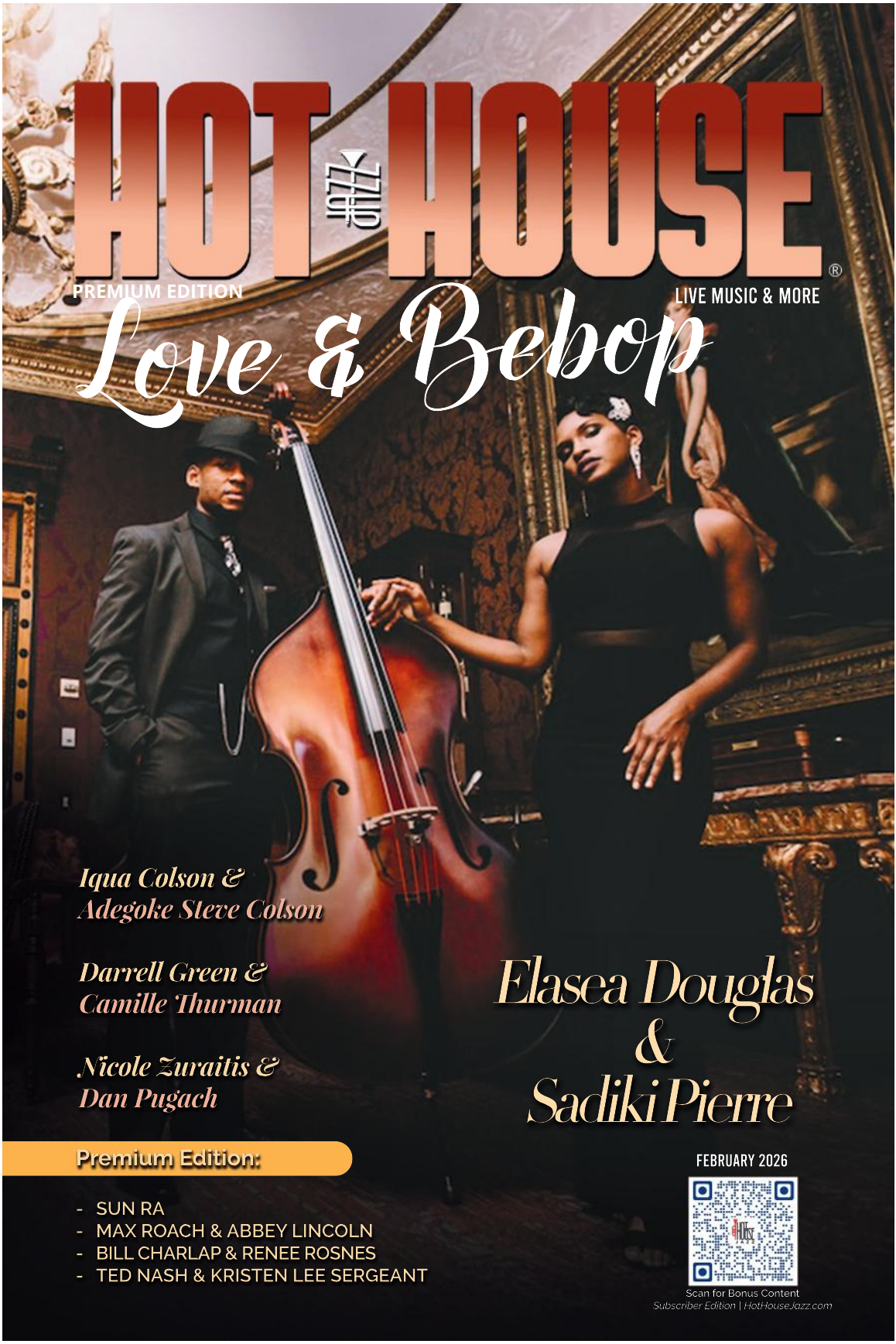

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PUBLISHERS CORNER

February is the month of love. Valentine's Day. New loves formed. Old loves stabilized. Mood setting. The perfect record. Candlelight. Poetry and candy.

This issue celebrates the month of love with several couples of music. Love & Bebop brings to the front a few pairs who have built both lives and art together. This month we feature Darrell Green & Camille Thurman, Bill Charlap & Renee Rosnes, Ted Nash & Odile Nash, Iqua Colson & Adegoke Steve Colson, Nicole Zuraitis & Dan Pugach, and Elasea Douglas & Sadiki Pierre. Our Premium Edition honors the legendary Max Roach & Abbey Lincoln—a partnership that redefined what jazz could say and do.

There's a lot going on this month. These couples remind us that music, like love, is best when shared. I hope you enjoy reading this issue.

Chrys R.

CEO/EditorInChief





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Darrell Green & Camille Thurman

by Ronald E. Scott

FOLK TRADITIONS OF VALENTINE'S Day journey back centuries to St. Valentine and the Roman Empire. Many reasons exist as to how it transpired into one day of love; far too many for us to debate. The most significant day is February 14, and the entire month is dedicated to love, affection, and appreciation for loved ones around the globe.

For this Valentine's issue, I had the opportunity to interview two young musicians, newlyweds (2021) who always seem content. Tenor saxophonist, vocalist and composer Camille Thurman, whose luminous smile can light-up the sky during any unforeseen catastrophe, and drummer and composer Darrell Greene, always the soft-spoken gentleman. Together and independently, they are molding their interpretation of jazz.

"Look, honey, they getting married on TV," was a remark made by a family member as they watched Camille and Darrell get married on Zoom. Yes, Zoom, directly following the COVID pandemic; the two had been in the house for over a year, sitting around, taking long drives visiting family members, composing and practicing together, and performing to live Zoom audiences. "We figured at that point we had been together inside all that time, and we hadn't choked each other or anything, so we decided it was time to get married January, 2021," said Darrell as the two laughed. "It was crazy; we literally called our parents and friends 30 minutes before the ceremony, to give them the Zoom link. The only people in our house were the pastor, the deacon and his wife. It was so funny our parents were meeting each other for the first time on Zoom. Antoine Roney was there; he thought the entire situation was hilarious. But to be honest, its was fun and definitely a unique ceremony to be cherished."

Confluence: Vol. 1 Alhambra (Epidote Records, 2024), their latest collaborative project, was recorded live during their 2023 tour of Spain. It contains nine engrossing tracks featuring Camille and the Darrell Green Quartet. The ensemble was rounded out with their regular working band of trumpeter Wallace Roney, Jr., pianist David Bryant and bassist Paul Beaudry.

This imaginative young band excels on every cut, each member glowing in their element. Darrell, an experienced bandleader and sideman with a prolific rhythmic foundation, gave his members liberty to explore their creative expression inside each tune from originals to standards like "Stardust"; her rendition glows with enticing soul sailing on Wallace's muted trumpet – sheer magic. The R&B hit "Going Out Of My Head" is reconstructed as Camille's vocals take on a mid-tempo jazz swing. This thrilling virtuoso band will continue to rise in 2026 and beyond with Camille's effortless contribution as an inventive tenor saxophonist and alluring vocalist; from blues to scat, it's all there.

"I love touring with Darrell because I am not only
with someone I love but a person who understands the logistics of how touring works. [he's toured with Pharoah Sanders, Russell Malone, and Wallace Roney]," says Camille. "It's like having your better half working with you. There are things he knows and things I know that help him so it's a blessing. But there is one thing that is non-negotiable when we tour. We must have two bathrooms, no sharing, two rooms; just because we are a couple doesn't mean we have to be cramped into one room, plus Darrell has a lot of equipment with his drums and all."

Camille adds, "There's a lot of compromise and sacrifices among us as artists – we have crazy schedules, we always have to find ways to help and support each other. It's challenging when you both need the same thing, so it becomes how can I support the person I love. Darrell supported me wholeheartedly when I was offered the job with Jazz at Lincoln Center Orchestra for two years. We had already started our band, but Darrell felt this was an incredible opportunity for me and it would only empower what we were trying to do."

The couple first met downtown at Smalls Jazz Club. Camille and her friend noticed Darrell as he came in dressed as though he had just came from a gig, and headed straight to the drums. "He sat at the drums and turned that sad band into something amazing, because he was killing. When he came over to speak with us, he was really sweet and we could tell he was genuine, so we became friends."

Darrell joined in, laughing, "You don't see many Black women in jazz clubs, so I wanted to definitely greet them. At first, we were basically hanging out in a group, and eventually it was just the two of us. But Antoine Roney suggested that we put a band together, and he [Antoine] became Camille's mentor. We were friends for at least three to four years before it evolved into a relationship and even then, we kept it quiet."

