

# BERGAMO JAZZ

BY DAVID CRISTOL

# BIG EARS FESTIVAL

BY JIM MOTAVALLI

# OUT FEST

BY ARIELLA STOK



Franco D'Andrea @Bergamo Jazz



Cécile McLorin Salvant @Big Ears Festival



Alfredo Colón @Out Fest

For the third consecutive year, saxophonist Joe Lovano served as artistic director and master of ceremonies at the 47th edition of Bergamo Jazz (Mar. 19-22). For this edition of the festival—titled “Setting the Pace,” to which Lovano added “Striving for Peace” during his brief introductory speeches—much of the music was noticeably dedicated to the centenaries of Miles Davis and John Coltrane.

The venues were dispersed among the Northern Italian town’s Città Alta and Città Bassa, a more mountainous and ancient equivalent to NYC’s Uptown/Downtown. Concert attendees were led up cobblestoned, winding streets for the opening event at Aula Picta, a chapel with faded frescoes covering its stone walls. It’s the festival’s tradition to begin with a piano solo (previous editions had Dave Burrell and Aruán Ortiz kicking things off). **Wayne Horvitz** played piano (and electronics) in front of a large painting by High Renaissance artist Lorenzo Lotto, and offered an early highlight, perched between a contemporary chamber aesthetic and exploratory jazz. An opening half-hour free-form improvisation, each note weighed, revealed a steady touch and great focus with no grand gestures. Concise compositions followed, two of them paying tribute to iconoclasts Carla Bley and Cecil Taylor.

The same hall was used for another solo, by Argentina-born pianist **Leo Genovese**, whose conviviality was antipodal to that of Horvitz. His effervescent playing included Mozart, Kurtág, Bud Powell, Hermeto Pascoal and Coltrane (“Crescent”), among others, plus his own “Luna de Nueva York” and “Peace Suite”, which entwined compositions by McCoy Tyner (“Search for Peace”), Ornette Coleman (“Peace”) and Horace Silver (“Peace”), united by theme and burning relevance. Lovano joined in on a couple of tunes, including Coltrane’s “Central Park West”, with a velvety tenor tone and sustained notes with a vibrato-heavy ending. At the exit door, all available copies of Genovese’s *Solo Brooklyn* (577 Records) were quickly purchased by enthusiastic patrons!

The Teatro Sociale welcomed the trio of pianist **Franco D’Andrea** with Gabriele Evangelista (bass) and Roberto Gatto (drums). With a career extending back to the mid ’60s, D’Andrea has played on film music by the likes of Piero Umiliani, and Gato Barbieri’s *Last Tango in Paris*. In Bergamo, it was old-school standards time, with an underlying sense of humor, not unlike the late, great Algeria-born, French pianist Martial

(CONTINUED ON PAGE 31)

The Big Ears Festival in Knoxville, TN, celebrates the full cornucopia of global music, and there’s more than enough of everything to go around and attend: jazz is in full flower at Big Ears, with its tendency to emphasize what’s new and challenging. And it unquestionably works. As in 2025, this year’s edition (Mar. 26-29) was sold out. “It’s an enormous event, and so inspiring,” says trumpeter Dave Douglas, who got into the spirit by appearing with two wholly different bands (including the relatively new GIFTS group). “Ashley Capps (Big Ears Executive and Artistic Director) brings in such a variety of artists and has really developed an audience for this music, which is so essential to our national character. Every city should have a Big Ears!”

It’s the kind of event where you can catch saxophonist **Isaiah Collier** not only playing the music of John Coltrane but also sitting down for an aural “blindfold test” in *DownBeat*’s Blue Note Lounge (for the record, he did very well, correctly ID-ing Albert Ayler, Sonny Rollins, Lakecia Benjamin and Melissa Aldana, but missing his homeboy from Chicago, Von Freeman). Collier would have recognized any Coltrane recording, because he’s obviously studied it closely; his highly-charged tribute, with his Chosen Few band, featured the impassioned latter period, and included a ferocious “Giant Steps”, a sped-up “Naima” and an intense “My Favorite Things”, the latter on which pianist Davis Whitfield got significant solo space, as he leaned in on a McCoy Tyner-influenced approach.

