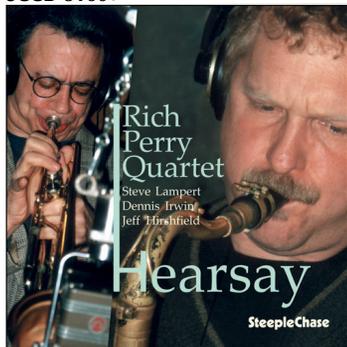
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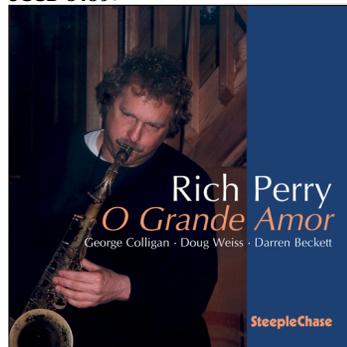
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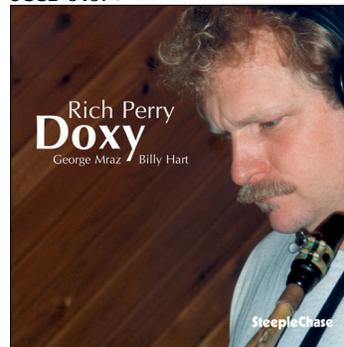
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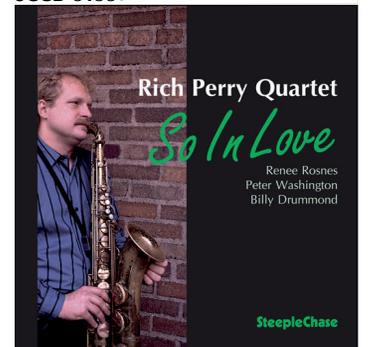
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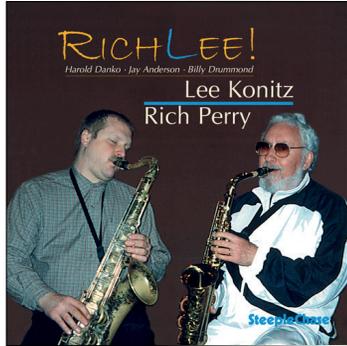
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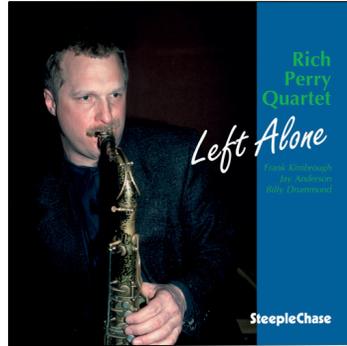
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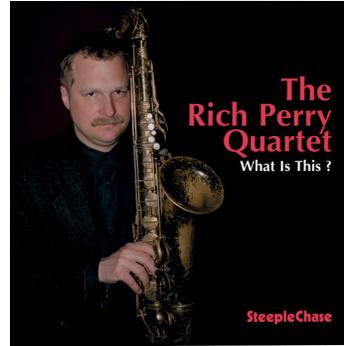
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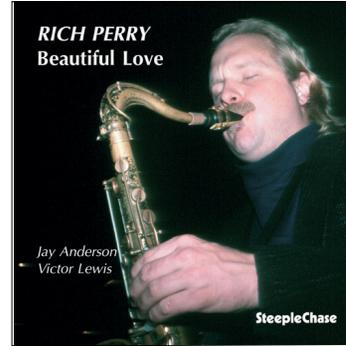
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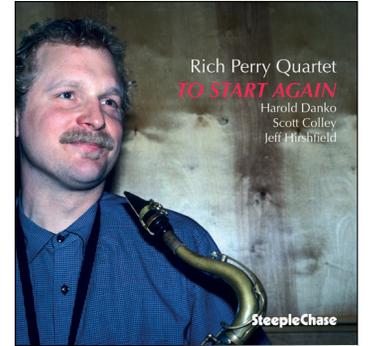
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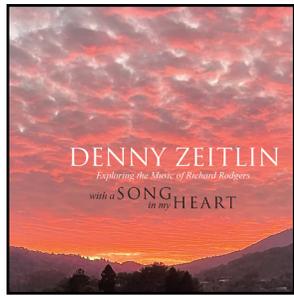
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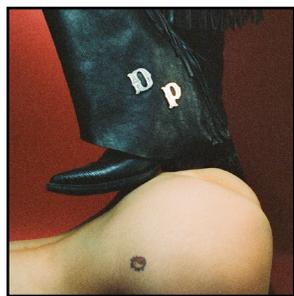
**With a Song in My Heart:  
Exploring the Music of Richard Rodgers**  
Denny Zeitlin (Sunnyside)  
by Jim Motavalli

Pianist Denny Zeitlin first recorded in the early '60s, and the octogenarian is still playing extremely well, as this, his latest album release, proves in spades. The 11-track *With a Song in My Heart: Exploring the Music of Richard Rodgers* (recorded live at Piedmont Piano in Oakland, CA) is a beautifully recorded solo piano program on which he really digs into the melodic depth of the composer's music, even though Zeitlin has picked some of Rodgers' more familiar works. So it's not necessarily a deep dive into the catalogue of Rodgers obscurities.

"Falling in Love with Love" sets the pace. Zeitlin is a two-handed pianist who sometimes sounds like he's four-handed, while eschewing the pyrotechnics of an Art Tatum. "I Didn't Know What Time It Was" starts with firm bass notes and then explores the timeless melody in 7/4 time. The improvisational ideas come quickly, but Zeitlin never strays too far from the fundamentals of the tune. "He Was Too Good to Me", an introspective ballad, is played with great tenderness, as befits the woeful Lorenz Hart lyrics. The dashing, uptempo take on "Johnny One Note" will make even the most jaded jazz listener smile: it just sparkles all the way through, from the first rolling notes that get topped by the song's catchy hooks. The piano's bass notes rumble throughout, as if it's Cecil McBee, an early collaborator who played with the pianist dating back to 1964's *Cathexis* (Columbia), Zeitlin's leader debut. The glorious "Have You Met Miss Jones" opens with some fast, ascending thematic notes, but then steps back and dives deep into the core meaning of the tune. The most exploratory cut on the album, Zeitlin even plays the bridge in three different keys, and the transition back to the song itself is brilliantly handled. By contrast, the album closing title track is spacious and straightforward, with such a subtly keen and patient approach that you could even overdub a singer.

Overall, *With a Song in My Heart* is one of the best solo piano album releases of the last few years. And the fact that it was recorded by an artist who turns 88 this month makes it all the more to be treasured.

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



**I Wish You Would**  
Dida Pelled (La Reserve)  
by Wif Stenger

Tel Aviv-born, Brooklyn-based Dida Pelled has shown a bluesy streak in her jazz guitar and singing since her 2010 debut, which she embraces in *I Wish You Would* with a tasty set of blues classics and lesser-known nuggets from nearby on the color palette. The most

atmospheric track is "Rosa Mae" by Mary Lou Williams, which ushers you into a cozy old-time nightspot where neighborhood musicians jam and secret lovers meet. It's mostly an instrumental duet between the leader's guitar and Sullivan Fortner's understated Fender Rhodes, Pelled coming in on vocals towards the end with mellow scat and a smoky, laid-back groove worthy of JJ Cale. They're backed by the ace rhythm section of Tony Scherr (bass) and Kenny Wollesen (drums), two players who've worked with a wide array of artists, including Rickie Lee Jones and Norah Jones, who might be reference points for Pelled's easygoing vocal style.

On the title tune her voice drops just behind the beat, conversational and street-smart, over Fortner's tasty piano and Wollesen's shuffling Bo Diddley-esque beat. That's one of two tunes here by Billy Boy Arnold, a living link to the tradition: he started out with Diddley in the early '50s and is still with us at age 90. The other Arnold song, "Sittin' on Top of the World", is a sparser affair, conjuring up Pelled on a front porch on a warm summer night. Meanwhile, David Bowie nerds might notice that "I Wish You Would" is one of two songs here that he also recorded, the other being the 1920s flapper anthem "(I Wish I Could Shimmy Like My) Sister Kate" (which was covered by another easygoing singer-guitarist, Madeleine Peyroux). The tune is often done as an over-the-top campy romp, but this version is a bit more laid back, still verging on bawdy, with Fortner laying down some honky-tonk and ragtime lines. Pelled's guitar and vocals are irresistible on John Lee Hooker's "Dimples" and "Blues in the Night". The latter may be the most frequently covered tune of the selections from this album, but Pelled manages to make it her own, at once sultry, raunchy and gentle. The album closes with the short, stripped-down "Trouble", showing off Pelled's voice with just simple guitar accompaniment.

After five albums over the past decade and a half, this one should bring Dida Pelled to a broader audience—if there's any justice in this blues-soaked world.

For more info visit [lareserverecords.com](http://lareserverecords.com). Pelled is at Mezzrow Apr. 1, Ornithology Jazz Club Apr. 2 and Birds Apr. 25. See Calendar.



**Absorb  
Reflective**  
Joel Futterman (Squid Note)  
by Daniel A. Brown

A certain north-star of higher-reaching contemporary jazz piano, Joel Futterman (who turns 80 this month) offers up two captivating releases with *Absorb* and *Reflective*. The former features long-form pieces, while the latter finds Futterman exploring a series of miniatures. Between these two polarities, and in total with both albums, we are given a worthy update on 60-plus years of potent, unpredictable pianistic explorations.

The four parts contained within *Absorb* demand certain surrender from the listener—or at the very least, an open bandwidth. "Absorb Part 1" is fueled by a restless, microtonal rumble that seems to goad, exhort and command Futterman's cascade of high-end jabs and pointillistic ideas. Opening with a lush, modal filigree, "Absorb Part 2" gradually wanders into a chromatic stroll that soon dissolves into arcane territory, revealing that *dynamics* is a certain mastered skill of Futterman's; over the course of his career, his consciousness of the actual timbral possibilities and limits of the piano, of felt hammer hitting and releasing

string, is on great display during this piece's 23-minute run. The commentary and roiling bitstream of notes and ideas is underpinned by the physicality of touch in "Absorb Part 4", where the pianist deftly holds together glimmers of gospel, Thelonious Monk-dented blues and cosmic swirl, through a 12-minute vortex that seems to ascend to a semblance of something known, only to morph into an even greater, alien beauty. Bassist William Parker's liner notes offer that the music heard herein "connects to the sacred history of the unknown—the joy of music and the experience of living another day." An apt takeaway that emphasizes the ineffable mood that this album cultivates and sustains.

While shorter in duration, the 19 miniatures of *Reflective* are no less formidable, fanning between the cerebral and volatile. Harp-like chordal cascades and staccato strikes set the stage in "Reflective 1"; an eerie minor-key rhythm arrives and falls in "Reflective 4", Futterman toying with a playful chromatic theme that is then engulfed by a barrage of lower-register ideas. "Reflective 7" begins with a deceptively, Satie-like motif, suddenly swept away by the impulse of restlessness, brief notes flicked into the pool. Universal elements—such as the pianist's signature staccato use of triplet and five-note arpeggios, unpredictable and malleable-toned chords and a targeted use of decay—still only give the listener a partial map of where they might be led. The actual sense of "jazz" music is only provided through quick glimpses and hazy glimmers. This all-encompassing and inventive sensibility, combined with Futterman's absolute technical mastery, is a reminder of the potent work he did for many years with perhaps his greatest foil, legendary alto saxophonist Jimmy Lyons. Most tellingly, or even surprisingly, is the final "Reflective 19", a paean to the blue-flame jazz ballad, albeit one with a flickering

## RECOMMENDED NEW RELEASES

- Rodrigo Amado This Is Our Language Quartet—*Wailers* (European Echoes)
- Richard Andersson—*Monk & More* (Hobby Horse)
- Alibaster DePlume—*Dear Children of Our Children, I Knew: Epilogue* (International Anthem)
- Pierre Favre Trio—*Bird Food* (Blaser Music)
- GEORGE—*Looking for Consonance* (Out Of Your Head)
- Devin Gray, Andrea Parkins, Frank Gratkowski—*Hz of Gold* (Rataplan)
- Colin Hinton—*Three Suites* (Endectomorph Music)
- Gregory Hutchinson—*Kind of Now: The Pulse of Miles Davis* (Warner Music)
- Irreversible Entanglements—*Future Present Past* (Impulse!)
- DoYeon Kim—*Wellspring* (TAO Forms)
- Joachim Kühn—*Joachim Kühn & The Young Lions* (ACT Music)
- Brian Lynch—*Torch Bearers* (Holistic MusicWorks)
- Joe Magnarelli—*Decidedly So* (Cellar Music)
- Eyal Maoz, Piero Bittolo Bon, Zeno De Rossi—*Forced to Feel* (Chant)
- Judith Owen—*Suit Yourself* (Twanky)
- Oscar Peterson Trio—*At Baker's Keyboard Lounge* (Verve)
- David Sánchez—*Tambó* (Ropeadope)
- Miroslav Vitous, Michel Portal, Jack DeJohnette—*Mountain Call* (ECM)
- Steve Wilson—*Enduring Sonance* (Smoke Sessions)
- Various—*Flying High: Still Soaring* (Jazz at the Ballroom/ Songbook Ink)

fire, where a century of traditional chordal resonances unfurl, filtered through the prism of his singular style of spontaneous composition and nuanced expression. Let freedom ring, indeed.

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



*Off The Record*  
Makaya McCraven (International Anthem)  
by Kurt Gottschalk

Drummer Makaya McCraven has become a key part of a vibrant and fertile, genre-free community in Chicago, playing with, producing and remixing such artists as Bobby Broom, Marquis Hill, Jeff Parker, Greg Spero and Trio Mokill, with Nathaniel Braddock and Junius Paul. He can be hard to keep track of, but this collection *Off the Record*—four EPs he digitally released in October, now committed to physical product (as a double-CD or double-LP package)—provides an opportunity to catch up with the breadth of his work. Furthering the depths of compiling, one EP is culled from multiple performances, another includes two different lineups and all feature McCraven’s post-performance editing and overdubs (percussion, keyboards, synth). Disparate sources, but the 90 minutes of music come together like four sides of the same coin. His artistry is evident as a drummer but even more so as conceiver, molder and shaper.

*Techno Logic*, the first of the four sets, could be a simple if unusual trio of cornet, tuba and drums, like a stripped-down New Orleans first line, but it’s anything but. Both horn players add electronics, setting the proceedings off in multiple directions, most markedly in the hip hop-infused “Gnu Blue” (presumably recorded at New York’s Nublu, although the set also includes recordings from Berlin and London stretching from 2017-2025). “Prime” does come close to an acoustic jazz trio, demonstrating that they could do it if they so wanted to, before electronic undertones seep in. Tubist Theon Cross is stunning here, carrying the bass with apparent ease, and cornetist Ben Lamar Gay is a deft and lyrical soloist, even if on much of this Chicago session he’s providing hyper-scat vocals and rich atmospherics. There’s a lot at play, and McCraven’s light and steady groove keeps it all moving.

*The People’s Mixtape* puts rhythm up front, with McCraven and vibraphonist Joel Ross comprising 40% of the lineup, and Jeremiah Chiu doubling on percussion and modular synth. Marquis Hill contributes to the rhythm section as well, but takes full advantage of the textures, soaring through and above with electronically-augmented trumpet solos. The four cuts were recorded last year at Brooklyn’s Public Records, a small and exacting listening space, but they work like intricate club music, Junius Paul’s deep bass providing the necessary grounding.

Much of *Hidden Out!* (recorded at The Hideout in Chicago in 2017) works like a vehicle for guitarist Jeff Parker, and works like a dream. McCraven and Paul make a great rhythm section for him, from jazzy (“Battleships”) to downright funky (“Dark Pulse”). The mid-groove fade-outs make the set feel more like a sampler than a concise whole, although “Awaze” might contain the hottest drum solo of the whole collection.

The last set is also the earliest. The initial tracks for *PopUp Shop* were recorded in Los Angeles in 2015 for King Hippo and Grown Kids Radio, with Parker (guitar), Benjamin J. Shepherd (bass guitar) and

Justefan (vibraphone). The jazz-fusion feel that runs through much of the album hits hardest on these final four tracks, but (perhaps ironically) they’re also the liveliest of the set. They lock in strong and break out smart, with what seems to be a strong feeling of playing for the audience.

*Off the Record* hardly represents everything Makaya McCraven is about, but it’s nice to have a variety of projects under one roof. The album of EPs establishes an intentionality to all his diversity, but more importantly, consistently delivers moods and grooves.

For more info visit [intlanthem.com](http://intlanthem.com). McCraven is at 92NY Apr. 24. See Calendar.



*Scenes from Above*  
Julian Lage (Blue Note)  
by Ken Dryden

Guitarist Julian Lage’s potential was recognized when barely in his teens, after being invited to perform and record with veteran virtuosos such as mandolinist David Grisman and vibraphonist Gary Burton. Demonstrating that at such a young age he was comfortable playing both bluegrass and jazz at a high level, as he matured, his musical interests continued to expand, eventually leading to a focus on composing. Now 38, Lage is a seasoned leader with an extensive, eclectic discography, which has also earned him multiple GRAMMY Awards.

His latest release, *Scenes from Above*, features a core quartet of John Medeski (piano, organ), and the guitarist’s bandmates in John Zorn’s New Masada Quartet: Jorge Roeder (bass) and Kenny Wollesen (drums). Lage composed the nine originals as a launching pad for group interaction, though there is no easy label for the music on the album. “Opal”, a soft, loping ballad, features Medeski on both organ and overdubbed piano in the background, with the leader’s subdued guitar conveying someone lost in thought while walking alone. The brisk “Red Elm” features Lage’s alternately spacious and rapid-fire technique, fueled by the potent rhythm section. “Talking Drum” blends funk with a bit of Caribbean rhythm into an engaging performance, Medeski on organ taking on a more prominent role.

The intricate bossa nova “Havens” features Lage on acoustic guitar, an instrument on which he is equally adept. His spacious approach allows plenty of interplay with organist Medeski, bassist Roeder and Patrick Warren’s hand percussion, which augments Wollesen’s ever-subtle, propulsive, rhythmic pulse. Lage’s bluesy, deliberate “Night Shade” is tinged with soulfulness and the group is economical in their playing, making each note count. “Solid Air” has a swirling, mystical air and surging organ. The laid-back nature of “Ocala” has a Jimmy Buffett-like vibe; it almost feels like a vocalist might enter once the piece is introduced. In spite of its name, “Storyville” doesn’t suggest the music of early 20th century New Orleans, but rather is an abstract work that sounds totally improvised. Medeski’s piano finally finds its way to the forefront in “Something More”, a mellow song with the leader’s once-again bluesy approach complemented by Roeder’s sublime bass playing.

For more info visit [bluenote.com](http://bluenote.com). Lage is at SOPAC (South Orange, NJ) Apr. 2. See 100 Miles Out.

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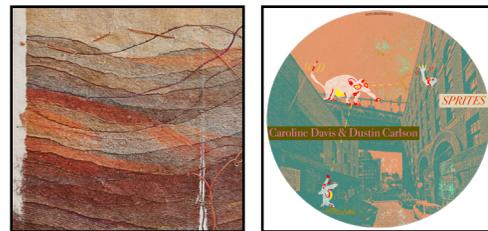
**Fragments: The Complete 1969 Salle Pleyel Concerts**  
Cecil Taylor Unit (Elemental Music)  
by Duck Baker

When multi-instrumentalist Sam Rivers joined pianist-composer Cecil Taylor's Unit in early 1969, the trio of Taylor (who passed away eight years ago this month), Jimmy Lyons (alto) and Andrew Cyrille (drums) had been working together for five years, sometimes adding a bassist to the group. With Rivers playing tenor and soprano as well as flute, this quartet was one of the most intense of all Cecil Taylor Units. Fortunately, this lineup was recorded live several times, mostly during a November tour that year of Europe, but the first recordings to be released were taped in southern France months earlier during the summer, and issued on the Shandar label in 1971. Not only was the music (later released as *The Great Concert of Cecil Taylor*) incredible, but it showed for the first time on record what a monster free-jazz improviser Sam Rivers really was. With the

fully unleashed Rivers on board, the Unit's group improvisations were often downright volcanic for extended periods. And while this had been a common practice in free jazz for a while, it was never common to hear such brilliant musicians playing this freely with the kind of cohesion we witness here. It does require total concentration to follow the music, as is always the case with Taylor, but the rewards are enormous.

Like all Zev Feldman productions, *Fragments* (available as a gatefold, triple-LP, 180gr edition or deluxe two-CD set) is packaged beautifully, with excellent liners, terrific photos and exemplary mixing and mastering. The one drawback is that the balance is less than ideal towards the beginning of the long afternoon concert, with Rivers too high in the mix. This is a problem in some of the ensemble improvs because the way this band most always worked was for Lyons to root the music from the top down. His bluesy, somewhat boppish lines (he cited alto saxophonist Ernie Henry as a primary influence) often spell out the musical directions Taylor is implying with his furious fragmentations. All four players here are in spectacular form, and as usual it is the leader who is the most mind-blowing. The balance does improve as that concert proceeds, and is fine for the phenomenal evening performance.

For more info visit [elemental-music.com](http://elemental-music.com). Andrew Cyrille is at Village Vanguard Apr. 28-May 3 (with Joe Lovano Quartet). See Calendar.



**Fallows**  
Caroline Davis (Ropeadope)  
**Sprites**  
Caroline Davis & Dustin Carlson  
(Out Of Your Head)  
by Jim Motavalli

Not strictly a solo album per se, *Fallows* has alto saxophonist Caroline Davis interacting with her own electronics (courtesy of a Boss RC-505 loop station and the Critter and Guitari beat-making Organelle), as well as the recorded sounds of nature encountered in the wild. David Rothenberg and Paul Winter excel in albums like this, though they seem to prefer interacting with living creatures, such as birds, wolves and even whales. Recorded last year in Ucross, WY, this recording is all-in on the birds but is more about water flowing through the mostly short, spontaneous, original compositions (except for the traditional "Barbara Allen"). Listen closely and you might be able to pick out a curlew or a western meadowlark.

Davis might overlap her horn in conversation with itself, as well as with walls of static. Opener "Springtails" is a futuristic dance for an optimistic science-fiction film, while "Flower Sway" is Weather Report-like through a distorting mirror. The haunting alto performance on "Mars" floats over an evolving drone, in vivid contrast to the relentless percussive pound of "Holocene Rhythms". The fully-acoustic "Underground" proves to be among the more "out" tracks, as Davis creates an otherworldly scraping sound by dragging an aluminum can filled with water across the bell of her horn. The voices of the late jazz pianist-educator Connie Crothers and Thich Nhat Hanh, a Vietnamese monk, are also heard. Davis also made field recordings (birds, water) on a Zoom H4, as heard on "Yellow Phlox" (which uses repetition à la Terry Riley), "Bongos" and "Knahk". And, yes, that's real rain on "Cloudburst". Don't think of *Fallows* as a New Age bliss-out—far from it, as parts can prove confrontational. Overall, it's a consistently challenging, quite engaging listen.

Davis adds another element, her sparingly used voice, to *Sprites*, an album of duets she recorded with guitarist (and a deep student of flamenco) Dustin Carlson. Both musicians add electronic touches to this on-the-spot music, which was recorded live in Brooklyn. Guitar and saxophone improv suggests a chilly ECM session put down at a studio in Norway in February, but this music is warmer than that and, like the above *Fallows*, can be unsettling. The playing is intense, but very in-sync. "It Feels Human", in fact, does. The skittering, echoey title track is only slightly over a minute long, and you beckon it to be longer. The likewise short "A Bushel" is theme music for a therapy session in which dark secrets are revealed. "Nude" is a tolling cathedral bell, and "C.A.D.", like "Flower Sway", is reminiscent of one of Joe Zawinul's more programmatic compositions.

As a saxophonist, Davis would seem to line up with players such as Britain's Alabaster DePlume striving for something new via her instrument. Of the two, though, Davis is more grounded in the jazz tradition. While *Fallows* might be her more personal statement, *Sprites* reveals an empathic collaboration. Both are well worth your time.

For more info visit [ropeadope.com](http://ropeadope.com) and [outofyourheadrecords.com](http://outofyourheadrecords.com). Davis plays solo at Roulette Apr. 7 and Firehouse 12 (New Haven, CT) Apr. 17. See Calendar and 100 Miles Out.

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*bluegrass*  
**WDR Big Band (Directed by Bob Mintzer)**  
 (MCG Jazz)  
*Big Band Bass*  
**WDR Big Band, John Goldsby, Bob Mintzer**  
 (Bass Lion Publishing)  
 by Ken Dryden

Since the formation of WDR Big Band, the jazz orchestra of the German public broadcaster Westdeutscher Rundfunk (WDR) in 1946, the group has evolved and grown into one of the most acclaimed large jazz ensembles in Europe and the world. The state-sponsored orchestra offers musicians year-round salaries and the ability to tour Europe to perform. The band also has a long tradition of inviting veteran directors, arrangers and guests for their recordings and broadcasts; Bob Mintzer has been the director and arranger for several of its recent recordings.

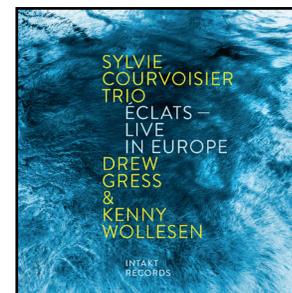
*bluegrass* expands the horizons of the big band, with music composed by two bluegrass greats who are additionally featured guests: violinist Darol Anger and mandolinist-guitarist Mike Marshall. Both played together as a duo for decades in addition to their time in the David Grisman Quintet, being well-versed in jazz as well as classical music. Mintzer's arrangements successfully fuse bluegrass with big band jazz, and all songs were recorded live. Marshall's "Slip and Slide" is transformed by Mintzer's inspired voicings

for horns and reeds, featuring the composer's intricate mandolin and a strong solo by alto saxophonist Karolina Strassmayer. The traditional murder ballad "Down In the Willow Garden" retains its wistful air even without the lyric, showcasing Anger's masterful violin and Mintzer's playful tenor as the piece takes on a more contemporary sound. Mintzer contributed the jig-like "Green Lawn", a demanding work that Anger and Marshall devour like it was long part of their repertoire. His EWI adds a modern twist to the bluegrass setting. Anger's "Replace It All" is given a funky backbeat, with a call-and-response between the band and his violin, and Jeremy Powell adds a soulful, gritty tenor. Bluegrass comes to the forefront as the guests introduce Marshall's lively "Dexter", a toe-tapping hoedown featuring the underrated pianist Billy Test, plus Mintzer and Anger.

John Goldsby retired at the end of 2024 after serving as the WDR Big Band's bassist for thirty years. *Big Band Bass* serves as a fond farewell, celebrating his contributions as a composer, featuring seven of his works, which also showcase his bass out front. Album opener, "Sonatinita" was written and arranged by Vince Mendoza, a lively Afro-Cuban number that features a flute choir with the rhythm section before the full band enters, spotlighting trombonist Ludwig Nuss then Goldsby. The bassist's uplifting "Blue Balloon" (arranged by Mintzer) is a swaggering anthem, punctuated by its surging brass and strong solos by alto saxophonist Johan Hörlén and trumpeter Ruud Breuls. The infectious groove of "You Can Call Him Maestro" (another arrangement by Mintzer) seems inspired by the writing of Thad Jones and features Goldsby's intricate bass along with guest trombonist Jonathan Böbel. Goldsby is the only soloist in his Latin-tinged "Sergio" (arranged by Michael Abene). The

combination of inventive compositions by Goldsby, the creative arrangements and top-notch musicians help to make this album stand out as a milestone recording by the 80-year-old WDR Big Band.

For more info visit [mcgjazz.org](http://mcgjazz.org) and [goldsby.bandcamp.com](http://goldsby.bandcamp.com). Bob Mintzer is at Birdland Apr. 7-11 (with Yellowjackets). See Calendar.



*Éclats - Live in Europe*  
**Sylvie Courvoisier Trio (Intakt)**  
 by Bill Meyer

You don't have to dig far into the lore of the Sylvie Courvoisier Trio to encounter its origin story. Back in the 2000s, when Courvoisier spent a lot of time working with John Zorn, he spent some of that time leaning on her to start a trio. The pianist resisted, opining that the format was too straight, too burdened with expectation and there was no way she was going to play standards. But Zorn has ways of getting his way, and it turns out that there was plenty of potential in the idea. *Éclats - Live in Europe* is the fourth that Courvoisier, Drew Gress (bass) and Kenny Wollesen (drums) have made together since 2014. There's nary a standard among them; in fact, one thing made plain by

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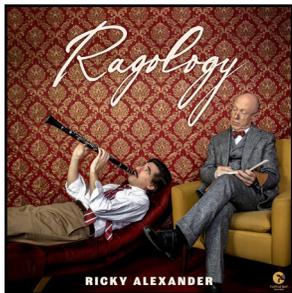
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this concert recording is just how good the leader is at composing for this setting, and how good she and her accompanists are at renewing it.

This album's material is drawn from its three predecessors, but none of it feels rote. The performances abound with stylistic variety and engaged interaction, and while Courvoisier's writing can be very complex and demanding, it is also designed to share the joy of high-level playing between musicians and listeners. Take album closer "Downward Dog", which was originally recorded on the trio's debut, *Double Windsor*. After an intro that seems to flirt simultaneously with Cecil Taylor and George Gershwin, it plunges into a complex theme that elicits quite different solos from each player. Gress is pithy and light on his metaphorical feet; the pianist builds a lengthy statement that puts her virtuosic control of her instrument up front; Wollesen launches a series of arcing rhythmic figures that contain, but are never derailed, by his alternation of explosive and deescalating punctuations. And in that sequence of singular statements, one sees just why Zorn was right to keep bugging Courvoisier those many years ago.

These three musicians don't rehash the format's tropes; they write their own chapter in the piano trio's ongoing story.

For more info visit [intaktrec.ch](http://intaktrec.ch). Courvoisier is at The Stone at The New School Apr. 22 (with Brian Marsella and Craig Taborn). See Calendar.



**Ragology**  
Ricky Alexander (Turtle Bay)  
by Scott Yanow

During the past few years, Turtle Bay has become one of the top labels in documenting current musicians who explore pre-Swing era music. Although jazz of the 1920s has often been stereotyped by those more familiar with 1950s Dixieland, there was actually a wider variety of music performed during that important decade than many might realize.

*Ragology*, Ricky Alexander's fourth album as a leader, features the clarinetist crossing several boundaries of early jazz-related styles, including the sometimes-artificial lines between ragtime, novelty ragtime and 1920s jazz as typified by Jelly Roll Morton and Sidney Bechet. For this project, Alexander's regular quartet with Conal Fowkes (piano), Bob Atkins (bass) and Kevin Dorn (drums) is joined by featured guest, multi-instrumentalist Jerron Paxton (banjo), who specializes in this era. The set starts with an uptempo version of Bechet's "Wildcat Blues", an excellent example of hot jazz. Next is a piece inspired by early 20th century Brazilian choro music ("Slidin'"), which shares some of the characteristics of ragtime but with a choro-based rhythm; Fowkes' piano solo recalls Morton a bit. "Dizzy Fingers" was one of novelty ragtime composer Zez Confrey's big hits (second to "Kitten on the Keys"), a workout for virtuosos that the quartet glides through effortlessly. Paxton's banjo playing is showcased on Tom Turpin's "Buffalo Rag" and he also joins Alexander in romping through the fast and tricky melody of "Nola". The unified but eclectic set continues with the sweet ballad "You and a Canoe" and a heated rendition of Bechet's "Blackstick". Paxton is back in the spotlight for "Ragtime Oriole", while Alexander has a feature on a cooking rendition of

"Little Bits", a number associated with pioneering jazz clarinetist Johnny Dodds. The album concludes with a pair of Jelly Roll tunes: "Shreveport Stomp", a melodic number with a very original bridge, is taken at a fast tempo and "Sweetheart O' Mine", on which Paxton takes a vocal on this relatively relaxed rendition.

Fans of early jazz, along with those who have not yet discovered this joyful idiom, are advised to explore, savor and celebrate *Ragology*.

For more info visit [turtlebayrecords.com](http://turtlebayrecords.com). Alexander is at Rum House Apr. 7, 21, 28. He is also at Pennsylvania Jazz Society (Bethlehem, PA) Apr. 12. See Calendar and 100 Miles Out.



**Black Heart**  
Trio Carbon (Mia Zabelka, Ola Rzepka,  
Lukasz Marciniak) (Setola Di Maiale)  
by Ken Waxman

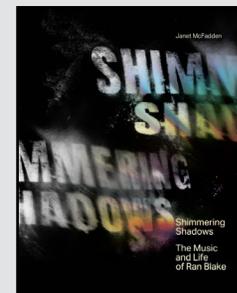
Symbolically reflecting that the carbon element is an essential building block of life, members of the Trio Carbon create equivalent musical bonding during the less than 30-minute single track that is *Black Heart*. Rather than the title's moody associations however, the piece instead unites joyously singular developments from three sophisticated improvisers. In the past, Austrian violinist Mia Zabelka has constantly moved between improvised and notated sounds, amplifying connections with a range of collaborators from free music's John Russell to composer Pauline Oliveros. Meanwhile, the Polish duo of pianist Ola Rzepka (who also teaches improvisation) and electric guitarist Lukasz Marciniak, bring their experience of interacting with multiple local and international improvisers to Trio Carbon.

Seemingly unstoppable and intricate, the intertwined trio narrative creates a polyphonic meld that makes use of every resonance from items juddering on the piano's internal strings, plus keyboard stops; wavering drones, hard banjo-like clangs and coarse flanges from the guitarist; and angled glissandi from the violinist. Just past the midpoint, Zabelka accelerates the program even more by augmenting her multi-string fiddle strokes with cackling and clenched vocalization, during which affiliated nonsense syllables are further fragmented and stretched. While it sometimes seems that the others are scrambling to keep pace with the violinist's strained prestissimo sweeps, Rzepka's string clashes and chording add sonic colors to the resulting tough and concentrated group exposition, while Marciniak's keyboard strums preserve the horizontal continuum underlying the narrative. Collective and complex, this three-fold extemporization creates quality sounds that compensate for any supposed lack of quantity in this truncated performance. In fact, there's even a brief melodic pivot from the pianist in the penultimate moments before the album climaxes with pinched and prestissimo stops from guitar and fiddle added, which uphold the program's aggressive brilliance.

Musically confirming carbon's strong but diverse elements, the trio on *Black Heart* propels a life-giving force at accelerated speeds without any musical or textural letdowns.

For more info visit [setoladimaiale.net](http://setoladimaiale.net). Mia Zabelka is at Austrian Cultural Forum New York Apr. 28. See Calendar.

## IN PRINT



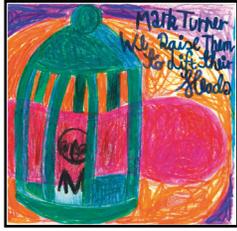
**Shimmering Shadows:**  
*The Music and Life of Ran Blake*  
Janet McFadden (Blackbag Books)  
by Ariella Stok

Ran Blake, whose 91st birthday is this month (Apr. 20), has always been an elusive figure in jazz: a pianist whose music moves suspensefully, creating an expectation for something that may or may not arrive. Janet McFadden's biography, *Shimmering Shadows*, 15 years in the making, draws from long conversations between Blake and one of his former students, Leo McFadden, creating a portrait that feels like a guided walk through the pianist's interior landscape. Blake's conversation, like his playing, unfolds in layers: thoughts drift across one another, older memories ghosting beneath the present moment. The book emphasizes the obsessions that became his artistic vocabulary. One of the earliest is Blake's childhood viewing of the haunting horror-noir film, *The Spiral Staircase*, a seminal 1946 thriller about a serial killer, whose shadowed imagery and psychological tension left an enduring imprint. He would often return to its atmosphere, finding in film noir a visual analogue to his music's epiphanies. The influence of gospel-centric churches, classical repertoire and the idiosyncratic pedagogy of Gunther Schuller and the New England Conservatory (NEC)'s Third Stream program all fed into that vision.

McFadden sketches a career that touches many corners of jazz history. Blake's auspicious debut recording, *The Newest Sound Around* with singer Jeanne Lee (RCA Victor, 1962), remains one of the era's most singular duo albums. Later collaborations with Steve Lacy, Anthony Braxton, Clifford Jordan, as well as fellow pianist-educator and former close friend Jaki Byard and others followed. Yet Blake's deepest impact comes from decades as an educator and advocate for a hybrid musical language at NEC, shaping musicians whose paths extend far beyond conventional jazz lines. Sara Serpa, former student and collaborator, describes Blake's unusual generosity: "Ran is a little bit of an outsider," she discloses. "He was always very kind and generous towards outsiders...people love him because he made them feel welcome." For Serpa, who arrived from Portugal uncertain about claiming jazz standards as her own, Blake provided permission: "Ran was the door to finding my voice in these songs." Improvising pianist Eli Wallace describes the first time he heard Blake perform at NEC's Jordan Hall: "He turns off the lights when he plays solo...it completely challenged my preconceptions about solo piano or improvisation."

By documenting Blake's recordings, teaching philosophy and the endless curiosity that sustained decades of work, *Shimmering Shadows* fills in a biographical gap. The book suggests how Blake's music might be understood—as a kind of private cinema, projected in chords and pauses, where memory and improvisation meet in the dark.

For more info visit [ranblake.com/copy-of-books](http://ranblake.com/copy-of-books)



**Patternmaster (ECM)**

**We Raise Them To Lift Their Heads (Loveland Music)**

**Mark Turner**

by Jeff Cebulski

A look at the broadening ubiquity of saxophonist Mark Turner's career evinces the establishment of continued performing relationships. In the case of his work with ECM (including the trio Fly and the Billy Hart Quartet), one characteristic has been Turner's pairing with a key bassist. In Fly it was Larry Grenadier; with Hart it has been Ben Street. In 2002, he began to play with bassist Joe Martin (outside of ECM), and Turner's quartet since has included the wide-ranging rhythmist who has become, for Turner, as important a foil as Niels-Henning Ørsted Pedersen was for Dexter Gordon or Charlie Haden for Ornette Coleman.