They have a very hectic schedule touring with their band, as well as leading their individual units while holding down professorships at McGill University. "Our downtime is boring," says Darrell. "We take walks, watch movies, and take drives." Darrell likes to cook breakfast, but Camille says, "I do most of the cooking; I love those moments when we can do normal things, they both say, laughing and just have fun together away from the music and business."

On February, it will be all business again and fun centered around love and happiness as they perform at Dizzy's Club. Their repertoire will include beautiful ballads entrenched in warm rhythms of togetherness.

Camille Thurman and Darrell Greene Amore will be at Dizzy's Jazz Club on February 14.


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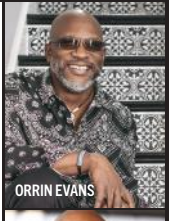
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ACUTE INFLECTIONS

Where Love, Music, and Purpose Converge

ELASEA DOUGLAS & SADIKI PIERRE

By Don Jay Smith



ACUTE INFLECTIONS, KNOWN FOR THEIR unique style of jazz, features the duo of singer/songwriter Elasea Douglas and upright bassist Sadiki Pierre. What began as a chance meeting has evolved into a musical partnership that defies conventional expectations, proving that sometimes the most compelling sounds come from the most intimate configurations—just a voice and a bass, creating a world of music that has captivated audiences for over a decade.

The Voice: Elasea Douglas

Elasea's musical journey began in the sacred spaces of her childhood church, where she first discovered the power of her voice. Recognizing her natural talent, her family ensured she received classical vocal training, providing her with a technical foundation that would later allow her to navigate multiple genres with ease.

Although she continued singing in church throughout her formative years, Elasea's creative ambitions extended beyond music alone. She studied theatre and dance at Hunter College, one of New York City's premier institutions for the performing arts. This multidisciplinary education proved invaluable, teaching her not just how to sing, but how to inhabit a stage and tell stories through movement and presence.

After graduation, Elasea performed in productions of *Dreamgirls* and *A Role Once Played*. Her most notable theatrical achievement came when she was cast in the original production of *FELA!*, the Tony Award-winning musical celebrating the life of Afrobeat pioneer Fela Kuti. She also performed original music at legendary New York venues such as The Knitting Factory, the historic Café Wha? in Greenwich Village, and the Iridium, one of Manhattan's most respected jazz clubs.

While jazz remains her musical home, Elasea draws inspiration from an eclectic array of vocalists including Ella Fitzgerald, Nina Simone, Idina Menzel, and Heather Headley. This willingness to absorb influences from across the musical spectrum gives her voice its distinctive character: technically precise yet emotionally unguarded, sophisticated yet accessible.

The Foundation: Sadiki Pierre

Sadiki Pierre is a bassist of remarkable versatility, equally comfortable navigating jazz, classical, Latin, reggae, and R&B. The two biggest influences on his playing were Ron Carter and Marcus Miller—two giants representing different poles of the bass universe. Ron Carter exemplifies elegance and the art of supporting a band while maintaining a distinct voice. Marcus Miller represents a funkier, more groove-oriented approach. By absorbing lessons from both masters, Sadiki developed his own distinctive style.

Interestingly, Sadiki's path to professional musicianship took an unconventional detour. He graduated from an aviation college, pursuing a childhood dream of becoming a pilot—a dream he actually achieved. There's something poetic about a man who learned to navigate the skies ultimately finding his true calling in the deep, grounded tones of the upright bass.

A Meeting of Souls

Elasea and Sadiki met in 2012 after one of Elasea'sshows, and the attraction was instant. However, it wasn't until 2013 that they realized they had an opportunity to turn their mutual love of music into a business.

The formation of Acute Inflections as a dedicated duo wasn't immediately obvious. As Sadiki explains, "We didn't originally plan to perform only as a duo. Elasea saw it first and pushed both of us into it."

At the time, Sadiki was still pursuing his passion for aviation, but Elasea had other ideas. As he readily acknowledges, "Elasea deserves all the credit for turning music into my career." It helped that the bassist had not only soaked up all kinds of styles but was so remarkably skilled that he could single-handedly provide the harmonic and rhythmic foundation most groups require multiple musicians to achieve.

The Sound and the Experience

It is their personal approach that has endeared them to their audiences. With a voice one critic described as a "velvety mix of Erykah Badu and Billie Holiday," Elasea brings a sultry, jazzy style to the percussive bass work of Sadiki. Together, they've made their mark in jazz clubs, for private parties, for weddings, on cruises, and even for corporate events.

In recent years, Elasea and Sadiki have focused on their "Soulful Sounds" concert series, which blend a Harlem Renaissance atmosphere with music, comedy, and audience interaction as part of the experience. Sadiki notes that "more than 50,000 people have attended these self-produced shows which help generate funds for the Renaissance Youth Center in the South Bronx." He observes that "producing our own concerts has led to deeper connections, more intentional storytelling, and a stronger sense of community with our audiences."

The Joy of Partnership

Acute Inflections performs with a style and joie de vivre that comes from the joy of two people whose lives are totally intertwined. When you watch them perform, you're witnessing the creative expression of a partnership that extends into every aspect of their existence.

After all, jazz is a reflection of the cultural diversity and individualism of America, and this is heard in the performances of this popular vocal/bass duo. In an age of digital production and complex sonic landscapes, there's something radical and beautiful about two people creating a complete musical world together.

Acute Inflections will appear at The Cutting Room on Valentine's Day, February 14, on a tour of South Africa thanks to Vida Nova starting on April 11 and in many other settings around the country.

NICOLE ZURAITIS AND DAN PUGACH
Giant Steps

by Chrys L. Roney



Two hearts, two minds, one household where every leap of faith lands on the beat.

THE CAB WAS LATE. OR MAYBE IT WASN'T—maybe time just moved differently that winter night in 2010 when Nicole Zuraitis climbed into a yellow taxi on Manhattan's Upper West Side and found Dan Pugach already inside.

She was a singer-pianist still learning to trust her own voice. He was an Israeli-born drummer who'd crossed oceans chasing the ghost of Buddy Rich. Neither knew that a shared ride to a jazz jam session would become the first bar of a composition still being written fifteen years later.

"I hunted him like prey," Nicole laughs now, her theatrical delivery betraying the classical training that once kept her tethered to Debussy and Gershwin. Dan's response is quieter, more measured—the way a drummer listens before committing to the groove. "I'm the container," he says. "I keep her operating smoothly."

Container and catalyst. Structure and spark. It's a dynamic that has carried them from wedding bands to the Grammy stage, from the edge of surrender to the center of jazz's most prestigious institutions.

The Language Before Words

Before Nicole discovered Norah Jones and realized singers could sit at the piano and tell their own stories, she was a classical pianist who thought jazz was a foreign tongue. Before Dan left Tel Aviv with big band transcriptions in his luggage, he was a rock drummer whose ears had been opened by Afro-Cuban rhythms and Mediterranean modes he didn't yet have names for.

They arrived in New York speaking different musical dialects. What they built together became a shared language—one assembled from folk bands and corporate gigs, from wedding receptions and a two-year pandemic piano lounge where they took requests in any genre, every Friday, for two hours straight.

"We've played every type of music together under the sun," Nicole says. "And we always came back to original music and the Great American Songbook."

That breadth matters. It explains why Dan can predict what Nicole will play before her fingers touch the keys. Why she doesn't have to explain what she's hearing when they perform her originals. "There's some sort of witchy clairvoyance," she says, searching for the word. "He just knows."

Two Hearts, Two Bands

They are not a duo, exactly. They are two artists who happen to share a home, a history, and an uncanny ability to read each other's musical minds. When Nicole leads her band, she writes and arranges. Dan plays drums, copies parts, orchestrates the horns. When Dan leads his big band, he composes and arranges—and often reimagines Nicole's intimate songs for seventeen pieces. The pattern reveals itself: Nicole dreams in close-up; Dan paints in widescreen.

"'Jolene' started like that," Nicole explains. "Him and I playing it duo. Then him surprising me with the nonet version, because he knew my mother loved it."

The surprise became a Grammy nomination in 2017. But by then, they had almost walked away.

The Edge of Surrender

The year 2017 found them exhausted, disillusioned, considering an exit strategy they'd never spoken aloud until they had to.

"We were banging our heads up against the wall," Nicole says. Both are composers—artists who write and arrange their own music—and neither fit any particular mold the industry had carved out for them. They weren't getting anywhere, or so it felt. "We talked about buying an apartment, getting normal jobs, doing the normal married thing. Home, kids, day work instead of full-time touring." They were ready to step back from full-time artistry. And then, in December 2017, they woke up to a Grammy nomination for their arrangement of Dolly Parton's "Jolene."

"We didn't even know independent artists could be nominated," Nicole admits.

Seven years later, she won. Best Jazz Vocal Album, 2024, for How Love Begins. Dan was beside her

Nicole's intimate songs for seventeen pieces. The pattern reveals itself: Nicole dreams in close-up; Dan paints in widescreen.