A highlight of the festival was a well-organized performance by the vibraphonist-drummer **Ches Smith**’s Clone Row, featuring bassist Nick Dunston and the twin-guitar attack of Liberty Ellman and Mary Halvorson (the latter a ubiquitous presence at the festival). Glitchy electronics crept into these spiky tunes, and the focus was on advancing the music rather than solo spotlights. Their set was one of many that should have been enjoyed in its entirety, but the logistics of Big Ears (six shows happening simultaneously) makes quick drop-ins almost mandatory. Typical was a brief exposure to guitarist **Pat Metheny**’s set, which began with drummers walking through the audience and the guitarist on acoustic, with some wordless vocals reminiscent of Chick Corea’s Return to Forever Brazilian period (with vocalists Gayle Moran and Flora Purim). By the second tune he was on electric, turning out the more classic Metheny sound.

Trumpeter-arranger **Steven Bernstein** was in fine

(CONTINUED ON PAGE 31)

Out Fest (Mar. 13-15), in its second year under that name, turned Williamsburg’s Looove Annex into a laboratory of improvisation and collective purpose. The festival felt like a miniature Vision Festival—same Arts for Art orbit, but with a younger tilt and an even greater insistence on intergenerational exchange. Emphasizing music and poetry, it sustained the refrain, “He(art) to resist,” a sentiment Patricia Nicholson-Parker (Arts for Art and festival producer) described as essential to the moment. Out Fest grew out of “Studio RivBea Revisited,” a series mounted in 2023 in a ground-floor space of the original Bond Street location that served as home and Loft era performance space of Sam Rivers and his wife Bea(trice) in the ’70s. Since losing its Nublu partnership, Arts for Art has been hosting weekly residencies at Looove Labs, giving bands the rare opportunity to develop, although there remains a deep sense of “how much the community needs a [more permanent] home,” according to Nicholson-Parker.

The opening set by **XXE—gabby fluke-mogul** (violin), **Mara Rosenbloom** (piano), **Tcheser Holmes** (drums)—laid down the festival’s operating principle: improvisation as a shared, visceral practice. Rosenbloom drove dense clusters into the piano with her knuckles, rocking against the bench; fluke-mogul’s legs kicked as the violinist bowed near the instrument’s headstock; Holmes braided rhythmic anchors beneath. The trio moved as a listening unit. A brief descent into John Coltrane’s arrangement of “My Favorite Things” tilted the set toward a modal, circling tenderness. Nicholson-Parker’s duet with electronic percussionist **Val Jeanty** then turned the stage into ritual theater. Jeanty constructed beats and sonic textures—bells, jungle echoes, fractured electronics—while a projected video complicated presence: audience members whispered, “Is she inside or outside?” Nicholson-Parker entered as prophet and poet, sermonizing, vocalizing, clapping, speaking in tongues. The piece was an invocation and a call to action that was both urgent and hopeful.

Pianist **Dave Burrell**’s near-hour solo was an exercise in memory and tenderness. He began with angular fragments before easing into “Somewhere Over the Rainbow”, only to interrupt himself, addressing his wife, poet Monika Larsson, and the feeling of being among friends. He evoked the sensation of bassist Jimmy Garrison (1934-1976) being present in the space before sinking into his “Teardrops for Jimmy”, which swelled into long, searching digressions that

(CONTINUED ON PAGE 32)

(BERGAMO CONTINUED FROM PAGE 12)