The piano-less quartet—Turner, Martin, Jason Palmer (trumpet) and Jonathan Pinson (drums)—represents the saxophonist's foray into postmodern bop and, with Martin as a fulcrum, *Patternmaster* reveals a band that is spreading its wings with the bassist a significant, nominal co-leader, at least as Manfred Eicher's production seems to indicate. Unlike 2022's *Return from the Stars*, where the horns herald the compositions, here the bass is either the first instrument heard or is in tandem with Turner or Pinson on five of the six selections, indicating that the group is more interested in swing this time around, rather than the chamber music vibe that dominated this album's predecessor. Though the title cut does reflect that vibe, subsequent tunes offer a broader palette. "Trece Ocho" begins with Martin's boléro-deep solo that leads to a rhythmic, swinging horn tandem and a serpentine journey of neo-Latin investigation. "It Very Well May Be" is hard(er) bop, in which the bassist provides Haden-esque grounding to the horns' aggressive attack, while the drummer responds, Billy Higgins-like. "Lehman's Lair" (a nod to Turner's saxophone collaborator Steve Lehman, from last year's well-received *The Music of Anthony Braxton*) is again heralded by Martin, with the saxophonist returning to the fluidity heard in Fly. "The Happiest Man on Earth", a jauntily lazy affair, is pushed forward by the bassist's deep-wooded prancing. "Supersister" (first heard on Fly's *Sky and Country*, 2012) receives a similar treatment, with bass and drums setting an insistent, rhythmic pace for the horns to decorate harmonically.

Another significant 21st century musical relationship for Turner has been with Danish guitarist-composer Jakob Bro. The saxophonist's solo album from last year, *We Raise Them to Lift Their Heads* (released on Bro's Loveland Music) is a head-turn[er]ing experience. Unlike his first, more rhythmic solo recording, *Solos: The Jazz Sessions* (Original Spin Music, 2013), here the tenor saxophonist seems to be searching for mood and tone, perhaps as potential background music for the Bro documentary *Music for Black Pigeons*. Indicative of the difference is album opener, "Slow", where an ever-inquisitive approach seems to investigate all possible keys and tones for nearly ten minutes. Other songs—the pensive, Bro-biographical "Red Hook", a laconic, high-pitched version of Thelonious Monk's "Misterioso" and the dreamy "Bella Vista"—offer similar pace. Alternately, "Fast", is taken at a predictably quicker pace, true to its title.

Mark Turner's journey through the land of jazz has been wondrous and revelatory, as his developing relationships curate evolving sonic creations, with others and alone.

For more info visit [ecmrecords.com](http://ecmrecords.com) and [lovelandcph.bandcamp.com](http://lovelandcph.bandcamp.com). Turner is at Village Vanguard thru Apr. 5 (with Jakob Bro). See Calendar.



**Meets Brian Charette**

**Vancouver Jazz Orchestra (Cellar Music)**

by George Kanzler

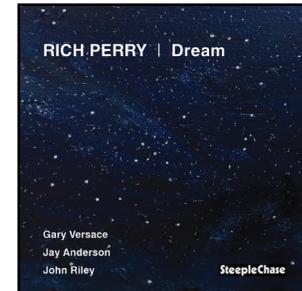
Recordings featuring an organ (usually a Hammond B3 or its progeny) with a big band are relatively rare. *Meets Brian Charette* is equally rare and a triumph of the genre. The Vancouver Jazz Orchestra (VJO) itself is a revelation—a non-profit 17-piece big band with a constellation of support in composers and arrangers, almost a dozen of whom have contributed to the ten tracks on this album, integrating Brian Charette's organ seamlessly into the big band sound. Even on tracks where Charette doesn't solo, the blend of brass, reeds and organ is paramount.

On trumpeter Fred Stride's "Lado a Lado", for instance, an apt title meaning "side by side," the band sections and organ churn up the theme together, with Charette acting as if another horn or reed section. Other tracks feature the organ more prominently. Charette opens "Don't Call Before 10", kicking it off like an organ trio, then answered by the band, brass picking up his lines, all over a catchy boogaloo shuffle feel. The organist is the only soloist, but he's well-supported by brass and reed riffs and backgrounds. The only track not coming from the VJO's stable of composers is Herbie Hancock's "The Sorcerer", which is arranged with an Afro-Latin beat by trumpeter Brad Turner, who also shares the solo spotlight with Charette. The organist also contributes an original, "Honeymoon Phase", kicked off with a brassy, rhythmless prelude introducing the melody from guitar with organ and then rhythm, Charette soloing over the orchestra, the backbeat taking it out. Some tracks meld the organ with the big band sections, while others contrast them, but with each they always come across as an integrated unit, never as a grafting of organ onto the band or vice versa. The originals from the VJO's group of composers and arrangers is uniformly excellent, but one composer's work is especially impressive: pianist Sharon Minemoto, who contributes "As Luck Would

Have It" and "Colour Contrast". The former builds from slow, incremental lines from different band sections and organ, as well as whistling. The latter is an uptempo big band theme, Charette's organ swelling underneath and interacting with band sections, then soloing after an alto saxophone turn, over driving riffs from the brass.

With *Meets Brian Charette*, the Vancouver Jazz Orchestra claims a prominent place in today's constellation of big band jazz ensembles.

For more info visit [cellarlive.com](http://cellarlive.com). Charette is at Zinc Bar Apr. 13 (with Yotam Silberstein), Apr. 16 and 30 at The Bitter End (with Oz Noy), Knickerbocker Bar & Grill Apr. 18 and Jazzcultural Apr. 29. See Calendar.



**Dream**

**Rich Perry (SteepleChase)**

by Ken Dryden

Tenor saxophonist Rich Perry is well known to jazz fans for his long tenure in the Vanguard Jazz Orchestra, but he has also recorded extensively as a leader, co-leader and sideman, particularly for SteepleChase. This 2024 quartet session is a meeting with old friends, including Gary Versace (piano), Jay Anderson (bass) and John Riley (drums), who have played with him on at least four of his earlier dates for the label, in addition to their many years working together in the Maria Schneider Orchestra.

The familiarity of the musicians playing together frequently comes through in this recording, which feels like every song was a first take and made without fuss. Charlie Parker's infrequently performed "Mohawk" serves as a solid opener, as Perry turns the song inside out with witty variations, while his leisurely "Oneirology" is a contrafact of Jimmy Van Heusen's timeless ballad "Darn That Dream" (Perry's title refers to the study of dreams). The rhythm section shines in their backing of the leader: both Versace and Anderson leave plenty of space and Riley's nimble brushwork adds a light, sensitive touch. The pulsating arrangement of Wayne Shorter's "Juju" is introduced by the rhythm section, with Versace's mysterious, meandering piano adding to the tension prior to Perry's majestic entrance featuring his robust tone. The saxophonist's passion is on display in the quartet's expansive setting of Horace Silver's "Peace", with Versace's soft, gorgeous piano adding to its magic, along with an introspective Anderson bass solo. Parker's "Donna Lee", based on the chord changes to "(Back Home Again in) Indiana", has long been a favorite for blowing, and Perry's explorative solo is matched by the pianist's adventurous and spirited playing. The leader's joyful original "Feelings Aren't Facts" is a brisk mid-tempo bop vehicle, which seems like the perfect song for a lyricist, as its playfulness and twists would likely inspire a singer specializing in vocalese. Duke Ellington's "Sophisticated Lady" was long a feature for Harry Carney's lush baritone, and the quartet here conveys a similar dreamy mood in their interpretation, bringing out the inner beauty of this standard ballad in their own way, Perry's heartfelt solo matched by the elegance of Versace's spacious piano spotlight.

For more info visit [arkivmusic.com/collections/steeplechase](http://arkivmusic.com/collections/steeplechase). Perry is at Village Vanguard Mondays (with Vanguard Jazz Orchestra). See Calendar.

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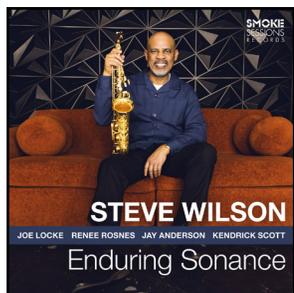
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**Enduring Sonance**  
Steve Wilson (Smoke Sessions)  
by Scott Yanow

Steve Wilson, who has appeared on over 200 albums as a sideman and has now led ten of his own, is certainly a very reliable musician. Since his earliest recordings (including on drummer Ralph Peterson's 1988 Blue Note album *V*), his alto and soprano playing has uplifted the music of numerous ensembles. For *Enduring Sonance* (available as an LP, CD or digital download), Wilson put together an all-star group: Joe Locke (vibraphone), Renee Rosnes (piano, Fender Rhodes), Jay Anderson (bass) and Kendrick Scott (drums), with Kevin Newton (French horn) utilized on the opening ("Quiet Girl") and closing ("Francisco") numbers. The original idea behind the project was that it was going to be a ballad album featuring some of the leader's favorite songs. While the latter is still true and there are some ballads, Wilson eventually decided to vary both tempo and mood. The eight songs include some that the saxophonist has enjoyed since he was growing up in the '70s, but this is by no stretch a Great American Songbook set: other than "Pieces of Dreams", none of these tunes would be considered standards, although several deserve to be.

This album of thoughtful modern jazz consists of concise performances, particularly with the featured solos of Wilson, Rosnes and Locke being relatively brief and to the point. Opener is Billy Childs' "Quiet Girl", which, with the leader's soprano up front, has the group sounding a bit like Weather Report. George Cables' "Helen's Song" has a catchy yet sophisticated theme. "Pieces of Dreams", taken at a very slow tempo, sticks close to the classic melody. In contrast, Bill Lee's "How Long", a spiritual piece in the vein of John Coltrane, has a dramatic beginning and showcases Wilson's powerful alto playing. Eliane Elias' "A Volta" has an energetic groove and includes a stirring soprano/vibraphone tradeoff. Quincy Jones' "The Eyes of Love" slows the tempo way down with Wilson giving the melody an emotional reading. Gino Vannelli's "The Surest Thing Can Change" is a medium-tempo strut with a spotlight for the leader (on soprano), who reveals his playing to be dynamically both assertive and calm. The program concludes with Milton Nascimento's quietly introspective treatment of "Francisco".

*Enduring Sonance* means consistently high-quality sound. Substitute "playing" for "sound" and that description fits not only this worthy album but Steve Wilson's career.

For more info visit [smokesessionsrecords.com](http://smokesessionsrecords.com). The album release concert is at Smoke Apr. 29-May 3. See Calendar.



**Geneva 2007 (Swiss Radio Days Jazz Series Vol. 51)**  
Dizzy Gillespie All-Star Big Band (TCB)  
by Marilyn Lester

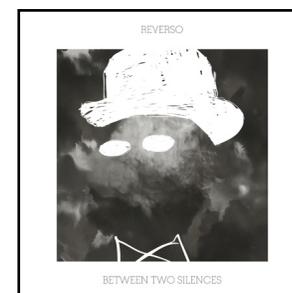
It wasn't long after Dizzy Gillespie passed in 1993 that the Dizzy Gillespie All-Star Big Band was formed by Gillespie's longtime bassist, John Lee. The group has been playing and touring since, and although attrition has diminished utilizing Gillespie alums, the mission of legacy remains through varying iterations. (The current Dizzy Gillespie All-Stars ensemble, a sextet, is led by musical director/bassist Lee, plus trumpeter Freddie Hendrix, saxophonist Don Braden, pianist Alex Collins, percussionist Roger Squitiero and drummer John Sturino.) But in May 2007 at Victoria-Hall, Geneva, a true 18-piece big band recorded some of Dizzy's best-known music (four of the nine selections are by the band's namesake).

*Geneva 2007* is the 51st volume of the Swiss Radio Days Jazz Series, which documents historic and contemporary jazz performances broadcasted by Swiss radio. On that date, the term "all-star" rang brilliantly true. Among the players: Lee leading, with Slide Hampton (trombone, conductor), James Moody (tenor), Claudio Roditi and Roy Hargrove (trumpets) plus Roberta Gambarini (vocals). Then, as today, the ethos was to maintain historical "accuracy," but through the lens of fresh playing. On a burner of Gillespie's "Blue 'n Boogie", Gambarini is a wildcat of scat, joined by fellow scatter Moody plus Hargrove, who gets a generous feature. She offers well-placed vocalizations on Jimmy Heath's "Moody's Groove", but it's Moody's tune to shine on. The longest cut (at almost 13 minutes) is the well-known Thelonious Monk classic, "Round Midnight", featuring Antonio Hart (alto), Greg Gisbert (trumpet) and Roy Assaf (piano). The ensemble eases into the tune with a laid-back languor, calling up a sustained image of a smoky club in the wee hours, giving wide space to its soloists. Paying homage to the Afro-Cuban flavor of Gillespie's marvelous

"Manteca", nine of the players take solos over the nearly ten minutes of the track. Dennis Mackrel (drums) has his own tasty feature and holds the beat mightily for trumpeters Frank Greene, Gisbert, Hargrove and Roditi, Douglas Purviance (bass trombone), Andres Boiarsky (tenor) and Lee (electric bass). Equally satisfying are "Hot House", "Con Alma", "Dizzy's Business", "Without You No Me" and "Things To Come".

While a listener might wish for the days of Dizzy himself, this polished group of true all-stars offers a hugely exciting trad big-band performance.

For more info visit [tcbrecords.bandcamp.com](http://tcbrecords.bandcamp.com). Dizzy Gillespie All-Stars are at Blue Note Apr. 27. See Calendar.



**Between Two Silences**  
Reverso (Ryan Keberle, Frank Woeste,  
Vincent Courtois) (Alternate Side)  
by Josh Gagnon

During Reverso's recent night at Mezzrow, trombonist Ryan Keberle spoke on the influence that composer-ironoclast Erik Satie (1866-1925) had on the impressionists, jazz musicians and the creative world at large, particularly the bridge between Satie and Maurice Ravel and the compositional collective Les Six, which have been inspirations behind Reverso's previous work. It therefore seems logical, that for their sixth album, *Between Two Silences*, Reverso—the genre-bending trio of Keberle, Frank Woeste (piano) and Vincent Courtois (cello)—would again find a footing in the work of Satie.

In keeping with Reverso's past template, the compositions contributed on the album by each member reflect an aspect of Satie's music and influence rather than simply "jazzing" up existing works. The resulting eleven tracks from their new album create a compelling and stylistically distinct microcosm that lies apart from much of contemporary jazz and classical music. This stylistic space between the two, perhaps "Third Stream" à la Gunther Schuller, requires a musical skillset few possess and which Reverso displays across the recording.

The specific instrumentation of piano with the tenor-register pair of trombone and cello lends itself to each player occupying a variety of roles. In an instant, any of the three could function as the melodic voice, harmonic accompanist, bassist or percussionist. A notable example is Courtois' playing on his composition "Désespoir agréable", which over the course of an improvised build in energy, subtly morphs from a pseudo-fugal accompaniment to an uptempo walking bass line with Keberle improvising over the top. Despite their substantial individual roles throughout, the three also have an uncanny ability to sound like one massive instrument in moments such as the dramatic final minute of Woeste's "Café des fantômes mélancoliques".

A hat must also be tipped to the group's production choices and the engineering work of Erwan Boulay. The tasteful layering of instruments and use of reverb works to great effect. On "Danse des horloges sans aiguilles", particularly, the addition of multi-tracked trombone adds a dynamic reinforcement to the texture, creating a memorable climactic moment early in the album. This creative work in the studio draws even more out of an album that is a great listen.

For more info visit [ryankeberle.com](http://ryankeberle.com). Ryan Keberle is at Instituto Cervoantes New York Apr. 30 (with Catharsis Trio). See Calendar.

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Udo Schindler, Erhard Hirt,  
Ove Volquartz (FMR)  
by Daniel A. Brown

Three recent releases of wholly improvised music from Germany, the UK and Poland, each pivoting on the use of intense and unpredictable electronics, are a collective object lesson in the relay and listening experience between musician and audience. At its best, improvised music is revelatory, bracing, even spiritual in nature, where direction, expectation and closure are all unknown by both performer and listener. The other end of the spectrum is one of impatience, puzzlement, even annoyance, as the very nature of experimental music includes an element of failure, at or at least lackluster wandering. Thankfully, this month's titles all succeed in delivering challenging, at

times daunting, payoffs in fearless and simpatico spontaneous compositional wallops by distinct, improv-based trios.

Over the course of nine tracks, the aptly titled *Transient Riot* is a stream-of-consciousness live set from Polish musicians Mikołaj Trzaska (saxophones), Marek Sadowski (drums, bowls, shells, electronics) and Maciej Jaciuk (electronics, bass-box, sidrax, daxophone, loops), which uses texture and timbre to forge a winning synthesis of 21st-century electro-improv. "Boutique" finds Trzaska (who celebrates his 60th birthday this month) floating a bluesy heraldic motif atop Sadowski and Jaciuk's glistening and shimmering soundscape. "Light Beneath the Hat" features gamelan-like chimes, distorted rattles and low-end percussive accents with Trzaska's pensive saxophone lines carving its own tributary through his cohorts' river of sound. On "Lost", Jaciuk offers up a lumbering ostinato nudged along by a restrained funk beat from Sadowski, giving the saxophonist breathing room to dig into some meaty and unpredictable horn lines.

While density-as-purpose might not be the volitional force behind *Strata, Act (Joy Contemporary)\**, the collaboration between London players Pat Thomas (piano, electronics), XT/Seymour Wright (actual and potential saxophone) and Paul Abbott (real and imaginary drums) is a two-hour set of shows recorded live in London and Zürich in 2022. In lieu of taking no prisoners, the

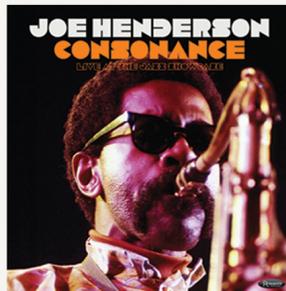
trio sound is intent on freeing spirits. At a whopping 50 minutes, "Zürich TWO" is a flooding bloodbath of discordant piano, squelching horn lines, berserk analog electronics, organic drumbeats and shards of sound. "London FIRST SET" touches on the potent '70s work of Cecil Taylor, a certain north-star for Thomas, Wright and Abbott: a three-way conversation of rising and collapsing ideas, where the group hits a few impressive, telepathic accents. The remainder of the live album is, depending on one's mood and headspace, equally bracing, uninhibited, even exhausting.

While utilizing the most minimal instrumentation of this month's offerings, *Shifting Types of Amazement - Low Tone Basics #2* is no less captivating or challenging. Recorded live in Munich, Udo Schindler (bass clarinet); Erhard Hirt (guitar, electronics) and Ove Volquartz (saxophones, clarinet) invite the listener to a 40-minute investigation into a continuous improvisational excursion. Other than one collective violent peak at the halfway point, the recording is ultimately a cerebral affair; if there is a theme, it is unhurried collaboration, much of which features a back-and-forth commentary by Schindler and Volquartz and their impressive cache of extended techniques and skills, with Hirt toggling between angular guitar lines and sporadic electronic sound bursts.

For more info visit [antennanongrata.bandcamp.com](http://antennanongrata.bandcamp.com), [wejazzrecords.bandcamp.com](http://wejazzrecords.bandcamp.com) and [soundohm.com](http://soundohm.com)

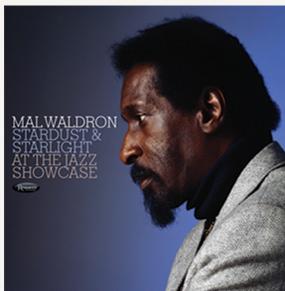


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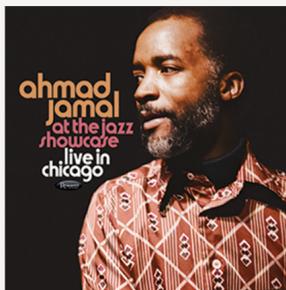
### JOE HENDERSON CONSONANCE: LIVE AT THE JAZZ SHOWCASE

Tenor saxophone titan **Joe Henderson** featuring **Joanne Brackeen**, **Steve Rodby** and **Danny Spencer** captured live in February 1978. Limited edition 180-gram 3-LP and 2-CD with liner notes by producer **John Koenig**; rare photos by **Raymond Ross**, **Veryl Oakland** and **Tom Copi**; plus interviews with Brackeen, Rodby, Spencer and more.



### MAL WALDRON STARDUST & STARLIGHT: AT THE JAZZ SHOWCASE

Piano great **Mal Waldron** live, August 1979 with **Steve Rodby**, **Wilbur Campbell** and special guest saxophonist **Sonny Stitt**. Limited-edition 180-gram 2-LP and deluxe CD with liner notes by acclaimed journalist **Howard Mandel**; rare photos by **K. Abe** and **Christian Rose**; interviews with pianist **Lafayette Gilchrist**, **Steve Rodby** and more.



### AHMAD JAMAL AT THE JAZZ SHOWCASE

Piano legend **Ahmad Jamal** with bassist **John Heard** and drummer **Frank Gant** captured live March 20-21, 1976. Limited-edition 180-gram 2-LP and 2-CD with liner notes by Jamal scholar **Eugene Holley, Jr.**; rare photos by **Tom Copi**, **Christian Rose** and **K. Abe**; plus statements by piano greats **Fred Hersch**, **Joe Alterman** and more.



### YUSEF LATEEF ALIGHT UPON THE LAKE: LIVE AT THE JAZZ SHOWCASE

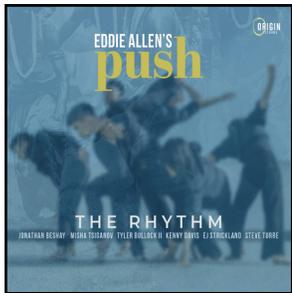
Woodwind master **Yusef Lateef** with **Kenny Barron**, **Bob Cunningham** and **Albert "Tootie" Heath** captured live in June 1975. Limited-edition 180-gram 3-LP and 3-CD with liner notes by Lateef biographer **Herb Boyd**; rare photos by **Veryl Oakland**, **Tom Copi**, **K. Abe** and **Raymond Ross**; plus interviews with Lateef mentee, **Bennie Maupin** & more.



### FOUR UNISSUED RECORDINGS FROM THE JOE SEGAL ARCHIVES CAPTURED LIVE AT THE LEGENDARY JAZZ SHOWCASE IN CHICAGO

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**The Rhythm**  
**Eddie Allen's Push (Origin)**  
 by Terrell K. Holmes

Eddie Allen's top-flight band Push—Allen (trumpet), Jon Beshay (tenor), Misha Tsiganov (keyboards), Tyler Bullock II (piano), Kenny Davis (bass), EJ Strickland (drums) and guest Steve Turre (trombone)—really brings it on *The Rhythm*, an energetic album that displays the leader's formidable skills as producer, arranger and composer.

The Afro-Cuban inflected title track exemplifies how Allen adeptly manipulates rhythm, making it flexible in a way that's engaging but not pretentious. Tsiganov's haunting Fender Rhodes on "Between the Darkness and the Dawn" provides an initially crepuscular feeling until Beshay's urgent tenor lines, in conjunction with Allen's deft trumpeting, propel the tempo quickly into sunlight. The irresistibly funky "Maurice" pays tribute to the funk band Earth, Wind & Fire founder Maurice White. Allen's surprising and delightful arrangement of "Mood Indigo" takes Duke Ellington from Harlem to the Caribbean. "Our Day Will Come" (Hilliard & Garson) tips its cap to the 1963 bossa nova-influenced chart-topper by Ruby and the Romantics. What's clear is that Allen thrives in the jazz-funk milieu. "Daybreak", "Worth Saying", "The

Journey", "7 Days" and "Eve's Deception" are all foot-tapping grooves that touch straight-ahead, big band and fusion; and to it, this excellent septet brings the sound, color and vigor of a larger ensemble.

Allen's musicianship, and the fun he's having, extends from the band to his listeners, and it's these elements that make this such an entertaining project. Though no selections were played live early last month at Jazz Genius (the still-newish Lower East Side venue), he did present a pared-down group (a quartet instead of the album septet), with pianist Tsiganov the only holdover from the recording. With Gregory Jones (bass) and Jerome Jennings (drums), his set opened with an upbeat version of Richard Rodgers "Have You Met Miss Jones", on which Allen played a lovely, muted trumpet, inserting quotes from "Pop Goes the Weasel", "Chicago" and "The Sailor's Hornpipe". The leader switched to flugelhorn for a lovely rendition of Lee Morgan's "Ceora". Moving over to open trumpet, with Jennings on brushes, "Body and Soul" (Johnny Green) began at a ballad tempo, then gradually built to a formidable intensity. The rhythm section worked out alone on an original from the leader, "I Told You So" (according to Jennings, it was also a favorite saying of the late saxophonist Dexter Gordon). The quartet performed an evocative version of Juan Tizol's "Caravan", the drummer setting the pace by using tom-toms for a talking drum effect, while Allen made elephantine sounds on trumpet as he flirted with the melody. This hard-swinging bit of Ellingtonia brought everything full circle, closing a set that beckoned listeners to go home and explore Allen's expansive, recorded ensemble on *The Rhythm*, which similarly, and perhaps not-so coincidentally, also includes a taste of Duke.

For more info visit [originarts.com](http://originarts.com). Allen is at Clement's Place (Newark, NJ) Apr. 6 (with Lance Bryant) and Apr. 17

(with Damon Duewhite), *Sistas' Place* Apr. 18 (as leader) and *Little Red School House* Apr. 29 (with Damon Duewhite). See *Calendar* and *100 Miles Out*.



**New Paintings of Jazz**  
**Trøen-Arnesen Quartet (Losen)**  
**Tri vendur blés ho i den høgaste sky**  
**Mathilde Grooss Viddal (Losen)**  
 by Franz Matzner

The two albums, *New Paintings of Jazz* from the Trøen-Arnesen Quartet and *Tri vendur blés ho i den høgaste sky* from multi-instrumentalist and bandleader Mathilde Grooss Viddal, are markedly disparate musical affairs. The former is a traditional, improvisatory jazz album that will satisfy the need for a quiet oasis, while the latter is a crossroads of Norwegian folk and other global musical systems that co-evolved over centuries through exchange and adaptation.

The Trøen-Arnesen Quartet's sound is placid and graceful on its *New Paintings of Jazz*. The members operate as a talented, integrated whole, able to fluidly deliver the well-structured compositions. The band's phrasing is clear, whether playing in unison or trading improvisations. Each is also adept at painting miniature musical portraits that stand out for their predominantly light touch. This trait is evident on tunes such as the mildly swinging and silky-smooth "Modalan", and the soothing "Crossing", featuring co-leaders Elisabeth

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Lid Trøen, whose flute flows and weaves, and Dag Arnesen, whose gentle piano accompaniment is prodded along by bassist Ole Marius Sandberg. The playful “Turbulence” interrupts its own cruising tone with a final dissonant uproar.

*Tri vendur blés ho i den høgaste sky* is a bird of another color. Grounded in Norwegian medieval ballads and their underlying stories, the album is redolent with traditional modal folk singing, which often is highly emotive *a cappella*. Present also are strains of the Sami people’s ancient vocal heritage. For those unfamiliar with these styles, an analog might be the more familiar Celtic forms. In the hands of vocalist Unni Boksasp, the effect is central to the album’s powerfully stirring impact. However, it is the combination of her singing with Viddal’s compositions, instrumentation and modern interpretations that make this album an overwhelmingly poignant experience. “Maria Magdalena (Held in Disgrace)”, “Valivan (The Pioneer)”, and “Trollstemt (Harp Strings)” evoke memories of roots and rock, textures of wool, and the feel of soil and earth. The low murmurs of “Subconscious” echo like notes in an empty church. The lament “Stolt Margjit” and “Marie (Cure)” (akin to an aria) unfold like intricate weaving, the attenuated vocals knit together with fiddle bow, bass and whispering winds. The album is not simply a meditation on Norwegian traditions, however. It travels across borders and periods, integrating Arabesques, Middle Eastern music, the symphonic, chorales and more modern improvisational structures. “Kvinnemorderen (Scheherazade)”, for instance, dances with appropriately sleek, winding lines and the fanfare of “Gullborgs (Fearless Girl)” races and twirls in a jazz fiesta.

Losen Records here has produced two very different albums: *New Paintings of Jazz* is suited to a

peaceful evening, as *Tri vendur blés ho i den høgaste sky* presents an exquisite cultural merger demonstrating music’s ability to define places, penetrate spiritual cores and transcend time and space.

For more info visit [losenrecords.no](http://losenrecords.no)



**Antónima**  
Sofía Rei (GroundUP Music)  
by Wif Stenger

On *Antónima*, Argentinian singer-songwriter Sofía Rei performs in a fabulous acoustic jazz duo with Peruvian bassist Jorge Roeder. Though they’ve been touring, playing songs from their powerful 2023 album *Coplas Escondidas*, this new project is a completely different kettle of fish, as Rei shifts gears from acoustic minimalism to electronic-driven complexity. The only common threads are her songwriting and mighty voice—though this time it’s processed, multitracked and blended with guest vocalists: nine women from all over Latin America, including genre-crossers such as Xenia Rubinos and Gaby Moreno. Despite the number of guests, this party still sounds unified, thanks partly to co-production, arrangements and programming by JC Maillard, and mixing and mastering by recently

deceased legend Bob Power.

With this album, Rei picks up where she left off with 2021’s *Umbral*: sophisticated electronic alt-pop without obvious nods to jazz (besides Josh Deutsch’s sensitive trumpet work on “Peter Pánico”). On the title track, Colombian duo Las Áñez echoes the great Barcelona nuevo flamenco/hip-hop band Ojos de Brujo. There are many compelling, complex elements involved, but also, in contrast, simple hand drumming throughout, like a heartbeat. Mireya Ramos duets on “Si Una Cae” with Cuban percussionist Pedrito Martinez, who adds a gentle hint of cumbia. The poignant refrain is a call to resistance, translating roughly as “If one falls, others rise/From their ashes, your fire.” The vocals get intense and almost scary on the single “Zig Zag”, featuring singer extraordinaire Daymé Arocena, with Yoruba incantations and West African highlife guitar alongside a squiggly synth and near-techno beats.

Rei’s wide palette extends the breadth of her previous half-dozen albums in Spanish, French and English. She’s a versatile vocalist, appealing and expressive in many styles and settings. From a background in punk and classical, she’s explored and fused genres from fado to funk, house, klezmer and Ethio-jazz as well as South American folk styles. Her collaborators over two decades in New York includes a wide array, too, from Maria Schneider and John Zorn to Myra Melford, Bobby McFerrin and Marc Ribot.

*Antónima* is a heady, ultra-produced mix of cutting-edge and traditional Latin sounds, but to hear Rei’s unadorned voice in all its power, glory and improvisational skills, check her out on *Coplas Escondidas*, as well as live, onstage.

For more info visit [groundupmusic.net](http://groundupmusic.net). The album release concert is at National Sawdust Apr. 2. See Calendar.

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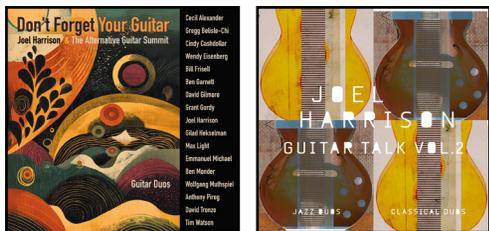
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**Don't Forget Your Guitar**  
**Guitar Talk, Vol. 2: Jazz Duos/Classical Duos**  
**Joel Harrison (AGS Recordings)**  
 by Fred Bouchard

Restless guitar polymath Joel Harrison spans a career of constant surprise: he owns a large collection (and virtuoso technical command) of guitars, writes books on and teaches guitar history, composes bold, keening music in myriad styles and maintains a comprehensive website, as well as producing the annual Alt Guitar Summit (AGS) summer camp and annual festival plus concert presentations throughout the year. Among 25 leader dates he's unboxed: *Range Of Motion*, a joyous, multi-kulti 1997 jam band featuring double-reeders Paul McCandless and Paul Hanson; 2006's *Harbor*, which explores twangy, fleet tunes—with guitarist foil Nguyễn Lê—adrip with warm sustains and soaring, complex lines; and 2010's *String Choir* with guitarist Liberty Ellman and a string quartet playing haunting settings of drummer Paul Motian's exquisite melodies. In 2011, Harrison earned a Guggenheim Fellowship and founded AGS, arguably the premier organization to present, educate, record and foster a genial wide-ranging forward-looking plectrists' collective.

He avows that guitar duos are his "favorite means of musical transportation," and during the COVID-19 pandemic he pursued shelved projects to write through-composed classical and semi-free jazz pieces,

here performed on three CDs by AGS' companionable brotherhood. As guitar guru, writer and critic Bill Milkowski noted on *Harbor*, Harrison "cut[s] a wide stylistic swath...with heightened modal excursions, bits of swirling psychedelia, touches of funk, chamber-like delicacy, and full throttle electronic skronking."

Joel Harrison & AGS' *Don't Forget Your Guitar* recaps such styles in ten vivid, if largely contemplative duets comp-rovised by guitarists and AGS members. Notable are several. Bill Frisell and Emmanuel Michael gamely reinvent The Beatles' "In My Life"—and find a poignant coda. David Gilmore and Cecil Alexander uncork a bubbly "Libreville". Wolfgang Muthspiel and Gilad Hekselman fold into Kurt Weill's lively "Liebeslied" with extra whipped cream. Wendy Eisenberg and Anthony Pirog prod us to a fuzzy abyss. Grant Gordy and Ben Garnett follow a hayseed blues with a certain call of Carla Bley's "Lawns", a verdant vista nicknamed for pianist Larry Willis.

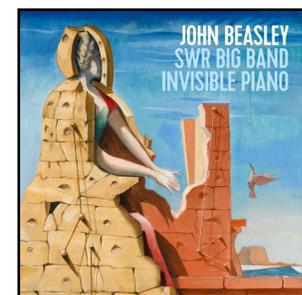
*Guitar Talk, Vol. 2 (Jazz Duos/Classical Duos)* unveils Harrison's composed classical duets, compatibly interpreted by Fareed Haque and Dan Lippel, which whimsically hew declamatory ("Pegasus") or sinewy (Lippel's solo "Boston, 1977"), employ Indian raga harmonies (hear Haque's improv on "Evening in Udaipur"), echo Tarrega's Alhambra tremolo (memorial to a dear cousin) and bubble with appealing melody ("Winter Solstice", "January"). His dozen jazz duos were arranged on-the-spot with Muthspiel, Pirog, Nels Cline, Gregg Belisle-Chi (two each), singing Camila Meza, Alan Levy, Brad Shepik and—with Mike Stern—a sly, cozy "D.C.". Harrison's duos with Cline (colleagues for 50-years!) clang and churn with brash overtones. Bookenders with Belisle-Chi go from acrid nailbiter to breathe-easy blues. To Muthspiel's pearly wisdom, Harrison gently defers in Bley tribute and tactile "Snow on Ash". Pirog and he tackle both pain and wry whimsy. Enough: go listen!

For more info visit [joelharrison.com](http://joelharrison.com) and [alternativeguitarsummit.com](http://alternativeguitarsummit.com). Harrison is at *The Local* (Saugerties, NY) Apr. 19 (with *The Guitar Choir*). See *100 Miles Out*.

Johnson. Nicolas keeps up well with Magnarelli's speedy delivery atop Manasia's chromatic comping, while Davis' "Decidedly So" softly swings with the horns' lovely tandem pronouncements. A few of the album's nine selections seem to reflect the leader's thoughts during what must have been an uncertain time: the jovial, hopeful "Good Health", "When I Fall in Love" and "10th Anniversary". On the latter selection and "When" (a cover of trumpeter Blue Mitchell's version), where Magnarelli's dulcet crooning is paired with Davis' winsome additions, Manasia's lyrical asides enhance the sentiment as the rhythm section suitably supports. Richard Rodgers' "This Nearly Was Mine" is a bouncy treat, with dancing flugelhorn notes adorning the trombonist's deliciously droll accompaniment, as well as Manasia's lyrical solo, Nicolas' sturdy swing and Green's animated rhythmic contributions. Sigmund Romberg's "When I Grow Too Old to Dream" is given its own uplifting, hard-bop treatment, with the pianist's inner Bud Powell deftly leading the way to a tag team performance by the horn players. The closer, "Jimmy's Blues", a tribute to Magnarelli's brother, is a bop swinger, with the horns displaying their kinship to duos such as Lee Morgan and Curtis Fuller.

Following last year's stellar quartet album release, *Concord* (SteepleChase), *Decidedly So* reveals that Joe Magnarelli shows no signs of slipping from his position as one of our premier trumpeters and purveyors of modern jazz. This new release testifies to his fidelity with other equally-skilled musicians who share both his artistry and vision.

For more info visit [cellarlive.bandcamp.com](http://cellarlive.bandcamp.com). Magnarelli is at *Jazzcultural* Apr. 8 (part of "Akiko's Organ Nights") and Apr. 30 (as leader). See *Calendar*.



**Invisible Piano**  
**John Beasley/SWR Big Band (o-tone music)**  
 by George Kanzler



**Decidedly So**  
**Joe Magnarelli (Cellar Music)**  
 by Jeff Cebulski

Two complementary agents converged during the recording of trumpeter Joe ("Mags") Magnarelli's new quintet album *Decidedly So*, one very personal: the celebration of his marriage to the gifted organist Akiko Tsuruga (who passed away six months after these sessions, following a bout with cancer); the other serendipitous: an unplanned but welcomed audience of 35 fans who accompanied Cellar Music owner Cory Weeds on his annual "New York With Weeds" tour, including for these performances. The musicians—Steve Davis (trombone), Jeremy Manasia (piano), Clovis Nicolas (bass) and Rodney Green (drums)—were clearly inspired by their presence, as is testified by the results.