"'Jolene' started like that," Nicole explains. "Him and I playing it duo. Then him surprising me with the nonet version, because he knew my mother loved it."

The surprise became a Grammy nomination in 2017. But by then, they had almost walked away.

The Edge of Surrender

The year 2017 fou then too—drummer, arranger, husband, container.

Giant Steps, No Safety Net

When asked what bebop standard best captures their relationship, they don't hesitate.

"'Giant Steps,'" Dan says.

Nicole nods. "Every move we make as two musicians in one household feels like a giant leap for our careers and our lives. There's no safety net."

John Coltrane's labyrinthine chord changes—the tune that has humbled generations of improvisers—becomes their metaphor for marriage, for art, for the terrifying act of building a life together in an industry that offers no guarantees.

Then Nicole adds, grinning: "'Confirmation.' Because I'm always double-checking everything."

The Shape of Support

They have zero work-life balance. They admit this freely, almost proudly, the way marathon runners discuss their mileage.

Home is filled with constant music—drum practice, piano sessions, horn lines being worked out one phrase at a time. Nicole rises early; Dan stays up late. They've learned not to fight over the piano by occupying different hours of the day.

On the road, Dan becomes Nicole's tour manager. In the studio, Nicole produces his large ensemble sessions. They see themselves as a household unit rather than competing bandleaders.

"We support each other heavily on the business side," Nicole says. "It's been a game changer."

But the deeper support isn't logistical. Both artists have made mental health central to their work. Nicole's album *Hive Mind* explores her own psychological landscape. Dan received a Chamber Music America grant for a project exploring his journey with mental health.

"We're not embarrassed to talk about that," Nicole says. "Part of the creative process, part of being a musician, means you're going to have extreme highs and extreme lows."

When one is down, the other is usually stable—or up. They pull each other through. But Nicole has learned not to assume what Dan is feeling just because of the energy she's getting.

"Actually, listening is huge," she says. "As opposed to assuming. Because you know what happens when you assume."

The Nerdy Inside Jokes

They share musical references onstage that only they recognize—gestures and moments invisible to the audience but unmistakable to each other.

"Very nerdy inside musical jokes," Nicole admits. "But that's what makes it fun."

Dan's favorite song to perform with her is "Travel," a piece Nicole wrote based on a poem by Edna St. Vincent Millay. He later arranged it for his big band album *Bianca Reimagined: Music for Paws and Persistence*, expanding her intimate composition into something orchestral.

"If ever a song started small and Dan blows it up," Nicole says, "that's the one."

It's the pattern of their partnership: she writes from the heart, he builds the cathedral around it.

The Rooms That Made Them Believe

There are venues that change you—stages where the dream stops being abstract and becomes real. For Nicole, it was watching Dan solo at the Newport Jazz Festival and feeling, for the first time, genuine pride uncomplicated by professional envy. For both of them, it was returning to Chautauqua as leaders after years of appearing only as sidemen.

"Red Sea Jazz Festival. Caramoor. Saratoga. Birdland. Jazz at Lincoln Center," Nicole lists. "Each one felt like proof."

Proof that the cab ride meant something. That the years of wedding gigs were preparation, not purgatory. That two musicians who nearly walked away were exactly where they were supposed to be.

What the Creator Composed

They believe in fate now, though neither started out that way.

"The creator has a master plan," Nicole says, borrowing the phrasing from Pharoah Sanders. Dan, more circumspect, simply nods.

What they know is this: they were two strangers who shared a taxi in 2010 and discovered they could share everything else. They built separate careers that keep intertwining. They nearly quit and were saved by a song about jealousy and longing. They've learned that marriage is improvisation—listening harder than you play, leaving space for the other voice, trusting that the changes will resolve even when they feel impossible.

"Giant Steps" remains the tune. Every measure a risk. Every landing a small miracle.

And somewhere in Manhattan, in an apartment full of drums and piano keys and horn charts waiting to be copied, Nicole Zuraitis and Dan Pugach are still writing the next chorus.

● ●

Nicole Zuraitis and Dan Pugach perform regularly in New York and on tour. For more information, visit nicolezmusic.com and danpugach.com.



ADEGOKE STEVE AND IQUA COLSON

Fifty Years of Confirmation

by Chrys L. Roney

A half-century partnership built on trust and a shared mission

WHEN ASKED TO NAME THE STANDARD that best captures their fifty-year marriage, Adegoke Steve Colson and Iqua Colson don't hesitate—though they don't agree, either.

"I would take 'Confirmation,'" Steve says, invoking Charlie Parker's bebop landmark—built on shifting harmonic ground that rewards musicians who trust their ears and each other.

Iqua's answer is more tender: "My Funny Valentine." She's quoted the Rodgers and Hart standard countless times over the decades, she explains, because it's woven into the origin story of their relationship. As a student at Northwestern University in Evanston, Illinois, she wandered through a dormitory one day and heard someone playing the ballad. She followed the sound until she found him—Steve, alone at a piano.

"I always relate it to us," she says. "The Sarah Vaughan version."

Two standards, two temperaments, one marriage. It's a fitting emblem for a partnership that has thrived on complementary strengths rather than sameness.

From Campus Bandmates to Life Partners

The Colsons met as undergraduates in Evanston in the early 1970s—she a vocalist and budding lyricist, he a pianist and composer. They found each other in the practice rooms and dormitories of a campus where space for jazz wasn't always easy to come by. Steve recalls that when he played jazz in the conservatory, fellow students would bang on the door; the old residential houses, with their grand pianos and high ceilings, became his refuge. Iqua became part of that refuge. From those early sessions, a creative and personal bond took shape—one that would carry them through decades of collaboration, parenthood, and artistic evolution.

A Musical Marriage, Literally

Both Colsons became members of the Association for the Advancement of Creative Musicians, the Chicago collective whose alumni include Muhal Richard Abrams, the Art Ensemble of Chicago, and Henry Threadgill. The AACM's ethos—self-determination, composer-performer ownership, music as communal practice—became the philosophical foundation of their partnership.

Over the decades that followed, Steve and Iqua built a body of work that moves fluidly between bebop, post-bop, and the avant-garde. Steve composes and orchestrates; Iqua writes lyrics, shapes narratives, and increasingly originates pieces that Steve then scores and develops. Their album *GLOW: Music for Trio . . . Add Voice* pairs them with drummer Andrew Cyrille and bassist Mark Helias, two pillars of creative improvised music.

The collaboration extends beyond the bandstand. They've raised two sons, balanced touring with teaching and arts administration, and anchored their work in educational outreach, particularly for Black and brown children. Both Colsons emphasize the importance of giving each other space—he focuses on notation and composition, she handles details, logistics, and narrative. The division of labor, they suggest, keeps both the marriage and the music sustainable.

Call-and-Response

On and off the bandstand, Steve and Iqua Colson move like a lifelong call-and-response. He speaks in harmonies, history, and bebop lines; she answers with story, social context, and lyric. Their dialogue arcs from AACM self-determination to Black education, from industry "atrocities" to private jokes, but always returns to a shared "we"—two artists who have learned to improvise a life together with the same trust, space, and swing they bring to the music. Their wit is never far; asked how couples keep it together, Iqua shrugs: "You know how you always hear men say, 'Happy wife, happy life'? True."

"I had an idea," Steve recounts, describing a recent composition. "I said, 'Why don't we work on this piece?' So actually, that piece we wrote together—the lyrics as well. It was just kind of bouncing off each other. I was saying a line, and then she was saying, 'Well, I have a comeback line for that.'"

Iqua nods: "The words were real simple, but fresh."

That dynamic extends to how they see the world. Steve tends to frame things through musical structure, lineage, and harmony; Iqua grounds the same moments in storytelling, feeling, and social context—race, education, community. They reference each other's work with respect: she recalls his early compositions and their history together; he highlights pieces they co-wrote and how her lyrics sharpen his ideas. Even when discussing racism, industry exploitation, or what Steve calls "atrocities," they trade wit and irony, signaling the intimacy and resilience of a long partnership.

Keeping the Music Theirs

How does a couple who has been making music together for decades stay independent in an industry that hasn't always welcomed them?

Steve's harmonic language has absorbed influences from twentieth-century concert music, expanding his palette beyond the bebop and hard-bop of his youth. Iqua, meanwhile, has been told by colleagues that her vocal approach channels Abbey Lincoln and Sarah Vaughan, though she resists the comparison to any single model.

Together, they occupy a space in jazz that rewards patience and self-reliance. They've watched the industry churn through trends and gatekeepers; they've seen peers exploited or ignored. As Steve notes, "You have people that think the way that they win is if you lose, and so they are going to



Photo by Christopher Drukker

fight real hard to make sure that you're out of the way." Their response has been to build their own outlets—running their own label, seeking performances at libraries, museums, cultural centers, and university campuses rather than relying solely on traditional club circuits.