Solal. From “Lush Life”, “Anthropology”, “Monk’s Dream” to “Doodlin’”—D’Andrea also incorporated some blues. Not the kind that’s blue per se, but instead diffusing a light-hearted, happy feeling, with an immaculate sense of rhythm and inspired phrasing. After a reharmonized reading of Coltrane’s “Naima”, one of jazz’ most beautiful themes, the 85-year-old ended the set with “I’m Beginning to See the Light”. Tenor saxophonist **Melissa Aldana**’s quartet came up next and unfortunately proved underwhelming. Her playing still bore traces of Wayne Shorter’s influence, but on this occasion seemed muted, as compared to her conquering stance from only a few years ago. Could the repertoire—based on Cuban boleros and (her new Blue Note album) *filins*, pop numbers from the ’40s and ’50s—have called for such restraint? Her set was redeemed, however, by a cover of Hermeto Pascoal’s peculiar, haunting theme of “Little Church”.

In 1971, bassist **Dave Holland** played in Chick Corea’s Circle quartet (with Anthony Braxton and Barry Altschul), at the Donizetti, a theater coated in crimson and gold with five floors of box seats overlooking the stage. Fifty five years later, the bass great was back on that very same stage, this time in duo with guitarist-vocalist **Lionel Loueke**. A decade prior, the two had previously recorded and toured the *Aziza* quartet album, and from 2024’s *United*, decided to collaborate and tour as a duo. The music from that recent album was presented, with most pieces composed by Loueke. The narrative and lyrics were of compassion and community, mirrored in the music. Holland’s stately and supple playing worked wonders whether he soloed or complemented his partner’s now familiar yet inimitable stylings: percussive strums on the guitar, unusual chord progressions and skewed funk rhythms, while simultaneously singing in tongues and processing his vocals through harmonizing effects.

The ever-resourceful **The Bad Plus**—with original founders Reid Anderson (bass) and Dave King (drums) and here featuring Chris Potter (tenor) and Craig Taborn (piano)—revived Keith Jarrett’s American Quartet songbook, which turned out to be a great idea, given their approach was neither imitative nor deferential. The mighty repertoire, penned by Jarrett and his band members from that time (Dewey Redman, Charlie Haden and Paul Motian) stemmed from albums released between 1972-78 on the Atlantic and Impulse! labels. For this concert and edition of The Bad Plus, musical personalities were given free reign, feeding off each other’s energy and obviously stimulated by the material. Their gusto and ability to bend or suspend time, while sticking to the structures, made their set a very enjoyable one, which prompted lending a new ear to the original source material, among Jarrett’s most interesting sides (dedicated to Ornette Coleman, let’s not forget).

The near four-decade-old **The Jazz Passengers** dedicated their Palazzolo Institute set to founding member Curtis Fowlkes (1950-2023), unreplaced on trombone, but otherwise with most of the group’s founding or longtime members still intact: Roy Nathanson (alto, soprano, piccolo, vocals), Bill Ware (vibraphone), Sam Bardfeld (violin), E.J. Rodriguez (drums), and for this date, bassist John Menegon (subbing for Brad Jones). The Passengers embody the spirit of the ’90s-era Downtown music aesthetic—jazz, cartoon strategies and the art of song. Among finely-crafted tunes, guest Teri Roiger sang “Imitation of a Kiss” (Nathanson, Ribot), performed in the same range as Jimmy Scott’s version on the Passengers’ *In Love* (High Street, 1994). Nathanson offered his own vocals and sprechgesang, as well as acidic saxophone swirls, summoning vivid images of NYC street scenes, adroitly poised between down-to-earth and poetic. The protest song, “Bread and Roses”, documenting the 1912 Massachusetts labor and suffragist strike, closed the set.

The soon-to-be 85-year-old, legendary UK vocalist

**Norma Winstone** appeared with pianist Kit Downes, who supported the singer with a controlled touch, impressionistic chords and not a note too many. Winstone performed modern compositions to which she set lyrics—“Endless Stars” (Fred Hersch), “Jesus Maria” (Carla Bley), “Underwater Rendezvous” (Pablo Held) and an original “The Steppe”—in addition to standards such as “I Fall in Love Too Easily”. Her long-held notes in the high range impressed, as did the vocalist’s perfect articulation. When a tune was introduced as “a call to wake us all,” bells started chiming from one of the nearby churches—a terrific, serendipitous conjunction.