Mags himself has arguably never sounded better. Kudos to Maureen Sickler, whose sound engineering in the Van Gelder Studio brings a sheen to the trumpeter's expression and provides ample sonic touches to Shawn Pierce's mix. Album opener, "D.J." is a driving tribute to former NBA star, the Boston Celtics guard Dennis

Terence Blanchard's liner notes for *Invisible Piano* provocatively tells us it "isn't just an album. It's a journey into the unknown—where improvisation meets innovation, and where technology becomes a true partner in creation." That technology is primarily the Steinway Spiro, a player piano that can enhance and expand on what is played on it—and presumably create harmonized figures and melodic lines for the sections of the big band from the pianist's improvisations. But the notes, both Blanchard's and the other material accompanying the album, don't ever seem to explain/reveal how this musical alchemy takes place. Yet since we can hear it, it definitely does. The title track comes from a Max Ernst painting that inspired pianist John Beasley in the Staatsgalerie Stuttgart Museum. It is one of five of his original compositions named after paintings in the museum, which all began as piano improvisations on the Spiro, and which presumably then created passages for the big band. The music unfurls under, around and in between Beasley's piano passages, which define the shape and melodies of each piece.

The SWR Big Band is brass-centric. Eleven of the sixteen horns are brass, from trumpets through trombones and French horns down to tuba; while there are only five woodwinds, the emphasis is on flutes and clarinets rather than saxophones. So the sonic colors

of the band are not from your usual jazz big band. On tracks such as album opener "Concentric", rhythms appear and fade, giving way to rubato sections of flutes and piano, drums cueing a final passage from brass and woodwinds over a bass clarinet ostinato. Standard big band fare like shout choruses, backing riffs and driving swing, are here replaced with passages and figures that seem to be created for the wind and brass sections by Beasley's piano improvisations on the Spiro. The results are captivating, each track creating its own quietly compelling, unique sonic tone poem. The album ends with two covers: singer-songwriter James Taylor's "Fire and Rain" and the Earth, Wind & Fire hit, "Can't Hide Love". Spectral horns shadowed by flute and a pizzicato bass solo flesh out the former, while the latter is transformed into a rhapsody for low brass, piano and a closing bass clarinet.

For more info visit [o-tonemusic.de/en](http://o-tonemusic.de/en). Beasley is at Birdland thru Apr. 4 (with "Unlimited Miles: Miles @ 100"). See Calendar.



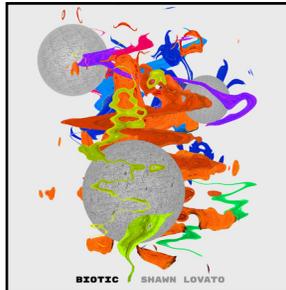
**dance! skip! hop!**  
**Tomeka Reid (Out Of Your Head)**  
by JR Simon

The fourth release from cellist Tomeka Reid's quartet, *dance! skip! hop!* again features Mary Halvorson (guitar), Jason Roebke (bass) and Tomas Fujiwara (drums). Across five tracks in under 50 minutes, the foursome delivers original Reid compositions with the assurance and cohesion of a group that has spent years developing its shared musical language. What stands out immediately is just how approachable and accessible this music is. Each musician is widely associated with the avant garde, yet *dance! skip! hop!*, although it pushes boundaries and blends styles and textures, is never cold or overly cerebral. Instead, the quartet channels its formidable technique into something rhythmically engaging and melodically inviting. As the title suggests, this is an album that encourages motion: the tempos and rhythmic interplay simply demand it.

Reid's cello is remarkably flexible. At times it carries the melody. Elsewhere it weaves a counterpoint to Halvorson's guitar playing or reinforces Roebke's bass lines. The entire album is permeated by the depth of the lower registers, giving the music a warm, resonant fullness. The title track opens with a memorable motif that immediately establishes the group's playful rhythmic sensibility. The third track, "Oo long!", delivers one of the album's most electrifying passages. Halvorson's distorted guitar and Fujiwara's drums surge into a brief burst of raucous energy before dissolving into a perfectly articulated pizzicato figure shared among cello, bass and guitar. "Under the Aurora Sky" begins in a completely different atmosphere: Reid's bowed cello introduces the track with a luminous tone, surrounded by Halvorson's crackling textures, Roebke's explorative bass figures and a wash of cymbals from Fujiwara. Gradually the ensemble gathers into a collective pulse before Halvorson takes the melodic lead, her tone strikingly pure. The closing track, "Silver Spring Fig Tree", leans furthest into abstraction. Static-like sounds drift between the instruments, suggesting distant transmissions, yet the piece remains grounded by a doubled bass line and persistent rhythmic patterns.

Throughout, the mix is superb, allowing every detail of the quartet's interplay to come through clearly. *dance! skip! hop!* reflects a quartet with a clear, mature voice—music that's inventive yet grounded in a strong sense of groove.

For more info visit [outofyourheadrecords.com](http://outofyourheadrecords.com). Reid is at The Stone at The New School Apr. 1-4. See Calendar.



**Biotic**  
**Shawn Lovato (Endectomorph Music)**  
by John Sharpe

While bassist Shawn Lovato strips back the instrumentation for *Biotic*, his third album, the scale of his compositional ambition—already evident on *Cycle of Animation* (2017) and *Microcosms* (2022)—remains undimmed. His trio unites celebrated saxophonist Ingrid Laubrock, in whose Grammy Season band he performs, and drummer Henry Mermer, another Laubrock alumnus from her Lillith sextet. Together they thoroughly inhabit seven tightly-choreographed Lovato originals that still allow moments where form dissolves into pure expression. The leader's bass furnishes the program's tensile core. Rhythmic and precise, he preserves the idea of a piece, even when he steps into the spotlight. Laubrock too works inventively within Lovato's parameters. Never less than poised, she embellishes a restricted palette with digressions into odd tonality that assume heightened resonance, serving as flashes of color that enliven whatever surrounds them. Mermer, whose name might be a homonym for his approach here, rarely raises his voice. But while often on brushes, his restraint doesn't impinge on unostentatious propulsion and coloration.

With those personalities in play, the intricately-beveled compositions layer simple elements into sassy designs. On the opener "Spling", tenor and bass lurch forward in a compelling but jittery embrace, until Laubrock loosens anchor to flow across the angularity. Elsewhere, when Lovato shifts out front, Laubrock and Mermer maintain the underlying patterns, as on "Frequent Flyer". Taken as a duet, "One Step from Anything Easy" finds the written material at its most amorphous as a woozy tenor and bowed bass conversation ensues. Similarly, "Inexorable" foregrounds emotion, as stumbling pizzicato, blowy tenor and brushed swells combine in a near-ballad rumination. All through, the threesome stays true to the bassist's intent, while still uncovering individual spaces within it. Mermer's only solo arrives toward the end of the intermittently energetic "Dirt Doesn't Burn", where his tumbling chatter morphs into a martial cadence that nonetheless honors the framing impulse. They take the most liberties with the concluding "Parachute Bloom", where Lovato's arco sawing braids with Laubrock's slippery tenor performance. Thereafter, the bassist plumbs the depths until eventually reuniting with braying saxophone before the final recapitulation.

Although the mechanics remain transparent throughout, Lovato's trio proves that clarity need not diminish mystery: the music keeps revealing new slants long after the last note settles.

For more info visit [endectomorph.com](http://endectomorph.com). The album release concerts are at The Jazz Gallery Apr. 16 and Fire Museum (Philadelphia, PA) Apr. 20. See Calendar and 100 Miles Out.

## DROP THE NEEDLE



**Global Jungle**  
**Sonny Simmons**  
**(Deal With It-Spin Records Boise)**  
by Daniel A. Brown

Benefitting from the labor-of-love passion revivalism surging through much niche-genre music, a recent reissue of an early '80s session by firebrand alto saxophonist Sonny Simmons (1933-2021) is worth its devotional rediscovery. Over the course of his '60s solo albums and '90s resurgence, Simmons (whose five-year deathaversary is this month) cut a deep legacy into the creation and evolution of free jazz. *Global Jungle* is a welcome arrival for both familiar and forthcoming fans to Simmons' place in the pantheon. Recorded on a budget in 1982, the session features Simmons, Perry Thoorsell (bass), Earl Freeman (fretless bass guitar), Kirk Heydt (cello) and Dylan Morgan (drums). In 1990, longtime Simmons collaborator Heydt, who also funded and produced the original session, released a cassette and CD version of the album on his Deal With It label. In his liner notes for this vinyl-only reissue, he explains that due to being "in my youth, broke as a joke," he erased over the original master takes. Forty-two years later, Heydt discovered a cassette mix of the lost sessions. Thankfully, Spin Records Boise now offers a limited-edition LP version of the music.

The title track is a ten-minute dive into dark-tinged modalities. Ballasted by a minor-key drone motif, Simmons issues a continual volley of molten licks that rewire the head theme over a call-and-response of etheric blues and warped-speed arabesque over the band's empathic, blazing accompaniment. "Steel Foundry of Love" initiates with a baleful slapped-bass and arco moan by Freeman and Thoorsell, an Albert Ayler-like bleating theme Simmons pleads to the assembled players, who respond in kind with rapid-fire response. A somber, pentatonic theme invokes and weaves throughout "The Global Prayer", bolstered by upper arco lines from Heydt, and the saxophonist offers a beatific high-register closure. "H.P.S. Zoarious" closes out the session, featuring a jolting asymmetrical melody penned by Heydt, the band more than up for empathetic explorations.

*Global Jungle* is a casual capture of five players plunging in deep, providing and documenting a rare intimacy. Simmons was a fearless improviser who found value in redirecting his bands to his distinct themes. While this sensibility ran contrary to the ethos of many subsequent improvisational players, he stood deep in the earthiest ground of jazz music, always finding new footing. Here is a worthy audio document of five players aiming for the high and holy. Thanks to the efforts of Kirk Heydt and Spin Records Boise, we are invited to the congregation.

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



*lofi at lowlands* 二  
*lofi at lowlands* 三  
**Kevin Sun (Endectomorph Music)**  
 by Brad Cohan

Perhaps you've been to Brooklyn's Gowanus-neighborhood favorite, Lowlands Bar—coffee house by day, music venue by night, with a leaning toward the avant garde. If you have, you'll certainly know the venue is not only the second home of saxophonist Tim Berne, but also of tenor player-composer-improviser and label owner, Kevin Sun. Sun is a protean force who displays relative ease in hurdling from majestic melodicism to seat-gripping improvisational intensity. His stellar series, dubbed *lofi at lowlands*, has so far yielded three volumes showcasing his outstanding group, featuring Walter Stinson (bass) and Kayvon Gordon (drums). Theirs is a growing and revelatory document in which each member's singularly expressive voice coalesce into a ball of creative fire glowing with high-spirited energy and edgy experimentation. All of these elements are manifest on the second and third volumes, *lofi at lowlands* 二 and *lofi at lowlands* 三. Both were impeccably captured live on tape, and reveal an otherworldly, layered sheen that an in-studio recording offers in editing, mixing, overdubs and post-production, yielding a sublime listening experience.

Compiled from three sets in April 2024, *lofi at lowlands* 二 runs only a half-hour but the musical

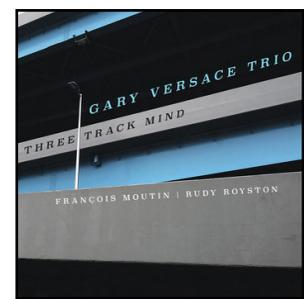
paths this trio traverse contain multitudes during that considerably brief span. The opener is a fully-improvised set that deconstructs, dissects and expands on a Sun composition titled "shimmering"; the effect is akin to a halcyon dreamscape with touches of turbulence. The delay effect Sun employs on his saxophone sets in motion what sounds like a multi-pronged army of horns that is truly dizzying. From there, the feeling is meditative as Sun, Stinson and Gordon connect almost telepathically with investigative and lyrical dialogue. "darksome", anchored by Gordon's rustling and gentle percussion and Stinson's mellifluous plucking, and further uplifted by Sun's gorgeous motif, achieves a state of catharsis as does the swaggering "shimmering ii" and "shimmering iii".

The textured and rhythmic explorations that comprise *lofi at lowlands* 三 melt into one another as if one long, continuous piece rife with distinct moods and unpredictable shifts, while staying true to its melodic themes. A blissed-out ambient kind of jazz (save opening sonic salvo "wending helices"), this third volume homes in on introspective musings and delicate subtlety—not the sort of vibe you'd find sitting in a bar. Yet, Sun's trio pulls it off in spades. "shadowlands iii (groovy)" has a cool-cat film-noir quality to it; Gordon's star turns on "fissures 二" and "gordonisme" is an effects-laden drums *tour de force*. "stinsonia of the lakes" is a bass-driven, ever-mutating mind-melt.

With their *lofi at lowlands* series, Sun, Stinson and Gordon are mastering the art of improvised bar band music.

For more info visit [endectomorph.com](http://endectomorph.com). Sun is at Five Spot Jazz Apr. 7 and Close-Up Apr. 8. He is also at Nublu 151 Apr. 2 (with Jochen Rueckert), No Work Allowed Apr. 3 (with Nick Panoutsos), Café Ornithology Apr. 14 (with Itai

Eliezri) and ShapeShifter Lab Apr. 23 (with Dabin Ryu). See Calendar.



**Three Track Mind**  
 Gary Versace (Sunnyside)  
 by Pierre Giroux

On *Three Track Mind*, pianist-keyboardist Gary Versace forms a trio that understands a truth better than any conservatory maxim: jazz thrives when it is trusted to breathe naturally. With François Moutin (bass) and Rudy Royston (drums) beside him, Versace dismisses strict arrangements, pre-made codas and neat introductions. What remains is conversation: honest, adaptable and vibrant.

The album's program opens with "Doxy", that timeless tune by Sonny Rollins, which is delivered here with infectious energy. Versace's piano states the theme clearly before the trio stretches it like warm taffy. Moutin's bass walks with both strength and wit, while Royston toggles between punch and shimmer. The performance shifts from earthy swing to swift abstraction. The first take on "Autumn Leaves" has the leader shaping the harmony into something brooding and tensile. The swing is suggested rather than overtly expressed; phrases hover then land



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Apr 10: Denver	Denver Jazz Fest <small>*Marquis Hill on trumpet</small>
Apr 11: Omaha	Orpheum <small>*Marquis Hill on trumpet</small>
Apr 12: Richardson	Eisemann Ctr <small>*Marquis Hill on trumpet</small>
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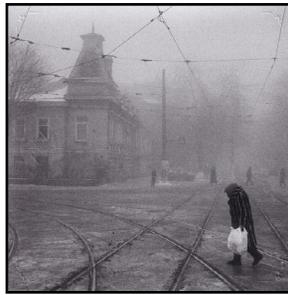
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with quiet conviction. Jimmy Van Heusen's "Darn That Dream" becomes a study in subtle misdirection. Versace's piano reharmonizations flow beneath the melody as Royston subtly shifts the pulse, creating a gentle asymmetry within the ballad. One of the pianist's earliest compositions, "Homeland", unfolds with folk-like clarity; its straightforward structure encourages patience, while the trio avoids unnecessary embellishments, allowing the mood to develop naturally. Victor Young's ballad "Stella by Starlight" adopts an understated, unadorned swing. The tempo breathes, and the solos by piano, bass, then drums are delivered gracefully, with the harmonic foundation of the standard laid out simply and without fuss. The following tracks are both contrafacts: "All Our Things" (based on the chord changes for "All the Things You Are") and "In The Footsteps of Giants" (based on John Coltrane's iconic "Giant Steps"). On the former, Versace establishes the piece's kinetic musings, propelled by Royston's energetic drumming. The latter eschews the original piece's frantic pace for a warm, searching ballad. The complexity exists, but it glows rather than blazes. The trio revisits "Autumn Leaves" with playful resolve; in this version, Versace opens with lighter voicings, bluesy right-hand inflections surfacing as Moutin responds with buoyant counter melodies. The drummer, ever alert, teases double-time suggestions before settling into a relaxed lope. The closing "Walter Theodore" is an energetic yet meticulously crafted theme. Versace interacts with subtle rhythmic accents, Moutin moves confidently with a spring in his step, and Royston covers his kit with enthusiasm. The trio departs as they began, united, focused and swinging.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). The album release concert is at Mezzrow Apr. 17-18. Versace is also at Nublu

151 Apr. 4 (with John Ellis) and Apr. 6 (with Ingrid Jensen), and Smalls Apr. 7 (with Mike Lee). See Calendar.



*Perseverantia*  
Vadim Neselovskyi (Tzadik)  
by Anna Steegmann

In *Perseverantia*, Ukraine-born pianist-composer Vadim Neselovskyi turns personal and national anguish into an extraordinary meditation on endurance. Executive produced by John Zorn and released on the fourth anniversary of Russia's invasion of Ukraine, this 11-movement suite unites Neselovskyi's piano with the Dutch Ysaÿe String Trio—Rada Ovcharova (violin), Emily Stam (viola) and Willem Stam (cello)—bridging jazz and classical idioms with striking emotional force. From the outset, the recording makes the piano's physical presence part of its drama. The hammer noise and pedal creaks become expressive elements, while the strings shadow, prod and sometimes resist, creating a tension that mirrors a nation and artist suspended between devastation and hope.

Structured as a journey through time, the album begins with "Before 24", a fragile prelude of high piano tones and folk-tinged string lyricism depicting

the hush before crisis. "Tanks Near Kyiv" shatters the serenity. Neselovskyi describes it as born from the "brutal chords" he played after weeks of silence at the war's start. The track's staccato violence and percussive strings mimic advancing armies, while frantic piano improvisations mirror a mind in flight. In "Refugees", the tone shifts from terror to profound empathy. The melody here is unmoored, searching for a resolution that never quite arrives. Neselovskyi subtly weaves in a quote from Mozart's *Requiem*. The interplay between his fluid, jazz-inflected phrasing and the somber string chorale creates an atmosphere of weary, collective mourning. The title track moves away from military imagery toward a focused, rhythmic grid. The "metal-influenced grooves" mentioned in the album's notes are most evident here, providing a structural backbone that feels unbreakable. The album also features stunning black and white photography and extensive notes, not necessarily something characteristic of most Tzadik releases.

At the release concert last month (Mar. 5) at Brooklyn's Roulette, with Pauline Kim Harris (violin), Celia Hatton (viola) and Andrew Janss (cello), Neselovskyi told the audience about the inspiration for each suite. Shaken by the often dismounting and disturbing parts of his compositions, the audience was also deeply moved by the introspective pieces, which transformed pain into sound. His piano, left alone to mourn in the solo "Lviv Funeral", moved many to tears. A difficult, beautiful and essential performance and recording, Neselovskyi's *Perseverantia* proves that when words fail to capture the scale of a catastrophe, music still speaks with luminous, unflinching truth.

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

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*Meets Jerry Weldon*  
Cory Weeds (Cellar Music)

*Horns Locked*  
Nick Hempton & Cory Weeds (Cellar Music)  
by Ken Dryden

Since Canadian tenor saxophonist Cory Weeds founded Cellar Music in 2001, he has consistently released memorable jazz recordings, frequently featuring an American in the group or leading it.

Veteran tenor saxophonist Jerry Weldon joined for Weeds' *Meets Jerry Weldon*, on which they are accompanied by Miles Black (piano), John Lee (bass) and Jesse Cahill (drums) for a 2024 studio session that pays tribute to a number of past tenor greats. Two-tenor dates have a long, established tradition and this one stands up to any pairing over the past few decades. Starting with a rousing rendition of "Hey Lock!" (derived from the changes to "Body and Soul") by Eddie "Lockjaw" Davis, who played and recorded this with his tenor foil Johnny Griffin, the quintet here is firing on all cylinders. Clifford Jordan is represented with two of his originals, the slightly angular bop vehicle "Princess" (which Jordan recorded with saxophonist John Jenkins) and the rapid-fire "Toy" (a composition that has been covered by saxophonists ranging from Cannonball Adderley to Anthony Braxton). The latter showcases a superb solo by pianist Black in between the tenors of Weeds and Weldon. The band also finds

fresh approaches to standards, as in their laid back, funky treatment of the Gershwin's "Oh, Lady Be Good" (arranged by Bill Coon) and the loping setting of the Harry Warren ballad "I Had the Craziest Dream". Weeds' fiery original "323 Shuter" fits right in with the time-tested songs played on the date.

Another American tenor saxophonist, Nick Hempton joined Weeds for a pair of two-tenor sessions, one in 2023 at Frankie's Jazz Club in Vancouver, the other a 2024 in-studio recording. The two musicians are old friends who are on familiar ground playing together and enjoy their tenor battles, with both men coming out winners. Joined by organist Nick Peck and Cahill again on drums, these performances have a soulful flavor, starting with an invigorating workout of James Moody's "Last Train From Overbrook". Hempton's brisk blues "Change for a Dollar" features the gritty, hard-blowing guest first, then Weeds' spacious but no less powerful solo, with Peck and Cahill pushing the horn frontline to its limits. Dexter Gordon's Latin-tinged "Soy Califa" is one of his less frequently played works, but their soulful approach should rekindle interest in it. Weeds' "Conn Men" has the air of a set-closing blues, conjured up on the spot, with a playful, tongue-in-cheekiness to their solos. Cahill switches to brushes for the subdued Jimmy Van Heusen ballad "Polkadots and Moonbeams", with the soloists taking their time as if singing the lyric through their horns. Gene Ammons was famous for his tenor battles with Sonny Stitt and his "The One Before This" turns more soulful by replacing piano with organ. The oldest song of the session is easily 1928's "When You're Smiling", a tune more familiar on swing-oriented recordings. Weeds' loping arrangement gives it a country flavor, as if the band is conveying the image of an easy-going horseback ride.

For more info visit [cellarlive.com](http://cellarlive.com). Nick Hempton is at Jazzcultural Wednesdays and Cellar Dog Apr. 7. He is also at Smalls Apr. 5 (with Hendrik Meurkens). Jerry Weldon is at Jazzcultural Apr. 8 and 22 (part of "Akiko Organ Nights"). See Calendar.

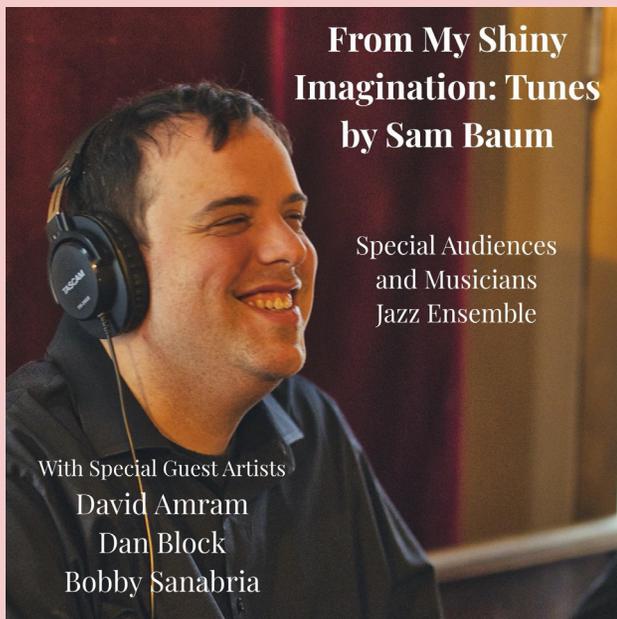


*Stars*  
Martin Wind (Newvelle)  
by Thomas Conrad

*Stars* presents an atypical all-star band. The leader, bassist Martin Wind, surrounds himself with no less than Anat Cohen (clarinet), Kenny Barron (piano) and Matt Wilson (drums). The album is notable because of its lack of pretension: its understatement, naturalness and integrity creates a unified whole. These are not qualities that all-star bands are generally known for. Another distinguishing feature is repertoire. The jazz art form today prioritizes original composition. Wind does something more musicians should do. He chooses from only his best tunes, in this case three. The rest of the program reflects creative decision-making. There are two attractive Duke Ellington compositions and a Bud Powell tune, all lesser known. There is also a Brazilian number for contrast, and an old, deserving standard.

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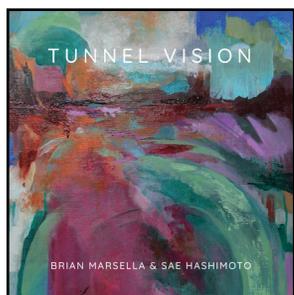
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Cohen is a virtuoso. In her hands, a clarinet can unleash enough wild, wailing, keening music to shatter the air of a large auditorium. The commodity in which she specializes is ecstasy. It is therefore illuminating to hear her function as a measured, gently probing, freshly lyrical improviser. On Wind's "Standing at the Window Waving Goodbye" (written for his late grandmother), Cohen sounds like she is uncovering tender memories of her own. Her affinity for Brazilian music is well-established. On Edu Lobo's "Pra Dizer Adeus", her solo contains elements that, in another musical language, might feel incompatible, like spirituality and voluptuousness. As for Barron, his renown gives you faith that jazz truly is a meritocracy. He does not play a note on this record that sounds out of place or unnecessary or self-serving. On "Stars Fell on Alabama", which Cohen sings from the heart on clarinet, Barron prompts her with subtle, perfectly-timed pianistic enhancements. He too sounds at home in Brazilian music. He embraces, then reimagines, Lobo's seductive melody. On the Ellington songs, "Black Butterfly" and "The Feeling of Jazz", he proves that refinement and swing can improve one another. One of the magical things about Barron is his touch. Every clean, precise note is round and glowing, like a pearl. The leader threads poetic bass lines throughout these two selections, and Wilson, on brushes, sweeps the music ever forward. They also star on *Stars*.

For more info visit [newvelle-records.com](http://newvelle-records.com). The album release concerts are at Smalls Apr. 9, Puffin Cultural Forum (Teaneck, NJ) Apr. 10 and Deer Head Inn (Delaware Water Gap, PA) Apr. 11. Wind is also at Mezzrow Apr. 3-4 (with Bill Cunliffe), Provincetown Playhouse Apr. 20 and Emelin Theater (Mamaroneck, NY) Apr. 24 (with Ann Hampton Callaway). See Calendar and 100 Miles Out.



**Tunnel Vision**  
Brian Marsella & Sae Hashimoto (Red Palace)  
by Kurt Gottschalk

It's not surprising that pianist Brian Marsella and percussionist Sae Hashimoto would make such an exacting album of duets, but even still, and again and again, *Tunnel Vision* is an album of surprises. Marsella leads the large ensemble Gatos do Sul, plays with a couple of piano trios, is a frequent interpreter of John Zorn's music and is the proprietor of Red Palace Records. Hashimoto is generally found in contemporary composition circles, as a member of both the Talea Ensemble and the piano-percussion quartet Yarn/Wire. The duo with Marsella is hardly Y/W halved. They liken themselves to Gary Burton and Chick Corea, which rings true at times, but there are also slow-drift, eerie explorations and fast-paced minimalist rigor in their music. The two also play together in Archipelago X (a trio with electronicist Ikue Mori), which is the most apt (aesthetically and factually) sonic marker to cite.

The opening, title track, composed by Hashimoto, steps off like rush-hour choreography, busy but orderly, with muted piano strings pulling the tension. Her "Sheep Water" is quite the opposite, gentle but ambiguous, with bowed vibraphone keys and stroked piano strings. In the final third, a piano ostinato offers a bit of reassurance, but lovely vibraphone counterpoint assures we're still adrift somewhere. The remaining six pieces are all Marsella's and lean a bit more into jazz vernacular. "The Brilliant Questions That Children

Ask" has all the poise and grace of a ballad by the late MJQ pianist John Lewis. "S.O.S. (Mayday! Mayday!)" keeps nicely off-kilter with Morse code patterns quickly hammered out and "The Centrifugal Force That Keeps Us Intact" crafts knotty problems and quick resolutions. On the other hand, "The Dangers of Curbs and What Could Be" and "Unseen Color Wheel" build from lovely, simple melodies in appealingly intuitive ways.

The pairing of piano and vibraphone remains magical, among the most elusive ethereal percussion music to be heard. Besides Burton and Corea, Futari—pianist Satoko Fujii and vibraphonist Taiko Saito—have made several fine records in the form. And composers John Luther Adams, Alvin Singleton, Charles Wuorinen have all explored that territory, but it's still something of a rarity. Marsella and Hashimoto chart a bit more of the ground on *Tunnel Vision*, to deeply satisfying results.

For more info visit [redpalacerecords.bandcamp.com](http://redpalacerecords.bandcamp.com). Marsella is at The Stone at The New School Apr. 22-25. See Calendar.



**Sketching for Les Liaisons Dangereuses**  
Duke Jordan (SteepleChase)  
by Andrew Schinder

It's always fascinating to dive into an artist's process. Getting a glimpse into artistic genesis can help form an even stronger relationship with the creator than with the finished product alone. While drafts and outlines are not always as easily consumable as the final outcome, when they come from an artist as brilliant as pianist Duke Jordan (born 104 years ago this month), they are certainly valuable. In 1959, filmmaker-provocateur Roger Vadim adapted the notorious 1781 epistolary novel *Les Liaisons Dangereuses*, by modernizing its setting to then-contemporary Paris. In keeping with the French fascination with jazz, Vadim enlisted Jordan, along with Thelonious Monk and Art Blakey, to provide musical motifs and themes that are used throughout the film (including a brilliantly tense climactic party scene). *Sketching for Les Liaisons Dangereuses* is a document of Jordan's audition for the film.

The story behind Jordan's contributions and this album's unfinished versions is somewhat convoluted. In the film itself, Monk is credited as the main musical composer, but Monk only provided half of the film's music. Credit for the remainder goes to Blakey and his Jazz Messengers, but the drummer's music was written by Jordan, who is initially credited under the pseudonym "Jack Marray" due to a contractual dispute. Jordan is only credited under his real name as having provided "special sequences" with drummer Kenny Clarke. Blakey released an "official" film soundtrack (playing Jordan's compositions), while Jordan formed his own quintet and released his *Les Liaisons Dangereuses* album in 1962. Both records feature Jordan's classic standard "No Problem", which is used throughout the film.

SteepleChase received the recordings that comprise this album in 1979, but they sat unreleased until only recently. Consisting of twenty-one demos for seven titled pieces, the titles for these pieces can differ: "No Problem"'s origins, for example, can be traced to the title "Flip-Top". The multiple versions of each track

might seem at times repetitive, but it is nonetheless fascinating to witness a musician of Jordan's stature experiment and tweak since each demo consists of the pianist playing solo, but with variances in key, tempo and tone. This is music not necessarily to consume, but to study—and whether or not the music is "good" is irrelevant. It was certainly good enough; Jordan got the job.

Paired with a viewing of the film, and Jordan's amazing, finished soundtrack, *Sketching for Les Liaisons Dangereuses* is a wonderful look into a brilliant jazz mind.

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

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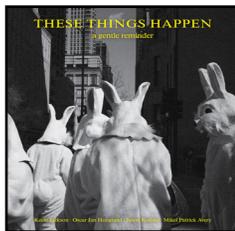
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*A Gentle Reminder*  
**These Things Happen (Corbett vs Dempsey)**  
*Stinger*  
**Keefe Jackson, Jakob Heinemann, Adam Shead**  
*(Irritable Mystic)*  
by Ariella Stok

With two recent releases, the Chicago-based multi-reedist Keefe Jackson shows a collaborative practice that treats the past as raw material for pushing the music forward. The Arkansas-born musician moved to Chicago in 2001, and the city’s porous improvising scene has helped shape that sensibility.

These Things Happen, Jackson’s group with Amsterdam-based pianist Oscar Jan Hoogland, grew partly from encounters fostered by the concert series curated by Ken Vandermark and John Corbett at Chicago’s Empty Bottle, which frequently introduced Chicago players to Scandinavian and European improvisers. Jackson has cited the ICP Orchestra as an early revelation, and the group’s prankster spirit—along with the knotted lyricism of Thelonious Monk and Herbie Nichols, nudged by a faint punk edge—remains a guiding principle. Jackson and Hoogland deepened the partnership by visiting each other’s cities, living as temporary roommates while developing a shared repertoire.

*A Gentle Reminder*, their second album, reunites them with drummer Mikel Patrick Avery and adds bassist Jason Roebke. (Their 2022 debut featured bassist Joshua Abrams, Avery’s colleague in Natural Information Society.) Recorded at the Hyde Park Jazz Festival, the album feels both composed and mischievous. Jackson’s “20 Years Past 12 O’Clock” twists through a Monk-ish architecture of pauses and angled phrases, while Hoogland’s “Over Het Zijn En Het Hoera” nods toward Ethio-jazz, echoing the Dutch underground band The Ex and its collaborations with Getatchew Mekurya. A playful historical awareness runs through the album. The band renders Misha Mengelberg’s “Een Beetje Zenuwachtig” in major rather than the original minor—a karmic play on the anecdote that the late ICP pianist and co-founder once flipped the key on Monk’s “Round Midnight”. Monk’s “Well You Needn’t” fares even more strangely: the quartet bypasses the tune’s familiar entry point and circles a tense fragment of its opening hook, delaying resolution almost to the breaking point.

The group appeared last month at Sisters Brooklyn as part of Assembly, the residency curated by Luke Stewart and Lester St. Louis. Following a mesmerizing solo set from Lea Bertucci sampling wooden flute, voice and manipulated tape machine, These Things Happen played material from both albums alongside Mengelberg’s “De Lachende Dwerg” and Duke Ellington’s curious, rarely-heard miniature, “Zweet Zurzday”. Hoogland’s Wurlitzer, which replaced the piano he plays on the record, gave the band a swirling glow. Jackson’s tenor moved with muscular clarity, while Avery colored each piece with different textures—bells on cymbals, chants and an idiosyncratic, captivating swing—and subbing for Roebke, Stewart’s steady, yet open bass, widened the improvisational space.

Jackson’s album *Stinger*, recorded at two Chicago strongholds, Constellation and the Hungry Brain, with Jakob Heinemann (bass) and Adam Shead (drums), adheres to the same ethos of collectivism. Jackson and Heinemann share composing duties alongside pieces by Bobby Bradford and John

Tchicai. The music churns steadily—Jackson’s horn flaring at the end of “Regent”, Heinemann’s thick arco bass driving “12345”. In their hands, Tchicai’s “Oles Anders”, once spare and elliptical, becomes a slow-moving procession, the trio filling the space with patient weight. In the rhythmic swing of the title track, Jackson’s compositional voice is unmistakable—a near companion to *A Gentle Reminder*’s “20 Years Past 12 O’Clock”.

Taken together, these two albums demonstrate Jackson working in two directions at once—toward collaborators and influences across the Atlantic and at home—both paths guided by the same idea that jazz history is most alive when it is slightly unsettled.

For more info visit [corbettvsdempsey.com](http://corbettvsdempsey.com) and [irritablemysticrecords.bandcamp.com](http://irritablemysticrecords.bandcamp.com)



*Forbidden Flowers*  
**Shoko Nagai (Infrequent Seams)**  
by Sophia Valera Heinecke

*Forbidden Flowers* is a tremendous, otherworldly offering from pianist-accordionist-improviser-composer Shoko Nagai, supported by an all-female ensemble that boldly navigates the boundaries of genre, riding a tidal wave of deep emotion. Working backwards into greater subtlety from its explosive opening, there are abrupt endings and mid-track silences, signature to the album, which give it an episodic, otherworldly build. Arriving at varied volumes throughout gives each piece the feeling of a distinct chapter in Nagai’s personal rollercoaster, drawing on her life in New York as a female pianist navigating the male-dominated sphere of experimental music. The ensemble—Pauline Kim Harris (violin), Pam Fleming (trumpet) and Kate Gentile (drums, percussion)—brings virtuosity and responsiveness, rising to the occasion of these poignant works with solidarity and skill, continually surprising and shifting with ever-evolving lines and roles on each composition.

The album’s multi-genre palette ricochets across a spectrum of styles, with moments reminiscent of a rock opera, others of a concerto and yet others something serpentine—moments that coil and strike into the future with tightly-wound electronic insertions. Throughout, Nagai’s composing achieves intensity through the transposition and manipulation of dynamics: abrupt silences, electronic shatters that dissolve into quiet, and inversions of intensity that score conflict and resolution. “Pineal Gland” offers a soft start, but escalate with the leader’s piano lines becoming more staccato, as cymbals and a mirage of electronics ramp up. “What Are the Hidden Things of Life” opens with a unique rhythmic march, then eventually winds into an inventive drum solo at the midpoint, trickling in and out to finally break into a whimsical trio, where piano and trumpet lines intertwine with harp-like strings. Nagai’s range of instrumentation beyond piano includes keyboards, Nintendo DS, electronics and a Farfisa electronic organ with a bright, percussive sound, usually associated with the new wave. The ensemble’s interplay is striking, with each member given moments to be central. The result is an album loaded with wonder, ever-shifting yet thematically unified by the idea of change.

*Forbidden Flowers* is another testament to Nagai's enduring sense of adventure and commitment to experimentation, particularly with its glistening electronic undertones. The album stands not as an isolated flash of inspiration but as part of an ongoing process—an exploration of wonder and transformation that invites listeners to embrace the forbidden and the unknown.

For more info visit [infrequentseams.bandcamp.com/music](http://infrequentseams.bandcamp.com/music). Nagai is at Anos Eno Gallery Apr. 9 and *The Keep* Apr. 26. See Calendar.



**The Setting**  
**The Setting (Eivind Opsvik, Elias Stemeseder, Will Graefe) (Loyal Label)**  
 by Mike Shanley

Eivind Opsvik called his 2012 album *Overseas IV* “experimental cinematic music,” and that descriptor could easily apply to *The Setting*, new works that the bassist plays with Will Graefe (guitar) and Elias Stemeseder (keyboards, piano). Their sound veers easily from stark and minimal to lush, evoking silver screen images that express pathos, lust or something in between. Producer Randall Dunn (who has worked with the singer Björk as well as filmmaker-musician Jim Jarmusch) helps to solidify the evocative quality of the music. Among his inspirations this time around, Opsvik cites Brian Eno's *Another Green World*—specifically the second side of that bridge between ambient music and art pop. So when the unsettling chords of “Flourishing Flakes” or the repeating guitar arpeggio of “The Big Yard” recall moments from that album, it might not be just a coincidence. On other tracks, Stemeseder, utilizing electric and acoustic pianos along with synthesizers and a lute-harpsichord, frequently locks into ostinatos that could be a hat tip to Philip Glass, although they flow longer than a typical melody from the minimalist composer.