"So thinking about being independent and thinking about how we can have more control over how we are presented," Steve explains, "when we collaborate, it's more like looking for the options as opposed to the regular path."

Sun in the Clouds

Toward the end of our conversation, the Colsons reflect on persistence in a difficult industry—one where, as Steve puts it, "music is one of the easiest things to steal or to imitate." Their answer has been to hold fast to a shared mission: making music that speaks honestly about struggle, love, and Black life, whether or not the market rewards it. Two people, two standards, one long and ongoing song.

● ●

Iqua Colson and Adegoke Steve Colson's album *GLOW: Music for Trio . . . Add Voice* is available on Silver Sphinx Records.

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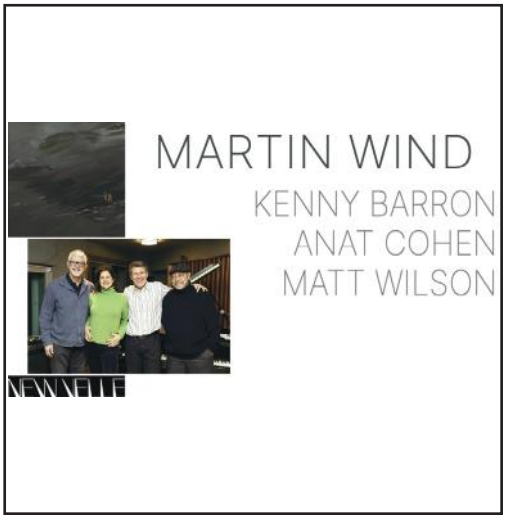
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WINNING SPINS

By George Kanzler



BASSIST MARTIN WIND, ORIGINALLY FROM Germany but based in New York since 1996, has participated in or led numerous innovative ensembles in the intervening years, including a bass quartet and various unusual trio records. He has two albums released in this New Year that demonstrate the range and command of his creativity. One is the second album from his Gravity Trio of Germans – his bass along with tenor saxophonist Peter Weniger, and drummer Jonas Burgwinkel. Plus, on four of the 11 tracks, Scott Robinson's tenor saxophone or clarinet. The other album fulfills a longtime dream of Martin's to record with master pianist Kenny Barron, the two joined by Anat Cohen, clarinet, and Matt Wilson, drums. The sound and musical approach on the two albums is very different, providing diverse listening experiences.

Stars, **Martin Wind (**Newville), the quartet album with Kenny et al, is from the vinyl only label Newville, but is also available as a download. It features a mix of standards, including two lesser-known Duke Ellington titles, 1936's "Black Butterfly," and "The Feeling of Jazz," from Duke's quartet album with John Coltrane. The latter is particularly striking, opening with a bass solo before clarinet and piano join in a rollicking exploration of the melody, before clarinet takes it out. Bud Powell's bebop classic, "Wail," is played into the bridge by just clarinet and bass, piano and drums coming in for the last A section. Kenny's solo conjures the spirit of Bud, followed by a Matt drum solo closely shadowed by clarinet and bass before they take the theme out as it began, with just those two.

Other standards and jazz tunes include bassist Aaron Bell's "Passing Thoughts," Matt suggesting a power ballad with his emphatic beats; "Stars Fell On Alabama," wherein melody and mood take preference; and a soft and gentle bossa nova by Edu Lobo and Tom Jobim, "Pra Dizer a Deus (To Say Goodbye)," with Martin introducing the melody on arco bass.

Martin contributes three intriguing originals. "Life" is a ballad with hesitations and a dialogue between piano and clarinet, then a faster middle section that decelerates to the close. "Moody" and "Standing at the Window Waving Goodbye" demonstrate this unique quartet's ability to mesh and flow at the slowest tempi.

September, **Martin Wind** (Laika-Records), features his Gravity Trio, whose first album, *Gravity* (Laika, 2013), was compared to Sonny Rollins's classic trio album *Way Out West* (Contemporary, 1957). It has a very different vibe from *Stars*; more adventurous and muscular, with the leader's bass participating prominently in the sometimes raucous give and take between Peter's definitely Sonny-inspired tenor and Jonas' extrovert drums.

There are hints of calypso (a la Sonny) on the opener, the infectious "Dance with the Wind" by Peter. The trio plays a variety of pieces, from Kurt Weil's "September Song," enlivened with a snappy rhythm, to Alec Wilder's 'Moon and Sand," Peter's high, light tone and Jonas and Martin's rolling rhythms conjuring images of the title. Also "King of the Castle," Martin's tribute to and feature for drummer Jonas.

But the apex of the album is the four tracks adding guest artist Scott Robinson, a frequent musical colleague of Martin. He joins in on tenor sax on Martin's "Relay," "based loosely on Sonny's classic "Doxy," the two tenors trading choruses throughout. Martin's tribute to another of his collaborators, pianist Jim McNeely, who died last year, "September Serenade," finds the two tenors rhapsodical lyrical on Martin's elegaic melody, equally so in their solos. Scott switches to clarinet on Joe Zawinul's "Frog Legs," a tasty treat as his solo rises from the chalumeau register to the clarinet's heights. The two tenors return on the last track, Peter's "Rugby," which replicates the rough and tumble of a rugby scrum in the two tenors brawling exchanges.





BILL CHARLAP & RENEE ROSNES

Pianos & Hearts Side by Side

by Ken Dryden

BILL CHARLAP AND RENEE ROSNES ARE NOT only two of the busiest jazz pianists today, but they are also husband and wife. Both have demanding careers as bandleaders and extensive discographies. How do two artists who play the same instrument get drawn together, as playing partners and romantically? Asked which attraction happened first, Bill responds, "It was as people first. We were very compatible musically and as people, too. Well, we love each other. We love music. It was always very natural making music together because we felt things the same way."

The chemistry is apparent whether the listener has seen them play together in person, on recordings, or for jazz programs, such as their joint appearance on Marian McPartland's "Piano Jazz." Renee explains, "Bill and I feel so fortunate to be sharing a life filled with love and music. From the very first time Bill and I played duet on two pianos, we immediately felt a deep musical simpatico. While we each bring our own perspectives, a shared way of thinking merges instinctively when we play together." She believes that their feeling of time in the same place gives the music buoyancy, and since they think in an orchestral manner, there tends to be clarity of both harmony and line. She adds, "Nuances in touch also play a big role in the sound."

The chemistry that they felt playing together fueled their romance and marriage. Renee explains, "Bill is not only a virtuoso pianist, but also an exceptional listener, which makes him a wonderfully empathetic duo partner. The fact that we are married only adds a deeper layer of communication to the music." Bill agrees that they listen to each other in order to make the music as a whole greater than its parts. "We feel the time in the same place, the sound that we make, and the clarity that we both try to strive for as we construct our personal musical statements," he says.

While Bill and Renee have similarities, they have differences. Bill notes, "Renee's a serious composer with a major gift. I'm an interpreter of other composers. I'm at heart a Tin Pan Alley guy. Renee has a very strong background there, too." The same is true for their approach to the piano. Bill shares, "There are subtle differences between the way we feel the rhythm and how we express ourselves rhythmically. Joe Henderson always said that, 'The rhythmic imprint of an artist is really their signature more than anything else.' Those subtleties are like speech patterns. It's the way we listen to each other and place the rhythm in our own personalized ways."

Both pianists say that they prepare for a performance, unless they're adding new repertoire. Renee explains, "Our two Steinways are nested in our living room, and we have the luxury of playing whenever we like. Sometimes we'll sit down on a whim, call tunes back and forth, and end up adding new repertoire that way."

The artists are used to being apart, due to their busy schedules. Renee notes, "When I am home alone, I enjoy the quietude and get a lot of composing and practicing in." In addition to his trio, Bill works at William Paterson University as Director of Jazz Studies. He shares, "To make a marriage work or a friendship work, you have to remember to enjoy the dance, and we're dancing partners in each other's lives. So we find a way, and I can see when Renee needs time to compose, or she can see when I need time to work on something. There's a couple of places I can go that I can practice that are not at home, but mostly, that's not the case. I mean, I could go to my office in school where I have an excellent piano, but that's very rare."

Both Renee and Bill have extensive repertoires built during their long careers. Renee shares, "We love listening to music of all genres, and I enjoy it when Bill introduces me to something I've not heard before. Most recently it was a beautiful Clare Fischer album, *Machaca (*MPS), from 1979." The couple has played duo piano concerts for many years and released a duo piano album, *Double Portrait* (Blue Note) in 2010, with a follow up in mind but not yet finalized. Renee wraps the conversation by saying, "Bill and I feel so fortunate to be sharing a life filled with love and music."