For the festival’s finale, **Joe Lovano** gathered an all-star band, with old and new accomplices, to intently celebrate the Davis and Coltrane centennial birthdays. The core band was a quintet of Lovano (tenor, soprano), Avishai Cohen (trumpet), Leo Genovese (piano, Rhodes), Drew Gress (bass) and Joey Baron (drums). After the first hour, they were joined by guests, including George Garzone and Shabaka Hutchings (saxophones) and Jakob Bro (guitar), the latter whose fretwork and effects were, regrettably, barely heard. The solid-gold rhythm section and soloists, however, had a field day covering classics, such as “Walkin’”, “Stella by Starlight”, “Four”, “All Blues”, “Directions” and “It’s About That Time”, all in tight arrangements and with rapid-fire exchanges. The Coltrane material had a looser jam session feel. Garzone, a musician’s musician with a strong tenor sound and a wealth of ideas, was an unquestionable added asset. Hutchings’ new-agey, digital gimmickry, however, seemed out of place; he fared better on flutes, though performed a fiery tenor solo, which received thunderous applause.

After this 47th edition’s success, Lovano is scheduled to return to Bergamo Jazz for a fourth tenure as programmer. Be sure to mark down those dates in your travel calendar: Mar. 18-21, 2027.

For more info visit [bergamojazz.org/en/](http://bergamojazz.org/en/)

(BIG EARS CONTINUED FROM PAGE 12)

form, with his Millennial Territory Orchestra presenting and reinterpreting the music of Sly Stone to their wont. Bernstein conducts the sections with his whole body, leaving precious time for his slide trumpet playing. Vocalist Joan As Police Woman (aka Joan Wasser), also featured in a Moondog tribute, had a fine time with “Everyday People”. Another singer, Sandra St. Victor brought out a funky channeling of Chaka Khan. And guitarist Nels Cline emerged to deliver a typically blistering solo on “Stand”. Guitarist **John Scofield**’s longstanding trio—with Vicente Archer (bass) and Bill Stewart (drums)—didn’t break any new ground but was meatily satisfying, and featured material from a forthcoming live album. (Said Scofield, “That piece is untitled, but it will have a title when the record comes out.”)

Drummer **Chad Taylor**’s quintet—with Adam O’Farrill (trumpet), Bryan Rogers (saxophone), Victor Vieira-Branco (vibraphone) and Matt Engle (bass)—found the leader directing the band from his drum chair, calling swift tempos and rhythmic shifts alike. The group’s standout, O’Farrill comes from musical royalty (his father is Arturo and grandfather was Chico), and his mixing of avant garde leanings with his Latin jazz heritage proved to be a valued asset. **Mary Halvorson** was back leading her own band Canis Major, a festival highlight. The guitarist has a highly-original approach to her instrument, as heard in the idiosyncratic but effective way she backed emerging trumpet player Dave Adewumi’s solos. Another trumpeter, **Marquis Hill** brought his Blacktet band, which features saxophonist Josh Johnson (whose experimental SML group was also on the Big Ears bill). The tunes, mostly the band’s own, were bristling and effective. A big part of what makes this ensemble work was guitarist Emmanuel Michael,

who has formed a personal style out of influences ranging from Sonny Sharrock to Jimi Hendrix.

**Julian Lage**’s quartet had a bright quality, tempered by the rootsy playing of John Medeski (Hammond B3 organ), with Jorge Roeder (bass) and Kenny Wollesen (drums). The music—tinged by Americana—was a Bill Frisell-adjacent strand, but with a noticeably harder, rock edge. Tunes nodded to the late John Martyn and Richie Havens. **Brian Marsella**’s Imaginarium—with Meg Okura (violin), Eyal Maoz (guitar), Itai Kriss (flute), Sai Hashimoto (vibraphone)—lived up to its title. The group’s opening number sounded like 23rd century lounge music as heard in the spaceport on planet Alpha Centuri. The large band, which was rooted in Hashimoto’s vibraphone and marimba contributions, in conjunction with the leader’s piano playing, changed colors within each composition, making for an entertaining, musical roller coaster ride: from musical tinges of Fela’s horn section and a “Peter Gunn” theme, to Captain Beefheart, Sun Ra and music from ’30s cartoons.