Instruments drop in and out quickly, without sustain, occasionally blending together and blurring the sonic lines between each player. Opsvik uses a drum machine for a metronomic effect on “Corner Song” but the pulse on “By the Light of the Moon” could be the result of his hand slapping the double bass strings. Most songs forgo percussion altogether. Graefe, exclusively on acoustic guitar, often provides the more tranquil moments. “Sivilisasjon i Rommet” begins with a bowed bass and electronics creating the buzz of an industrial factory before two guitar chords provide respite from this anxiety dream. This is followed, appropriately enough, by “Time to Wake Up”, a meditation, where piano and synth both echo and toy with Graefe's melody.

As the album concludes, it becomes clear that the album title factors into the performance, since the trio has created ten individual scenes. Sometimes a song could benefit from something extra, such as an additional “lead” instrument or even a vocal—but that spare quality eventually yields to an appreciation of the music as it stands.

For more info visit [loyallabel.com](http://loyallabel.com). The album release concert is at Roulette Apr. 1. Opsvik is also at Nublu 151 Apr. 3 (with Jason Rigby) and Smalls Apr. 15 (with Chet Doxas). See Calendar.

## BOXED SET



**Zlatko Kaučič at 70: Inklings**  
**Zlatko Kaučič (Fundacija Sluchaj)**  
 by Stuart Broomer

Recorded in celebration of Zlatko Kaučič's 70th birthday (he recently celebrated his 73rd), *Inklings* is a four-CD set that's a fitting tribute to one of the great percussionists of free jazz, as well as a musician who has forged a singular leadership role as a teacher and bandleader in his home country of Slovenia. Kaučič also has maintained a significant international career with a stellar range of recurring partners, including recordings with a quartet made up of saxophonist Evan Parker, pianist Agustí Fernández and bassist Joëlle Léandre. The liner notes here make Kaučič's status abundantly clear. In place of critical analysis or biography, there is a series of tributes from those closest to his work, other major improvisers including Léandre, pianist Elisabeth Harnik and three of the musicians who appear in this set: Fernández, saxophonist Rodrigo Amado and bassist Barry Guy. Each of the four CDs present Kaučič in a distinct setting, with musicians of different approaches, but all highly compatible. Discs one and three document duos with saxophonists, while discs two and four document two wildly different trios, each enhanced by Kaučič's inventive presence. He is consistently engaging, matching and shining with some of the fastest-thinking and executing improvisers currently active.

The first disc presents Kaučič in duet with Norwegian tenor/soprano saxophonist Torben Snekkestad at the 2019 BCMF Festival in Šmartno-Brda, Slovenia. Snekkestad moves with perfect logic, from pensive ruminations to sudden emotive bursts, his extended improvisations taking myriad turns. On the opening, “VE”, he and Kaučič have a thoughtfully structured dialogue in which they match shifting rhythmic impulses. On “VEN”, Kaučič creates a dense field of metal percussion, with gongs, cymbals and bells suggesting a celebratory sonic tapestry that Snekkestad gradually enters, his soprano suggesting the tentative airiness of a flute, notes half-articulated, curving into silence. Barely voiced notes blur into taps that merge in the wind tunnel-like scraped steel sounds of Kaučič's cymbals, Snekkestad eventually alternating exuberant flights, vocalic asides and murmurs, all beyond any predictability, yet all of it draped over the percussionist's uncanny flurries and intrusions in a dialogue so closely realized that impulse, prod and aside become indistinguishable. The brief “VENC” extends that sense of interiority, Snekkestad's tenor playing etching silence with the barest voice, gradually expanding, all of it fed by cymbals reduced to the echo of a shimmer.

The third disc has the other duo set, this time from the 2020 BCMF festival with Portuguese saxophonist Amado joining Kaučič in an improvised, four-segment suite entitled *Free Fall*. As good as the first three segments are, they're

eclipsed by the final one, which consumes half of the 48-minute length. It begins with a heightened delicacy, occasional metal clicks from Kaučič, while Amado contrasts delicate multiphonics with lyrical figures for a few minutes. When Amado introduces a substantial line, Kaučič joins with a sudden flurry and the two are wholly engaged in an explosive dialogue in which Amado matches the tenor's strongest historical voices, from Sonny Rollins-like rhythmic specificity, through John Coltrane-esque lyricism to Albert Ayler-ish intensity—and all are achieved with a unifying sonic character that is entirely his own. This is something that becomes increasingly clear in an extended lyrical passage later on, following a drum solo that ends in an extended duet; here, Amado alternates tense restraint and explosive release with such speed and control at the edge of disintegration that one might be awestruck, he and Kaučič always perfectly co-ordinated.

Recorded at the 2023 BCMF Festival, the first of the trios has Kaučič with German trumpeter Axel Dörner and Slovenian bassist Tomaž Grom, a younger musician who has elsewhere recorded duets with each of these partners. Their singular 36-minute piece is entitled “Tiha Misel Zabalesta,” translated as “A silent thought shined.” It is the most challenging work here, a constantly shifting exploration in which textures vary from dense and impenetrable to sparse and evanescent, always alive and always changing. The music begins as a wall of complex sound in which sorting out individual contributions can be difficult. There are also sounds that at times suggest a menagerie of large, possibly dangerous, animals, not all of which, though some, can be traced to Dörner's astonishing sonic inventory. Early on, Grom offers some long glissandi that suggest sirens, moving to bird-like calls and then savage bowing. Later Dörner suggests a hive of disturbed bees or flapping sheets of metal. At times there are sudden openings, the trumpeter's multiphonics briefly foregrounded by a relatively conventional bass line or a traditional flurry of percussion from Kaučič; there are also moments of startling delicacy, almost a breath of chimes.

Cecil Taylor once remarked that if he played bass, he'd like to play like Barry Guy. What sets the trio of Guy, Kaučič and pianist Fernández apart is that the latter's virtuosity also resembles Taylor's, however different his materials. On “Inkling 2” the trio creates a dense hive of light, rustling percussive detail in which the members fuse to a degree that Guy's bass might well pass for prepared piano. “Inkling 4”, a delicate miniature, has plucked piano strings combined with delicate bass and percussion in a piece that hints at the incidental sounds of a woodland, while “Inkling 5” is a firestorm of reverberant piano interior, siren bass and riveting percussion. The sheer integration of the three improvisers, as well as their individual virtuosity, assumes a different form with the inclusion of two of Fernández' composed ballads, highlighting Kaučič's luminous subtlety. “Can Ram” is so finely etched that the opening suggests that the musicians are embellishing air, while Guy's pizzicato lines are delivered with an expressive depth rarely achieved by bassists. The concluding piece, “La Niña De La Calle Ibiza”, is a finely etched ballad, limpid with empathy, Fernández' lyricism at its finest.

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

(LEST WE FORGET CONTINUED FROM PAGE 10)

older, I listened to his 'Superstition' (from *Your Mama Don't Dance*, 1973), which was still quite new at the time, released only a year after the original, and 'The World Is a Ghetto', from the same album. I like his arrangements on those two-chord vamps; it was like the music to Blaxploitation movies. His music influenced me, because I became interested in playing pop numbers, like him—just adding the bass lines, as he didn't use much of the pedals." Kynard's *Afro-Disiac* (Prestige, 1970), featuring guitarist Grant Green and Purdie, is considered a classic precursor of what would later be termed "acid jazz." He would record through the early '70s for Mainstream (three of his final four albums) with first-rate bands that included electric bassists Carol Kaye (a 2025 Rock & Roll Hall of Fame inductee) and Chuck Rainey, as well as saxophonist Ernie Watts. Just last year, his *Woga* (1972) received its first reissue outside of Japan since the original release (and its first-ever vinyl reissue).

Among Kynard's notable gigs were tours with Gladys Knight & The Pips and Jimmy Witherspoon. He was always a sought-after sideman, contributing to projects by the likes of trumpeter Blue Mitchell, saxophonists Clifford Scott, Sonny Stitt and Paul Jeffrey, pianist Les McCann, guitarist Howard Roberts and pianist-singer/songwriter Tom Waits. The organist's final recording was actually Waits' *Blue Valentine* (Asylum, 1978), on which he appeared on several tracks ("Romeo Is Bleeding" and "Wrong Side of the Road"). Adam Scone, of the Chicago-based trio Parlor Greens, is also one of the organ tribe who recognizes Kynard's greatness: "When I think of the Charles Kynard records I love, my first

thoughts are of the pure funk and the screaming organ that he is so great at. For years I have played the song 'El Toro Poo Poo' (from his self-titled 1970 release), with my Scone Cash Players band. It's a crowd favorite in every way."

Another facet of Kynard's career was in education. He taught mentally challenged children in KC and then in LA public schools. His activities also included teaching piano and organ privately and in service to his spiritual side, as an organist at the First AME Church of Los Angeles, later leading the First AME Church of Pasadena as its Minister of Music. In his short life, Kynard cut a wide swath in music. Scone notes that when "you listen deeper, you can hear the emotional expression in his note selection. Charles Kynard was truly a great of the Hammond organ and I always want to hear more of his music—I'm thrilled about the recent reissue of his *Woga* album!" That reissue is a hope that lest we forget, Charles Kynard has taken his rightful place among organ greats forever to be remembered.

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

**Recommended Listening:**

- Sonny Stitt (with The Jazz Organ of Charles Kynard) – *My Mother's Eyes* (Pacific Jazz, 1963)
- Charles Kynard – *Where It's At!* (featuring Clifford Scott) (Pacific Jazz, 1963)
- Howard Roberts – *Something's Cookin'* (Capitol, 1965)
- Charles Kynard – *Reelin' With Feelin'* (Prestige, 1969)
- Charles Kynard – *Afro-Disiac* (Prestige, 1970)
- Charles Kynard – *Woga* (Mainstream-Wewantsounds, 1972)

(FESTIVAL CONTINUED FROM PAGE 12)

Julien Desprez, with a piece of his own. The lead of this behemoth was given over to saxophonist Mette Rasmussen for an extended portion, and a Ukrainian folk song was performed as the encore.

The most unequivocally "jazz" act of the festival, the **Aymeric Avice Quintet**, proved a highlight. The leader and composer, playing trumpet and flugelhorn, elected to perform in the center of the Magic Mirrors tent, surrounded by the audience, which made for a more involved listening experience. The band delighted with timeless acoustic hard bop, each member pulling out all the stops, with tenor saxophonist Hugues Mayot in sparkling form. Structured, yet never predictable, some pieces were based on simple riffs played from different perspectives, by virtue of savant rhythm carving. The quintet was touring the repertoire before going into the studio, but meanwhile, a new trio album from Avice, *Deep in the Earth, High in the Sky*, recently was released on RogueArt, with bassist Luke Stewart and drummer Chad Taylor on hand. A selection of films rounded out the program, among which Johan Grimont's *Soundtrack to a Coup d'État* (jazz and decolonization in the Cold War era), Kelly Reichardt's *The Mastermind* (with a soundtrack by Rob Mazurek), and Ido Fluk's *Köln 75*, which tells the events leading to Keith Jarrett's reluctant performance of his most celebrated concert. Finally, a vinyl fair on the last day was a well-attended attraction, yours truly scoring a well-kept original edition of an obscure 1976 Archie Shepp LP, *Bijou*.

For more info visit [albi-tourisme.fr/en/temps-fort/albi-jazz-festival](http://albi-tourisme.fr/en/temps-fort/albi-jazz-festival)



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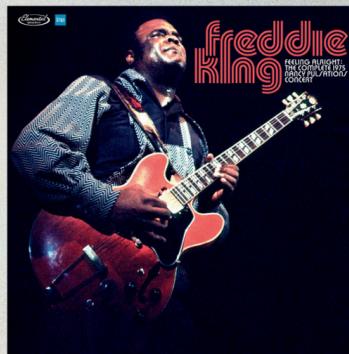


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(INTERVIEW CONTINUED FROM PAGE 6)

singing is the most astounding vocal stuff you've ever heard in your life.

**NYCJR:** Hopefully one of the labels you work with will be interested. It sounds like something that needs to come out.

**HARVIE S:** It's pretty astounding. I've only listened to one reel, I haven't even listened to the second one yet. The first reel has just got so much in it. It's really a high-quality recording, because it was only two microphones, one on me and one on her.

**NYCJR:** Speak about your work with (pianist) Alan Broadbent, which has been just as memorable.

**HARVIE S:** Alan is one of the greatest musicians I have ever known and one of the nicest people, too. He's so brilliant. When I play with him, I can play a solo and if I make a mistake, he'll cover it, because he's got perfect pitch. He knows exactly what to do. He's amazing, his arranging and everything. I'm really honored and have gotten to do more than a half-dozen recordings with him.

**NYCJR:** Let's talk about *Bright Dawn*, your new album. I'm familiar with guitarist Peter Bernstein. I've seen drummer Matt Wilson a number of times over the years, with both Denny Zeitlin and Bill Mays. But pianist Miki Hayama may be a new name for many.

**HARVIE S:** Miki is becoming one of the hottest players on the scene right now. She just recorded with Dee Dee Bridgewater. She's on the GRAMMY-winning Nnenna Freelon record. She's been touring with saxophonist Don Braden. I discovered her when I made a record (*Homage*) with Sheryl Bailey. Miki played Fender Rhodes on it because she's also a keyboardist. She's got to be one of the most swinging piano players, but she can do all the out stuff too.

I did a record with Don Friedman and Bernstein (*Remembering Attila Zoller*). We had also done some gigs together over the years. For me, he's like the heir to Jim Hall, even though he has his own style. A lot of people don't know I worked with Hall for a year and a half. It was when he wasn't recording. What ended my time with Hall was working with Sheila in the duo. I loved playing with Jim, but Jim was insistent that I make all the gigs and I had duo gigs, which I couldn't sub out for. So I lost the gig with him. I played with Peter and I felt that he would be really good for this project. Matt and I have played together on and off on records over a long period of time. The thing about Matt is wherever you go, he's right there. If you want to play really simple and straight ahead, he's there. You want to play more creative, he's there. He doesn't play the drums, he plays the music. So I handpicked this band. A lot of thought went into what I thought would be the best combination and I'm really happy with the results.

**NYCJR:** One of Matt's expressions is, "What does the music need?"

**HARVIE S:** Well, that's exactly how he is. I've made over 20 records as a leader. All the records I made were more conceptual. They weren't featuring the bass at all. I took some solos and I played a little bit of melody. But this record, *Bright Dawn*, I decided I'm going to really step out. I'm really playing a lot of melodies. I'm bowing on it. I really took the lead in this record.

For more info visit [harvies.com](http://harvies.com). Harvie S' album release concerts are at Saint Peter's Church Apr. 26 and An Beal Bocht Café Apr. 29. See Calendar.

**Recommended Listening:**

- Double Image (David Friedman, David Samuels, Harvie Swartz, Michael DiPasqua) – *Double Image* (Enja-Inner City, 1977)
- Harvie Swartz – *Underneath It All* (Gramavision, 1980)
- Sheila Jordan/Harvie S – *Yesterdays* (HighNote, 1990)
- Harvie S & Kenny Barron – *Witchcraft* (Savant, 2012)
- Sheryl Bailey & Harvie S – *Plucky Strum: Departure* (Whaling City Sound, 2017)
- Harvie S – *Bright Dawn* (Origin, 2025)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

Bro's artistic conception goes beyond music and into the entire release package. Beginning with *Bro/Knak*, many of the label's album covers have been etched—also improvised—by Danish artist Tal Rozenzweig (a.k.a. Tal R). The artist and the musician have collaborated on other projects as well, and this partnership promises to continue on upcoming albums. With his freedom unleashed, Bro has been busy with releases—eight in the last two years (including two albums with veteran trumpeter-composer Wadada Leo Smith and one with saxophonist Joe Lovano, *Live at the Village Vanguard*)—and plans for more: "It's gonna be a mix of old stuff and new recordings...I have a fairly big library of stuff that I can release," he says. "And I have found a really good collaborator in Simon Christensen. He's been helping me on the logistical aspects of having a label. Now I am at a point where I can focus on creating music as all of the business stuff is handled." Included in this year's plans are the recently released *Light*, by trumpeter Palle Mikkelborg, and a duet album from bassists Morgan and Larry Grenadier. According to Morgan, whose album *Around You Is A Forest* was released on Loveland last year, "The history and shared sensibility and trust that Jakob and I have were important to me in deciding to release my music on Loveland...From our earliest conversations about *Around You*, Jakob suggested releasing the underlying computer tracks as a follow-up. I think these tracks have a hypnotic quality in themselves, and releasing both the duet and solo versions feels like the best of both worlds. I'm grateful for the idea—it reflects Jakob's expansiveness and his vision."

Yet, there are pragmatic challenges to this artistic vision. The current tariff situation between the US and Europe has created significant marketing difficulties. Bro explains: "When I released Thomas' album, it was very tricky to get the LPs shipped. I hope that's gonna get easier at some point." And then there's the always thorny issue of getting other labels' permission to release live recordings of their artists. One upcoming album will feature notable musicians who played at the 2025 Loveland Music Festival in Copenhagen last November; a series of performances were dedicated to the memory of Motian, who played on *Balladeering* (2009) with Bro, the late Lee Konitz, Frisell and Street.

One of his favorite expressions is "somehow," a word that to him represents serendipity: "It seems surreal, somehow. I guess my reason for [feeling] so lucky is that I'm not looking for the same thing as other people are looking for in music [such as] being great at your instrument." He reveals that he's writing more and more music where he's not even playing guitar anymore. Bro cites the example of a piece written for the Brussels Philharmonic, wherein he played guitar only in the third movement. He adds, for emphasis, "I had a commission to compose for the Polish Cello Quartet. I featured Wadada Leo Smith, and I only played for five minutes out of an hour."

For Bro, the Loveland Music trip, in concordance with his career, has been a fascination.

For more info visit [jakobbro.com](http://jakobbro.com). Loveland Music artists performing this month include: Jakob Bro Septet with Mark Turner, Larry Grenadier, Marcus Gilmore, et al. at Village Vanguard thru Apr. 5; Thomas Morgan and Marcus Gilmore at Village Vanguard Apr. 14-19 (with Gilad Hekselman); Larry Grenadier and Marcus Gilmore at Village Vanguard Apr. 21-26 (with Brad Mehldau); Joe Lovano Quartet with Marilyn Crispell, Ben Street and Andrew Cyrille at Village Vanguard Apr. 28-May 3; Lovano at McCarter Theatre (Princeton, NJ) Apr. 8 and NJPAC (Newark, NJ) Apr. 18 (both part of "Coltrane 100"); Crispell solo at National Jazz Museum in Harlem Apr. 16. See Calendar and 100 Miles Out.

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**JAZZ60 BIRTHDAY BASH**  
May 17  
**Catherine Russell**  
POST-VESPERS TICKETED RECEPTION  
[SAINTPETERS.ORG/JAZZ60BASH](http://SAINTPETERS.ORG/JAZZ60BASH)

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## Wednesday, April 1

- **Xiomara Laugart; Sarah King** Arthur's Tavern 7, 10 pm
- **George Burton Dark Science with Dylan Band, Emmanuel Michael, Tyrone Allen, Nazir Ebo** Bar Bayeux 8, 9:30 pm
- **Jim Oblon with Tony Scherr, Josh Dion** Bar Lunático 9, 10:30 pm \$10
- **★Andy Statman Trio with Jim Whitney, Larry Eagle** Barbès 8 pm \$20
- **★Vanessa da Mata** Baretto New York 8 pm \$120-180
- **★"Miles Davis at 100": John Beasley, Sean Jones, Marcus Strickland, Kurt Rosenwinkel, Ben Williams, Terreon Gully** 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
- **Ehud Asherie Trio** Cellar Dog 7, 8:30 pm \$5
- **★Chet Doxas Ceremonial with Tim Berne, Ingrid Laubrock, John Escreet, Matt Pavolka, Tom Rainey** Close Up 7, 9 pm \$25
- **Brian Newman** The Club Room 7:30, 9 pm \$25
- **★Tia Fuller/Shamie Fuller-Royston with Eric Wheeler, Koleby Royston** Dizzy's Club 7, 9 pm \$30-60

- **★Fima Ephron Band; Will Bernard Group** The Django 7, 8:45, 10:15, 11:30 pm \$35

- **Verena McBee/Mark Capon** Flute Bar 8 pm
- **Sean Fitzpatrick** The Jazz Club at Aman New York 8 pm
- **★Trap Music Orchestra** The Jazz Gallery 7, 9 pm \$30-35
- **★Michael Ode Jam Session** Jazz Genius 7:30 pm \$10
- **★Mike LeDonne Groover Quartet with Eric Alexander, Paul Bollenback, Kenny Washington; Nick Hempton with Kyle Koehler, Charlie Sigler, Fukushi Tainaka** Jazzcultural 7, 9, 10:30 pm \$25-40
- **★Arts for Art presents Rob Brown with Colson Jimenez, Juan Pablo Carletti; Mickey Davidson; Luke Stewart Mysteries of 2 with Melanie Dyer, Jason Kao Hwang, Leila Bordreuil, Chris Williams, Ellen Christi, Shara Lunon, Leslie Mok** Looove Labs Annex 7, 8, 9 pm \$3-25
- **★Dida Pelled Trio with Aaron Goldberg, Paul Sikivie; Zach Brock/Jim Ridl** Mezzrow 6, 7:30, 9, 10:30 pm \$35

- **Music of Now Festival: Jordan McLean, Dave "Smooth" Smith, Tony Jarvis, John Walter Bollinger; Shahzad Ismaili; Tivon Penicott with Kenn Salters, Dean Torrey; Matta Muller's Laser Sight with Mark Shim, Santiago Bosch, Joav Ganor** Nublu 151 8, 9, 11:30 pm, 12:30 am \$20
- **Karen Frisk** Pangea 7 pm \$25
- **★"Lynchian Jazz Noir": Victor Lin** Red Pavillion 7 pm \$15-70
- **★The Setting with Eivind Opsvik, Elias Stemeseder, Will Graefe; jondownload** Roulette 8 pm \$25
- **★"Celebrating The Birthday of Gil Scott-Heron": Foggieraw** S.O.B.'s 7 pm \$25

- **Rick Savage/Ian Smit Quintet with Joe Vincent Tranchina, Kevin Brown, Peter MacDonald** Smalls 6, 7:30 pm \$35
- **★ELEW Trio with Bar Filipowicz, David Hawkins + Wayne Escoffery** Smoke 6, 8 pm \$25-55

- **Russ Nolan Quartet** Sour Mouse 8 pm
- **Tribe Jazz Orchestra + SISTERING with Lois Deloatch, Nnenna Freelon, Lenora Zenzalai Helm, Kate McGarry; Jonathan Souza New England Symphonic Ensemble with Sarah Schroeder, Erin Alford, Edmond Rodriguez, Phillip Lopez; Teddy Taylor II Morrow High School Symphonic Band** Stern Auditorium at Carnegie Hall 8 pm \$35-135
- **★Hemphill Stringtet with Curtis Stewart, Sam Bardfeld, Stephanie Griffin, Tomeka Reid + Ursula Oppens** The Stone at The New School 8:30 pm \$20
- **★Goal Weight with Jennifer Gersten, Maggie Cox + Webb Crawford** Tawny NYC 7:30 pm
- **★Jakob Bro Septet with Mark Turner, Jason Palmer, Gerald Clayton, Larry Grenadier, Brian Blade, Marcus Gilmore** Village Vanguard 8, 10 pm \$45
- **Hjordys with Marcus Moore, Maco Dacanay, Humberto Olivieri, Carl Hennings, Hiroyuki Matsuura** Zinc Bar 7, 8:30 pm \$35

## Thursday, April 2

- **Daddy Rabbit presents Misha Piatigorsky + String Quartet** Adélaïde's Salon 7:30 pm
- **Aftertones with Matthew Nelson, Mike Denis, Farah Mbahwe** Arthur's Tavern 5 pm
- **Luisito Quintero 3rd Element** Bar Lunático 9, 10:30 pm \$10
- **★Vanessa da Mata** Baretto New York 8 pm \$120-180
- **★"Miles Davis at 100": John Beasley, Sean Jones, Marcus Strickland, Kurt Rosenwinkel, Ben Williams, Terreon Gully** 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
- **★Oz Noy Quartet with Ofri Nehemya, James Genus, Dave Kikoski** The Bitter End 9:30 pm \$20

- **★Monty Alexander with Luke Sellick, Jason Brown** Blue Note 8, 10:30 pm \$30-45
- **Philip Harper Quintet** Cellar Dog 7, 8:30 pm \$5
- **Birsa Chatterjee Trio** Chelsea Piers, Pier 62 6, 8:15 pm \$98-116
- **Martin Nevin with Emmanuel Michael, Craig Weinrib** Close Up 7:30, 9 pm \$25

- **MJ Songstress** The Club Room 7:30, 9 pm \$25
- **Jakob Dreyer Quintet with Tivon Pennicott, Mike Moreno, Yuhan Su, Kenn Salters** Dada Bar 9 pm
- **Composers Concordance presents CompCord Ensemble with Gene Pritsker, Jennifer Vincent, Dave Cossin, Robert C. Ford + Dick Griffin** The Delancey 8 pm \$10
- **★"Randy Weston Centennial Piano Tribute": Jason Moran solo; Rodney Kendrick solo; Vijay Iyer solo; Willerm Delisfort/Mariel Bildsten** Dizzy's Club 7, 9 pm \$30-65

- **★Jonny King Trio with Alexander Claffy, Adam Cruz; Peter Zak Quartet** The Django 7, 8:45, 10:15, 11:30 pm \$35

- **Glenn Crytzer Quartet** Festival Café 7:30 pm
- **The Jive Aces** The Green Room at Yotel 7 pm \$19-49
- **★Naama Gheber; Lucia** The Jazz Club at Aman New York 6:30, 9 pm
- **★Alexander Claffy Quartet with Toninho Horta, Tyler Henderson, Duduka Da Fonseca** Jazzcultural 7, 9 pm \$25-40
- **Tony Davis Trio with Matt Dwonszyk, Daniel Prim; Rale Micic Trio with Ugonna Okegwo, E.J. Strickland** Mezzrow 6, 7:30, 9, 10:30 pm \$35

- **★JFA presents Eric Person Quartet** National Jazz Museum in Harlem 2 pm
- **★Sofia Rei with Juana Luna, JC Maillard, Leo Genovese + Xenia Rubinos, Carolina Oliveros** National Sawdust 8:30 pm \$32
- **Music of Now Festival: Jochen Rueckert with Alexandra Ridout, Kevin Sun, Matt Penman; Peter Apfelbaum New York Hieroglyphics; Living Language with Nikhil P Yerawadeker, Troy Simms, Carter Yasutake, Yoshi Tekemasa, Vince Chiarito, Greg Gonzalez; Emil Bovbjerg Art House Orchestra** Nublu 151 6 pm \$20
- **★Dida Pelled** Omithology Jazz Club 6:30 pm
- **★"Studio Ghibli Jazz": Victor Lin Trio** Red Pavillion 7 pm \$15-70
- **★Kassa Overall** The Schomburg Center 7 pm
- **★David Lopato Global Coolant with Lucas Pino, Ed Neumeister, Ratzo Harris, Tom Rainey; Michael Attias Nerve Dance with Jacob Sacks, John Hébert, Nasheet Waits; Greg Glassman** Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35

- **★ELEW Trio with Bar Filipowicz, David Hawkins + Wayne Escoffery** Smoke 6, 8 pm \$25-55

- **★Tomeka Reid Trio with James Brandon Lewis, Pheeroan akLaff** The Stone at The New School 8:30 pm \$20

- **★Jakob Bro Septet with Mark Turner, Jason Palmer, Gerald Clayton, Larry Grenadier, Brian Blade, Marcus Gilmore** Village Vanguard 8, 10 pm \$45
- **★Axel Tosca Trio + Legendary Xiomara Laugart** Zinc Bar 7, 8:30 pm \$35

## Friday, April 3

- **★Eric Person** Albert's Bar 3 pm
- **★Yuichi Hirakawa Jazz Group** Arthur's Tavern 5 pm
- **★Binky Griptite Orchestra** Bar Lunático 9, 10:30 pm \$10
- **★"Plays Oscar Noriega": Justin Mullens Quintet; Eureka Shoes with Charlie Burnham, Jean Rohe, Skye Soto Steele, Gary Wang** Barbès 5:30, 8 pm \$20

- **★Benny Benack III** Baretto New York 8:30 pm \$40
- **★Birdland Big Band; "Miles Davis at 100": John Beasley, Sean Jones, Marcus Strickland, Kurt Rosenwinkel, Ben Williams, Terreon Gully** Birdland 5:30, 8:30, 10:30 pm \$35-55

- **New Jazz Underground with Abdias Armenteros, Sebastian Rios, TJ Reddick** Birdland Theater 7, 9:30 pm \$35-45
- **★David Bailis** Birds 11:30 pm

- **★Monty Alexander with Luke Sellick, Jason Brown** Blue Note 8, 10:30 pm \$30-45

- **★Cellar Dog All-Stars; Tad Shull Quartet with Ray Gallon, Paul Gill, Keith Balla** Cellar Dog 7, 8:30, 11 pm, 1 am \$5

- **★"Billie Holiday Birthday Celebration": J.C. Hopkins Biggish Band + Ndaya Hoskins, Joy Hanson Ellah, Vaughn Astrid Krallisch, Izaiah Harris, Jazmine James, Nick Rossi** City Winery Loft 7 pm \$30-48

- **★"Sonny Rollins' The Bridge": Solomon Gottfried with Peter Evans, Emmanuel Michael, Luke Bergman, Connor Parks** Close Up 8, 10 pm \$25

- **★David Zheng** The Club Room 7:30, 9 pm \$25

- **★"Randy Weston Centennial": African Rhythms Alumni Band with T.K. Blue, Frank Lacy, Sharp Radway, Alex Blake, Chief Baba Neil Clarke** Dizzy's Club 7, 9 pm \$30-65

- **★Eric Person Quartet with Julius Chen, Adam Arstrang, Jason Tiemann** The Django 7:30, 8:45 pm \$35

- **Misha Piatigorsky; Melaner** The Jazz Club at Aman New York 6:30, 9 pm

- **Hannah Marks Salt of the Earth with Jacob Sacks, Tom Rainey** The Jazz Gallery 7, 9 pm \$30-35

- **★Bobby Watson Quartet with Jordan Williams, Curtis Lundy, Victor Jones; Stacy Dillard Quintet with Andrew Latona, Marius Van Den Brink, Diallo House, Ismail Lawal** Jazzcultural 7, 9, 10:30 pm \$25-40

- **★Hajime Yoshida Trio with Yoshiki Yamada, Yuko Togami** Kato Sake Works 7 pm

- **★Steve Sandberg/Zach Brock** Klavierhaus 7 pm

- **★Andre Barnes/Felix Hartley** Knickerbocker Bar & Grill 9 pm \$3.50

- **★Manhattan School of Music Jazz Orchestra with Darcy James Argue, Aaron Diehl** Manhattan School of Music Neidorff-Karpati Hall 7:30 pm

- **★Bill Cunliffe Trio with Martin Wind, Tim Horner; Mark Soskin Trio with Dean Johnson, Marcello Pelliiteri; Yago Vazquez solo** Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35

- **★Nick Panoutsos Trio with Kevin Sun** No Work Allowed 7:30 pm

- **★Music of Now Festival: Wallace Roney Jr. with Victor Gould, Tom Dicarico, Miguel Russel; Jason Rigby with Martha Kato, Eivind Opsvik, Mike Kuhl; Instant Alter with Emilio Modeste, Natasha Agrama; Melanie Charles with Ghetto Church + DJ Oochild, DJ Rellyrell** Nublu 151 8, 9:30, 11 pm, 12:30 am \$20

- **★Kory Reeder, Steve Long, Conner Simmons** The Record Shop 7:30 pm \$10

- **★"Hong Kong Hollywood": Red Pavilion Jazz Band** Red Pavillion 7:30 pm \$15-70

- **★Sullivan Fortner solo** Salon 58 8 pm \$60-65

- **★Kate Bresnahan Band** Silvana 10 pm

- **★Eric Wyatt Quartet** Smalls 11:55 pm \$35

- **★ELEW Trio with Bar Filipowicz, David Hawkins + Wayne Escoffery** Smoke 6, 8, 10 pm \$25-55

- **★Tomeka Reid Duo** The Stone at The New School 8:30 pm \$20

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

- **★Russ Nolan** W New York – Union Square 7 pm

- **★Marc Jacoby Elder Bro with Michael Moss, Jeff Eldredge, John Menegon, Andreas Brade, Magic Eric; Bob Malenky** Westbeth Community Room 7 pm \$20

- **★Brent Birkhead with Arcoiris Sandoval, Barry Stevenson, Brian Richburg Jr.** Zinc Bar 7, 8:30 pm \$40

## Saturday, April 4

- **★Yuichi Hirakawa Jazz Group; Axel Tosca** Arthur's Tavern 5, 7 pm
- **★Super Yamba Band** Bar Lunático 9, 10:30 pm \$10
- **★Denise Reis** Baretto New York 8:30 pm \$40

- **★Daddy Rabbit presents Misha Piatigorsky + String Quartet** Berimbau Brazilian Table 7:30 pm

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

- **★Jon-Erik Kelloso Quartet with Jay Rattman, Ehud Asherie, Kevin Dorn; "Miles Davis at 100": John Beasley, Sean Jones, Marcus Strickland, Kurt Rosenwinkel, Ben Williams, Terreon Gully** Birdland 5:30, 8:30, 10:30 pm \$35-55

- **★New Jazz Underground with Abdias Armenteros, Sebastian Rios, TJ Reddick** Birdland Theater 7, 9:30 pm \$35-45

- **★Monty Alexander with Luke Sellick, Jason Brown** Blue Note 8, 10:30 pm \$30-45

- **★James Austin Quartet; Ai Murakami Quartet** Cellar Dog 7, 8:30, 11 pm, 1 am \$5

- **★Birsa Chatterjee with Joe Block, Russell Hall, Domo Branch; Neta Raanan with Robert Vega, Noam Borns, Michael Gilbert, Maliq Wynn** Close Up 7:30, 9, 10:30 pm \$25

- **★Madeline Dalton** The Club Room 7:30, 9 pm \$25

- **★"Randy Weston Centennial": African Rhythms Alumni Band with T.K. Blue, Frank Lacy, Sharp Radway, Alex Blake, Chief Baba Neil Clarke** Dizzy's Club 7, 9 pm \$30-65

- **★Steve Davis Quintet with Abena Koomson-Davis, Rick Germanson, Matt Dwonszyk, Chris Beck; Craig Handy 2nd Line Smith with Matt Chertkoff, Kyle Koehler, Kenny Bentley, Donald Edwards** The Django 7:30, 8:45, 11 pm, 12:15 am \$35

- **★Katie Webster Group** Fiction Bar/Café 9, 10:30 pm

- **★Brian Newman** The Flatiron Room Murray Hill 9 pm

- **★"Jazz & Africa, Diaspora Connections": WeBop Family Jazz Band** Jazz at Lincoln Center 11:30 am \$35

- **★Frank Senior; Nick Cassarino** The Jazz Club at Aman New York 6:30, 9 pm

- **★Bobby Watson Quartet with Jordan Williams, Curtis Lundy, Victor Jones; Stacy Dillard Quintet with Andrew Latona, Marius Van Den Brink, Diallo House, Ismail Lawal** Jazzcultural 7, 9, 10:30 pm \$25-40

- **★Hyeonseon Baek Quintet with Kuni Mikami, Koji Cassetta, Yosuke Nagayama, Adam Lamoreux** Kato Sake Works 7 pm

- **★Tomoko Ohno/Jay Leonhart** Knickerbocker Bar & Grill 9 pm \$3.50

- **★Bill Cunliffe Trio with Martin Wind, Tim Horner; Mark Soskin Trio with Dean Johnson, Marcello Pelliiteri; Yago Vazquez solo** Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35

- **★Music of Now Festival: John Ellis Double Wide with Alan Ferber, Gary Versace, Ibanda Ruhumbika, Anwar Marshall; James Brandon Lewis, Josh Werner, Warner Trae Crudup III; Wayne Krantz with Brad Miller, Josh Dion; O.BEE** Nublu 151 8, 9:30, 11 pm, 12:30 am \$20

- **★Carlos Pavan** Old Stone House 5 pm \$20

- **★Glenn Crytzer Quartet** Peck Slip Social 1 pm

- **★"Studio Ghibli VGM & Anime Jazz": Owen Chen's Eternal Wind Quintet** Red Pavillion 6:15 pm \$15-70

- **★Hiroko Kanna** Silvana 8 pm

- **★Rachim Ausar-Sahu Quintet** Sistas' Place 8, 9:30 pm \$30

- **★Anthony Wonsey Quartet** Smalls 11:55 pm \$35

- **★ELEW Trio with Bar Filipowicz, David Hawkins + Wayne Escoffery** Smoke 6, 8, 10 pm \$25-65

- **★Tomeka Reid solo** The Stone at The New School 8:30 pm \$20

- **★Willerm Delisfort solo** The View 5:30 pm

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

- **★TC III's New Village Meetup** Williamsburg Music Center 9:30, 11:30 pm \$25

## Sunday, April 5

- **★Harlem Groove Band with David Lee Jones, Gregory "Organ Monk" Lewis** American Legion Post 398 6 pm

- **★Vardan Ovsepian Quintet with Roni Eytan, Viniçius Gomes, Josh Davis** Bar Lunático 9, 10:30 pm \$10

- **★Ben Perowsky Moodswing Orchestra with Dana Lyn, Ilusha Tsinadze, Marcus Rojas** Barbès 8 pm \$20

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

- **★David DeJesus Yardbird Big Band; Birdland Latin Jazz Orchestra** Birdland 5:30, 8:30, 10:30 pm \$35-45

- **★New Jazz Underground with Abdias Armenteros, Sebastian Rios, TJ Reddick** Birdland Theater 7, 9:30 pm \$35-45

- **★Monty Alexander with Luke Sellick, Jason Brown** Blue Note 8, 10:30 pm \$30-45