Bill Charlap and Renee Rosnes will be playing duo pianos at the Jazz Forum in Tarrytown, NY, on February 27-28 and March 1.



Mardi Gras Jazz Parade

Brings New Orleans Spirit to Brooklyn

THIS FEBRUARY, FAMILIES CAN EXPERIENCE the magic of New Orleans without leaving New York when the Mardi Gras Jazz Parade takes over St. Ann & the Holy Trinity Church in Brooklyn. Scheduled for Saturday, February 7, 2026, at 11:00 a.m., this family-friendly concert promises to transform a winter morning into a vibrant celebration of music, movement, and Mardi Gras tradition.

The event invites audiences of all ages to immerse themselves in the infectious rhythms that have made New Orleans one of the world's most beloved musical cities. Musicians will perform Mardi Gras classics—the kind of irresistible, groove-heavy tunes that have fueled celebrations in the Crescent City for generations. But this isn't a sit-quietly-and-listen affair. Attendees should come prepared to move, as the concert encourages children and their grown-ups to create their very own second line parade.

For the uninitiated, the second line is a quintessential New Orleans tradition. It refers to the crowd that follows behind the "first line" of a brass band parade, dancing, waving handkerchiefs, and celebrating with uninhibited joy. It's participatory, communal, and utterly joyful—exactly the kind of experience that transcends generations and brings families together.

St. Ann & the Holy Trinity Church provides an ideal setting for such a gathering. The historic Brooklyn Heights venue offers excellent acoustics and a welcoming atmosphere that suits both the spiritual roots of much New Orleans music and the exuberant energy of Mardi Gras festivities.

The timing couldn't be better. February in New York can feel endless—gray skies, biting cold, and the post-holiday doldrums conspiring to dampen spirits. The Mardi Gras Jazz Parade offers a remedy: a burst of warmth, color, and rhythm to shake off the winter blues. As the organizers promise, this concert delivers "groove, laughter, and the magic of a Mardi Gras adventure."

Families will appreciate the accessible pricing structure. Children under thirteen are admitted free, making this an affordable outing for parents looking to introduce young ones to the joy of live jazz and the rich cultural traditions of New Orleans. Whether you're a jazz aficionado eager to share your passion with the next generation or simply a family seeking a memorable winter activity, the Mardi Gras Jazz Parade offers something special. Tickets are available now, and given the event's family-friendly appeal, early purchase is recommended.

Let the good times roll—Brooklyn style.



Mardi Gras Jazz Events

Whether you're seeking family-friendly fun, vintage jazz vibes, or a full-blown Fat Tuesday celebration, the New York metro area offers plenty of ways to let the good times roll this Mardi Gras season. Here's your guide to the festivities.

New York City

Mardi Gras Jazz Parade – Brooklyn Chamber Orchestra

Saturday, February 7, 2026, 11:00 a.m.
St. Ann & the Holy Trinity Church, 157 Montague St., Brooklyn
This family-friendly concert transports audiences to the vibrant streets of New Orleans with Mardi Gras classics and an infectious second-line parade atmosphere. Musicians will unleash irresistible beats that invite kiddos and their grown-ups to dance and celebrate together. A perfect way to warm up a cold winter morning with groove, laughter, and Mardi Gras magic. Kids under thirteen are admitted free.

The Salon: Mardi Gras (Prohibition Productions)

Fat Tuesday, February 17, 2026, 7:00 p.m.–late
The DL, 95 Delancey St., Manhattan
For those craving an authentic French Quarter vibe, this multi-floor vintage-jazz party delivers. The evening features live performances from the Gordon Webster Band and Baby Soda Jazz Band, swing DJs spinning throughout the night, burlesque entertainment, and free beads for all. Newcomers can join a beginner swing lesson before hitting the dance floor. This is Mardi Gras with a Prohibition-era twist.

Mardi Gras Masquerade – Heavy Woods

Fat Tuesday, February 17, 2026, evening
Heavy Woods, Brooklyn
This Brooklyn bar hosts a ticketed Mardi Gras party perfect for those seeking a casual, festive atmosphere. Tickets available via Eventbrite.

New Jersey

Mardi Gras Weekend at Tally Ho

Kicks off Friday, February 13, 2026, 9:00 p.m.
Tally-Ho, 215 Washington St., Hoboken
Start the celebration early at this Hoboken favorite. The weekend-long party features twenty-dollar hurricane buckets, beads, giveaways, DJs, and drink specials running through Fat Tuesday.

Mardi Gras Masquerade Claridge Hotel

Fat Tuesday, February 17, 2026, 7:00–11:30 p.m.
VÜE Rooftop Bar & Lounge, Atlantic City
Celebrate high above the boardwalk at this free-entry rooftop masquerade. The evening party atmosphere and Mardi Gras theme make for a glamorous way to mark Fat Tuesday.

Mardi Gras Dance & Dinner Party

Friday, February 20, 2026, 7:00 p.m.
The American Hotel, 18 E. Main St., Freehold
Extend the celebration beyond Fat Tuesday with live music from the Gumbo Gumbas Band, a New Orleans–style buffet, and a "Best Dressed King & Queen" contest. Costumes encouraged.
atmosphere. Tickets available via Eventbrite.





Julie Benko & Euphonic Gumbo – Mardi Gras Spectacular

Venue: Birdland Jazz Club, Midtown Manhattan
Date: Monday, February 16, 2026
Time: 7:00 p.m.
Vibe: New Orleans–style jazz party with horns, rhythm section, and tap dancer. This annual Mardi Gras blowout brings the spirit of the Big Easy to Midtown. Birdland also features regular New Orleans and early jazz bands throughout the season, including Vince Giordano & The Nighthawks and the High Society New Orleans Jazz Band.
Information: birdlandjazz.com

Fat Tuesday with Alphonso Horne and the Gotham Kings

Venue: Dizzy's Club at Jazz at Lincoln Center, Columbus Circle
Date: Tuesday, February 17, 2026
Time: 7:00–11:00 p.m.
Vibe: Hard-swinging New Orleans brass-inspired celebration. The Gotham Kings bring authentic second-line energy to their annual Fat Tuesday showcase at one of the city's premier jazz rooms.
Information: jazz.org/dizzys

Mardi Gras Party with Brass Queens & John The Martyr Littlefield, Brooklyn

Kicks off Friday, February 13, 2026, 9:00 p.m.
Date/time: Tuesday, February 17, 2026 – doors 7 pm, show 8 pm.
Venue: littlefield, 635 Sackett St, Gowanus, Brooklyn.
Vibe: High-energy female-led brass band plus NOLA funk/soul, masks, beads, hurricanes, beignets, and a "giant community second line."

Celebrate Fat Tuesday… Mardi Gras! The Dram Shop Bar, Brooklyn

Date/time: Tuesday, February 17, 2026, 11:30 am–11 pm.
Venue: The Dram Shop Bar, Brooklyn.
Vibe: Bar party with live brass band, New Orleans-style food and drink specials, all-day Fat Tuesday hang.



The Flying Hands of Havana
Jorge Luis Pacheco



THERE'S A MOMENT IN EVERY JORGE LUIS Pacheco performance when the audience realizes they're watching something extraordinary. It might be when his hands blur across the keys in a passage that seems physically impossible, or when he suddenly breaks into song while maintaining a complex rhythmic figure, or when he coaxes something unexpectedly tender from a Chopin nocturne before launching into a fierce montuno.

Critics have called his technique "flying hands." Monty Alexander simply called him "a virtuoso pianist who defies genres." Arturo O'Farrill went further, describingJorge as "truly a piano phenomenon" and "a continuation of the tradition of Chucho Valdés but more importantly, a pianist with his own identity."

That identity was forged in Havana's demanding conservatory system, whereJorge trained as both pianist and percussionist before earning a master's degree in composition from the Instituto Superior de Arte. The percussion background matters—you hear it in the rhythmic complexity of his playing, the way his left hand often functions as a complete rhythm section while his right hand flies free.

Pacheco first caught international attention at the 2014 Montreux Jazz Piano Competition in Switzerland, where he won both the Audience Award and Second Jury Award. A year later, Vanity Fair included him among the most promising young musicians in jazz. But his American introduction actually came earlier, in 2010, when Wynton Marsalis personally invited him to perform as guest pianist with the Jazz at Lincoln Center Orchestra during their historic visit to Cuba.

Since then,Jorge has built a reputation on stages from the Kennedy Center to the Blue Note Jazz Festival, from New Orleans' Snug Harbor to a sold-out debut at Dizzy's Club. He's collaborated with an astonishing range of artists—Stanley Clarke, Dave Weckl, Giovanni Hidalgo—and recorded his debut album with Chucho Valdés himself serving as advisor.