**Cécile McLorin Salvant**’s duo set with pianist Sullivan Fortner was sounding a bit subdued, a bit cabaret, until the singer announced a tune taken from Jelly Roll Morton’s Library of Congress archive. “It’s filthy,” she said, advising anyone born before 2010 to leave immediately. The song, “Murder Ballad”, about a gal done wrong, was not only extremely graphic but was epically long—maybe 20 minutes, proving that if Salvant wanted to evolve solely into a blues singer, she’s more than well equipped. **Dave Douglas** sounded first-rate with his young band GIFTS, featuring shredding guitarist Rafiq Bhatia and incendiary cellist Tomeka Reid. The trumpeter/bandleader constantly refreshes his approach, and this group was a lesson in how to keep it moving without a bass.

The music of Ethiopia was also celebrated at Big Ears, particularly the interesting amalgam of big band jazz and native styles that emerged after the Xavier Cugat-loving Armenian expatriate Nerses Nalbandian relocated there in 1938 and became musical director of the Addis Ababa Municipality Band. Boston’s **Either/Orchestra** has long been immersed in this fascinating music, which was also celebrated in the talks Joe Boyd gave about his book, *And the Roots of Rhythm Remain*. A fine palette cleanser after all that had preceded, the **Miles Electric Band** very convincingly reproduced that plugged-in music with some veterans of the maestro’s later ensembles, including drummer-leader, Vincent Wilburn, Jr., who worked with Miles (his uncle) on and off from 1980-86.

Big Ears stands alone as a festival with no barriers—the only criterion is that the music has to be great, which has been pretty much a guarantee since its 2009 inception.

For more info visit [bigearsfestival.org](http://bigearsfestival.org)



DER  
**KühnFaktor**  
FREI + UNABHÄNGIG:  
NO LIMITS IM JAZZ

Joachim Kühn  
Michael Brüning

\*includes a photo collection featuring images spanning the past 70 years, along with a comprehensive index of materials

This biography portrays the multifaceted, fascinating jazz life of **JOACHIM KÜHN**, the internationally renowned German jazz pianist, soloist, composer and bandleader. For this pioneer and visionary of boundless openness in free jazz - internationally acclaimed musicians have contributed their personal tributes to mark his 80th birthday.

**ALFRED.COM**

(OUT FEST CONTINUED FROM PAGE 12)

traversed in and out of “April in Paris”—like he was having conversations with absent friends, with the chosen repertoire and the room’s generosity. “It’s so special that you can walk into a space that is so giving,” he said afterward, a line that could have described the festival itself. Blue Reality closed the night with a dense, forward-moving set led by multi-reedist **Michael Marcus** alongside Trio X collaborators Joe McPhee (tenor) and Jay Rosen (drums), plus Ted Daniel (trumpet) and two bassists: Lonnie Plaxico and Tyler Mitchell. Arrayed in a semi-circle, the ensemble balanced solemnity and propulsion; the interplay between dual basses and the multiple horn voices creating a layered, communal sound.

Night two began with the **Jazz and Poetry Choir Collective**, an intergenerational chorus that used spoken word and music to stake a civic claim. Poet laureates of Yonkers and Westchester, respectively, Golda Solomon and Phylisha Villanueva, interlaced with vocalist Andrea Wolper and instrumentalists—Michael TA Thompson (djembe, also music conductor), Jason Kao Hwang (violin, waterphone, plus a tube swung over his head, shifting its pitch based on the orbit of its arc), JD Parran (flute) and Christopher Dean Sullivan (bass)—until the group coalesced around the repeated line, “I will not be silenced.”