- **★Johnny O'Neal Trio** Cellar Dog 7, 8:30 pm \$5

- **★Rob Duguay Music Explorers** Dada Bar 10:30 am

- **★"Randy Weston Centennial": African Rhythms Alumni Band with T.K. Blue, Frank Lacy, Sharp Radway, Alex Blake, Chief Baba Neil Clarke** Dizzy's Club 5, 7:30 pm \$30-55

- **★David Janeway Trio with Ugonna Okegwo, Chris Beck; Alexander Claffy Quartet with Matthew Rotker-Lynn, Ben Rice, Tosh K** The Django 4:30, 5:45, 7:30, 9:15, 10:30 pm \$35

- **★Jon-Erik Kelloso EarRegulars** The Ear Inn 8 pm

- **★Bobby Watson Quartet with Jordan Williams, Curtis Lundy, Victor Jones** Jazzcultural 7, 9 pm \$25-40

- **★Afro-Semitic Transcendental Repertory Orchestra (ASTRO) with Carl Hancock Rux, Avram Fefer, Jonathan Goldberger, Hilliard Greene, Reggie Nicholson** Joe's Pub 8:30 pm \$36

- **★Welf Dorr, Robert Boston, Dmitry Ishenko, Joe Hertenstein** The Keep 9 pm

- **★Jami Templeton Trio with Michael Kanan, Leighton Harrell; Vanisha Gould Quartet** Mezzrow 6, 7:30, 9, 10:30 pm \$35

- **★Music of Now Festival: Daniel Carter with Ayumi Ishito/Yuko Togami; Kahil EL Zabar/David Murray** Nublu 151 8, 9:30 pm \$20

- **★Glenn Crytzer Duo** Room 207 6 pm

- **★Purchase University Vocalists + Kate Baker** Saint Peter's Church 5 pm

- **★Shrine Big Band; Josh Quddus Quintet with Gibson McAssey, Zev Vestel, Lucas Giordano, Ezra Moran** Shrine 8, 10 pm

- **★Hendrik Meurkens Quintet with Nick Hempton, Steve Ash, Chris Berger, Andy Watson; Mike Troy Quartet** Smalls 6, 7:30, 9, 10:30 pm \$35

- **★ELEW Trio with Bar Filipowicz, David Hawkins + Wayne Escoffery** Smoke 6, 8 pm \$25-55

- **★Jane Ira Bloom Trio with Mark Helias, Matt Wilson** Soapbox Gallery 3 pm \$25

- ★ Jakob Bro Septet with Mark Turner, Jason Palmer, Gerald Clayton, Larry Grenadier, Brian Blade, Marcus Gilmore Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

### Monday, April 6

- Grove Street Stompers with Peter Ballance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi; Richard Cortez Arthur's Tavern 7, 10 pm
- GTO Trio with Gadi Lehavi, Tal Mashiach, Ofri Nehemya Bar Lunático 9, 10:30 pm \$10
- Karen Akers with Alex Rybeck Birdland 7, 9:30 pm \$35-45
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Yilian Cañizares Blue Note 8, 10:30 pm \$25-35
- ★ Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- Careful in the Sun with Maya Keren, Emmanuel Michael, Anna Abondolo, Eliza Salem Close Up 7:30, 9 pm \$25
- ★ Ted Nash Big Band Dizzy's Club 7, 9 pm \$30-60
- Raphael Silverman Quartet with Eric Alexander, Will Gorman, Pete Van Nostrand The Django 7, 8:45 pm \$35
- John Webber Five Spot Jazz 7, 9 pm \$20
- ★ Music of Now Festival: Ingrid Jensen with Tessie Overmyer, Gary Versace, John Benitez, Jon Wikan; Abstract Sounds with Jevaghn Bogard, Frank Walton, Aaron Grayer, Ashton Thomas Nublu 151 8, 9:30 pm \$20
- Brian Resnick Jazz Machine with Shareef Clayton, Dylan Kaminkow, Yayoi Ikawa, Griffin Ross, Rashaan Salaam + Georgia Lenz Shrine 8 pm
- Special Audiences and Musicians Jazz Ensemble Shrine 10 pm
- David Smith Quintet with Dan Pratt, Nate Radley, Gary Wang, Allan Mednard; Domo Branch Quintet with Geoff Gallanate, Abdias Armenteros, Mathis Picard, Russell Hall; Adam Ray Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- Willerm Delisfort solo The View 5:30 pm
- ★ Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$45
- ★ Steve Slagle Zinc Bar 7, 8:30 pm \$35

### Tuesday, April 7

- Zoe Molelekwa Arthur's Tavern 5 pm
- Santiago Leibson Trio Bar Lunático 9, 10:30 pm \$10
- Pasquale Grasso Trio; Yellowjackets with Russell Ferrante, Bob Mintzer, Dane Alderson, Will Kennedy Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- ★ Michel Camilo with Pedrito Martinez, Ricky Rodriguez Blue Note 8, 10:30 pm \$40-55

- ★ Nick Hempton Trio with Kyle Koehler, Fukushi Tainaka Cellar Dog 7, 8:30 pm \$5
- Gina Benalázar-López Trio Chelsea Piers, Pier 62 6:30 pm \$98-116
- Queen Esther + AC Lincoln; Wayne Tucker & The Bad Mothas with Willerm Delisfort, Raphael McGregor, Dan Pappalardo, Anwar Marshall Dizzy's Club 7, 9 pm \$30-60
- Helio Alves Trio; Sonido Costeño The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★ Kevin Sun Quartet with Anthony Pearlman, Jayla Chee, Eliza Salem Five Spot Jazz 7, 9 pm \$20
- Caelan Cardello The Jazz Club at Aman New York 8 pm
- Stefano Doglioni & Friends The Lost and Found 8 pm
- ★ Harvey Diamond Trio; Ilya Lushtak Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Music of Now Festival: David Phelps with Marcus Rojas, Satoshi Takeshita; Ari Hoenig with Gilad Hekselman, Gadi Lehavi; Russel Hall's Bessie and The Rainbowkids Nublu 151 8, 9:30, 11 pm \$20
- ★ Caroline Davis solo; Matt Mitchell solo Roulette 8 pm \$25
- ★ Ricky Alexander The Rum House 9:30 pm
- Will Evans Group; Paul Austerlitz Band Shrine 7, 10 pm
- Gil Schwartz solo; Audrey Silver Danica Silvana 8, 9 pm
- ★ Allen Lowe Avant Roots Quartet with Esteban Castro, Colson Jimenez, Ethan Kogan; Mike Lee Quintet with Gary Versace, Marcos Valera, Matt Lee + Jacquie Lee; Jason Clotter Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Sullivan Fortner with Tyrone Allen II, Kayvon Gordon Village Vanguard 8, 10 pm \$45
- Ollice Spaulding Quartet with Matt Dorland, Michael O'Brian, Nico Shevelov Zinc Bar 7, 8:30 pm \$35

### Wednesday, April 8

- ★ Xiomara Laugart; Gregory "Organ Monk" Lewis Trio Arthur's Tavern 7, 10 pm
- ★ Leo Genovese Quartet with Billy Drewes, Cameron Brown, Jeff Williams Bar Bayeux 8, 9:30 pm
- Yellowjackets with Russell Ferrante, Bob Mintzer, Dane Alderson, Will Kennedy Birdland 7, 9:30 pm \$45-55
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Eleanora Strino Birdland Theater 5:30, 8:30 pm \$35-45
- ★ Yaniv Taubenhouse Trio Birds 7:30, 9:30 pm \$15
- ★ Michel Camilo with Pedrito Martinez, Ricky Rodriguez Blue Note 8, 10:30 pm \$40-55
- Brazilian Grooves Cellar Dog 7, 8:30 pm \$5
- Kevin Sun Quartet with Christian Li, Walter Stinson, Jon Starks; Caelan Cardello Close Up 7:30, 9, 10:30 pm \$20-25
- Brian Newman The Club Room 7:30, 9 pm \$25

- Sean Temme Group Dada Bar 9 pm
- Yale Jazz Ensembles with Christopher Sylvester, Solomon Geleta, Rohan Wassnik, Rory Ashmeade, Allie Gruber, Jared Wyetzner, Truth Templeton, Victor Herrera, Leo Craig, Jacob Lebroda, Daniel Fried, Joshua Gabrielson, Yiannis Scotiniadis, Hari Viswanathan, Thara Joseph, Christopher Palazzo + Wayne Escoffery Dizzy's Club 7, 9 pm \$30-55
- Abe Fogle Band with Geoff Mattoon, BD Lenz, Jeff Miller, Gary Foote The Django 7, 8:45 pm \$35
- Midnight Drive The Jazz Club at Aman New York 8 pm
- Nathan Reising Quintet with Sarah Rossy, Yvonne Rogers, Charlie Lincoln, Evan Hyde The Jazz Gallery 7, 9 pm \$30-40
- Michael Ode Jam Session Jazz Genius 7:30 pm \$10
- ★ Akiko Tsuruga Dedication with Joe Magnarelli, Jerry Weldon, Kyle Koehler, Byron Landham; Nick Hempton with Kyle Koehler, Charlie Sigler, Fukushi Tainaka Jazzcultural 7, 9, 10:30 pm \$25-40
- ★ Arts for Art presents gabby fluke-mogul; William Parker PocketWatch with Rob Brown, Aakash Mitta, Devin Waldman, Alfredo Colón, Isaiiah Barr, Dave Sewelson, Diego Hede, Colin Babcock, Masahiko Kono, Colson Jimenez, Juan Pablo Carletti, Hans Young Binter, Ellen Christi, Kyoko Kitamura, Patricia Nicholson Loove Labs Annex 7, 8, 9 pm \$3-25
- ★ David Janeway Trio with Ugonna Okegwo, Billy Drummond; Jesse Green Trio with Evan Gregor, Willie Bowman Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Uptown Strutters Silvana 8 pm
- Alex Wintz Quartet with Victor Gould, Matt Penman, Jimmy Macbride; Noah Haidu Quartet with Stacy Dillard, Gervis Myles, Anwar Marshall Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Kendrick Scott Quintet with Dayna Stephens, Simon Moullier, Kevin Hays, Vicente Archer Smoke 6, 8 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- ★ Selendis Sebastian Alexander Johnson Trio with Nick Saia, Orchid McRae The Stone at The New School 8:30 pm \$20
- Willerm Delisfort solo The View 5:30 pm
- ★ Sullivan Fortner with Tyrone Allen II, Kayvon Gordon Village Vanguard 8, 10 pm \$45
- Marcos Varela Quartet Zinc Bar 7, 8:30 pm \$35

### Thursday, April 9

- ★ Shoko Nagai/Satoshi Takeishi Amos Eno Gallery 6 pm
- Aftertones with Matthew Nelson, Mike Denis, Farah Mbahwe; Danny Lipsitz Brass Tacks; Terry Waldo's Gotham City Band Arthur's Tavern 5, 7, 10 pm
- Kavita Shah with Leo Genovese, François Moutin, Vinicius Gomes, Ferenc Nemeth Bar Lunático 9, 10:30 pm \$10
- Yellowjackets with Russell Ferrante, Bob Mintzer, Dane Alderson, Will Kennedy Birdland 7, 9:30 pm \$45-55

# INDIGENOUS SOUNDSCAPES

PRESENTED BY CONTINUUM CULTURE & ARTS



APRIL 17  
7:30

\$20 advance  
\$25 door



**COYOTE MAKES A WORLD** ROPEADOPE RECORDS CD RELEASE!

LONE EAGLE in collaboration with THE FOREST (GUSTAVO AGUILAR, LEAH BOWDEN, ANDREW DRURY, MICHAEL WIMBERLY) a performance ritual with percussion, electronics, storytelling, songs, video

Greenwich House Music School 46 Barrow St. NYC

APRIL 18  
7:30

\$20 advance  
\$25 door



**MIXASHAWN** PRESENTS **D D UM Da Da**

JOE MORRIS (bass), MICHAEL LAROCCA (drums) exploring psychodynamics and the illusion of status = D D UM Da Da, by way of Hemispheric Principles

Greenwich House Music School 46 Barrow St. NYC

APRIL 19  
7:00

free

**INDIGENOUS SOUNDSCAPES**

a conversation on contemporary forms of thought and music with MIXASHAWN & LONE EAGLE + soup!

Soup & Sound 292 Lefferts Ave. Brooklyn



CONTINUUM CULTURE & ARTS INC



NYC Cultural Affairs

This program is supported in part by public funds from the NYC Department of Cultural Affairs in partnership with the City Council, New Music USA Organization Fund, Greenwich House Music School and individual donors to Continuum Culture & Arts.

- 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
- ★ Michel Camilo with Pedrito Martinez, Ricky Rodriguez  
Blue Note 8, 10:30 pm \$40-55
- Zaid Nasser Quartet  
Cellar Dog 7, 8:30 pm \$5
- Nicola Caminiti Trio  
Chelsea Piers, Pier 63 6:15, 8:30 pm \$98-116
- Alex Hitchcock with Dave Adewumi, Lex Kortzen, Ben Tiberio, JK Kim  
Close Up 7:30, 9 pm \$25
- Melaner  
The Club Room 7:30, 9 pm \$25
- Luke Waldron  
The Cutting Room 9:30 pm \$33
- Afro-Caribbean Steel & Brass Orchestra with Brandon Bain, Melvin Jones, Jeffery Miller, Ron Blake, Bruce Williams, Victor Provost, Khuent Rose, Kareem Thompson, Alex Brown, Uriel Rogers, Alioune Faye, Backa Niang, Danny Sadownick, Dion Parson  
Dizzy's Club 7, 9 pm \$30-60
- Darnell White Trio; Marius Van Den Brink Quintet with Stacy Dillard, Noah Halpern, Noah Garabedian, Evan Sherman  
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Premik Russell Tubbs with Steve Sandberg, Michael O'Brien, Thierry Arpino + Swaminathan Selvaganesh  
Drom 7 pm \$35
- Glenn Crytzer Quartet  
Festival Café 7:30 pm
- Verena McBee Trio with Nicki Adams  
Flute Bar 8 pm
- Alfredo Colón Quintet with Ryan Easter, Jonathan Paik, Steve Williams, Connor Parks  
Jamaica Center for Arts and Learning 8 pm \$10
- Skylar Tang Quartet with William Schwartzman, John Murray, Ethan Oliver  
The Jazz Gallery 7, 9 pm \$30-35
- ★ Jonny King Trio with Dezron Douglas, Billy Drummond  
Jazz Genius 7, 9 pm \$30
- ★ Gregory Hutchinson Kind of Now with Josh Evans, Nicole Glover, Emmanuel Michael, Christian Sands, Larry Grenadier  
Jazzcultural 7, 9 pm \$25-40

- Eric Comstock/Barbara Fasano Quartet with Sean Smith, Vito Leszczak; Don Falzone Quartet  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band  
Mount Morris Ascension Presbyterian Church 7 pm \$25
- JFA presents Ras Chemash  
National Jazz Museum in Harlem 2 pm
- Music of Now Festival: Marieme; La Lulu Cupleanos; Jason Lindner Moment Machine with Currency Audio, Domenica, Key Hutch, Jonathan Maron, Daniela Serna; Nasheet Waits  
Nublu 151 8, 9:30, 11 pm, 12:30 am \$20
- ★ Charles Waters, Claire de Brunner, Elijah Shiffer, Ivan Barenboim, Eric Plaks, Hilliard Greene, Mary Cherney  
Recirculation 7 pm
- "Studio Ghibli Jazz": Seoyeon Im Quartet  
Red Pavillion 7 pm \$15-70
- Evan Dexter Big Band; Michael Veal's Armillary Sphere  
Shrine 8, 9 pm
- Sela Foster; Eric Garcia  
Silvana 9, 10 pm
- ★ Martin Wind Quartet with Peter Weniger, Jonas Burgwinkel, Glenn Zaleski; Dave Pietro Quintet with Manuel Valera, Jay Anderson, E.J. Strickland; Matt Snow with Anthony Ware, Yago Vazquez, Wayne Smith Jr  
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Kendrick Scott Quintet with Dayna Stephens, Simon Moullier, Kevin Hays, Vicente Archer  
Smoke 6, 8 pm \$25-55
- ★ Selendis Sebastian Alexander Johnson/Kwami Winfield  
The Stone at The New School 8:30 pm \$20
- ★ Sullivan Fortner with Tyrone Allen II, Kayvon Gordon  
Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Legendary Xiomara Laugart  
Zinc Bar 7, 8:30 pm \$35

## Friday, April 10

- ★ Eric Person  
Albert's Bar 3 pm
- "Journey Through Jazz: Overtures to Africa": Jazz at Lincoln Center Orchestra with Domo Branch  
The Appel Room 7, 9 pm \$20-100
- Trevor Turla  
Arthur's Tavern 7 pm
- Manuel Valera Cuban Express  
Bar Lunático 9, 10:30 pm \$10
- Richard Cortez  
Baretto New York 8:30 pm \$40
- Birdland Big Band; Yellowjackets with Russell Ferrante, Bob Mintzer, Dane Alderson, Will Kennedy  
Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★ Ben Allison, Steve Cardenas, Ted Nash  
Birdland Theater 7, 9:30 pm \$35-45
- David Bailis  
Birds 11:30 pm
- ★ Michel Camilo with Pedrito Martinez, Ricky Rodriguez  
Blue Note 8, 10:30 pm \$40-55
- Wayne Tucker Quintet; Kyoko Oyobe Quartet  
Cellar Dog 7, 8:30, 11 pm, 1 am \$5
- ★ Adam O'Farrill Elephant with Yvonne Rogers, Walter Stinson, Russel Holzman; Luke Bergman, Martin Nevin, Jason Burger  
Close Up 8, 10 pm \$25
- Vivian Sessoms  
The Club Room 7:30, 9 pm \$25
- ★ Jason Kao Hwang Critical Response with Anders Nilsson, Michael T.A. Thompson  
Dada Bar 8 pm
- ★ Afro-Caribbean Steel & Brass Orchestra with Brandon Bain, Melvin Jones, Jeffery Miller, Ron Blake, Bruce Williams, Victor Provost, Khuent Rose, Kareem Thompson, Alex Brown, Uriel Rogers, Alioune Faye, Backa Niang, Danny Sadownick, Dion Parson  
Dizzy's Club 7, 9 pm \$30-60
- ★ Charles Goold Quartet; Jerome Sabbagh Quartet with Greg Tunney, Gary Wang, Kayvon Gordon  
The Django 7:30, 8:45, 11 pm, 12:15 am \$35
- Mr. Getic  
The Jazz Club at Aman New York 9 pm
- ★ Ron Carter, Bill Frisell, Vijay Iyer  
The Jazz Gallery 7, 9 pm \$75-500
- ★ Jonny King Trio with Dezron Douglas, Billy Drummond  
Jazz Genius 7, 9 pm \$30
- ★ Gregory Hutchinson Kind of Now with Josh Evans, Nicole Glover, Emmanuel Michael, Christian Sands, Larry Grenadier; Jason Marshall Quartet  
Jazzcultural 7, 9, 10:30 pm \$25-40
- Elsa Nilsson  
Kato Sake Works 7 pm
- ★ Ehud Asherie Trio with Russell Hall, Jason Brown; Miki Yamanaka Trio; Joe Block solo  
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ Gregory "Organ Monk" Lewis Trio  
Midnight Blue 9 pm \$10

- ★ Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band  
Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ Music of Now Festival: Sun Ra Arkestra with Marshall Allen  
Nublu 151 8, 10 pm \$20
- Ben Cassara with Nicki Adams, Eddy Khaimovich, Evan Hyde  
Pangea 7 pm \$25
- "Chinatown Jazz Noir": Red Pavilion Jazz Band  
Red Pavilion 7:30 pm \$15-70
- Pasquale Grasso Quartet  
Saint Tuesday 9:30 pm
- Randy Johnston Quartet with Addison Frei, Yoshi Waki, Jay Sawyer; Philip Harper Quartet  
Smalls 9, 10:30, 11:55 pm \$35
- ★ Kendrick Scott Quintet with Dayna Stephens, Simon Moullier, Kevin Hays, Vicente Archer  
Smoke 6, 8, 10 pm \$25-55
- ★ Selendis Sebastian Alexander Johnson Palenque Monastery with Alfredo Colón, Nathan Nakadegawa-Lee, Celine Kang, Anna Abondolo, Joshua Mathews  
The Stone at The New School 8:30 pm \$20
- ★ Sullivan Fortner with Tyrone Allen II, Kayvon Gordon  
Village Vanguard 8, 10 pm \$45
- ★ Sarah Hanahan Quartet  
Zinc Bar 7, 8:30 pm \$35

## Saturday, April 11

- "Journey Through Jazz: Overtures to Africa": Jazz at Lincoln Center Orchestra with Domo Branch  
The Appel Room 4:30, 7 pm \$20-100
- Axel Tosca  
Arthur's Tavern 7 pm
- Gllii Yalo  
Bar Lunático 9, 10:30 pm \$10
- BLCK Madonna  
Baretto New York 7:30 pm \$40
- Bill Saxton Harlem Allstars  
Bill's Place 7, 9:30 pm \$38
- Yellowjackets with Russell Ferrante, Bob Mintzer, Dane Alderson, Will Kennedy  
Birdland 7, 9:30 pm \$45-55
- ★ Ben Allison, Steve Cardenas, Ted Nash  
Birdland Theater 7, 9:30 pm \$35-45
- ★ Michel Camilo with Pedrito Martinez, Ricky Rodriguez  
Blue Note 8, 10:30 pm \$40-55
- Chris Beck Quartet; Simona Premazzi Quartet  
Cellar Dog 7, 8:30, 11 pm, 1 am \$5
- ★ Adam O'Farrill Elephant with Yvonne Rogers, Walter Stinson, Russel Holzman; Solomon Gottfried, Jacob Sacks, Connor Parks  
Close Up 8, 10, 11:30 pm \$25
- ★ Jeremy Viner, DoYeon Kim, Kenny Warren  
Coffee Mob 8 pm \$20
- ★ Afro-Caribbean Steel & Brass Orchestra with Brandon Bain, Melvin Jones, Jeffery Miller, Ron Blake, Bruce Williams, Victor Provost, Khuent Rose, Kareem Thompson, Alex Brown, Uriel Rogers, Alioune Faye, Backa Niang, Danny Sadownick, Dion Parson  
Dizzy's Club 7, 9 pm \$30-60
- David Gibson Quartet with Toru Dodo, Joseph Lepore, Jay Sawyer; Tommy Campbell Quartet with Paul Bollenback, Jon Davis, Gianluca Renzi  
The Django 7:30, 8:45, 11 pm, 12:15 am \$35
- Brian Newman  
The Flatiron Room Murray Hill 9 pm
- Itai Kriss; Emily King  
The Jazz Club at Aman New York 6:30, 9 pm
- ★ Jonny King Trio with Alexander Claffy, Billy Drummond  
Jazz Genius 7, 9 pm \$30

- ★ Gregory Hutchinson Kind of Now with Josh Evans, Nicole Glover, Emmanuel Michael, Christian Sands, Larry Grenadier; Jason Marshall Quartet  
Jazzcultural 7, 9, 10:30 pm \$25-40
- Jean Ramirez Trio  
Kato Sake Works 7 pm
- ★ Charles McPherson Quintet with Brian Lynch, Jeb Patton, David Wong, Billy Drummond  
Louis Armstrong House Museum 3 pm
- Ehud Asherie Trio with Russell Hall, Jason Brown; Miki Yamanaka Trio; Joe Block solo  
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ Music of Now Festival: Will Bernard with Eric Finland, Eric Kalb, Ben Zwerin, Moses Patrou; David Virelles solo; Jaleel Shaw; Peven Everett  
Nublu 151 8, 9:30, 11 pm, 12:30 am \$20
- Glenn Crytzer Quartet  
Peck Slip Social 1 pm
- Max Jaffe with Gavin Gamboa, Nora Stanley, Stomu Takeshi + Simon Hanes  
Tsons of Tsunami  
Public Records 8 pm \$30
- "Studio Ghibli VGM & Anime Jazz": Owen Chen's Eternal Wind Quintet  
Red Pavillion 6:15 pm \$15-70

- Muffin Man Orchestra  
Shrine 8 pm
- Satish Robinson Quartet "Tribute to Miles Davis" Sistas' Place 8, 9:30 pm \$30
- Randy Johnston Quartet with Addison Frei, Yoshi Waki, Jay Sawyer; Justin Robinson Quartet with James Austin, Jason Maximo Clotter, Chris Beck  
Smalls 9, 10:30, 11:55 pm \$35
- ★ Kendrick Scott Quintet with Dayna Stephens, Simon Moullier, Kevin Hays, Vicente Archer  
Smoke 6, 8, 10 pm \$25-65
- ★ Selendis Sebastian Alexander Johnson Big Band with Kal Ferretti, Miranda Agnew, Caylie Davis, James Worsey, Andre Perlman, Calvin Ryerse, Arjan Singh Dogra, David Mirarchi, Josh Boucicaud, Nathan Nakadegawa-Lee, Chris Ferrari, John Masso, Henry Plotnick, Caroline Morton, McCabe Teems  
The Stone at The New School 8:30 pm \$20
- Willem Delisfort solo  
The View 5:30 pm
- ★ Sullivan Fortner with Tyrone Allen II, Kayvon Gordon  
Village Vanguard 8, 10 pm \$45

## Sunday, April 12

- ★ Robert Dick solo  
440 Gallery 4:40 pm \$15
- ★ Harlem Groove Band with David Lee Jones, Gregory "Organ Monk" Lewis  
American Legion Post 398 6 pm
- Eri Yamamoto Duo; Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff  
Arthur's Tavern 3:30, 7 pm
- Nir Felder with Matt Penman, Ofri Nehemya  
Bar Lunático 9, 10:30 pm \$10
- Stéphane Wrembel  
Barbès 8 pm \$20
- Bill Saxton Harlem Allstars  
Bill's Place 7, 9:30 pm \$38
- Christian Wiggs; Birdland Latin Jazz Orchestra  
Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★ Ben Allison, Steve Cardenas, Ted Nash  
Birdland Theater 7, 9:30 pm \$35-45
- ★ Michel Camilo with Pedrito Martinez, Ricky Rodriguez  
Blue Note 8, 10:30 pm \$40-55

- Jon Davis Trio  
Cellar Dog 7, 8:30 pm \$5
- ★ Michaël Attias Kardamon Fall with Santiago Leibson, Sean Conly, Tom Rainey; Ben Sherman with Roman Goron, Daniel Song, Isaiah Bravo  
Close Up 7:30, 9, 10:30 pm \$25
- Martin Kelly Duo  
Cork Wine Bar 6 pm
- Rob Duguay Music Explorers  
Dada Bar 10:30 am
- "Cole Porter Songbook": Ted Firth, Karrin Allyson + Deborah Grace Winer  
Dizzy's Club 5, 7:30 pm \$30-70
- Jim Ridl Quartet with Tim Armacost, Tom DiCarlo, Tim Horner; Conrad Korsch Trio with Marius Van Den Brink, Ross Pederson  
The Django 4:30, 5:45, 7:30, 9:15, 10:30 pm \$35
- "Flamenco Jazz Jam"  
Drom 7 pm \$25
- ★ Jon-Erik Kellso EarRegulars  
The Ear Inn 8 pm
- Colin Hancock's Hot Club Harmonists  
Hot Club of New York 3 pm \$25
- Weavers with Gideon Forbes, Evan Main, Mathias Højgaard Jensen, Steven Crammer  
Ibeam Brooklyn 8:30 pm \$20
- ★ Gregory Hutchinson Kind of Now with Josh Evans, Nicole Glover, Emmanuel Michael, Christian Sands, Larry Grenadier  
Jazzcultural 7, 9 pm \$25-40

- Welf Dorr, Hajime Yoshida, Dmitry Ishenko, Kevin Shea  
The Keep 9 pm
- Alexa Barchini Trio with Greg Ruggiero; Jamile Trio with Miki Yamanaka, Simón Willson  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Mali Obomsawin  
National Sawdust 7:30 pm \$20
- ★ Music of Now Festival: Tyler Mitchell Dancing Shadows with Marshall Allen, Chris Hemingway, Nicollette Manzini, Frank Lacy, Elson Nascimento, Jorge Silva, Willie Bowman; Breath of Air with Brandon Ross, Charlie Burnham, Tcheser Holmes; Louie Belogenis, William Parker, Brian Chase  
Nublu 151 8, 9:30, 11 pm \$20
- Glenn Crytzer Duo  
Room 207 6 pm
- Russ Kasoff Big Band  
Saint Peter's Church 5 pm
- Harlem Chess  
Silvana 6 pm
- Alexander McCabe Quartet with Uri Caine, Ugonna Okegwo, Craig Wuepper; Joe Barna Quintet with Greg Glassman, Ralph Lalama, Fima Chupakhin, James Robbins  
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Kendrick Scott Quintet with Dayna Stephens, Simon Moullier, Kevin Hays, Vicente Archer  
Smoke 6, 8 pm \$25-55
- ★ One Breath Rising presents Mimi Jones, Monique Ngozi Nri, Brandon Sanders  
Soapbox Gallery 4:40 pm \$25
- ★ Sullivan Fortner with Tyrone Allen II, Kayvon Gordon  
Village Vanguard 8, 10 pm \$45

- ★ John Menegon Trio Belongings with Leo Genovese, Harvey Sorgen  
Westbeth Community Room 7, 8 pm \$20
- Valtinho Anastácio  
Zinc Bar 7:30, 9 pm \$35

## Monday, April 13

- Grove Street Stompers with Peter Ballance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi; Art Bailey  
Arthur's Tavern 7, 10 pm
- ★ Vince Giordano and the Nighthawks  
Birdland Theater 5:30, 8:30 pm \$25-45
- Julius Rodriguez  
Blue Note 8, 10:30 pm \$30-40
- Ehud Asherie Trio  
Cellar Dog 7, 8:30 pm \$5
- Tattiana Overton  
Close Up 7:30, 9 pm \$25
- Manhattan School of Music Jazz Orchestra with Daphnis Moglia, Kal Ferretti, Carter Eng, Jack Towse, Nanami Haruta, Lawson Gardner, Laura Orzechoski, Chase Bautista, Tess Overmyer, Antonio Vergara Jr., David Hodgson-Kugyelka, Aidan O'Connor, Joseph St Jules, Brahm Sasner, Evan Anderson, Olivier van Niekerk, Lorenzo Wolczko, Alexander Tremblay, Kabelo Mokhatla, Gerard Pola Pastor + Darcy James Argue, Aaron Diehl  
Dizzy's Club 7, 9 pm \$30-60
- ★ April Varner Quartet with Luther Allison, Caleb Tobocman, Max Marsilio; Nolan Nwachukwu Sextet with Stephane Clemente, Adam Lamoureux, Willem Delisfort, Ely Pearlman, Josh Green  
The Django 7, 8:45, 10:15, 11:30 pm \$35

- John Webber  
Five Spot Jazz 7, 9 pm \$20
- ★ Music of Now Festival: Dan Weiss with Miguel Zenón, Peter Washington; Sasha Berliner  
Nublu 151 8, 9:30 pm \$20
- ★ Michael Foster  
The Record Shop 7:30 pm \$10
- Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio; Mike Boone  
Smalls 6, 7:30, 11:45 pm \$35
- Neti-Neti with Amirtha Kidambi, Matt Evans + isabel crespo pardo sinonó with Lester St. Louis, Henry Fraser  
St. Marks Church 8 pm \$10
- ★ Shirazette "She Beats" Tinnin/Sonic WallPaper presents "Moods of Her" Ensemble with Anastassiya Petrova, Matthew Everhart, Loren Benn  
Trinity Lutheran Church 1 pm
- Willem Delisfort solo  
The View 8:30 pm
- ★ Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley  
Village Vanguard 8, 10 pm \$45
- ★ Yotam Silberstein Trio with Brian Charette  
Zinc Bar 7, 8:30 pm \$35

## Tuesday, April 14

- Zoe Molelekwa; Edsel Gómez Latin Jazz Trio  
Arthur's Tavern 5, 7 pm
- Dusha Connection with Esad Halilovic, Urs Hager, Clemens Rofner  
Austrian Cultural Forum 6:30 pm
- ★ Milena Casado with Morgan Guerin, Lex Kortzen, Kanoa Mendenhall  
Bar Lunático 9, 10:30 pm \$10
- Hot Sardines  
Birdland 7, 9:30 pm \$45-55
- ★ Vince Giordano and the Nighthawks  
Birdland Theater 5:30, 8:30 pm \$25-45
- Julius Rodriguez  
Blue Note 8, 10:30 pm \$30-40
- Itai Eliezri Quartet with Kevin Sun, Aaron Goldberg  
Café Ornithology 7:30, 9 pm \$20
- Vanderlei Pereira Trio  
Cellar Dog 7, 8:30 pm \$5
- Alana Amore Colvin Trio  
Chelsea Piers, Pier 64 6:30 pm \$98-116



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PAPATAMUS REDUX

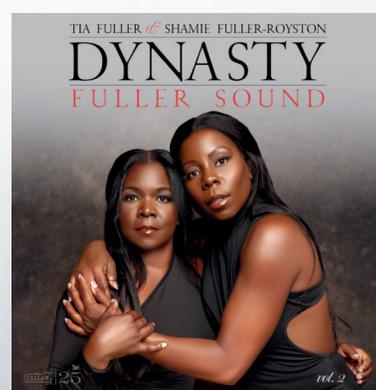
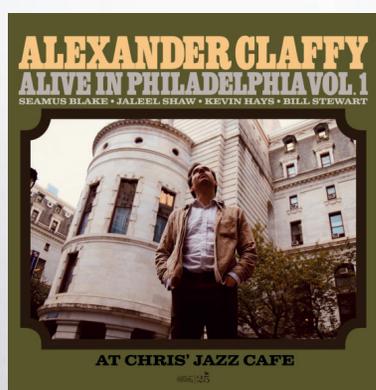
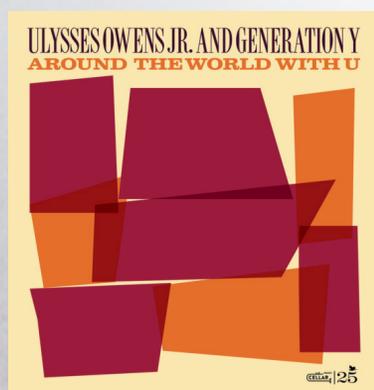
*The gentleman known as "Mags" has a winner with Decidedly So*

JERSEY JAZZ

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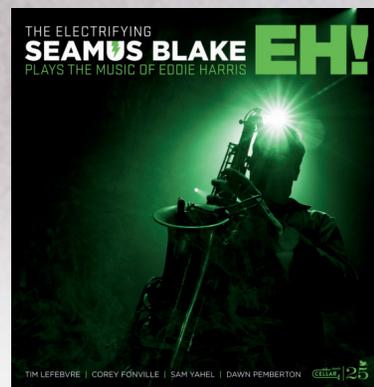
APRIL 30TH



**COMING SOON**



MAY 29TH



JULY 3RD



JULY 17TH



OCTOBER 16TH

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- **Montclair State University Jazz Ensemble with John Rivas, Myles Twitty, Gabriel Chalick, Matthew Gabriel Leal, Jameson Klinsky, Dean Scarlett, Aidan Andreoli, David Laird, James Quinn, Ryan Huston, Kyle Gentile, Adam Alvarez, Will Travis, Theo Parrott, Karen Xie, Daniel Sokolski, Dominic Carnival, Lawrence Davis, Jon Schneider + Vocamotion Vocal Quartet, Steve Turre, Oscar Perez** Dizzy's Club 7, 9 pm \$30-\$55
- **Anita Donndorff Quartet with Hector Martignon, John Benitez, Rubén Coca; People of Earth with Ivan Llanes, Raul Rios, Claudia Mulet, Ahmed Alom, Carlos Mena, Andy Warren, Arthur Torres, Ilarivis Despaigne, Victor Pablo, Keisel Jimenez, Gabriel Globus-Hoenich** The Django 7, 8:45, 10:15, 11:30 pm \$35
- **V. Shayne Frederick** The Jazz Club at Aman New York 9 pm
- **Takayama Band with Hidetake Takayama, Ayako Kato, Martha Kato, Takuya Kuroda, Maxine Bell** Kato Sake Works 6 pm
- **Stefano Doglioni & Friends** The Lost and Found 8 pm
- **Greg Ruggiero Trio with Daniel Duke, Ben Zweig; Marcos Varela Trio with Adam Birnbaum, Mark Whitfield Jr** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Danny Kamins, Kris Gruda, Mike Pride; Kelly Bray, Brittany Karlson, Nick Neuburg; Aron Namenwirth, Ayumi Ishito** The Record Shop 7:30 pm \$10
- **★ Maria Grand Quartet with Rashaan Carter, Miguel Russell, Shakoor Hakeem, Jasmine Wilson; Nite Bjuiti with Candice Hoyes, Val Jeanty, Mimi Jones** Roulette 8 pm \$25
- **David Cook Quartet with Ron Blake, Chris Morrissey, Ross Pederson** The Roxy Lounge at Roxy Hotel 8, 9 pm
- **Press Play with Lara Starr Rigores, George Gonzales** Shrine 9 pm
- **Avery Pambianchi Quartet** Silvana 9 pm
- **Kyle Colina** Smalls 11:45 pm \$35
- **Coralía with Alicia Lindberg, Cerdiwen McCooley** The Stone at The New School 8:30 pm
- **★ Gilad Hekselman Quartet with Brad Mehldau, Thomas Morgan, Marcus Gilmore** Village Vanguard 8, 10 pm \$45
- **★ Danton Boller Trio** Zinc Bar 7, 8:30 pm \$35

### Wednesday, April 15

- **Xiomara Laugart** Arthur's Tavern 7 pm
- **Shogo Ellefson Band with Ben Sherman, Ben Rubie, Abe Gold, Matthew Fu** Bar Bayeux 8, 9:30 pm
- **MOMENTUM** Bar Lunático 9, 10:30 pm \$10
- **Hot Sardines** Birdland 7, 9:30 pm \$45-\$55
- **★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazaroppi, Alex Raderman + Ed Cherry, Pasquale Grasso** Birdland Theater 5:30, 8:30 pm \$35-\$45
- **Greg Glassman Trio** Cellar Dog 7, 8:30 pm \$5