What makesJorge compelling beyond his technique is his refusal to stay in one lane. His 2022 album "The Lockdown Album" weaves Chopin and Beethoven into jazz compositions. He's written a symphony for jazz quartet and orchestra that sold out Cuba's National Theater. He sings. He's as comfortable with a romantic bolero as with avant-garde improvisation.

On February 14th, Jorge brings his trio to Drom for a Valentine's Day late show paying tribute to the Buena Vista Social Club—music he knows intimately, having collaborated with Buena Vista members Amadito Valdés and Tete Caturla. It promises to be an evening of romance, virtuosity, and the deep traditions of Cuban music delivered by one of its most exciting young voices.

For those wanting to explore further, the Latin Jazz Network and Just Jazz Germany maintain detailed profiles of Jorge's career and discography.

Jorge Luis Pacheco Trio – Valentine's Day Buena Vista Tribute, Friday, February 14 Doors 10:15 PM at Drom, NYC

18th Annual Charles Mingus Festival & High School Competition Returns to New York City

THE 18TH ANNUAL CHARLES MINGUS Festival & High School Competition will take place February 13–15, 2026, in New York City. Founded in 2008 by NEA Jazz Master Sue Mingus, the festival continues its mission of keeping the composer's challenging and vital music alive through education and performance.

Let My Children Hear Music (The Charles Mingus Institute) and Dr. Keller Coker of the School of Jazz & Contemporary Music at The New School host the three-day event. The weekend combines workshops, masterclasses, competition performances, and concerts by the Mingus Big Band—offering students and audiences alike a full immersion in the Mingus tradition.

Friday and Saturday feature open rehearsals, classes, and performances at The New School, led by veteran Mingus repertory musicians and educators. These daytime events are free and open to the public. Sunday brings the competition finals, where high school ensembles perform Mingus compositions before a panel of judges. Outstanding soloists from the competition earn the opportunity to sit in with the Mingus Big Band during their Sunday performances at Joe's Pub.

The stakes extend beyond the stage. At least one graduating senior participating in the festival will receive a $25,000 tuition scholarship to The New School, awarded in the name of Charles Mingus. The scholarship is based on competition performance and requires application and acceptance to The New School's Jazz & Contemporary Music program.The Mingus Big Band will perform four ticketed shows at Joe's Pub on Saturday and Sunday, offering audiences a chance to hear the composer's work interpreted by musicians who have spent decades inside his demanding arrangements.

Schools unable to travel to New York can still participate. Each registered ensemble receives Mingus music for study along with expert feedback from Mingus musicians and educators. A "Comment-Only" option is also available this year for programs seeking guidance without entering the competition.

The festival honors Sue Mingus's belief that young musicians should engage directly with her late husband's compositions—works that remain as rhythmically complex, harmonically rich, and emotionally forceful as when he first wrote them. For high school players, the weekend offers a rare chance to study with professionals who know this music from the inside.

All daytime events are free. For ticketed concerts and full schedule information, visit charlesmingus.org. Donations supporting the festival and other educational projects can be made through the Charles Mingus Institute.



MIKE AND MARGARET LEDONNE

The Greatest Valentine's Gift of All

VALENTINE'S DAY IS MIKE LEDONNE'S DAUGHTER'S BIRTHDAY.

IN 2004, HIS WIFE MARGARET HAD BEEN confined to a hospital bed for weeks, trying to keep their child from arriving more than seven weeks early. By mid-February, the strain was catching up with her. "She was starting to bum out," Mike recalls. "She'd been in there for so long, not being able to move. She was like, 'This is going to be a really crappy Valentine's Day.'"

Mike brought flowers and spent the morning with her. Nothing seemed urgent. Around 1 p.m., he told her he might head home for a nap. "I could hear that she wanted me to stay," he says. "So I stayed."

A doctor came in and ordered one more test. "They said, 'Now you're dilating. That means the baby is coming.' Suddenly, there were alarms everywhere." There was no time for an epidural. Margaret went into labor immediately. Nurses, interns, and students filled the room. Mike stood beside her, talking her through her breathing. "She delivered the baby completely naturally," he says. "They couldn't believe it."

Mary weighed about two pounds. "She kept popping out and going back in," Mike says. "Three times. They had to grab her, cut the cord quick, and get her out." She struggled to cry. Then she was taken away to the NICU.

"All of a sudden, the room was empty," he says. "Everybody just disappeared. And we're sitting there with no baby. Like, what just happened?"

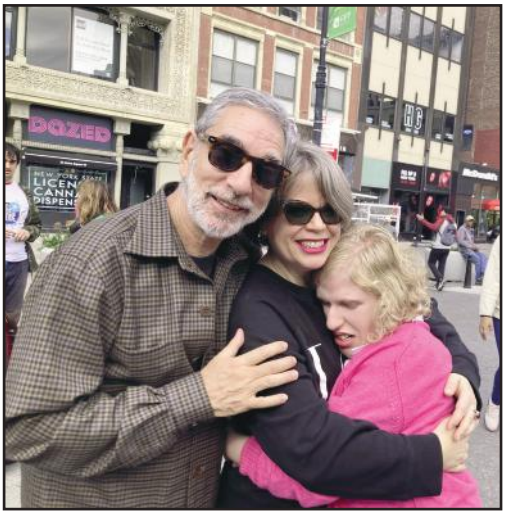
Mike decided not to let fear take over. He went downstairs, bought two steak dinners and a bottle of wine, and brought them back to the room. "I said, 'We're going to celebrate. We just had a baby.'"

They didn't see Mary again that night. Close to midnight, a doctor explained that something wasn't right, though they didn't yet know what. Mike asked one question. "I said, 'Is she going to live?' And he said yes. That was all I needed to hear."

Early the next morning, a nurse brought Margaret to the NICU to hold Mary for the first time. As they handed her the baby, music was playing at the nurses' station. Margaret recognized it immediately: Natalie Cole's "This Will Be (An Everlasting Love)." "She told me later, 'That settled me. This is my daughter. She's alive.'"

Mary was later diagnosed with Prader-Willi syndrome, a rare genetic condition that standard prenatal testing doesn't detect, along with hydrocephalus. By the time she was a toddler, she had already undergone multiple brain surgeries. "She'd come back with her head wrapped like a mummy," Mike says. "She'd sit straight up, smile, and say, 'Okay, where are my toys?' Like nothing happened."

Mary would eventually endure ten brain surgeries.



"She never flinched," he says. "That's when we knew — we got a good one."

Today, Mary is nonverbal and communicates using a speech device. She understands nearly everything spoken around her. Music has always been central. "She can't be near a piano without sitting down and playing it," Mike says. "She makes up her own little songs. She's got the heart of an artist."

He remembers strangers stopping him on the street, hugging him, and crying. "I'm like, 'Would you stop it?'" he says. "I'm happy. This is not sad." If there were a way to make Mary "typical," he wouldn't consider it. "I would never want to lose the gem that I got right now," he says. "Then she wouldn't be my daughter anymore."

Margaret has been beside him through all of it. They met in the mid-1980s at a jazz club in Baltimore where Mike had a two-week booking. She was a waitress. He was on the road. "She's the opposite of me," he says. "I'm a nervous wreck, a heavy personality. She's totally chill. That's why it works."

When Mary was born, the pressure pulled them closer. "For Margaret and me, it bonded us," he says. "We were like, 'Okay. We got this.'"

That partnership shows up in everyday ways. Margaret pushes him to tour when he'd rather stay home. He shows up fully for whatever she's doing. "If I love you," he says, "whatever you do, I'm going to help you with it."

Mike traces a direct line between family life and the way he plays. "My confidence grew," he says. "Not as a musician — as a human."

That outlook extends beyond music. "If you want to stay together," he says, "you have to accept life as it comes. Stop fighting what you think you didn't want."

He pauses.

"Everything good in my life came from that."

Mike LeDonne has a residency at Jazz Forum Arts. For additional performances check IG @mikeledonne5

By Morgan Enos

TED NASH & KRISTEN LEE SERGEANT

Rooted in Respect

IN 2012, TED NASH WAS PERFORMING WITH the Jazz at Lincoln Center Orchestra when Bobby McFerrin appeared as a guest. Vocalist and songwriter Kristen Lee Sergeant, who had worked with Bobby in college, was in the audience. "She didn't know which one in the orchestra I was," Ted recalls. "She just remembered the name from being announced on the bandstand by Wynton, and loved an arrangement that I did."

After the concert, Kristen reached out. "I was so struck by the invention and drama in his take of 'Scarborough Fair,'" Kristen says, "and at the time I was getting into arranging my own music. And I thought we could chat sometime about arranging and process and approaches."

They met to talk about music. Then they kept talking. For more than a year, the relationship remained a friendship. "We were not romantic partners," Ted says. "We enjoyed talking about music."