**Alfredo Colón’s** quartet, drawn from trumpeter Ryan Easter’s Trap Music Orchestra, married Latin inflections to free improvisation. Though the set was spontaneous, it sounded composed, balancing minimal gestures with maximal density. A former mentee of William Parker, Colón now occupies a similar role for younger players; when he brought out saxophonist Ben Sherman, the leader watched, grinning, as Sherman

pushed forward. The music balanced risk with an evident pursuit of beauty, never collapsing into abstraction for its own sake.

Improvising collective, **Geometry**—Tomeka Reid (cello), Joe Morris (ring-modulated guitar), Taylor Ho Bynum (cornet), Kyoko Kitamura (voice)—provided the most intimate sonic study of the night. The players extended their instruments with preparation, objects and effects, especially Bynum’s cornet, muted with found objects (hat, funnel, rubber stopper, CD) and Kitamura’s vocal transformations and electronics. They occupied liminal quiet as comfortably as they did dense timbral textures, producing a handful of the festival’s most fragile, exacting moments.

**William Parker’s Pocketwatch** closed night two with a large ensemble vignette. Parker, wearing a clock and alternating instruments, led a 15-person group through a groove that quickly asserted itself as both political lament and affirmation. Nicholson-Parker’s spoken text framed the band’s gradual build into a gospel-like uplift, a refrain insisting that mistakes repeat unless countered by communal wisdom.

Day three opened with trumpeter **Ahmed Abdullah’s** *Diaspora*, in which the Sun Ra lineage was honored and resituated into something more personal, alongside original material. Abdullah, and Monique Ngozi Nri’s intertwined singing, delivered solace and joy, ending tradition-ward with Ra’s “Enlightenment”. **Matthew Shipp** followed with a 35-minute solo that was austere and expansive; his pianism resisted tidy labels, ranging from blues-rooted gestures to stark contrapuntal inventions. His intensely-focused set was an excavation, both of silence and overlooked melodic possibilities. **Radical Reversal** fused sermon-like poetry from Randall Horton with Amma Islam’s R&B-inflected vocals and Brandan Regan’s riff-driven guitar, a hybrid that made political storytelling feel immediate and soulful, with Melanie Dyer’s viola adding dense color.

The festival’s closing set—**Cooper-Moore, William Parker** and **DoYeon Kim**—offered an elemental conclusion: handcrafted instruments, cross-cultural strings (gayageum, donso ngoni) and wooden flutes. Their interplay moved from intimate blues to ecstatic vocalizations; Kim’s song rose into a cry that linked traditions across continents. Cooper-Moore’s defiant humor and Parker’s soft, searching proclamations (“Death has died today”) left the audience with a sense of ritual completion. Nicholson-Parker’s quip at the end: “They need a whole night!”, and Cooper-Moore’s rejoinder: “I need a whole life!”—felt exactly right.

Out Fest’s programming underscored a simple insistence: improvisation isn’t just a musical method—it’s a social practice. In a city forever on the move, this festival argued for temporary belonging, with a heart aching toward something more permanent.

For more info visit [artsforart.org/out-fest](http://artsforart.org/out-fest)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

Anna Frey, a Zurich-based rapper, poet and spoken-word performer, has had three releases on Wide Ear since 2019, two with guitarist Florian Stoffner and one, this year, with drummer Camille Émaille. Knowing Meier and Zimmermann personally, she figured her music and lyrics would be in good hands. “My first EP was released in 2006 back when CD stores still existed and you could still earn money with music,” she notes. “Since then, everything has changed completely. It’s no longer clear what exactly are the tasks of a label and what belongs to the band. But what’s special about Wide Ear is it’s a label by musicians for musicians on fair terms. When they publish something, you can assume that they like the music. They don’t put any pressure on you or anything, but are supportive and offer advice. It’s a partnership-based collaboration.”