- **★ Jerome Sabbagh with Ben Monder, Kanoa Mendenhall, Nasheet Waits; Kevin Oliver Jr** Close Up 7:30, 9, 10:30 pm \$25
- **Organico Quartet with Edu Mora Costa, Jeffrey Almonte, Santiago Roza, Ryan Venora** Dada Bar 9 pm
- **David Zheng Band** The Django 7, 8:45 pm \$35
- **★ "The Music of Geri Allen & Carla Bley": JD Parran, Lee Odom** Greenwich House Music School 7:30 pm
- **★ Jazz at Lincoln Center Orchestra with Wynton Marsalis, Carlos Henriquez + Rubén Blades, Aymée Nuviola, Shenel Johns, Ekep Nkwelle, Herlin Riley, Jeremy Bosch, Dancers from AILEY** Jazz at Lincoln Center 7 pm \$162-762
- **Brandon Sanders** The Jazz Club at Aman New York 8 pm
- **★ Amir ElSaffar New Quartet with Ole Mathisen, Tania Giannouli, Tomas Fujiwara** The Jazz Gallery 7, 9 pm \$30-40
- **Michael Ode Jam Session** Jazz Genius 7:30 pm \$10
- **★ Adam Scone with Ian Hendrickson-Smith, John Webber, Willie Jones III; Nick Hempton with Kyle Koehler, Charlie Sigler, Fukushi Tainaka** Jazzcultural 7, 9, 10:30 pm \$25-40
- **★ Arts for Art presents Dave Sewelson Band; Whit Dickey; William Parker PocketWatch** Looove Labs Annex 7, 8, 9 pm \$3-25
- **Kelly Green Quartet with Luca Soul Rosenfeld, Elijah J. Thomas, Evan Hyde; Tom Beckham Trio with Gary Wang, George Schuller** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Russ Kasso Trio with Jay Anderson, Dennis Mackrel** Pangea 7 pm \$25
- **★ "Music of Hans Zimmer": Owen Chen's Eternal Wind Quartet** Red Pavillion 7 pm \$15-70
- **Lukas Ligeti with Daniel Blake, Ricardo Gallo, Tom McNalley, Eyal Maoz, Adrianna Mateo, Rick Parker** Roulette 8 pm \$25
- **Mujer Rana; Alana Amore Colvin; Che Chen Trio with Lesley Mok, Todd Capp; Mujer Rana** Sisters 7:30, 8:30, 9:30, 10:30 pm \$20
- **★ Chet Dexas Quintet with Jacob Garchik, Jacob Sacks, Eivind Opsvik, Dan Weiss; Misha Piatigorsky Quintet** Smalls 6, 7:30, 9, 10:30 pm \$35
- **★ Vijay Iyer Quartet with Adam O'Farrill, Devon Gates, Jeremy Dutton** Smoke 6, 8 pm \$25-55
- **Russ Nolan Quartet** Sour Mouse 8:30, 10 pm
- **★ Intangible Actions with Ikue Mori, Billy Martin** The Stone at The New School 8:30 pm \$20
- **★ Gilad Hekselman Quartet with Brad Mehldau, Thomas Morgan, Marcus Gilmore** Village Vanguard 8, 10 pm \$45
- **William Hill III Trio** Zinc Bar 7, 8:30 pm \$35
- **Aftertones with Matthew Nelson, Mike Denis, Farah Mbahwe; Mimi and the Podd Brothers; Terry Waldo's Gotham City Band** Arthur's Tavern 5, 7, 10 pm
- **Marius Van Den Brink with Noah Halpern, Jon Boutellier, Noah Garabedian, Anwar Marshall** Bar Lunático 9, 10:30 pm \$10

### Thursday, April 16

- **Birdland Big Band; Hot Sardines** Birdland 5:30, 8:30, 10:30 pm \$35-55
- **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
- **Andry Ezrin Band with Oz Noy, Will Lee, Clint De Ganon; Oz Noy Trio with Steve Pruitt, Brian Charette** The Bitter End 7, 9:30 pm \$20
- **★ John Menegon Trio Belongings with Steve Einerson, Harvey Sorgen** Café Omithology 7:30, 8:30, 9:30 pm \$20
- **Samba de Gringo** Cellar Dog 7, 8:30 pm \$5
- **Adam Lamoureux Trio** Chelsea Piers, Pier 65 6, 8:15 pm \$98-116
- **★ Eva Novoa, Art Jones, Vivienne Aerts + Ian Bouras** Chinatown Soup 7 pm
- **Jon Elbaz with David Yerzykan, Melvin Bauer** Close Up 7:30, 9 pm \$25
- **D'Nasya** The Club Room 7:30, 9 pm \$25
- **★ Steve Davis We See with Eddie Henderson, Ralph Moore, George Cables, Essiet Essiet, Lewis Nash** Dizzy's Club 7, 9 pm \$30-60
- **Spin Cycle with Scott Neumann, Tom Christensen, Pete McCann, Phil Palombi; Rico Jones Quartet with William Hill III, Anthony Golden, Jerome Gillespie II** The Django 7, 8:45, 10:15, 11:30 pm \$35
- **Glenn Crytzer Quartet** Festival Café 7:30 pm
- **Verena McBee/Nick Adams** Flute Bar 8 pm
- **Baklava Express with Josh Kaye, Daisy Castro, Eren Erdogan, Lefteris Bournias, James Labrosse, James Robbins, Jeremy Smith** Jalopy Theater 8:30 pm \$20
- **★ Shawn Lovato's Biotic with Ingrid Laubrock, Henry Mermer** The Jazz Gallery 7, 9 pm \$15-30
- **★ George Garzone Quartet with Leo Genovese, Peter Slavov, Francisco Mela** Jazzcultural 7, 9 pm \$25-40
- **★ Rhythm in the Kitchen Festival: Marc Edwards' Slipstream Time Travel; Sam Newsome, Brittney Karlson, Nick Neuburg; Sebastian Alexander Johnson Group; Ximena Bedoya/Trae Crudup; Sam Day Harmet Soundpainting Collective** Main Drag Music 6, 6:45, 7:30, 8:15, 9 pm \$20
- **★ Doug Wamble Trio; Russell Hall Trio with Esteban Castro, Lesley Mok** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **★ Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band** Mount Morris Ascension Presbyterian Church 7 pm \$25
- **★ JFA presents Marilyn Crispell solo** National Jazz Museum in Harlem 2 pm
- **★ Akua Dixon Quartette Indigo + Arturo O'Farrill** National Sawdust 7:30 pm \$40
- **★ "Studio Ghibli Jazz": Victor Lin Trio** Red Pavillion 7 pm \$15-70
- **Stefano Doglioni Quartet** The Rum House 8:30 pm
- **Barry Seroff Large Ensemble with Stefan Paolini, Emmanuelle Zagoria, Blaise Siwula, Elliot Levin, David Aaron, Peter Knoll, Tony DiGregorio, Fung Chern Hwei, Andrew Livingston, Mark Peterson, Joe Exley, Andy Weintraub** ShapeShifter Lab 7 pm
- **Colbassani Quintet** Silvana 9 pm

PRESENTED BY  
**JA POZZI WER** INITIATIVE x **HSA** x **THE NATIONAL JAZZ MUSEUM IN HARLEM**

"We Got That Swing!" amplifying and elevating uptown and Bronx youth participation in jazz during Jazz Appreciation Month and participating in the global celebration of International Jazz Day.

# WE GOT THAT SWING!

FEATURED ARTIST  
**STEVEN OQUENDO**  
 LATIN JAZZ ORCHESTRA

with dance performance by Sekou McMiller & Friends

**APRIL 18, 2026**  
 Harlem School of the Arts  
 645 Saint Nicholas Ave, NY, NY 10030  
 1:00 - 3:00 P.M.

STUDENT GROUPS  
 JPI's Zahi Ensemble + HSA Jazz Band + HSA Dancers  
 The UpBeat NYC Afro-Latin Jazz Ensemble  
 All City High School Latin Ensemble

FREE QR CODE RSVP

THIS PROGRAM IS MADE POSSIBLE IN PART BY:

LEAD SUPPORT FROM  
 West Harlem Development Corporation, Bloomberg Philanthropies, FORD FOUNDATION, With love Natalie Cole Foundation, ARISON ARTS FOUNDATION, The Edwin Caplin Foundation and Christian Hickey Trust

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## Greenwich House Music School's premiere jazz clarinet ensemble

### DANCE CLARINETS

performs the music of



**GERI ALLEN & CARLA BLEY**

LEE ODOM, Soloist  
 JD PARRAN, Director

**WEDNESDAY, APRIL 15, 2026**  
 7:30 pm (7 pm doors)

46 Barrow Street  
 212-242-4770

This concert is presented in memory of James Jabbo Ware.

FREE WITH RSVP

Greenwich House Music School | NYC Cultural Affairs | Council on the Arts | NYU CONTINUUM CULTURE & ARTS INC.

- **Mejedi Owusu Quartet; Mark Lewandowski Quartet; Ben Barnett**  
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- **Vijay Iyer Quartet with Adam O'Farrill, Devon Gates, Jeremy Dutton**  
Smoke 6, 8 pm \$25-55
- **John Medeski/Billy Martin** The Stone at The New School 8:30 pm \$20
- **Willem Delisfort solo** The View 5:30 pm
- **Gilad Hekselman Quartet with Brad Mehldau, Thomas Morgan, Marcus Gilmore** Village Vanguard 8, 10 pm \$45
- **Axel Tosca Trio + Legendary Xiomara Laugart** Zinc Bar 7, 8:30 pm \$35

## Friday, April 17

- **Eric Person** Albert's Bar 3 pm
- **SonAhead with César Orozco** Bar Lunático 9, 10:30 pm \$10
- **Alex Harding/Lucian Ban** Barbès 8 pm \$20
- **Davinia Pace** Baretto New York 8:30 pm \$40
- **Daddy Rabbit presents Misha Piatigorsky Band + Jackie Ribas, Mauricio Zottarelli** Berimbau Brazilian Table 7:30 pm
- **Pasquale Grasso Trio; Hot Sardines** Birdland 5:30, 8:30, 10:30 pm \$40
- **Billy Stritch Trio with Michael O'Brien, Eric Halvorson** Birdland Theater 7, 9:30 pm \$35-45
- **David Bailis** Birds 11:30 pm
- **Richard Clements Quintet; Jinjoo Yoo Quartet** Cellar Dog 7, 8:30, 11 pm, 1 am \$5
- **Wayne Tucker** The Club Room 7:30, 9 pm \$25
- **Herb Lore + Matt O'Connor** Dada Bar 8 pm
- **Benny Green solo** Dizzy's Club 7, 9 pm \$30-65
- **Jason Tiemann Quartet with Sam Dillon, Rick Germanson, Caleb Tobocman; Vivian Sessoms Quartet with Victor Gould, Conrad Korsch, EJ Strickland** The Django 7:30, 8:45, 11 pm, 12:15 am \$35
- **Continuum Culture & Arts presents Indigenous Soundscapes: Gustavo Aguilar, Leah Bowden, Andrew Drury, Michael Wimberly** Greenwich House Music School 7:30 pm \$20
- **Richard Cortez; Cucu Diamantes** The Jazz Club at Aman New York 6:30, 9 pm
- **Kazemde George with Tyrone Allen II, Kayvon Gordon** The Jazz Gallery 7, 9 pm \$30-35

- **George Garzone Quartet with Leo Genovese, Peter Slavov, Francisco Mela; Justin Robinson Quartet with Sharp Radway, Danton Boller, Willie Jones III** Jazzcultural 7, 9, 10:30 pm \$25-40

- **Benjamin Young Quartet** Kato Sake Works 7 pm
- **Sō Percussion** Kupferberg Center 8 pm \$32
- **Rhythm in the Kitchen Festival: Ayumi Ishito, Daniel Carter, Yuko Togami; John King, Jess Tsang, Jennifer Gersten; Sadnoise; On Ka'a Davis' 3D Verve; Hans Tammen's Third Eye Festival All Star Band** Main Drag Music 6, 6:45, 7:30, 8:15, 9 pm \$20

- **Adam Birnbaum Trio with Peter Washington, Kenny Washington; Gary Versace Trio with Steve Cardenas, Ben Allison** Mezzrow 6, 7:30, 9, 10:30 pm \$35

- **Harlem Jazz Boxx presents Sis Zock** Mount Morris Ascension Presbyterian Church 7 pm \$25
- **Akua Dixon Quartette Indigo + Arturo O'Farrill** National Sawdust 7:30 pm \$40
- **JFA presents Greg Murphy solo; Bertha Hope solo** Pelham Fritz Recreation Center 6 pm

- **YiYi; Litha with Samantha Kochis, Melissa Almaguer** The Record Shop 7:30 pm \$10
- **"Chino-Latino Jazz Club": Red Pavillion Jazz Band** Red Pavillion 7:30 pm \$15-70

- **"Birth of the Blues": Jazz at Lincoln Center Orchestra with Sherman Irby + Kenny Washington, James Zito, Ekep Nkwelle** Rose Theater 7:30 pm \$72-217
- **Bill Warfield Hell's Kitchen Funk Orchestra; Moon Sugar** Shrine 8, 10 pm
- **Rick Germanson Sextet with Josh Evans, James Burton III, John Barnett, Paul Gill, Charles Goold; Jacob Chung Quintet; Eric Wyatt Quartet** Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35

- **Vijay Iyer Quartet with Adam O'Farrill, Devon Gates, Jeremy Dutton** Smoke 6, 8, 10 pm \$25-55
- **Billy Martin Bamboo Orchestra** The Stone at The New School 8:30 pm \$20
- **Gilad Hekselman Quartet with Brad Mehldau, Thomas Morgan, Marcus Gilmore** Village Vanguard 8, 10 pm \$45
- **Mingus Dynasty** Zinc Bar 7, 8:30 pm \$35

## Saturday, April 18

- **Axel Tosca** Arthur's Tavern 7 pm
- **BIGYUKI + Jharis Yokley** Bar Lunático 9, 10:30 pm \$10
- **Richie Nuzz** Baretto New York 7:30 pm \$40
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm \$38
- **Hot Sardines** Birdland 7, 9:30 pm \$40
- **Billy Stritch Trio with Michael O'Brien, Eric Halvorson** Birdland Theater 7, 9:30 pm \$35-45

- **Darrell Green Quartet; Steve Ash Quartet** Cellar Dog 7, 8:30, 11 pm, 1 am \$5
- **Tommaso Perazzo, Buster Williams, Marcello Cardillo; Dabin Ryu** Close Up 8, 10, 11:30 pm \$25
- **Darnell White** The Club Room 7:30, 9 pm \$25
- **Benny Green solo** Dizzy's Club 7, 9 pm \$30-65
- **Ron Jackson Quartet; J.C. Hopkins Biggish Band with AC Lincoln, Joy Hanson, Ellah Vaughn, Cam Suber, Jaslin Shiver, Hunter Pullen, Jasim Perales, Daniel Bereket, Elais Ortiz, Emile Berlinerblau, Jesse Parker, Vincent Malachulan** The Django 7:30, 8:45, 11 pm, 12:15 am \$35
- **Continuum Culture & Arts presents Indigenous Soundscapes: Joe Morris/ Michael Larocca** Greenwich House Music School 7:30 pm \$20
- **Kenneth Jiménez** Instituto Cervantes New York 12 pm
- **Alphonso Horn** The Jazz Club at Aman New York 6:30 pm
- **Shayna Steele Wilshire Project with Charles Pillow, Andrew Gould, Quinsin Nachoff, Jason Rigby, Carl Maraghi, Tony Kadleck, Ravi Best, David Smith, Mike Rodriguez, Alan Ferber, Michael Boschen, Sara Jacovino, Gina Benalcazar, Al Street, David Cook, Matt Clohesy, Jared Schonig, Daniel Sadownick** The Jazz Gallery 7, 9 pm \$30-40

- **George Garzone Quartet with Leo Genovese, Peter Slavov, Francisco Mela; Justin Robinson Quartet with Sharp Radway, Danton Boller, Willie Jones III** Jazzcultural 7, 9, 10:30 pm \$25-40

- **Brendan Mark Quartet with Awan Rashad, Anthony Dom, Aidan Carberry** Kato Sake Works 7 pm
- **Brian Charette** Knickerbocker Bar & Grill 9 pm \$3.50

- **Adam Birnbaum Trio with Peter Washington, Kenny Washington; Gary Versace Trio with Steve Cardenas, Ben Allison** Mezzrow 6, 7:30, 9, 10:30 pm \$35

- **Akua Dixon Quartette Indigo + Arturo O'Farrill** National Sawdust 7:30 pm \$40
- **Glenn Crytzer Quartet** Peck Slip Social 1 pm
- **"Birth of the Blues": Jazz at Lincoln Center Orchestra with Sherman Irby + Kenny Washington, James Zito, Ekep Nkwelle** Rose Theater 2, 7:30 pm \$42-211
- **Vasilis Kostas Ensemble with Ian Ashby, George Lermis, Naseem Alatrash** Roulette 8 pm \$35

- **Lucious Crawford with Ethan Lin, Pavel Vasilyev, Lincoln Strong, Daniel Deeny, Sam Scriven, Renee Majekford** Shrine 8 pm
- **Eddie Allen Quintet** Sistas' Place 8, 9:30 pm \$30

- **Rick Germanson Sextet with Josh Evans, James Burton III, John Barnett, Paul Gill, Charles Goold; Jacob Chung Quintet; Stacy Dillard Quintet** Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35

- **Vijay Iyer Quartet with Adam O'Farrill, Devon Gates, Jeremy Dutton** Smoke 6, 8, 10 pm \$25-65
- **Lenore Raphael Trio with Hilliard Greene, Kahlil Bell** St. Michael's Church 7 pm \$20

- **Intangible Actions with Melissa Almaguer, Billy Martin** The Stone at The New School 8:30 pm \$20
- **Willem Delisfort solo** The View 5:30 pm
- **Gilad Hekselman Quartet with Brad Mehldau, Thomas Morgan, Marcus Gilmore** Village Vanguard 8, 10 pm \$45

## Sunday, April 19

- **Harlem Groove Band with David Lee Jones, Gregory "Organ Monk" Lewis** American Legion Post 398 6 pm

- **Eri Yamamoto Duo; Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff** Arthur's Tavern 3:30, 7 pm
- **Molly Miller Trio** Bar Lunático 9, 10:30 pm \$10
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm \$38
- **Ron Wilkins/Rebecca Patterson Trombocallist Big Band; Birdland Latin Jazz Orchestra** Birdland 5:30, 8:30, 10:30 pm \$35-45
- **Billy Stritch Trio with Michael O'Brien, Eric Halvorson** Birdland Theater 7, 9:30 pm \$35-45

- **"A Tribute to Ray Mantilla": Ray Mantilla Legacy Band with Cucho Martinez** Bronx Music Hall 3 pm
- **Ned Goold Trio** Cellar Dog 7, 8:30 pm \$5
- **Ben Sherman with Roman Goron, Daniel Song, Isaiah Bravo** Close Up 7:30, 9, 10:30 pm \$25

- **Latona Brothers Duo** Cork Wine Bar 6 pm
- **Steve Maglio Big Band Orchestra + Christopher Rinaman** The Cutting Room 7 pm \$100
- **Rob Duguay Music Explorers** Dada Bar 10:30 am
- **Benny Green solo** Dizzy's Club 5, 7:30 pm \$30-65
- **Tad Shull Quartet; Matt Chertkoff Trio** The Django 4:30, 5:45, 7:30, 9:15, 10:30 pm \$35

- **Jon-Erik Kellso EarRegulars** The Ear Inn 8 pm
- **Philip Harper + Winard Harper** Jazzcultural 7, 9 pm \$25-40
- **Grace Kelly** Joe's Pub 6 pm \$42
- **Welf Dorr, Luke Glavanovits, Dmitry Ishenko, Yuko Togami** The Keep 9 pm
- **Kristina Koller Quartet with Fima Chupakhin, James Robbins, Cory Cox; Naama Trio** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Glenn Crytzer Duo** Room 207 6 pm
- **Tyler Bassett Quartet with Eric Stern, Adam Wacks, Boots Maleson** Saint Peter's Church 5 pm

- **Peter Louis Octet** Shrine 8 pm
- **Steven Blane; Luca Savarino Quartet with Owen Rusczyk, Ethan Fairclough, Evan Furrow; Sean Temme Group** Silvana 8, 9, 10 pm
- **Eric Wheeler Quartet** Smalls 9, 10:30 pm \$35
- **Vijay Iyer Quartet with Adam O'Farrill, Devon Gates, Jeremy Dutton** Smoke 6, 8 pm \$25-55

- **Aubrey Johnson Group with Tomoko Omura, Alex LoRe, Chris McCarthy, Kelsey Mines, Jay Sawyer** Soapbox Gallery 7 pm \$25
- **Gilad Hekselman Quartet with Brad Mehldau, Thomas Morgan, Marcus Gilmore** Village Vanguard 8, 10 pm \$45
- **Valtinho Anastácio** Zinc Bar 7:30, 9 pm \$35

## Monday, April 20

- **Grove Street Stompers with Peter Ballance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi; Richard Cortez** Arthur's Tavern 7, 10 pm
- **Julieta Eugenio Trio** 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
- **Ember with Caleb Wheeler Curtis, Noah Garabedian, Vinnie Sperazza** Close Up 7:30, 9 pm \$25

- **Purchase Jazz Orchestra with Angel Dionsiopaz, Dujon Hayden, Christian Miesegaes, Liam Devenney, George Humphreys, Eli Johnson, Jaela Deas, Jahni Davis, Ella Rubin, Luke Seto, Will Jenkel, Eric Waters, Matt Hastava, Chris Stelluti, Coyne Connolly, Vaughan Silcox, Ha Jun Lee, Fabien duChateau, John Schroeder, Kiemon Noel** Dizzy's Club 7, 9 pm \$30-55
- **Jihee Heo Trio; Fima Chupakhin Trio with James Robbins, Corey Garcia** The Django 7, 8:45, 10:15, 11:30 pm \$35

- **John Webber** Five Spot Jazz 7, 9 pm \$20
- **NYU Spring Jazz Festival: Martin Wind Ensemble; Afro-Cuban Jazz Ensemble; Patricia Brennan Ensemble** Provincetown Playhouse 8 pm

- **Dan Weiss Trio with Miguel Zenón, Peter Washington; Adam Ray** Smalls 6, 7:30, 11:45 pm \$35

- **Willem Delisfort solo** The View 8:30 pm
- **Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley** Village Vanguard 8, 10 pm \$45
- **Campbell Brothers** Zinc Bar 7, 8:30 pm \$35

## Tuesday, April 21

- **Zoe Molelekwa** Arthur's Tavern 5 pm
- **Yvonne Rogers Quartet with Kanoa Mendenhall, Steph Clement, Jonas Esser** Bar Lunático 9, 10:30 pm \$10
- **SF Jazz Collective with Chris Potter, David Sánchez, Mike Rodriguez, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott** Birdland 7, 9:30 pm \$45-55

- **Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$25-45
- **"Trane: A Centennial Supreme": James Carter with Steve Turre, Gerard Gibbs, Hilliard Greene, Alex White** Blue Note 8, 10:30 pm \$30-45
- **Will Terrill Trio** Cellar Dog 7, 8:30 pm \$5
- **Wayne Tucker Trio** Chelsea Piers, Pier 66 6:30 pm \$98-116
- **Mary Halvorson Canis Major with Dave Adewumi, Henry Fraser, Tomas Fujiwara** Dizzy's Club 7, 9 pm \$30-55

- **Edsel Gomez Trio with Alex "Apolo" Ayala, Diego Lopez; SonAhead with Cesar Orozco, Kali Rodriguez, Sam Hoyt, Jan Kus, Pangiotis Andeou, Ivan Llanes, Mauricio Herrera** The Django 7, 8:45, 10:15, 11:30 pm \$35
- **Kate Baker; Nat Adderley Jr.** The Jazz Club at Aman New York 6:30, 9 pm
- **Stefano Doglioni & Friends** The Lost and Found 8 pm
- **Mitch Selib** Lowlands 8, 9:30 pm \$10
- **Gabrielle Stravelli Trio with Michael Kanan, Pat O'Leary; Tardo Hammer Trio** Mezzrow 6, 7:30, 9, 10:30 pm \$35

- **NYU Spring Jazz Festival: World Music Ensemble; Chris Potter Student Ensemble; Marta Sanchez Ensemble** Provincetown Playhouse 8 pm
- **Ricky Alexander** The Rum House 9:30 pm
- **Eliot Zigmund Quintet with David Janeway; Jason Clotter** Smalls 6, 7:30, 11:45 pm \$35

- **Brad Mehldau Trio with Larry Grenadier, Marcus Gilmore** Village Vanguard 8, 10 pm \$45
- **Erik Charlston JazzBrasil with Ted Nash, Vitor Gonçalves, Eduardo Belo, Keita Ogawa, Mauricio Zottarelli** Zinc Bar 7, 8:30 pm \$35

## Wednesday, April 22

- **Xiomara Laugart** Arthur's Tavern 7 pm
- **Alex Harding/Lucian Ban Quartet with John Hébert, Eric McPherson** Bar Bayeux 8, 9:30 pm
- **Rez Abbasi Quartet with Marta Sanchez, Chris Lightcap, Hamir Atwal** Bar Lunático 9, 10:30 pm \$10
- **SF Jazz Collective with Chris Potter, David Sánchez, Mike Rodriguez, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott** Birdland 7, 9:30 pm \$45-55
- **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazarroppi, Alex Raderman + Pasquale Grasso** Birdland Theater 5:30, 8:30 pm \$35-45

- **"Trane: A Centennial Supreme": James Carter with Steve Turre, Gerard Gibbs, Hilliard Greene, Alex White** Blue Note 8, 10:30 pm \$30-45
- **Noriko Ueda Trio** Cellar Dog 7, 8:30 pm \$5
- **Downtown NYC JazzFest: Brian Newman** The Club Room 7:30, 9 pm \$25
- **Mariel Bildsten Septet with Alphonso Horne, Jarien Jamanila, Stacy Dillard, Miki Yamanaka, Marty Jaffe, Charles Goold** Dizzy's Club 7, 9 pm \$30-55
- **Downtown NYC JazzFest: Shayna Steele Wilshire Project; Mark Whitfield/ Oz Noy Six-String Showdown** The Django 7, 8:45, 10:15, 11:30 pm \$35
- **Jacqueline Acevedo/Audry Funk** Greenwich House Music School 8 pm \$20
- **Michael Ode Jam Session** Jazz Genius 7:30 pm \$10
- **Jerry Weldon with Charlie Sigler, Kyle Koehler, Carmen Intorre Jr; Nick Hempton with Kyle Koehler, Charlie Sigler, Fukushi Tainaka** Jazzcultural 7, 9, 10:30 pm \$25

- **NYU Spring Jazz Festival: World Music Ensemble; Chris Potter Student Ensemble; Marta Sanchez Ensemble** Provincetown Playhouse 8 pm
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**Zabelka Bong + CillaVee Spring Tour 2026**

**F 04/17 Infinite Repeats, Cville VA**  
**Sa 04/19 Public Library, Richmond VA**  
**Material Room, Richmond VA**  
**M 04/20 Shadowbox, Durham NC**  
**T 04/21 CCC, Asheville NC**  
**W 04/22 Art Rat Studios, Roanoke VA**  
**F 04/24 house show, Harrisburg PA**  
**Sa 04/25 Fidget, Philadelphia PA**  
**M 04/27 Lace Mills, Kingston NY**  
**T 04/28 Austrian Cultural Forum, NYC**

- ★ **Arts for Art presents Siren Xypher Collective with Kyoko Kitamura, Melanie Dyer, Mara Rosenbloom; Ellen Christi, Michael TA Thompson, Eri Yamamoto, Patricia Nicholson Parker; William Parker PocketWatch**  
Looove Labs Annex 7, 8, 9 pm \$3-25
- ★ **Geoffrey Keezer Trio; Raphael Silverman Trio**  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ **Lew Tabackin Dual Nature Trio with Boris Kozlov, Jason Tiemann**  
Michiko Studios 3; 4:30 pm \$20
- **Verena McBee Quartet with Janice Friedman, Stefano Battaglia, Craig Holiday**  
Pangea 7 pm \$25
- **NYU Spring Jazz Festival: Brazilian Music Ensemble; Dezron Douglas Ensemble; Drew Gress Ensemble**  
Provincetown Playhouse 8 pm
- **International Anthem presents Gregory Uhlmann + Alan Wyffels**  
Public Records 8 pm \$30
- **“Lynchian Jazz Noir”:** Victor Lin Red Pavillion 7 pm \$15-70
- **Jade Guterman Jadelain Ensemble**  
Roulette 8 pm \$25
- **Downtown NYC JazzFest: Michael Garin solo; Luther Allison Quartet**  
The Roxy Lounge at Roxy Hotel 5:30, 7:30, 9 pm
- **Erik Plaks LoveTrane**  
Silvana 8 pm
- **Tommy Morimoto Quartet; Davis Whitfield Quartet**  
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ **Joel Ross Good Vibes with Devin Daniels, Tyler Bullock, Kanoa Mendenhall, Jeremy Dutton**  
Smoke 6, 8 pm \$25-55
- **Russ Nolan Quartet**  
Sour Mouse 8:30, 10 pm
- ★ **Brian Marsella Trio with Sylvie Courvoisier, Craig Taborn**  
The Stone at The New School 8:30 pm \$20
- ★ **Brad Mehldau Trio with Larry Grenadier, Marcus Gilmore**  
Village Vanguard 8, 10 pm \$45
- ★ **ELEW Trio with Bar Filipowicz, David Hawkins**  
Zinc Bar 7, 8:30 pm \$35

### Thursday, April 23

- **Aftertones with Matthew Nelson, Mike Denis, Farah Mbahwe; Danny Lipsitz Brass Tacks; Terry Waldo's Gotham City Band**  
Arthur's Tavern 5, 7, 10 pm
- **Rose Thorne Wollesonics**  
Bar Lunático 9, 10:30 pm \$10
- ★ **SF Jazz Collective with Chris Potter, David Sánchez, Mike Rodriguez, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott**  
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
- ★ **Grant Stewart Quartet**  
Cellar Dog 7, 8:30 pm \$5
- **Alfredo Colón Trio**  
Chelsea Piers, Pier 67 6, 8:15 pm \$98-116
- **Alexandra Ridout; Yvonne Rogers**  
Close Up 7:30, 9, 10:30 pm \$25
- **Downtown NYC JazzFest: Chris Norton**  
The Club Room 7:30, 9 pm \$25
- **Saapato with Brendan Principato, Ian MacPhee, Many Hands**  
Dada Bar 5:30 pm
- **Steven Kroon Latin Jazz Septet with Norbert Stachel, Craig Rivers, Igor Atalita, Bryan Carrott, Donald Nicks, Diego Lopez+ Carla Cook**  
Dizzy's Club 7, 9 pm \$30-60
- ★ **Downtown NYC JazzFest: Allan Harris Harlem After Dark with Maya Azucena, AC Lincoln, Russel Markey, Aidan McCarthy, Rick Germanson; Geoffrey Keezer Trio**  
The Django 7, 8:45, 10:15, 11:30 pm \$35
- **Glenn Crytzer Quartet**  
Festival Café 7:30 pm
- **Helio Alves**  
The Jazz Club at Aman New York 9 pm
- ★ **ELEW Trio with Bar Filipowicz, David Hawkins**  
Jazz Genius 7, 9 pm \$30
- **Bruce Harris Quintet**  
Jazzcultural 7, 9 pm \$25
- ★ **Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band**  
Mount Morris Ascension Presbyterian Church 7 pm \$25
- **JFA presents Duke Jones**  
National Jazz Museum in Harlem 2 pm
- **NYU Spring Jazz Festival: Charles Mingus Ensemble; Wayne Shorter Ensemble**  
Provincetown Playhouse 8 pm
- **“Studio Ghibli Jazz”:** Seoyeon Im Quartet Red Pavillion 7 pm \$15-70
- **Thomas Buckner; James Ilgenfritz**  
Roulette 8 pm \$25
- **Downtown NYC JazzFest: Michael Garin solo; William Hill Quartet**  
The Roxy Lounge at Roxy Hotel 5:30, 7:30, 9 pm
- ★ **Joe Melnicove Quartet with Tal Yahalom, Nadav Erlich, Ben Silashi; Dabin Ryu Quintet with Kevin Sun, Nathan Reising, Ben Young, Willis Edmundson**  
ShapeShifter Lab 7 pm

- **LoveTrane with Eric Plaks, Ayumi Ishito, Zach Swanson, Jon Panikkar**  
Shrine 8 pm
- **Charles Gordon; Thomas Reilly Quartet**  
Silvana 8, 10 pm
- **Steve Johns Mythology Band with Monte Croft, John Hart, Greg Murphy, Joris Teepe; Caili O'Doherty Quartet with Roxy Coss, Zweilakhe-Duma Bell Le Pere, Cory Cox; Matt Snow**  
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ **Joel Ross Good Vibes with Devin Daniels, Tyler Bullock, Kanoa Mendenhall, Jeremy Dutton**  
Smoke 6, 8 pm \$25-55
- ★ **April Showers with Brian Marsella, Wendy Eisenberg, Henry Fraser**  
The Stone at The New School 8:30 pm \$20
- ★ **Squirrel Nut Zippers**  
Symphony Space Peter Jay Sharpe Theatre 8 pm \$40-70
- ★ **Brad Mehldau Trio with Larry Grenadier, Marcus Gilmore**  
Village Vanguard 8, 10 pm \$45
- **Axel Tosca Trio + Legendary Xiomara Laugart**  
Zinc Bar 7, 8:30 pm \$35

### Friday, April 24

- ★ **Makaya McCraven with Junius Paul, Matt Gold, Marquis Hill, Greg Ward, Joel Ross, Macie Stewart, Zara Zaharieva, Marta Sofia Honer, Whitney Johnson, Lia Kohl**  
92NY 7:30 pm \$35-65
- ★ **Eric Person**  
Albert's Bar 3 pm
- **Trevor Turla**  
Arthur's Tavern 7 pm
- **La Manga**  
Bar Lunático 9, 10:30 pm \$10
- **Misha Piatigorsky + Leah Zeger**  
Baretto New York 8:30 pm \$40
- **Brian Newman**  
Belmians Bar, Carlyle Hotel 8:45 pm \$110
- ★ **Birdland Big Band; SF Jazz Collective with Chris Potter, David Sánchez, Mike Rodriguez, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott**  
Birdland 5:30, 8:30, 10:30 pm \$35-55
- **Vanessa Rubin Trio**  
Birdland Theater 7, 9:30 pm \$35-45
- **David Bailis**  
Birds 11:30 pm
- **Bebop Collective; Stefano Doglioni Quartet**  
Cellar Dog 7, 8:30 pm \$5
- **Joe Block with Charles Altura, Lucas Pino, Mikey Migliore, Timothy Angulo; Luke Bergman, Martin Nevin, Jason Burger**  
Close Up 8, 10 pm \$25
- **Downtown NYC JazzFest: Dolly Lowe**  
The Club Room 7:30, 9 pm \$25
- **“South African Freedom Day!”:** Sisonke Xonti Dizzy's Club 7, 9 pm \$30-65
- ★ **Downtown NYC JazzFest: Mark G. Meadows; Kevin Hays Quartet**  
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- **Wide Open Works presents Tony Romano Quartet with Michel Gentile, Gary Wang, Rob Garcia**  
Ibeam Brooklyn 8 pm \$20
- **Tony Glausi; Big Indigo**  
The Jazz Club at Aman New York 6:30, 9 pm
- ★ **Fay Victor with Nicole Mitchell, Marty Ehrlich, Chris Williams, Zekkereya El-magharbel, Angelica Sanchez, Marika Hughes, Sean Conly, Reggie Nicholson**  
The Jazz Gallery 7, 9 pm \$35-40
- ★ **ELEW Trio with Bar Filipowicz, David Hawkins**  
Jazz Genius 7, 9 pm \$30
- **Jonathan Barber Quintet with Matt Knoegel, Tony Davis, Matt Dwonszyk; Abraham Burton Quintet with Tony Davis, David Kikoski, Gervis Myles, Donald Edwards**  
Jazzcultural 7, 9, 10:30 pm \$25-40
- **Adam Cordero Arcadia with Odin Scherer, Rafael Enciso, Alex Yoo**  
Kato Sake Works 7 pm
- ★ **Justin Kauffin Trio; Glenn Zaleski Trio with Dave Baron, Adam Arruda**  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ **Harlem Jazz Boxx presents Alex Harding Tuba Project with Lucian Ban + Bob Stewart**  
Mount Morris Ascension Presbyterian Church 7 pm \$25
- **Pasquale Grasso Quartet**  
Saint Tuesday 9:30 pm
- **Mark Gross Quintet**  
Smalls 6, 7:30 pm \$35
- ★ **Joel Ross Good Vibes with Devin Daniels, Tyler Bullock, Kanoa Mendenhall, Jeremy Dutton**  
Smoke 6, 8, 10 pm \$25-55
- ★ **Life of Brian with Brian Marsella, Trevor Dunn, Kenny Wollesen**  
The Stone at The New School 8:30 pm \$20
- ★ **Brad Mehldau Trio with Larry Grenadier, Marcus Gilmore**  
Village Vanguard 8, 10 pm \$45
- ★ **Lonnie Plaxico Group with Yayoi, Mike McGinnis, Andrew Wagner, Adriel Vincent Brown + N'Kenge**  
Zinc Bar 7, 8:30 pm \$35