Kristen says that time mattered. "The fact that we were friends for a considerable period of time before fully integrating ourselves did make a very big difference," she says. "Our first conversations had a lot to do with creativity, had a lot to do with freedom and independence. And I think we're rooted in respect for each other's work."

That foundation carries into how they collaborate. Ted has played on several of Kristen's albums and served as an early sounding board as she began arranging her own songs. "What I love about Kristen is that she has the vision. She has the idea of what it is she wants," he says. Rather than imposing his own voice, he chose restraint. "If I had jumped in and started arranging her music for her," he says, "it'd be completely different."

Kristen sees that balance as essential. "There's a respect for each other's independent process," she says. She has sung with Ted's big band and co-leads their 2023 album *Holidays* (Sunnyside). On her forthcoming album *Intoxication*, Ted appears as a featured soloist. "When I arrange, I love to give the opportunity for Ted to blow and show us something new in a song," she says.

They share ideas freely on extra-musical projects as well. "We share with each other all sorts of ideas," Ted says. "Edits and trailers and things. I trust her judgment."

Neither places much weight on Valentine's Day as a ritual. "If you're showing appreciation and admiration for your partner on a regular basis," Kristen says, "those holidays don't feel as loaded."

Watching Kristen perform, Ted says, "I tend to get really teary-eyed, because I get very moved by seeing someone I love be successful." Kristen smiles. "I feel the same way."

By Morgan Enos



A LOVE SUPREME

MAX ROACH & ABBEY LINCOLN



AS THE JAZZ WORLD CELEBRATES THE centennial of **Max Roach**'s birth, it's fitting to reflect on one of the music's most powerful creative partnerships—his marriage to singer **Abbey Lincoln**. Theirs was a union that transcended romance, producing some of the most politically charged and artistically daring work of the 1960s. Together, they challenged what jazz could say and do, pushing each other toward greatness while navigating the turbulent waters of the civil rights era.

The Drummer Who Changed Everything

Maxwell Lemuel Roach was born on January 10, 1924, in Newland, North Carolina, though his family soon relocated to Brooklyn, where he would grow up immersed in music. By his early twenties, Max had established himself as one of the architects of bebop, holding down the drum chair at legendary jam sessions on Fifty-Second Street alongside Charlie Parker, Dizzy Gillespie, and Thelonious Monk.

What set Max apart was his conception of the drum kit as a melodic instrument. He liberated the drums from mere timekeeping, developing a sophisticated approach that emphasized composition, dynamics, and musicality. His work on landmark recordings with Parker and his collaborations with trumpeter Clifford Brown in the mid-1950s cemented his reputation as perhaps the most innovative drummer in jazz history.

But Max was never content to simply play. He was a thinker, an activist, and an artist who believed music carried social responsibility.

The Singer Who Found Her Voice

Abbey Lincoln was born Anna Marie Wooldridge in Chicago in 1930 and raised in rural Michigan. She began her career in the early 1950s as a glamorous supper-club singer, performing under various names and marketed primarily for her striking beauty. Early recordings found her delivering polished but conventional interpretations of standards. Abbey was talented but searching. She had not yet discovered the depth of expression that would later define her artistry. That transformation began when she met Max Roach in the late 1950s.

When Two Became One

Max and Abbey married in 1962, but their creative partnership had already begun yielding extraordinary results. Max recognized something in Abbey that the entertainment industry had overlooked—a fierce intelligence and emotional honesty that, if unleashed, could revolutionize jazz vocals.

Under Max's encouragement, Abbey shed the glamorous image that had been imposed upon her. She stopped straightening her hair, began wearing it natural, and embraced her identity as a Black woman artist with something vital to say. More importantly, she developed a vocal approach that prioritized truth over technique, rawness over polish.

We Insist!

The culmination of their early partnership came in 1960 with We Insist! Max Roach's Freedom Now Suite, a landmark album that married jazz to the civil rights movement with unprecedented directness. Abbey's contributions were stunning—most notably on "Triptych: Prayer/Protest/Peace," where her vocals move from mournful supplication to wordless screams of anguish to quiet resolution.

The album's cover featured a photograph of Black students at a lunch counter sit-in, and its music matched that image's confrontational power. Nothing in jazz had sounded quite like Abbey's primal wails on "Protest"—it was the sound of centuries of oppression given voice.

The album was controversial. Some critics dismissed it as propaganda; others recognized it as a watershed moment. Time has vindicated the latter view. We Insist! remains one of the most important political statements in jazz history, and it could not have existed without the creative synergy between Max and Abbey.

Straight Ahead

Abbey's own 1961 album Straight Ahead, featuring Max on drums, continued their exploration of socially conscious material. The album included "In the Red," a pointed commentary on economic injustice, and the stirring "When Malindy Sings." Critics were divided—some felt Abbey had sacrificed musicality for politics—but the album further established her as an artist of uncommon depth and courage.

The Personal and the Political

Max and Abbey's marriage placed them at the center of jazz's engagement with the civil rights movement. They participated in protests, spoke out against injustice, and used their art as a weapon against oppression. Their home became a gathering place for artists and activists alike.

But the intensity that fueled their creative partnership also created personal strain. Both were strong-willed, uncompromising artists. The marriage ended in divorce in 1970, though the mutual respect between them endured.

Legacies Intertwined

After their separation, both continued producing significant work. Max remained active as a performer, educator, and composer until health issues slowed him in his final years. He died in 2007, leaving behind a body of work that fundamentally altered the role of drums in jazz.

Abbey entered a period of relative obscurity in the 1970s before reemerging in the 1980s as an elder stateswoman of jazz vocals. Her later albums for Verve revealed an artist who had only deepened with age—her voice weathered but her interpretive powers undiminished. She died in 2010, three years after Max.

A Centennial Reflection

One hundred years after Max Roach's birth, his influence remains everywhere in jazz drumming. But his partnership with Abbey Lincoln deserves equal celebration. Together, they demonstrated that jazz could be both aesthetically adventurous and politically engaged, that love between artists could produce work of lasting significance, and that creative partnership—even when it doesn't last forever—can change the world.

Their music together remains a testament to what becomes possible when two extraordinary artists fall in love and challenge each other to reach higher. In celebrating Max's centennial, we celebrate Abbey too, and the brave, beautiful music they made together.

HOT HOUSE WINTER IN THE HOTEL ROOMS

How New York's Jazz Hotels Program February

by Diana O'Gilvie



Cafe Carlyle

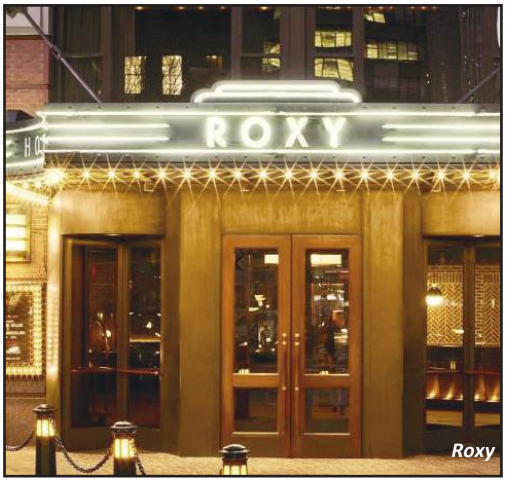
FEBRUARY IN NEW YORK CITY TELLS THE truth. The crowds thin out, the sidewalks are quiet, and the calendar offers fewer excuses and even fewer options. The holidays are over, festival season has not yet arrived, and success depends on innovative offerings that connect with audiences, rather than spectacle. For jazz rooms housed inside hotels, this is the real proving ground. During this musical hiatus, there is an opportunity that presents itself to hotel venues.

New York City's jazz scene offers a unique blend of intimate, specially curated, stylish, cozy, and historic vibes. Audiences move inward on cold nights; they want warmth, familiarity, and music that earns their attention. This winter map of hotel jazz begins with rooms that understand how to survive the slowest month without diluting their identity.

At Café Carlyle, February is anchored by formal residencies. Live music has always been a part of the fabric here. World-class artists, Broadway stars, and jazz greats have graced the stage. There is a quiet confidence that the room exudes from knowing exactly who it serves. Long-running engagements by trusted performers give locals a reason to return and out-of-town guests a reason to plan a visit. The audience skews older, loyal, and deeply informed. This month, Dianna Agron is back for her fifth residency from February 24-28, indeed a cherished collaboration at this iconic venue. The Django takes a different approach and leans into the high energy and diverse artistic expression of downtown New York City. Located downstairs of the Roxy Hotel off the



Django



Roxy


The Jazz Club

buzzing Avenue of the Americas, you'll feel like you're in a speakeasy with an intimate crowd, with the stage very close. Here, they opportunities for rising stars, seasoned performers, and eager audiences to ready to enjoy jazz music seven nights a week. Multiple sets per evening keep the room alive, and the mix of locals and hotel guests creates steady energy. The programming remains adventurous. This is a room built for winter, subterranean and cocooned, where intimacy is an asset.