Additionally, it’s the artists who decide in what form their work should be released, whether on CD, LP and/or digital. However Huber does say that: “We do streaming, but that doesn’t do anything, I guess. The whole streaming-money business is a joke and killed physical sales.” The average number of copies pressed (for either LP or CD) ranges from 200-300, and so far no album has been re-pressed, giving an inherent collectability factor for each album. For this year’s releases, there’s OMNIVORE’s *Yber Hybris*, the debut recording of Émaille with Anna Frey and a Meret Siebenhaar/Pascal Sontag duo, in addition to forthcoming records by Kimmig-Henkel-Weber, the Der Verboten quartet and the Hunter-Gatherer septet.

Substantiating Wide Ear’s mission statement that it’s a non-profit platform from musicians for musicians, Huber states: “We think that labels like ours are very important for emerging as well as for established artists. We try to make releasing music as straightforward as possible, in the best interest of the music—and the artists themselves.”

For more info visit [widearrerecords.ch](http://widearrerecords.ch)

(LEST WE FORGET CONTINUED FROM PAGE 10)

Frustrated with the music business, she took a personal hiatus of over a decade, returning to music in the late ’70s. A comeback concert at the 1980 Chicago Jazz Festival (available on YouTube) includes an interview with record producer Michael Cuscuna. Revealingly, she says, “I got a lot of flak from a lot of people who said ‘Lorez, if you just sing one song straight, if you just sing one song without laggin’ behind the beat, you’d probably have a hit record,’ and I said, ‘I’d have a hit record, but would I be happy?’”

Musicians considered her a consummate professional. Reeds player Charles Owens played oboe and flute on *How Will I Remember You?* (Discovery, 1978), recalling how it all came to be: “I got her that record date, as she was working at the Parisian Room and I told Albert Marx about her and to go hear her and he quickly signed her to his Discovery label...She was a very serious jazz singer; not flashy and never overwhelming; she just needed a good groove and she did her thing.” Tenor saxophone legend and record producer Houston Person met Alexandria in California in the ’60s. “When my first wife passed away,” he recalls, “Lorez called me and gave me her condolences. I said, ‘Wait a minute, are you recording for anybody?’ She said nope. She wasn’t working that much...until I introduced her to [Muse Records founder] Joe Fields. We soon recorded three albums on Muse. I really enjoyed working with her. Everyone, all the musicians, were delighted... She knows how to pick tunes and always had a surprise.”

In all likelihood, if Lorez Alexandria had lived to witness the growth of digital music and streaming, she would have been surprised to discover over 30 million hits on one platform alone for her version of “Give Me the Simple Life”. Her work is well-worth discovering, celebrating and sharing, as we gear for her centenary just a few years away.

For more info visit [discogs.com/artist/5666-Lorez-Alexandria](http://discogs.com/artist/5666-Lorez-Alexandria)

#### Recommended Listening:

- Lorez Alexandria—*Lorez Sings Pres* (King, 1957)
- Lorez Alexandria—*Early in the Morning (with Ramsey Lewis Trio)* (Argo, 1960)
- Lorez Alexandria—*Alexandria The Great* (Impulse!, 1964)
- Lorez Alexandria—*How Will I Remember You* (Discovery, 1978)
- Lorez Alexandria—*My One and Only Love* (CBS/Sony, 1986)
- Lorez Alexandria—*Star Eyes* (Muse, 1993)

**JAZZ FOUNDATION OF AMERICA'S**  
**GREAT NIGHT GALA**  
**MAY 21 2026**  
**8 PM CONCERT**  
**VENUE:**  
**JAZZ AT LINCOLN CENTER**  
**BROADWAY AT 60TH STREET**  
**NEW YORK, NY 10018**  
**FEATURING**  
**NORAH JONES BUSTER WILLIAMS**  
**AND MORE TO BE ANNOUNCED**  
For further information please contact Bridget Sullivan [bsullivan@jazzfoundation.org](mailto:bsullivan@jazzfoundation.org) 917.716.6608  
**JAZZFOUNDATION.ORG/GREATNIGHT26**  
HONORING JAZZ & BLUES ONE MUSICIAN AT A TIME