### Saturday, April 25

- **Axel Tosca**  
Arthur's Tavern 7 pm
- **Rich Hinman/Adam Levy**  
Bar Lunático 9, 10:30 pm \$10
- **Brian Newman**  
Belmians Bar, Carlyle Hotel 9:30 pm \$85
- **Bill Saxton Harlem Allstars**  
Bill's Place 7, 9:30 pm \$38
- ★ **Pasquale Grasso Trio; SF Jazz Collective with Chris Potter, David Sánchez, Mike Rodriguez, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott**  
Birdland 7, 9:30 pm \$35-55
- ★ **Vanessa Rubin Trio**  
Birdland Theater 5:30, 8:30 pm \$35-45
- ★ **Dida Pelled Quartet**  
Birds 7:30, 9:30 pm \$15
- ★ **Steve Swell/Ellen Christi**  
Block Hill Station 2 pm \$8
- **Olivia Perrin Quartet; Matt Martinez Quartet**  
Cellar Dog 7, 8:30 pm \$5
- ★ **Alex Harding/Lucian Ban; Solomon Gottfried, Jacob Sacks, Connor Parks**  
Close Up 8, 9:30 pm \$25
- ★ **Downtown NYC JazzFest: Tyreek McDole HVL The Club Room 7:30, 9 pm \$25**
- ★ **“South African Freedom Day!”:** McCoy Mrubata Siyabulela + Steve Turre Dizzy's Club 7, 9 pm \$30-70
- ★ **Downtown NYC JazzFest: Carolyn Leonhart Quintet; La Tanya Hall Quartet; Jeff “Tain” Watts Quartet**  
The Django 2:30, 4, 6, 7:30, 9, 10:30 pm \$35
- **Markus Howell; Born N' Raised**  
The Jazz Club at Aman New York 6:30, 9 pm
- ★ **Fay Victor with Nicole Mitchell, Marty Ehrlich, Chris Williams, Zekkereya El-magharbel, Angelica Sanchez, Marika Hughes, Sean Conly, Reggie Nicholson**  
The Jazz Gallery 7, 9 pm \$35-40
- ★ **ELEW Trio with Bar Filipowicz, David Hawkins**  
Jazz Genius 7, 9 pm \$30
- **Jonathan Barber Quintet with Matt Knoegel, Tony Davis, Matt Dwonszyk; Abraham Burton Quintet with Tony Davis, David Kikoski, Gervis Myles, Donald Edwards**  
Jazzcultural 7, 9, 10:30 pm \$25-40
- **Pineapple Jazz Group with Nanae Atarashi, Ross Davis, John Marino, Edan Soroker**  
Kato Sake Works 7 pm
- ★ **Justin Kauffin Trio; Glenn Zaleski Trio with Dave Baron, Adam Arruda**  
Mezzrow 6, 7:30, 9, 10:30 pm \$35

- **Michelle Walker**  
New York Jazz Workshop 7 pm
- **Glenn Crytzer Quartet**  
Peck Slip Social 1 pm
- **Downtown NYC JazzFest: Michael Garin solo; Evan Sherman Quartet**  
The Roxy Lounge at Roxy Hotel 5:30, 7:30, 9 pm
- **Wynn Chang Quintet**  
Silvana 9 pm
- ★ **Chief Baba Neil Clarke Quintet “Tribute to Randy Weston”**  
Sistas' Place 8, 9:30 pm \$30
- ★ **Mark Gross Quintet**  
Smalls 6, 7:30 pm \$35
- ★ **Joel Ross Good Vibes with Devin Daniels, Tyler Bullock, Kanoa Mendenhall, Jeremy Dutton**  
Smoke 6, 8, 10 pm \$25-65
- ★ **The Modulators with Brian Marsella, John Lee, Reid Taylor, Kenny Grohowski**  
The Stone at The New School 8:30 pm \$20
- ★ **Brad Mehldau Trio with Larry Grenadier, Marcus Gilmore**  
Village Vanguard 8, 10 pm \$45
- **Talujon**  
Zürcher Gallery 5 pm \$15

### Sunday, April 26

- ★ **Harlem Groove Band with David Lee Jones, Gregory “Organ Monk” Lewis**  
American Legion Post 398 6 pm
- **Eri Yamamoto Duo; Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff**  
Arthur's Tavern 3:30, 7 pm
- **Oz Noy/Andrew Synowiec Band**  
Bar Lunático 9, 10:30 pm \$10
- **Grant Gordy/Dennis Lichtman**  
Barbès 8 pm \$20
- **Bill Saxton Harlem Allstars**  
Bill's Place 7, 9:30 pm \$38
- **Ginita y La Orquesta Esa; Birdland Latin Jazz Orchestra**  
Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★ **Vanessa Rubin Trio**  
Birdland Theater 5:30, 8:30 pm \$35-45
- **Our Delight**  
Cellar Dog 7, 8:30 pm \$5
- **Henry Paul**  
Close Up 7:30, 9 pm \$25
- **Marius Van Den Brink Duo**  
Cork Wine Bar 6 pm
- **Rob Duguay Music Explorers**  
Dada Bar 10:30 am
- **“South African Freedom Day!”:** Keenan Ahrends Quartet Dizzy's Club 5, 7:30 pm \$25
- **Downtown NYC JazzFest: Tribeca Jazz Institute Student and Faculty Ensemble; Matt Rollings Trio; Jumaane Smith Quintet**  
The Django 2:30, 4, 6, 7:30, 9, 10:30 pm \$35
- ★ **Jon-Erik Kellso EarRegulars**  
The Ear Inn 8 pm
- **Jonathan Barber Quintet with Kevin Brewster, Tony Davis, Matt Dwonszyk**  
Jazzcultural 7, 9 pm \$25-40
- ★ **Welf Dorr, Shoko Nagai, Dmitry Ishenko, Dave Miller**  
The Keep 9 pm
- **Lucy Wijnands Quartet**  
Mezzrow 9, 10:30 pm \$35
- **Glenn Crytzer Duo**  
Room 207 6 pm
- ★ **Downtown NYC JazzFest: Michael Garin; Caelan Cardello Trio; Sasha Berliner Quartet**  
The Roxy Lounge at Roxy Hotel 1, 2:15, 4:30, 6, 7:30, 9 pm
- ★ **Harvie S Quartet with Rale Micic, Matt Wilson, Jack Glottman**  
Saint Peter's Church 5 pm
- **Nice Brass**  
Shrine 8 pm
- **Helen Garey Quartet with Mike Melkonian, John Cambers, Mike Bayer; Lucas De Min/Rodrigo Bonelli**  
Silvana 8, 10 pm
- **Tad Shull Quartet with Rob Schneiderman, Paul Gill, Joe Strasser**  
Smalls 9, 10:30 pm \$35
- ★ **Joel Ross Good Vibes with Devin Daniels, Tyler Bullock, Kanoa Mendenhall, Jeremy Dutton**  
Smoke 6, 8 pm \$25-55
- ★ **One Breath Rising presents Radical Reversal with Randall Horton, Melanie Dyer, Amma Islam, Warren Trae Crudup, Devin Waldman, Brendan Regan**  
Soapbox Gallery 4:40 pm \$20
- ★ **Brad Mehldau Trio with Larry Grenadier, Marcus Gilmore**  
Village Vanguard 8, 10 pm \$45
- **Valinho Anastácio**  
Zinc Bar 7:30, 9 pm \$35

### Monday, April 27

- **Grove Street Stompers with Peter Ballance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi; Moses Patrou**  
Arthur's Tavern 7, 10 pm
- **Reed Turchi**  
Bar Lunático 9, 10:30 pm \$10
- ★ **Vince Giordano and the Nighthawks**  
Birdland Theater 5:30, 8:30 pm \$25-45
- ★ **Dizzy Gillespie All-Stars with John Lee, Freddie Hendrix, Don Braden, Alex Collins, Roger Squitro, John Sturino**  
Blue Note 8, 10:30 pm \$30-45
- **Brooklyn Music School Student Ensembles; Arturo O'Farrill**  
Brooklyn Music School 6, 7, 8:45 pm \$100+
- **Saul Rubin Trio**  
Cellar Dog 7, 8:30 pm \$5
- **Gary Jones III**  
Close Up 7:30, 9 pm \$25
- **Temple University Jazz Band + Terell Stafford, Dennis Mackrel**  
Dizzy's Club 7, 9 pm \$30-60
- **Eloise Carter Quartet with Bruce Acosta, Caleb Tobocman, Willie Bowman Jr; David Yee Quartet with Eric Stern, Julian Wittich, Felix Ambach**  
The Django 7, 8:45, 10:15, 11:30 pm \$35
- **John Webber**  
Five Spot Jazz 7, 9 pm \$20
- **John McCutcheon Quartet with Nick Lyons, Andy Fite, Gene Perla**  
Ibeam Brooklyn 8 pm
- **Greg Murphy Trio with Steve Johns, Eric Wheeler**  
Mezzrow 9, 10:30 pm \$35
- **NYU Spring Jazz Festival: Mike Rodriguez Ensemble; Ron McClure Ensemble; Tony Moreno Ensemble**  
Provincetown Playhouse 8 pm
- **Downtown NYC JazzFest: Michael Garin; Simona Daniele Quartet; Camila Cortina Quartet**  
The Roxy Lounge at Roxy Hotel 6, 7 pm
- **Mike Boone**  
Smalls 11:45 pm \$35
- **Willerm Delisfort solo**  
The View 8:30 pm
- ★ **Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley**  
Village Vanguard 8, 10 pm \$45
- ★ **Special Audiences and Musicians Jazz Ensemble**  
VISIONS at Selis Manor 1 pm



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

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

4/27 - Monday Night Jam

**Bronx Music Hall**  
438 E 163rd St, Bronx, 3PM

4/19 - A Tribute to Ray Mantilla, feat. Cucho Martinez and the Ray Mantilla Legacy Band

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.

**NYC Cultural Affairs**  **HOWARD GILMAN FOUNDATION** 

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

4/2 - Eric Person Quartet  
4/9 - Ras Chemash  
4/16 - Marilyn Crispell  
4/23 - Duke Jones  
4/30 - Denton Darien Quartet

\*and livestreaming on JFA Facebook and YouTube

**NYC Parks**  
Pelham Fritze Recreation Center  
18 Mt. Morris Park W., 6PM

4/17 - Greg Murphy and Bertha Hope: Solo Piano  
4/30 - Kim Clarke Trio

★Adam Levy Trio with Vicente Archer, Kenny Wollesen + Alex LoRe  
Zinc Bar 7, 8:30 pm \$35

**Tuesday, April 28**

- Zoe Molelekwa; Luisito Quintero Latin Jazz Arthur's Tavern 5, 7 pm
- ★Mia Zabelka, Elka Bong + CillaVee Austrian Cultural Forum 6:30 pm
- Three Blind Mice with Francis Jacob, Stomu Takeishi, Gintas Janusonis Barbès 7 pm \$20
- Joao Bosco with Ricardo Silveira, Guto Wirtti, Kiko Freitas + Anat Cohen Birdland 7, 9:30 pm \$45-55
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Niia Bertino Blue Note 8, 10:30 pm \$30-45
- Willerm Delisfort Trio Cellar Dog 7, 8:30 pm \$5
- Declan Sheehy-Moss Trio Chelsea Piers, Pier 68 6:30 pm \$98-116
- Future of Jazz Orchestra Dizzy's Club 7, 9 pm \$30-55
- Michelle Walker; Emily Braden The Jazz Club at Aman New York 6:30, 9 pm
- Stefano Dogliani & Friends The Lost and Found 8 pm
- NYU Spring Jazz Festival: Dion Tucker Ensemble; All-University Big Band Provincetown Playhouse 8 pm
- Kaethe Hostetter solo Roulette 8 pm \$25
- ★Ricky Alexander The Rum House 9:30 pm
- Nikara Warren Quartet; Kyle Colina Smalls 6, 7:30, 11:45 pm \$35
- ★Joe Lovano Quartet with Marilyn Crispell, Ben Street, Andrew Cyrille Village Vanguard 8, 10 pm \$45
- Jakob Dreyer Quartet with Tivon Pennicott, Mike Moreno, Kenn Salters Zinc Bar 7, 8:30 pm \$35

**Wednesday, April 29**

- ★Robin Pecknold, Amanda Petrusich + The Westerlies with Riley Mulherkar, Chloe Rowlands, Andy Clausen, Addison Maye-Saxon 92NY 7:30 pm \$50
- ★Harvie S Band with Miki Hayama, Rale Micic, Matt Wilson An Beal Bocht Café 8, 9:30 pm \$20
- ★Xiomara Laugart; Gregory "Organ Monk" Lewis Trio Arthur's Tavern 7, 10 pm
- Sami Stevens Band with Jacob Drab, Matt Aronoff, Peter Moffett Bar Bayeux 8, 9:30 pm
- Joy Askew with Luca Benedetti, Andy Hess, Tony Mason Bar Lunático 9, 10:30 pm \$10
- Joao Bosco with Ricardo Silveira, Guto Wirtti, Kiko Freitas + Anat Cohen Birdland 7, 9:30 pm \$45-55
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Dave Stryker, Jimmy Bruno Birdland Theater 5:30, 8:30 pm \$35-45
- Niia Bertino Blue Note 8, 10:30 pm \$30-45
- Ehud Asherie Quartet Cellar Dog 7, 8:30 pm \$5

★Fay Victor with Chris Williams, Liany Mateo, Lesley Mok  
Close Up 7:30, 9 pm \$25

- Brian Newman The Club Room 7:30, 9 pm \$25
- ★Erena Terakubo Little Big Band with Freddie Hendrix, Vincent Herring, Mike LeDonne, John Webber, Kenny Washington Dizzy's Club 7, 9 pm \$30-60
- High and Mighty Brass Band The Django 10:15, 11:30 pm \$35
- ★DoYeon Kim with Henry Fraser, Tom Rainey, Laura Cocks Greenwich House Music School 8 pm \$20
- Chembo Corniel Jamaica Center for Arts and Learning 8 pm \$10
- Oskar Stenmark; Sarah Hanahan The Jazz Club at Aman New York 6:30, 9 pm
- Miranda Agnew/Katie Webster Loomtone with Ariel Vera, Rocio Sánchez, David Macchione, Alex Yoo The Jazz Gallery 7, 9 pm \$30-35
- Michael Ode Jam Session Jazz Genius 7:30 pm \$10
- ★Brian Charette with Mike DiRubbo, Yotam Silberstein, Jason Tiemann; Nick Hempton with Kyle Koehler, Charlie Sigler, Fukushi Tainaka Jazzcultural 7, 9, 10:30 pm \$25-40
- ★Arts for Art presents Sam Newsome; William Parker PocketWatch Looove Labs Annex 7, 8, 9 pm \$3-25
- Vicki Burns Trio with John Di Martino, Yoshi Waki Pangea 7 pm \$25
- Bang on a Can Long Play Festival: Oneohtrix Point Never + Freeka Tet Pioneer Works 8 pm \$53-268
- NYU Spring Jazz Festival: Lenny White Ensemble; NYU Jazz Orchestra Provincetown Playhouse 8 pm
- Bang on a Can presents Long Play Festival: Dirty Projectors Trio Public Records 8, 10 pm \$50
- "Lynchian Jazz Noir": Victor Lin Red Pavillion 7 pm \$15-70
- ★Steve Wilson Quintet with Joe Locke, Renee Rosnes, Jay Anderson, Kendrick Scott Smoke 6, 8 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- ★"Tribute to Connie Crothers": Richard Tabnik Quartet with Harvey Diamond, Cameron Brown, Billy Mintz The Stone at The New School 8:30 pm \$20
- ★Joe Lovano Quartet with Marilyn Crispell, Ben Street, Andrew Cyrille Village Vanguard 8, 10 pm \$45
- Orrin Evans Trio Zinc Bar 7, 8:30 pm \$35

**Thursday, April 30**

- ★WHCR presents International Jazz Day with Mimi Jones, Luis Perdomo, Alyson Williams, Bobby Sanabria, Orrin Evans Aaron Davis Hall 7 pm
- Aftertones with Matthew Nelson, Mike Denis, Farah Mbahwe; Mimi and the Podd Brothers; Terry Waldo's Gotham City Band Arthur's Tavern 5, 7, 10 pm
- Blaketet with Michael Blake, Lisa Parrott, Rob Jost, Tony Scherr, Kenny Wollesen Bar Lunático 9, 10:30 pm \$10
- Joao Bosco with Ricardo Silveira, Guto Wirtti, Kiko Freitas + Anat Cohen 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

- ★Oz Noy with Brian Charette The Bitter End 9:30 pm \$20
- ★"Facing East: The Music of John Coltrane": José James + Ron Blake Blue Note 8, 10:30 pm \$30-45
- Chuño with Carlos Páván Bronx Music Hall 7 pm \$10
- ★Jason Marshall Quartet Cellar Dog 7, 8:30 pm \$5
- ★Dabin Ryu Trio Chelsea Piers, Pier 69 6, 8:15 pm \$98-116
- Jacob Patrone; Miles Okazaki Close Up 7:30, 9, 10:30 pm \$25
- Sonny Step The Club Room 7:30, 9 pm \$25
- "Dizzy Gillespie's Arrangers": Juilliard Jazz Orchestra with Preston Rupert, Jon Badiola, Mejeedi Owusu, Nick Mesler, Luke Ramee, Luciano Soriano, Veronica Leahy, Miriam Goroff-Behel, Gustavo Cruz, Connor MacLeod, Aidan McKeon, Julia Smulson, Don Sakulprasertying, Nathan Mesler, José André Montaña, John Murray, Isaiah Bravo + Jen Krupa Dizzy's Club 7, 9 pm \$30-60
- ★Joe Farnsworth Trio with Brandon Goldberg, Joey Ranieri; Ben Wolfe Trio The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet Festival Café 7:30 pm
- ★Catharsis Trio: Camila Meza, Ryan Keberle, Jorge Roeder Instituto Cervantes New York 7 pm
- Louise Rogers; Guy Lockard The Jazz Club at Aman New York 6:30, 9 pm
- ★Joe Magnarelli Quartet with George Cables, Clovis Nicolas, Joe Strasser Jazzcultural 7, 9 pm \$25-40
- JFA presents Denton Darien Quartet National Jazz Museum in Harlem 2 pm
- JFA presents Kim Clarke Trio Pelham Fritz Recreation Center 6 pm
- Bang on a Can Long Play Festival: Oneohtrix Point Never + Freeka Tet Pioneer Works 8 pm \$53-268
- NYU Spring Jazz Festival: Michael Wolff Ensemble; Green Light Ensemble Provincetown Playhouse 8 pm
- Bang on a Can presents Long Play Festival: Dirty Projectors Trio Public Records 7, 9:30 pm \$50
- goat (jp) Roulette 8 pm \$30-350
- Real Stormin Normin Silvana 9 pm
- Matt Snow Smalls 11:45 pm \$35
- ★Steve Wilson Quintet with Joe Locke, Renee Rosnes, Jay Anderson, Kendrick Scott Smoke 6, 8 pm \$25-55
- ★"Tribute to Connie Crothers": Mark Weber/Ratzo Harris Duo + Dimensionality Quartet with Ursel Schicht, Ken Filiano, Lou Grassi, Andrea Wolper The Stone at The New School 8:30 pm \$20
- ★Joe Lovano Quartet with Marilyn Crispell, Ben Street, Andrew Cyrille Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Legendary Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

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**APR 10-11**  
**JOURNEY THROUGH JAZZ:  
OVERTURES TO AFRICA**  
THE JAZZ AT LINCOLN CENTER ORCHESTRA

Pay what you choose and join us in the Appel Room, where skyline views frame Overtures to Africa as the JLCO and drummer Domo Branch bring the spirit and rhythm of Africa to life through the music of Mingus, Monk, Gillespie, and Roach.

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**APR 17-18**  
**BIRTH OF THE BLUES**  
THE JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

The blues takes center stage as JLCO saxophonist Sherman Irby leads a high-spirited journey from W. C. Handy up the Mississippi, joined by vocalists Kenny Washington and Ekep Nkwelle, banjo and guitarist James Zito, and the sound and spirit of Wynton Marsalis and the JLCO.

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## 100 MILES OUT CONNECTICUT

- Beekley Library (New Hartford, CT) [beekleylibrary.org](http://beekleylibrary.org)**  
4/25 (7:30 pm) Leslie Mendelson
- Bill's Seafood (Westbrook, CT) [billsseafood.com](http://billsseafood.com)**  
4/1, 4/15 (6:30 pm) Corinthian Jazz Band  
4/3, 4/17 (6 pm) Bill's Seafood All-Star Jazz Band
- Firehouse 12 (New Haven, CT) [firehouse12.com](http://firehouse12.com)**  
4/3 (8:30, 10 pm) Sun of Goldfinger  
4/10 (8:30, 10 pm) Amanda Monaco Deathblow  
4/17 (8:30, 10 pm) Caroline Davis solo  
4/24 (8:30, 10 pm) David Berkman Quartet
- Frederick Gunn School Tisch Auditorium (Washington, CT) [frederickgunn.org/arts/theatre](http://frederickgunn.org/arts/theatre)**  
4/3 (7 pm) Litchfield Jazz All-Stars with Don Braden, Albert Rivera, Peter McEachern, Mike Godette, Jen Allen, Ryan Berg, Richie Barshay
- Hartford Public Library (Hartford, CT) [hplct.org](http://hplct.org)**  
4/12 (3 pm) Hidemi Akaiwa with David Fuczyński, Anderson Mirafzali, Johnathon Birch, Rafael Moisa Horimoto  
4/19 (3 pm) Tyler Sherman with Randall Haywood, Nathan Edwards, Sam Blakeslee, Le'Andra McPhatter, Jonathan Barber  
4/26 (3 pm) Rene McLean with Josh Evans, Antoine Roney, Hubert Eaves III, Matt Dwonczyk, Winard Harper, Chief Baba Neil Clarke
- La Zingara (Bethel, CT) [lazingara.com](http://lazingara.com)**  
4/1 (7 pm) Birth of the Cool Band with Drake Smith, Michael Leventhal, Marjorie Callaghan, Jon Saxon, Kurt Eckhardt, Jamie Finegan, Steve Bulmer, Dave Childs, Rich Zurkowski, Roger Post  
4/8 (7 pm) Jeff McGill Group with Klyph Johnson, Lou Pappas, Tom Devino  
4/22 (7 pm) David Brandom All-Star Quintet with Tim Regusis, Rob Helsel, Leo Huppert, Ron Vincent  
4/29 (7 pm) Jerry Vivino Quintet with Rick Savage, Rave Tesar, Warren Odze
- Owl Shop Cigars (New Haven, CT) [owlshopcigars.com](http://owlshopcigars.com)**  
4/1, 4/8, 4/15, 4/22, 4/29 (9 pm) Kevin Saint James Band
- Palace Theater (Waterbury, CT) [palacetheaterct.org](http://palacetheaterct.org)**  
4/3 (8 pm) Diana Krall
- Palace Theater Poli Club (Waterbury, CT) [palacetheaterct.org](http://palacetheaterct.org)**  
4/10 (7, 9 pm) Jen Allen Quartet
- Side Door Jazz Club (Old Lyme, CT) [thesidedoorjazz.com](http://thesidedoorjazz.com)**  
4/3 (8 pm) Makanda Project with John Kordalewski, Kurtis Rivers, Seth Meicht, Sean Berry, Temidayo Balogun, Charlie Kohlhase, Jerry Sabatini, Haneef Nelson, Alfred Patterson, Richard Harper, Bill Lowe, Avery Sharpe, Yoron Israel  
4/4 (8 pm) Michelle Walker Quartet  
4/10 (8 pm) "Blues on the Corner": McCoy Tyner Legacy Band with Francisco Mela, Benito Gonzalez, Nat Reeves + George Garzone  
4/11 (8 pm) Steve Slagle Quartet with Matthew Rotger-Lynn, Dezron Douglas, Byron Landham  
4/17 (8 pm) Brandon Goldberg Trio with David Wong, Aaron Kimmel  
4/18 (8 pm) Halie Loren Quartet  
4/22 (7:30 pm) Sean Nelson Jazz Orchestra  
4/24 (8 pm) Rick Germanson Trio with Nat Reeves, Willie Jones III  
4/25 (8 pm) Diego Figueiredo Trio
- VFW Post 399 (Westport, CT) [jazzfc.org/events](http://jazzfc.org/events)**  
4/2 (7:30 pm) Melissa Newman, Tony Lombardozi, Phil Bowler, Bobby Leonard  
4/9 (7:30 pm) Alma Micic with Eric Alexander, Rale Micic, Peter Slavov, Jason Tiemann  
4/16 (7:30 pm) Ata DeChamplain

## NEW JERSEY

- Americano Italian Steakhouse (Bayonne, NJ) [americanonj.com](http://americanonj.com)**  
4/14 (7, 10 pm) Jerry Weldon Quintet with Carrie Jackson
- Bethany Baptist Church (Newark, NJ) [bethany-newark.org](http://bethany-newark.org)**  
4/11 (6 pm) Winard Harper Jeli Posse with Ted Chubb, Jalin Shiver, Anthony Perez, Brandon McCune + Ahadu Chase
- Brvsh CulTur3 (Teaneck, NJ) [brvshculTur3.com](http://brvshculTur3.com)**  
4/3 (8, 9:15, 10 pm) Will Lyle  
4/4 (8, 9:15, 10 pm) Tim Armacost  
4/11 (8, 9:15, 10 pm) Misha Mendelenko  
4/17 (8, 9:15, 10 pm) Charlie Sigler
- Clement's Place (Newark, NJ) [facebook.com/clementsplacejazz](http://facebook.com/clementsplacejazz)**  
4/6 (7 pm) Lance Bryant & Shout! Big Band  
4/16 (7:30 pm) James Austin Jr  
4/23 (7:30 pm) Jerry Weldon
- Englewood Public Library (Englewood, NJ) [englewoodlibrary.org](http://englewoodlibrary.org)**  
4/11 (7 pm) Alicia Crowe
- Frank's Corner @ EHM (Englewood, NJ) [englewoodhealth.org](http://englewoodhealth.org)**  
4/3 (11:30 am) Greg Murphy  
4/24 (11:30 am) Greg Murphy/Joris Teepe
- Gregory's Restaurant and Bar (Somers Point, NJ) [gregorysbar.com](http://gregorysbar.com)**  
4/19 (2 pm) "April in Paris": Andrea Carlson Quartet
- Hudson Riverfront PAC (Weehawken, NJ) [hrpac.org](http://hrpac.org)**  
4/19 (7:30 pm) Allan Harris Harlem After Dark with Maya Azucena, AC Lincoln, Russell Markey, Aidan McCarthy, Rick Germanson
- McCarter Theater Center (Princeton, NJ) [mccarter.org](http://mccarter.org)**  
4/8 (7:30 pm) "Coltrane 100: Both Directions at Once": Joe Lovano, Melissa Aldana, Nduduzo Makhathini, Linda May Han Oh, Jeff "Tain" Watts  
4/25 (7:30 pm) Gabriele Leite; João Bosco Quartet with Ricardo Silveira, Guto Wirtti, Kiko Freitas
- Metuchen Public Library (Metuchen, NJ) [metuchenlibrary.org](http://metuchenlibrary.org)**  
4/30 (7 pm) Leonie Scheube's 3 Generations of Jazz with Bill Crow
- Millburn Public Library (Millburn, NJ) [millburnlibrary.org](http://millburnlibrary.org)**  
4/12 (2:30 pm) Lenore Raphael Trio with Rodney Jones, Hilliard Greene

- NJPAC (Newark, NJ) [njpac.org](http://njpac.org)**  
4/18 (7:30 pm) "Coltrane 100": Joe Lovano, Melissa Aldana, Nduduzo Makhathini, Linda May Han Oh, Jeff "Tain" Watts  
4/26 (4 pm) Riverdale Country School Student Ensemble; Valley Jazz Orchestra Student Ensemble; JAZZ HOUSE KIDS Student Ensemble; TD Jazz for Teens Student Ensemble
- Princeton University Richardson Auditorium (Princeton, NJ) [richardson.princeton.edu](http://richardson.princeton.edu)**  
4/11 (1, 2:15, 3:30, 4:45, 8 pm) Princeton University Jazz Festival: Virginia MacDonald Group; Michael Rodriguez Group; Patrick Bartley Group; Princeton University Faculty Septet with Rudresh Mahanthappa, Ted Chubb, Michelle Lordi, Miles Okazaki, Elio Villafranca, Matthew Parrish, Jerome Jennings; Todd Bashore Creative Large Ensemble + Gary Bartz  
4/23 (8 pm) Michelle Lordi Princeton Jazz Vocal Ensemble  
4/30 (7:30 pm) Princeton Jazz Small Groups
- Puffin Cultural Forum (Teaneck, NJ) [puffinculturalforum.org](http://puffinculturalforum.org)**  
4/10 (7 pm) Martin Wind Gravity Trio with Peter Weniger, Jonas Burgwinkel + Glenn Zaleski
- Shanghai Jazz (Madison, NJ) [shanghaijazz.com](http://shanghaijazz.com)**  
4/2 (7 pm) Deep Groove Trio with Leoniekie, Derick Campos, John Vourtsis  
4/7 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis + George Naha  
4/14 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis + Jerry Vezza, Bob Hanlon  
4/19 (6 pm) Laurie Vega Trio  
4/21 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis + Leoniekie  
4/25 (6 pm) Kate Curran Band  
4/28 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis + Bob Himmelberger
- South Orange Performing Arts Center (South Orange, NJ) [sopacnow.org](http://sopacnow.org)**  
4/2 (7:30 pm) Julian Lage Quartet with John Medeski, Jorge Roeder, Kenny Wollesen  
4/9 (7:30 pm) Brubeck Brothers Quartet with Chris Brubeck, Dan Brubeck, Mike DeMicco, Chuck Lamb  
4/11 (7:30 pm) Tommy Dorsey Orchestra  
4/12 (7:30 pm) Yotam Silberstein
- Tavern on George (New Brunswick, NJ) [nbjp.org](http://nbjp.org)**  
4/2 (7, 8:45 pm) Richard Cortez Trio  
4/7 (7, 8:30 pm) Danny Allen Quartet  
4/9 (7, 8:45 pm) Alex Norris Quartet  
4/14 (7, 8:30 pm) Anthony Branker Curated Sextet  
4/16 (7, 8:45 pm) Mike Bond Quartet  
4/21 (7, 8:30 pm) Savian Adeva Quartet  
4/23 (7, 8:45 pm) Rico Jones Quartet  
4/28 (7, 8:30 pm) Sid Suppiahier Quartet  
4/30 (7, 8:45 pm) Duane Eubanks Quartet
- Triumph Brewery (Red Bank, NJ) [jazzartsproject.org/april](http://jazzartsproject.org/april)**  
4/8 (7 pm) Jazz Arts Project presents Leoniekie Scheube  
4/15 (7 pm) Jazz Arts Project presents Mariel Bildsten  
4/22 (7 pm) Jazz Arts Project presents Leslie Harrison  
4/29 (6:30 pm) Arturo O'Farrill Afro-Latin Jazz Ensemble; La Manga; Jazz Arts Academy Allstars

## NEW YORK

- Alvin & Friends Restaurant (New Rochelle, NY) [alvinandfriendsrestaurant.com](http://alvinandfriendsrestaurant.com)**  
4/5, 4/12, 4/19, 4/26 (12:30 pm) Bertha Hope Trio
- Beanrunner Café (Peekskill, NY) [beanrunnercafe.com](http://beanrunnercafe.com)**  
4/4 (6 pm) Raphael Silverman Trio  
4/11 (6 pm) Gerry Malkin Quintet with Chris Morrison, Neil Alexander, Preston Murphy, Bobby Leonard  
4/18 (6 pm) Triloka + Premik Russell Tubbs, Neil Alexander  
4/25 (6 pm) Joe Natale Organ Quartet with Jeff Barone, Sam Wagner, Alex Smith
- Blue Door Art Center (Yonkers, NY) [bluedoorartcenter.org](http://bluedoorartcenter.org)**  
4/26 (2 pm) PoJazz Ensemble with Christopher Dean Sullivan, David Lowe, Ayana Lowe, Golda Solomon, Peter Brainin, Cheryl Boyce Taylor, Patricia Starek
- Cunneen-Hackett Arts Center VBI Theatre (Poughkeepsie, NY) [cunneen-hackett.org](http://cunneen-hackett.org)**  
4/11 (8 pm) Elysium Furnace Works presents "Strings & Things": Jamaaladeen Tacuma/Mary Halvorson
- Emelin Theatre (Mamaroneck, NY) [emelin.org](http://emelin.org)**  
4/24 (8 pm) Ann Hampton Callaway
- First Presbyterian Church (Mount Vernon, NY) [fpcmvny.org](http://fpcmvny.org)**  
4/12 (6 pm) PJS Jazz Society presents Antonio Hart
- Jazz at the Lodge (Ossining, NY) [jazzatthelodge.com](http://jazzatthelodge.com)**  
4/9 (7, 8:30 pm) Jesse Lewis/Alex Smith Trio  
4/11 (7, 8:30 pm) Art Lillard's Blue Heaven with Keith Gurland, Mike Ponella, Erick Storckman, Cecilia Coleman, Bryan Copeland  
4/17 (7 pm) Kelly Green Trio  
4/18 (7 pm) Pete Caldera, Frank Hansen, Jon Mele, Steve Salerno, Rod Borrie, Tom Manuel  
4/23 (7 pm) Joe Devassy/Gary Henderson Interplay Jazz Orchestra  
4/23 (7, 8:30 pm) Tom Khol/Jon Doty Quartet with Matt Garrison, Bob Gingery  
4/24 (7 pm) Jeff Lederer + Oliver Nelson Jr.  
4/30 (7 pm) "Strictly Sinatra": Tom Manuel Jazz Loft Big Band + Pete Caldera
- Jazz Forum Arts (Tarrytown, NY) [jazzforumarts.org](http://jazzforumarts.org)**  
4/3, 4/4 (7, 9:30 pm) Gary Smulyan with Frank Basile, Steve Ash, Mike Karn, Matt Wilson  
4/10, 4/11 (7, 9:30 pm) Helen Sung Oracles Quartet with John Ellis, Buster Williams, Lenny White  
4/12 (4, 6, 8 pm) Freddie Bryant Quartet with Sanny Alves, Michael O'Brien, Dennis Bulhões; David Janeway Trio  
4/17 (7, 9:30 pm) Donald Harrison Quartet  
4/19 (4, 6 pm) Purchase College SUNY Ensembles  
4/24, 4/25 (7, 9:30 pm) Toninho Horta  
4/26 (4, 6 pm) Toninho Horta
- Jazz on Main (Mt. Kisco, NY) [jazzonmain.com](http://jazzonmain.com)**  
4/9 (7 pm) Brooks Millgate  
4/10 (7 pm) Michelle Walker Quartet

4/11 (7, 9 pm) John H. Smith Organ Trio with James Preston Jr, Lucianna Padmore  
 4/12 (12 pm) Ron Drotos + Kati Neiheisel  
 4/16 (7 pm) Songs of the Valley with Glad Efrat, Oren Neiman, Enav Efrat, Joyce Hammann, Nadav Snir-Zelniker  
 4/17 (7 pm) Quintin Harris Trio with Clayton Thompson, Telesmar Sanchez  
 4/19 (12 pm) Ron Drotos + Louise Rogers  
 4/23 (7 pm) Jon Cobert  
 4/24 (7 pm) Baklava Express with Josh Kaye, Daisy Castro, Jeremy Smith, James Robins  
 4/25 (7 pm) Bryce Edwards Frivolity Tri-OH with Conal Fowkes, Scott Ricketts  
 4/30 (7 pm) Joe Traina Quintet with Chris Byars, Jeb Patton, Sameer Shankar, Tony Jefferson

**Lydia's Café (Stone Ridge, NY) [lydias-cafe.com](http://lydias-cafe.com)**

4/4 (7 pm) John Fumasoli Jones Factor Lite with Bill Harris, Ben Kibbey, Rob Aries, Lou Pappas, Tyger MacNeal  
 4/11 (7 pm) Pete Levin Trio with Mike DeMico, Jeff Siegel  
 4/18 (7 pm) Laura Evans Quartet with Steve Horowitz, Vincent Leggiere, Paul Rossman  
 4/25 (7 pm) Todd Anderson Smalltiet with Dale DeMarco, Sam Ryder, Ron Horton, Chris Pasin, Ed Neumeister, Jeff Ciampa, Lew Scott, Bram Kincheloe, Travis Shook  
**Maureen's Jazz Cellar (Nyack, NY) [maurensjazzcellar.com](http://maurensjazzcellar.com)**  
 4/3 (8 pm) Michael Wolff Trio  
 4/4 (7, 9:30 pm) Pete Malinverni Trio; Wigjam Trio with Arthur Toufayan, Clay Cassell, Jon Siliato  
 4/10 (8 pm) Lew Tabackin Trio with Jason Tiemann, Boris Kozlov  
 4/11 (8 pm) Freddie Jacobs Quintet with David Budway, Peter Brainin, Adam Nussbaum, Jay Anderson  
 4/17 (7, 9:30 pm) Conal Fowkes Trio with Brian Nalepka, Kevin Dorn; Jeb Jones with Johnny Markowski, Erin Callahan Kumpf, Ben Kumpf, Ken Harten, Vin Warner, Perry Paletta, Andrew Hofstetter, Clay Cassell

4/18 (8 pm) Jerry Vivino Quartet with Dennis Mackrel, Leo Huppert, Jim West  
 4/24 (8 pm) Marcus Goldhaber; Melissa Stylianou

**Pocantico Center (Tarrytown, NY) [rbf.org/pocantico](http://rbf.org/pocantico)**

4/23 (6:30 pm) "For Miles": Mark Morganelli Jazz Forum All-Stars

**Pound Ridge Public Library (Pound Ridge, NY) [poundridgelibrary.org](http://poundridgelibrary.org)**

4/19 (4 pm) John Fumasoli Jones Factor Lite

**Purchase College Performing Arts Center (Purchase, NY) [artscenter.org](http://artscenter.org)**

4/18 (7:30 pm) Michael Feinstein Carnegie Hall Ensemble + Bobby Daye

**Shirt Factory Handbell Studio (Kingston, NY) [creativemusic.org](http://creativemusic.org)**

4/25 (1 pm) Creative Music Studio presents Aliya Ultan  
 4/26 (3, 4 pm) Creative Music Studio Improvisers Orchestra with Peter Apfelbaum

**Staller Center for the Arts (Stony Brook, NY) [stallercenter.com](http://stallercenter.com)**

4/3 (7 pm) "Presents Oliver Nelson's Afro American Sketches & the Jazzhattan Suite": Tom Manuel Jazz Loft Big Band

**Stissing Center for Arts and Culture (Pine Plains, NY) [thestissingcenter.org](http://thestissingcenter.org)**

4/4 (7:30 pm) Pasquale Grasso Trio

**The Falcon (Marlboro, NY) [liveatthefalcon.com](http://liveatthefalcon.com)**

4/8 (6 pm) Karl Allweier  
 4/12 (7:30 pm) Analog Jazz Orchestra  
 4/19 (7:30 pm) Neil Alexander NAIL with Owen Dudley, Premik Russell Tubbs, Todd Isler, Brian Mooney, Nadav Snir-Zelniker  
 4/25 (7:30 pm) Ed Palermo Big Band  
 4/26 (7:30 pm) Darrell Green Quartet with Wallace Roney Jr, Lonnie Plaxico, David Bryant + Camille Thurman

**The Jazz Loft (Stony Brook, NY) [thejazzloft.org](http://thejazzloft.org)**

4/1 (1, 7 pm) Tom Manuel Young at Heart Trio with Steve Salerno, Dean Johnson; Frank Hansen Trio

4/2 (7 pm) "Presents Oliver Nelson's Afro American Sketches & the Jazzhattan Suite": Tom Manuel Jazz Loft Big Band

4/2, 4/16, 4/30 (7, 8:30 pm) Paul Connors, Chris Vitarello, Jon Doty

4/8, 4/15, 4/22, 4/29 (7 pm) Frank Hansen Trio

**The Lace Mill (Kingston, NY) [thelacemillarts.com](http://thelacemillarts.com)**

4/19 (4 pm) Judi Silvano, Joe Lovano, David Rothenberg, Michael Bisio

4/27 (4 pm) ZabELKA BONG with Mia Zabelka + CillaVee

**The Local (Saugerties, NY) [thelocalsaugerties.com](http://thelocalsaugerties.com)**

4/19 (5 pm) Joel Harrison Guitar Choir with Steve Cardenas, Gregg Beisle-Chi, Max Light; Ben Allison, Steve Cardenas, Ted Nash

**Tubby's Kingston (Kingston, NY) [tubbyskingston.com](http://tubbyskingston.com)**

4/3 (7 pm) TAKAAT with Ahmoudou Madassane, Mikey Colton

4/8 (8 pm) Daniel Villarreal

**Westchester Collaborative Theater (Ossining, NY) [wctheater.org](http://wctheater.org)**

4/4 (7:30 pm) La Pompe Attack with Doug Munro, Albert Rivera, Michael Goetz, Ian Carroll

**P E N N S Y L V A N I A**

**Chris' Jazz Café (Philadephia, PA) [chrisjazzcafe.com](http://chrisjazzcafe.com)**

4/1 (7:30, 9 pm) Rockwell Valentine Band with Eric Wortham, Emily Rota, Evan Wood, Jacquee Paul  
 4/2 (7:30, 9 pm) Gabriel Meyer Band with Liz Johnson, Conner Dieck, Thomas McCloskey, Akash Singh, Jake Miller, Josh Klamka, Eli Pace  
 4/3 (7:30, 9:30, 11 pm) Webb Thomas Super Band; Oliver Mayman  
 4/4 (7:30, 9:30, 11 pm) Jordan Williams Quintet with Wallace Roney Jr, Nat Reeves, Jeff "Tain" Watts, Imani Grace-Cooper, James Santangelo  
 4/7 (7:30, 9 pm) Josh Lawrence  
 4/8 (7:30, 9 pm) Chris Farr Quartet with Anthony Aldissi, Manos Vourourakis, Justin Bowden  
 4/10 (7:30, 9, 11 pm) Victor North/Aidan McKeon Sextet + Conrad Herwig; Oliver Mayman  
 4/11 (7:30, 9:30, 11 pm) Tim Brey/Aidan McKeon Quartet + Anaïs Reno; James Santangelo  
 4/14 (7:30, 9 pm) Aidan McKeon New Philly Sound with Ace Yuji Williams, Justin Griggs, Ry Miller, Justin Bowden  
 4/15 (7:30, 9 pm) Dylan Band Quartet  
 4/16 (7:30, 9 pm) Susie Meissner Sextet with Harry Allen, John Swana, Lee Smith, John Shaddy, Byron Landham  
 4/17 (7:30, 9:30, 11 pm) Orrin Evans with Warren Wolf, Tim Green, Luques Curtis, Ari Hoenig; Oliver Mayman

4/18 (7:30, 9:30, 11 pm) Orrin Evans with Warren Wolf, Caleb Wheeler Curtis, Vinnie Sperazza, Noah Garbedian; James Santangelo  
 4/21 (7:30, 9 pm) Eliane Dame Band with Tom Vaitas, Tom Hilliker, Edilson Sabogal  
 4/22 (7:30, 9:30 pm) "Celebrates Lee Morgan": Duane Eubanks Band  
 4/23 (7:30, 9 pm) Jeremy Alie Leon Quintet with Caleb Heinze, Jacob Hurlock, Kai Gibson, Logan Bogdan  
 4/24 (7:30, 9:30, 11 pm) Lafayette Gilchrist Sextet; Oliver Mayman  
 4/25 (7:30, 9:30, 11 pm) Neil Podgurski Trio + Grant Stewart, Dylan Band; James Santangelo  
 4/28 (7:30, 9 pm) Mzantsi Jazz Collective with Sisonke Xonti, McCoy Mrubata, Keenan Ahrends, Tim Norton, Jerome Jennings  
 4/29 (7:30, 9 pm) Olivia Perrin Quintet with John Dimase, Eli Pace, Greg Masters, Sean Butkovich  
 4/30 (7:30, 9 pm) Philadelphia Youth Jazz Orchestra

**City Winery Philadelphia (Philadelphia, PA) [citywinery.com/pages/locations/philadelphia](http://citywinery.com/pages/locations/philadelphia)**

4/10 (7:30 pm) Stéphane Wrembel  
 4/22 (7:30 pm) Squirrel Nut Zippers with Jimbo Mathus, Chris Phillips  
 4/24 (7:30 pm) Ikechi Onyenaka  
**Deer Head Inn (Delaware Water Gap, PA) [deerheadinn.com](http://deerheadinn.com)**  
 4/2, 4/9, 4/16, 4/23, 4/30 (7, 8 pm) Bill Washer  
 4/3 (7 pm) Sizzlin' Jazz Apples with Marti Lantz, Dave Lantz, Jesse Green, Daniel Gonzalez  
 4/4 (7 pm) "Bossa Nova Classics & Originals": Minas with Orlando Haddad, Patricia K. Haddad, Andrew Neu  
 4/10 (7 pm) Orleans Kids with Alex Owens, John Clark, Dan Gabel, Matt DeChamplain, Andrew Millar  
 4/11 (7 pm) Martin Wind Gravity Trio with Peter Weniger, Jonas Burgwinkel + Glenn Zaleski  
 4/12 (5 pm) Co-op Bop with Craig Kastelnik, Tom Kozic, Nelson Hill, Tom Hamilton, Alan Gaumer, Tyler Dempsey  
 4/17 (7 pm) Michael Stephens Quartet with Jim Ridl, Jay Anderson, Brad Shepik  
 4/18 (7 pm) Bill Warfield Hell's Kitchen Funk Orchestra  
 4/19 (5 pm) Chelsea Reed Quintet with Chris Lewis, Silas Irvine, Sam Harris, Austin Wagner  
 4/24 (7 pm) Nancy Reed Quartet with Skip Wilkins, Dan Wilkins, Joe Michaels  
 4/25 (7 pm) Orrin Evans  
 4/26 (5 pm) Tim Lyddon Trio with Paul Rostock, Billy Mintz  
 4/27 (7:30 pm) Matt Vashlishan Water Gap Jazz Orchestra

**Fidget (Philadelphia, PA) [thefidget.org](http://thefidget.org)**

4/25 (8 pm) ZabELKA Bong with Mia Zabelka + CillaVee  
**Lafayette Bar (Easton, PA) [lafayettebarjazz.com](http://lafayettebarjazz.com)**  
 4/1, 4/15, 4/29 (8 pm) Mitch Stein, Joe Michaels, Adam Nussbaum  
**Legends Cigar Bar (Easton, PA) [legendscigarbar.com](http://legendscigarbar.com)**  
 4/10 (6 pm) Good and Plenty Jazz with Jesse Green, Gene Perla, Koleby Royston  
 4/24 (6 pm) Good and Plenty Jazz with Roberta Picket, Gene Perla, Billy Miuntz  
**Miller Symphony Hall (Allentown, PA) [millersymphonyhall.org](http://millersymphonyhall.org)**  
 4/17 (7:30 pm) Last Thursday Band  
**Penn Live Arts (Philadelphia, PA) [pennlivearts.org](http://pennlivearts.org)**  
 4/26 (7 pm) Delbert Anderson Quartet

**Solar Myth (Philadelphia, PA) [arsnovaworkshop.org](http://arsnovaworkshop.org)**

4/1, 4/2 (8 pm) Saul Williams, Carlos Niño, Surya Botofasina, Dorothy Berry, Aaron Shaw  
 4/11 (8 pm) Chris Speed Yeah No with Cuong Vu, Skuli Sverrisson, Jim Black  
 4/14 (8 pm) Amir ElSaffar New Quartet with Ole Mathisen, Tania Giannouli, Tomas Fujiwara  
 4/16 (8 pm) Anthony Tidd's Quite Sane with Astrid Kralisch, Kokayi, Mark Shim, Paul Cornish, Miles Okazaki, Sean Rickman  
 4/21 (8 pm) Olivia Block  
 4/22 (8 pm) Takuya Kuroda with Craig Hill, Takahiro Izumikawa, Reuben Cainer, David Frazier  
**South Jazz Kitchen (Philadelphia, PA) [southjazzkitchen.com](http://southjazzkitchen.com)**  
 4/2 (6:30, 9 pm) Mike Phillips  
 4/3, 4/4 (7, 9:30 pm) Lee Mo  
 4/5 (6, 8:30 pm) Lee Mo  
 4/9 (6:30, 9:30 pm) Adam Hawley  
 4/10 (7, 9:30 pm) Adam Hawley  
 4/11 (7, 9:30 pm) Warren Wolf Wolf Pack + Imani Cooper  
 4/12 (6, 8:30 pm) Warren Wolf Wolf Pack + Imani Cooper  
 4/16 (6:30, 9 pm) "Coltrane Unscripted: A Philadelphia Homecoming": Jaleel Shaw with Gerald Veasley, Adam Faulk, Khary Shaheed

4/17, 4/18 (7, 9:30 pm) "Nina Simone & Miriam Makeba Tribute": Akua Allrich and the Tribe  
 4/19 (6, 8:30 pm) "Nina Simone & Miriam Makeba Tribute": Akua Allrich and the Tribe  
 4/23 (6:30, 9:30 pm) Selina Albright  
 4/24, 4/25 (7, 9:30 pm) Tia Fuller  
 4/26 (6, 8:30 pm) Tia Fuller

**The Dancing Elephant (New Hope, PA) [dancingelephantfineart.com](http://dancingelephantfineart.com)**

4/4 (7 pm) Steve Sandberg/Zach Brock  
**The Perch (Philadelphia, PA) [firemuseumrepresents.com](http://firemuseumrepresents.com)**  
 4/8 (8 pm) Fire Museum Presents Tatsuya Nakatani; Arcx Quartet with Carlos Santiago, Matt Engle, Dan Moser, Thomas Kraines  
 4/14 (8 pm) Fire Museum Presents TAKAAT; Heavenly Bodies with Ashley Burrows, Dustin Burrows, Shaun Bailey  
 4/15 (8 pm) Fire Museum Presents Alex Harding/Lucian Ban; David Dzubinski/ Carlos Santiago  
 4/26 (7:30 pm) Fire Museum presents Peni Candra Rini + Shahzad Ismaili, Andy McGraw

**Vic's Jazz Loft (Jim Thorpe, PA) [vicsjazzloft.com](http://vicsjazzloft.com)**

4/17 (7 pm) Steve Sandberg Trio with Pete Swanson, Juan Felipe Mayorga  
**Vox Populi (Philadelphia, PA) [firemuseumrepresents.com](http://firemuseumrepresents.com)**  
 4/20 (7:30 pm) Fire Museum presents Shawn Lovato's Biotic with Ingrid Laubrock, Henry Mermer, Killick Hinds, Mark Ettingoff, Jeanne Lyons; Bhub Rainey, John Moran, Joey Sullivan  
**Zoellner Arts Center (Bethlehem, PA) [zoellner.cas.lehigh.edu](http://zoellner.cas.lehigh.edu)**  
 4/19 (3 pm) Lehigh University Student Jazz Ensembles

THE ROOM  
 WILLIAM PATERSON UNIVERSITY

PRESENTS



Sunday, May 3  
 3:00 p.m.

Paquito D'Rivera  
 with the  
 William Paterson  
 Latin Jazz Ensemble

At 2:00 p.m., get a chance to interact with the artist of the day during *Sittin' In* Meet-the-Artist session one hour prior to the concert.

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# CLUB DIRECTORY

- **440 Gallery** 440 6th Ave., Brooklyn (718-499-3844) Subway: F, G to 7th Ave. [440gallery.com](#)
- **92NY** Lexington Ave. at 92nd St. (212-415-5500) Subway: 6 to 96th St. [92ny.org](#)
- **Adelaide's Salon** 176 8th Ave. (212-337-9577) Subway: 1 to 18th St. [adelaide-salon.com](#)
- **Albert's Bar** 140 E. 41st St. Subway: 4, 5, 6 to Grand Central [albertsbar.com](#)
- **American Legion Post 398** 248 W. 132nd St. (212-283-9701) Subway: 2, 3 to 135th St. [post398americanlegion.com](#)
- **Amos Eno Gallery** 191 Henry St. (347-670-3310) Subway: F to East Broadway [amoseno.org](#)
- **An Beal Bocht Café** 445 W. 238th St. Subway: 1 to 238th St. [LindasJazzNights.com](#)
- **The Appel Room** Broadway at 60th St., 5th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jazz.org](#)
- **Arthur's Tavern** 57 Grove St. (212-675-6879) Subway: 1 to Christopher St. [arthurtavern.nyc](#)
- **Austrian Cultural Forum** 11 E. 52nd St. at Madison Ave. (212-319-5300) Subway: 2, 3 to 125th St. [acfnyc.org](#)
- **Bar Bayeux** 1066 Nostrand Ave., Brooklyn (347-533-7845) Subway: 2, 5 to Sterling St. [barbayeux.com](#)
- **Bar Lunático** 486 Halsey St., Brooklyn (917-495-9473) Subway: C to Kingston-Throop Ave. [barlunatico.com](#)
- **Barbès** 376 9th St. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. [barbesbrooklyn.com](#)
- **Baretto New York** 60 E. 49th St. (646-869-5400) Subway: 5, 6 to 51st St. [fasanorestaurantnyc.com/baretto](#)
- **Bemelmans Bar, Carlyle Hotel** 35 E. 76th St. (212-744-1600) Subway: 6 to 77th St. [thecarlyle.com](#)
- **Berimbau Brazilian Table** 3 W. 36th St. (212-401-0027) Subway: N, R, W to 34th St.-Herald Sq. [berimbaunyc.com](#)
- **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](#)
- **Block Hill Station** 718 5th Ave., Brooklyn (347-689-4055) Subway: R to 25th St. [blockhillstation.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., Bronx (917-557-2354) Subway: Bus: Bx15 [bronxmusicall.org](#)
- **Brooklyn Music School** 126 Saint Felix St., Brooklyn (718-907-0878) Subway: 4 to Atlantic Ave. -Pacific St. [brooklynmusicsschool.org](#)
- **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 Piers, Pier 62** W. 22nd St. and Hudson River (212-336-6666) Subway: C, E to 23rd St. [chelseapiers.com](#)
- **Chinatown Soup** 16B Orchard St. Subway: F to East Broadway; B, D to Grand St. [chinatownsoup.nyc](#)
- **City Winery/City Winery Loft** 25 11th Ave. (646-751-6033) Subway: A, C, E, L to 14th St. [citywinery.com](#)
- **Close Up** 154 Orchard St. (646-410-2307) Subway: F, J, M, Z to Delancey St.; F to 2nd Ave. [closeupnyc.com](#)
- **The Club Room** 310 West Broadway Subway: 1, 2 to Canal St.; N, Q, R, W to Canal St. [clubroomnyc.com](#)
- **Coffee Mob** 1514 Newkirk Ave., Brooklyn (917-545-5857) Subway: Q to Newkirk Plaza [facebook.com/p/Coffee-Mob-100063546012380](#)
- **Cork Wine Bar** 69 Thompson St. (646-669-8169) Subway: 1 to Canal St. [corknyc.com](#)
- **The Cutting Room** 44 E. 32nd St. (212-691-1900) Subway: 6 to 33rd St. [thecuttingroomnyc.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](#)
- **The Delancey** 168 Delancey St. (212-254-9920) Subway: F to Delancey St. [thedelancey.com](#)
- **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](#)
- **Festival Café** 1155 2nd Ave. (646-398-9686) Subway: 5, 6 to 59th St.
- **Fiction Bar/Café** 308 Hooper St., Brooklyn (718-599-5151) Subway: M, J to Hewes St. [fictionbk.com](#)
- **Five Spot Jazz** 231 E. 9th St. (212-777-7018) Subway: N, Q, R, W to 8th St.-NYU; 4, 6 to Astor Pl. [fivespotjazz.com](#)
- **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. [flushingtowhall.org](#)
- **Flute Bar** 205 W. 54th St. (212-265-5169) Subway: B, D, E to 7th Ave. [flutebar.com/location/new-york/](#)
- **The Green Room** 42 570 10th Ave. (646-449-7700) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St. /Times Sq. [yotel.com](#)
- **Greenwich House Music School** 46 Barrow St. (212-242-4770) Subway: 1 to Christopher St. [greenwichhouse.org](#)
- **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](#)
- **Instituto Cervantes New York** 211 E. 49th St. (212-308-7720) Subway: 5 to 51st St. [newyork.cervantes.org](#)
- **Iridium** 1650 Broadway at 51st St. (212-582-2121) Subway: 1, 2 to 50th St. [theiridium.com](#)
- **Jalopy Theater** 315 Columbia St., Brooklyn (718-395-3214) Subway: F to Carroll St. [jalopytheatre.org](#)
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Ave., Queens (718-658-7400) Subway: E to Jamaica Center [jcal.org](#)
- **Jazz at Lincoln Center** Broadway at 60th St. (212-258-9800) Subway: A, B, C, D to 59th St./Columbus Circle; N, Q, R, W to 57th St./7th Ave. [jazz.org](#)
- **The Jazz Club at Aman New York** 730 5th Ave. (212-970-2626) Subway: N, R, W to Fifth Ave./59th St. [aman.com/hotels/aman-new-york](#)
- **The Jazz Gallery** 1158 Broadway, 5th fl. (212-242-1063) Subway: N, Q, R, W to 28th St.; F, M to 23rd St. [jazzgallery.org](#)
- **Jazz Genius** 151 Essex St. Subway: F to Delancey St. [tickettailor.com/events/jazzgenius](#)
- **Jazzcultural** 349 W. 46th St. (646-476-4346) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St.-Times Square [jazzcultural.com](#)
- **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. [thekeepnyc.com](#)
- **Klavierhaus** 549 W. 52nd St., 7th fl. (212-245-4535) Subway: C, E to 50th St. [klavierhaus.com](#)
- **Knickerbocker Bar & Grill** 33 University Pl. at 9th St. (212-228-8490) Subway: N, R to 8th St.-NYU [knickerbockerbarandgrill.com](#)
- **Kupferberg Center** 65-30 Kissena Blvd., Queens (718-793-8080) Subway: E to 71/Continental Ave., Forest Hills [kupferbergcenter.org](#)
- **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 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](#)
- **Louis Armstrong House Museum** 34-56 107th St., Queens (718-478-8274) Subway: 7 to 11th St. [louisarmstronghouse.org](#)
- **Lowlands** 543 3rd Ave., Brooklyn (347-463-9458) Subway: R to Prospect Ave. [lowlandsbar.com](#)
- **Main Drag Music** 50 S. 1st St. bt. Kent/Wythe Ave., Brooklyn (718-388-6365) Subway: L to Bedford Ave. [maindragmusic.com](#)
- **Manhattan School of Music Neidorff-Karpati Hall** Broadway and 122nd St. (212-749-2802) Subway: 1 to 116th St. [msmny.edu](#)
- **Mezzrow** 163 W. 10th St. (646-476-4346) Subway: 1 to Christopher St. [smallslive.com](#)
- **Michiko Studios** 15 W. 39th St., 7th Fl. (212-302-4011) Subway: N, Q, R, W to Times Square [michikostudios.com](#)
- **Midnight Blue** 106 E. 19th St. Subway: N, Q, R, W to 14th St. [midnightblue.nyc](#)
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West (212-831-6800) Subway: 2, 3 to 125 St.
- **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 York Jazz Workshop** 265 W. 37th St, 10th Fl. (212-287-5908) Subway: A, C, E to 34th St.-Penn Station [newyorkjazzworkshop.com](#)
- **No Work Allowed** 235 E. 53rd St. (212-371-2947) Subway: 4, 5, 6, E, M to Lex Ave./51-53rd St. [noworkallowednyc.godaddy.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](#)
- **Old Stone House** 336 Third St., bt. 4th/5th Ave. (718-768-3195) Subway: M to Union St. [theoldstonehouse.org](#)
- **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](#)
- **Patrick's on the Hill** 1635 Amsterdam Ave. (646-682-7243) Subway: A, C to 145th St. [patricksonthehill.com](#)
- **Peck Slip Social** 36 Peck Slip (212-217-0449) Subway: 2, 3 to Fulton St. [peckslipsocial.com](#)
- **Pelham Fritz Recreation Center** 18 Mt Morris Park West (212-860-1380) Subway: 2, 3 to 125th St. [nycgovparks.org/facilities/recreationcenters/M058](#)
- **Pioneer Works** 159 Pioneer St., Brooklyn (718-596-3001) Subway: Bus: B61 [pioneerworks.org](#)
- **Provincetown Playhouse** 133 MacDougal St. Subway: A, B, C, D, E, F, M to W. 4th St.
- **Public Records** 233 Butler St., Brooklyn (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. [publicrecords.nyc](#)
- **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 Pavilion** 1241 Flushing Ave., Brooklyn Subway: L to Jefferson St. [theredpavilion.com](#)
- **Red Rooster Harlem** 310 Malcolm X Blvd. (212-792-9001) Subway: 2, 3 to 125th St. [redroosterharlem.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](#)
- **The Rum House** 228 W. 47th St. (646-490-6924) Subway: N, Q, R to 49th St. [edisonrumhouse.com](#)
- **S.O.B.'s** 204 Varick St. (212-243-4940) Subway: 1 to Varick St. [sobs.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](#)
- **Salon 58** 41 W. 58th St. #2C Subway: F to 57th St. [Salon-58.org](#)
- **Scarlet Lounge** 468 Amsterdam Ave. Subway: 1, 2 to 79th St.; 1, 2 to 86th St. [scarletlounge.nyc.com](#)
- **Scholes Street Studio** 375 Lorimer St., Brooklyn (718-964-8763) Subway: L to Lorimer St. ; G to Broadway [scholesstreetstudio.com](#)
- **The Schomburg Center** 515 Malcolm X Blvd. (212-491-2200) Subway: 2, 3 to 135th St. [nypl.org/locations/schomburg](#)
- **SEEDS Brooklyn** 617 Vanderbilt Ave., Brooklyn Subway: 2, 3, 4 to Grand Army Plaza [seedsbrooklyn.org](#)
- **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](#)
- **Sisters** 900 Fulton St., Brooklyn (347-763-2537) Subway: C to Clinton-Washington Ave. [sistersbklyn.com](#)
- **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. Marks Church** 131 E. 10th St. (212-674-6377) Subway: 6 to Astor Pl.
- **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](#)
- **St. Michael's Church** 225 W. 99th St. (212-222-2700) Subway: 1, 2, 3 to 96th St.
- **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](#)
- **Symphony Space Peter Jay Sharpe Theatre** 2537 Broadway at 95th St. (212-864-5400) Subway: 1, 2, 3 to 96th St. [symphonyspace.org](#)
- **Tawny NYC** 173 Henry St. (917-727-3615) Subway: F to East Broadway [tawny.nyc](#)
- **Trinity Lutheran Church** 2125 Watson Ave., Bronx (718-828-3532) Subway: 6 to Parkchester [trinitylutheranbronx.org](#)
- **The View** 1535 Broadway (212-704-8900) Subway: N, R, W to 49th St. [theviewnewyorkcity.com](#)
- **Village Vanguard** 178 7th Ave. South at 11th St. (212-255-4037) Subway: 1, 2, 3 to 14th St. [villagevanguard.com](#)
- **VISIONS at Selis Manor** 135 W. 23rd St. (646-486-4444) Subway: 1 to 23rd St. [visionsvcb.org/locations-2/visions-at-selis-manor](#)
- **New York – Union Square** 201 Park Ave. South (212-253-9119) Subway: N, R, W to 14th St.-Union Sq. [marriott.com/en-us/hotels/nycnu-w-new-york-union-square/overview](#)
- **Westbeth Community Room** 155 Bank St. Subway: 1, 2, 3 to 14th St. [westbeth.org/venue/westbeth-community-room](#)
- **Williamsburg Music Center** 367 Bedford Ave., Brooklyn (718-384-1654) Subway: L to Bedford Ave.
- **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](#)
- **Zinc Bar** 82 W. 3rd St. (212-477-8337) Subway: A, C, E, F, V to W. 4th St. [zincbar.com](#)
- **Zürcher Gallery** 33 Bleecker St. (212-777-0790) Subway: 6 to Bleecker St.; B, D, F to Broadway-Lafayette [galeriezurcher.com](#)

**JACK CHAMBERS** (Jul.12, 1938 – Mar. 2, 2026) Born in Grimsby, Ontario, the preeminent linguist and professor at the University of Toronto died at age 87 of pancreatic cancer. Beyond linguistics, Chambers was a prolific jazz historian and critic. He authored *Milestones*, the award-winning biography of Miles Davis, published in two volumes in 1983 and 1985 (and as a single volume in 1998); *Sweet Thunder: Duke Ellington's Music In Nine Themes* in 2019; and last year's *A Tone Parallel to Duke Ellington: The Man in the Music*, expositing that Ellington at the piano—such as in *Piano in the Foreground* (1961) and the 1962 trio session *Money Jungle* with Charles Mingus and Max Roach—expressed Ellington's true inner world and persona. Chambers was a longtime member of the Duke Ellington Society of Toronto.

**FLOYE "FLO" DREYER** (Aug. 1, 1927 – Mar. 2, 2026) Born in Indianapolis, IN, the trumpeter, valve trombonist and pioneer of women in jazz, died in Miami, FL, at age 98. Dreyer left home at age 14 to begin her jazz career, first joining the Joy Cayler 16-piece all-girl swing band, performing as first trumpet and touring internationally with USO shows. She later played first trumpet with the International Sweethearts of Rhythm. Dreyer led her own band in the '50s, touring internationally, and later founded the Flo Dreyer Quintet in New York. After relocation to Miami, she played with the North Miami Concert Band and Hallandale Symphonic Pops Orchestra until age 88.

**WILLIE COLÓN** (Apr. 28, 1950 – Feb. 21, 2026) A foundational figure in the development of salsa, the trumpeter, percussionist, composer and bandleader, died at age 75 in Bronxville, NY, following an emergency hospitalization for breathing problems. Born in the South Bronx, Colón signed with Fania Records at age 15 and released his first album at 17, which featured vocalist Héctor Lavoe. Colón's collaboration with Panamanian singer-songwriter Rubén Blades led to their 1978 album *Siembra*, which remains one of the best-selling albums in the salsa genre. Colón also produced for Celia Cruz, Ismael Miranda, Mongo Santamaria, Spanish Harlem Orchestra, Chris Washburne, Joe Fiedler and Miguel Zenón. He eventually became an activist, invested in public service. He served as a special assistant to NYC Mayor David Dinkins and as a liaison for Mayor Michael Bloomberg. At age 64 he graduated from the Westchester County Police Academy and served as a Deputy Sheriff and later a Deputy Lieutenant for the Westchester County Department of Public Safety, until 2022. Colón had sideman credits with Jack McDuff, Flip Nuñez and Pete and Sheila Escovedo and his compositions were recorded by Cal Tjader, among others.

**DENNEY GOODHEW** (1952 – Mar. 4, 2026) Following a two-year battle with pulmonary fibrosis, the reed and wind player and pedagogue died at age 73 in Port Townsend, WA. Born in Walla Walla, he became a central figure in the Seattle jazz scene and by age 21 was performing with avant garde players such as Sam Rivers in New York. Goodhew moved to Seattle in 1974, performing with fusion bands Spinnaker and Marbles, and later joining Jim Knapp's Puget Sound Ensemble. Between 1993-99, he was a Professor of Saxophone and Music Science at the Berlin (Germany) University of the Arts. After struggling with health and psychological issues, he moved to the Olympic Peninsula in 2015, adopting the name "Zephyr" and living in relative seclusion. Goodhew performed on over 50 albums with artists such as Charlie Haden, Gary Peacock, Bill Frisell and grunge band Soundgarden. He was noted for his work on ECM and was also a member of First Avenue, which recorded for the label. Goodhew's many credits include Allen Youngblood, Rich Halley, Anthony Braxton, Jerry Granelli, Wayne Horvitz, Don Lanphere/Bud Shank, Jay Thomas, Sigi Busch, Ralph Towner, Charlie Haden and others.

**JAN HUYDTS** (Feb. 25, 1937 – Feb. 27, 2026) The Dutch pianist-keyboard player, who died two days short of his 90th birthday, was for many years the house pianist for the Blue Note Jazz Club in Berlin where he accompanied jazz luminaries such as Dexter Gordon, Johnny Griffin and Donald Byrd. His versatility also extended to the Dutch cabaret scene, playing as a bassist for Toon Hermans and later becoming the pianist, arranger and orchestra leader for Wim Sonneveld. As an academic, from 1980-98, he was associated with the Hilversum Conservatory as a teacher and coordinator, and eventually as a department director. He was also instrumental in the 1998 merger that formed the Conservatorium van Amsterdam, where he helped design the jazz curriculum. His discography and recorded performances include sessions with the Schoonderwalt Quartet and his own Jan Huydts Trio. He was a member of Basic Train, Third Eye, Dutch Treat, The Swing Society and Dutch Jazz Orchestra, and released albums on Philips, Elektra, Omega International and Pinehill. Huydts had credits with Greetje Kauffeld, Ann Burton, Chris Hinze, Rob Franken, Pim Jacobs, Pia Beck and others.

**KEITH INGHAM** (Feb.4, 1942 – Mar.12, 2026) The London-born pianist, arranger and musical director, who was associated with swing and Dixieland revival movements, died at age 84. Ingham was largely self-taught, beginning his piano studies at age ten. While working for the British government in Hong Kong from 1960-62, he performed in local nightclubs, then attended Oxford University on his return to England, studying Classical Chinese and Mandarin. Ingham entered the London jazz scene in 1964, performing with musicians such as Sandy Brown, Bruce Turner and Wally Fawkes. He moved to NYC in 1978, leading to collaborations with Benny Goodman, Peggy Lee and Susannah McCorkle, to whom he was married. He also led several of his own units, such as the New York Nine and the Hot Cosmopolites. He recorded extensively for labels Jump, Stomp Off, Audiophile, Angel, Progressive, Sackville, Challenge, Arbors and A-Records. Among his many credits are Bud Freeman, Maxine Sullivan, Marty Grosz, Harry Allen, Richard Sudhalter/Connie Jones, Marian McPartland, Rebecca Kilgore, Joyce Breach, Tommy Whittle, Stan King and Ron Russell.

**JACK JEFFERS** (Dec. 10, 1928 – Mar. 5, 2026) Born in Montserrat, Jeffers, who was both a bass trombone and tuba player, as well as a conductor and contractor for studio musicians, died of natural causes at age 97. Jeffers was largely self-taught, and played music blending the familiar melodies of songbook standards with avant garde sensibilities. His repertoire frequently included reimagined versions of standards, such as Duke Ellington's "Mood Indigo", Charles Mingus' "Goodbye, Pork Pie Hat" and Antônio Carlos Jobim's "Corcovado". Jeffers had long-standing collaborations with avant garde figures such as drummer Warren Smith and pianist Sonelius Smith. He worked with Jazz Composers Orchestra, Carla Bley, Herbie Hancock, Hermeto Pascoal, Ernie Wilkins, Houston Person, Charles Earland, Ella Fitzgerald, Cal Tjader, Clark Terry, Randy Weston, Thad Jones/Mel Lewis, Dizzy Gillespie, Dom Um Romao, Charles Tolliver, Anthony Braxton, Yusef Lateef, Harold Vick, Charlie Barnet, Lena Horne, Charlie Haden, Al Grey, the American Jazz Orchestra, Muhai Richard Abrams, Jimmy Heath, Chico O'Farrill, George Gee, Louie Bellson and Arturo O'Farrill, among others.

**ANDY MARSALA** (Jun. 30, 1942 – Mar. 5, 2026) The saxophonist, who was born in Brooklyn, NY, and was one of the last surviving members (and only American) of the famed 1958 Newport International Youth Band at age 14 as a teenage prodigy, died in Palatine, IL, at age 83. Marsala played in Long Island's Farmingdale High School Jazz Band under the direction of Marshall

Brown and at Newport performed a notable alto solo on "(I Don't Stand) A Ghost of a Chance", which earned a standing ovation. His early talent was not only cited in *The New Yorker*, but young Marsala performed alongside the likes of Louis Armstrong and Cannonball Adderley, the latter with whom he traded musical phrases during a live performance. He pursued formal musical education at the Manhattan School of Music and though he was a youthful member of the Marshall Brown band he did not develop a robust life career in music, focusing rather on composing while engaging in other careers in social work, computer programming and massage therapy.

**TONY PRICE** (Jun. 28, 1941 – Feb.23, 2026) The tuba player, co-founder of the New York Tuba Quartet in the early '70s, whose other members were Toby Hanks, Sam Pilafian and Stephen Johns, died at age 84. The pioneering quartet elevated the tuba as a versatile melodic instrument, expanding its repertoire through commissions and in playing in small ensemble settings as a chamber voice. Price was also a *Sesame Street* musician and had credits with Collins-Shepley Galaxy, Freddie Hubbard, Eddie Palmieri, Deodato, Buddy Rich, Phil Woods, David Matthews, Stanley Turrentine, Barry Miles, Joe Farrell, Michel Legrand, Wynton Marsalis, Manhattan Jazz Orchestra, Nnenna Freelon and others.

**KAZUE SAWAI** (Jan. 1, 1941 – Feb.15, 2026) The pioneering Kyoto, Japan-born master of the koto, died at age 85 while undergoing medical treatment. Sawai liberated the instrument from its classical role into contemporary and improvised music, having begun its study at age eight under Michio Miyagi. She graduated from the Tokyo National University of Fine Arts and Music, where she mastered both the traditional 13-string koto and the 17-string bass koto, expanding its repertoire and working with avant-gardists such as John Cage. With her husband (composer and performer Tadao Sawai), in 1979 she co-founded Tokyo's Sawai Koto Institute (Sawai Sokyoku-in), which became a global hub for koto innovation. She notably collaborated with Ayuo Takahashi on the 1987 album *Eye To Eye*, which blended koto with European folk and experimental music. Among her credits are collaborations with Takeshi Inomata, Toshi Ichiyonagi, Derek Bailey, Michel Doneda, Tetsu Saitoh, Fumio Itabashi, Joëlle Léandre, Lê Quan Ninh, Joseph Jarman and others.

**BILL SINCLAIR** (1934 – Feb. 21, 2026) The Trumbull, CT-born trad jazz pianist and master of the New Orleans style of playing, died at around age 92. He was best known for his long-standing tenure with the Galvanized Jazz Band (GJB), with which he performed for over 40 years before his retirement due to age-related health issues. Sinclair was a fixture in the Connecticut jazz scene in the early '60s and from 1962-63, he performed with Bill Bissonnette's Easy Riders Jazz Band as well as with the Nutmeg Jazz Band. He appeared on approximately 35 recordings, and for 25 consecutive years was invited annually to perform at jazz venues and festivals across Germany, France and Belgium. Sinclair had collaborations with Jimmy Mazy, Art Hovey, Sarah Spencer, George "Kid Sheik" Cola, Albert Burbank and others.

**FRED VIGORITO** (Apr. 2, 1943 – Mar.10, 2026) The cornet player, who led The Galvanized Jazz Band for over five decades, and who was a member of The Easy Riders Jazz Band, died at age 82. His full-time music career followed his retirement from the Southern New England Telephone Company. He has been featured on over 35 recordings, including a notable 1965 session at Preservation Hall in New Orleans. Vigorito worked with Alcide "Slow Drag" Pavageau, Darryl Adams, Brian Carrick, French Preservation New Orleans Jazz Band, New Orleans Delight and others.



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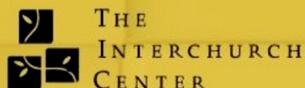
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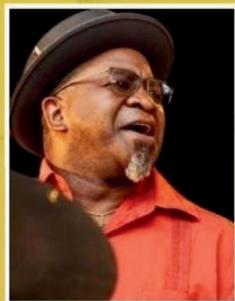


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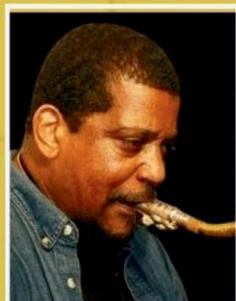
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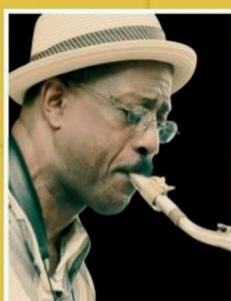
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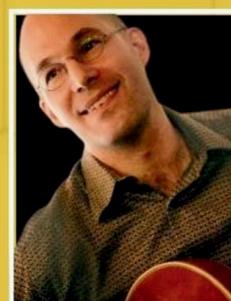
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