At The Jazz Club at Aman New York, luxury moves at a slower tempo and brings a sense of occasion to the Midtown Manhattan jazz scene. People dress up with an air of elegance. Here, it is about carefully selected nights with high-caliber musicians. The audience is small but very intentional, and nothing feels rushed. The jazz club typically operates from Tuesday to Saturday, featuring two live jazz performances followed by a DJ live set. In February, their calendar is a roster of a new generation of artists, like Singaporean singer Maya Raisha, alongside trusted, established names.

Uptown warmth arrives at Winnie's Jazz Bar, where the posh, wood-lined lobby of the Refinery Hotel invites you to sit at the bar and listen to jazz music that is the main event, and not background music for debonair bar lovers. It feels like a living room rather than a venue.

Then there is Lorenzo's Restaurant, Bar & Cabaret, where brunch and cabaret merge into a joyful gathering. The audience is loyal and neighborhood-based. The formula does not change with the season, and that is precisely why it works.

Outside the city, The Side Door Jazz Club in Old Lyme Inn, Connecticut, demonstrates the weekend destination model. There is a curated Spotify playlist on their website for folks to play on the drive or train ride up, halfway between New York and Boston. February programming leans into cozy and warm bundled experiences with lodging, making sheltering from the cold part of the appeal. Guests arrive with purpose. The room fills on weekends, rests midweek, and survives by understanding travel patterns. Grammy award-winning drummer and composer, Dan Pugach will perform here on February 28 along with special guest Nicole Zuraitis.

This storied jazz tale only exists in February. In spring, these rooms will be louder and fuller. Winter strips jazz down to its essentials, as the season does with us all. The rooms that endure understand that cold weather demands a welcoming and comfortable spirit, not excess. Successful programming in February reveals who understands the room.



Old Lyme Inn

SPOTL

CHRIS DAVE X PINO PALLADINO X ISAIAH SHARKEY TRIO
FEB 3–8 | BLUE NOTE | NEW YORK, NY



Drummer Chris Dave, bassist Pino Palladino, and guitarist Isaiah Sharkey form a rare, deeply intuitive trio built on feel, trust, and shared musical language. This collaboration lives at the intersection of jazz, funk, soul, and experimental groove—elastic, unforced, and constantly shifting. Chris' fractured rhythms never lose their pocket, Pino's bass lines speak with melodic authority, and Isaiah's guitar moves fluidly between harmony and texture. Rather than showcasing virtuosity outright, the trio emphasizes conversation—listening as much as playing. Each performance unfolds differently, shaped by instinct rather than structure. Their February run at Blue Note offers a rare chance to experience three master musicians operating without guardrails, creating music that feels spontaneous, grounded, and deeply human.

ARTURO SANDOVAL
FEB 6 & 7 | KEYSTONE KORNER | BALTIMORE, MD



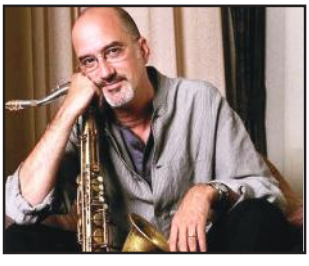
Trumpeter Arturo Sandoval brings virtuosity, charisma, and deep Afro-Cuban roots to this high-energy ensemble performance. Joined by Keith Fiala, Michael Tucker, Larry Bustamante, Will Brahm, Lisandro Pidre, Maximilian Gerl, Daniel Feldman, and Samuel Torres, Sandoval blends jazz, Latin rhythms, and classical technique with unmatched authority. Arturo's trumpet work moves effortlessly between lyrical phrasing and explosive power, always anchored by rhythmic drive. These performances celebrate both technical mastery and joy—music that connects directly with audiences while honoring a rich musical lineage.

JOE LOCKE TRIO – JAZZ VESPERS
FEB 7 | BETHANY BAPTIST CHURCH | NEWARK, NJ



Vibraphonist Joe Locke brings warmth, lyricism, and spiritual depth to this Jazz Vespers performance. Known for his melodic clarity and compositional sensitivity, Joe's playing feels especially resonant in sacred spaces, where sound and silence coexist. His trio approach emphasizes balance and restraint, allowing themes to unfold organically. Rather than virtuosic display, the focus is reflection—music as offering, meditation, and communal experience. This concert continues the Jazz Vespers tradition of blending jazz with spiritual contemplation, highlighting Locke's ability to create atmosphere without sacrificing musical substance.

IN HONOR OF MICHAEL BRECKER – THE NEARNESS OF YOU CONCERT
FEB 9 | JAZZ AT LINCOLN CENTER | NEW YORK, NY



This special tribute honors the enduring legacy of saxophonist Michael Brecker, whose influence reshaped modern jazz. *The Nearness of You* concert brings together an extraordinary lineup: James Taylor, Chris Botti, Lisa Fischer, Susie Essman, Randy Brecker, and poet Richard Blanco, with musical direction by John Beasley. Rather than focusing solely on repertoire, the evening reflects Michael's broader impact—emotional, collaborative, and expansive. The concert blends jazz, song, spoken word, and memory, creating a multidimensional portrait of an artist whose sound continues to resonate across genres and generations.

WALLACE RONEY JR
FEB 9 | NUBLU | NEW YORK, NY



Trumpeter Wallace Roney Jr brings a forward-leaning, rhythm-centered approach to Nublu, reflecting a lineage that honors tradition while pushing toward new forms. Drawing from jazz, hip-hop, and contemporary groove, Wallace's music emphasizes feel, texture, and collective momentum rather than solo hierarchy. His trumpet voice is agile and modern, moving easily between sharp articulation and atmospheric color. At Nublu, the focus shifts to interaction—beats, bass lines, and harmonic fragments lock into cycles that evolve organically over the course of a set. Roney represents a new generation of artists fluent in jazz language but unconstrained by its historical presentation, creating music designed for listening, movement, and immersion.

By Ken Dryden, Laila Gardener, George Kanzler, Sarah Belle Lin, Chrys L. Roney, Ronald E.


Photo by Lauren Desberg

JOEL ROSS
FEB 10–15 | VILLAGE VANGUARD | NEW YORK, NY
Vibraphonist Joel Ross brings his forward-thinking ensemble to the Village Vanguard, featuring Josh Johnson, Maria Grand, Tyler Bullock, Kanoa Mendenhall, and Jeremy Dutton. Joel's music blends rhythmic elasticity with harmonic openness, allowing collective improvisation to guide structure. His compositions feel exploratory yet grounded, giving each musician room to shape the narrative. This Vanguard residency underscores Ross' role as a key architect of modern jazz—thoughtful, expansive, and collaborative.



CATHERINE RUSSELL
FEB 10–14 | BIRDLAND JAZZ CLUB | NEW YORK, NY
Vocalist Catherine Russell brings her deeply informed, joyous approach to jazz and American popular song to Birdland for a mid-February engagement. A master stylist with a natural feel for swing, Catherine draws from blues, Tin Pan Alley, early jazz, and R&B, delivering songs with clarity, warmth, and rhythmic authority. Her performances are grounded in history without feeling archival, shaped by impeccable phrasing and an intuitive connection to lyric and groove. Russell's background as a touring and recording vocalist with artists such as David Bowie and Steely Dan informs her expansive musical vocabulary, but it is her command of classic material that defines her artistry.



ASHLEY PEZZOTTI WITH THE STEVEN FEIFKE BIG BAND
FEB 12 | DIZZY'S CLUB | NEW YORK, NY
Vocalist Ashley Pezzotti joins the Steven Feifke Big Band for an evening that blends classic big band sensibility with contemporary energy. Ashley's voice is agile and expressive, capable of navigating complex arrangements while maintaining emotional clarity. Feifke's writing provides a modern framework—rhythmically sharp, harmonically rich—that gives the vocalist space to interpret rather than decorate. Together, they present big band jazz as a living form, not a museum piece, balancing swing, sophistication, and immediacy.



MOHINI DEY
FEB 10 | KEYSTONE KORNER | BALTIMORE, MD;
FEB 12, 13 & 15 BLUE NOTE | NEW YORK, NY
Bassist Mohini Dey has emerged as one of the most technically formidable and stylistically agile musicians of her generation. Trained in Indian classical music and fluent in jazz fusion, funk, and progressive forms, Mohini brings astonishing precision without sacrificing groove or warmth. Her performances balance complex rhythmic ideas with melodic clarity, allowing virtuosic passages to feel musical rather than demonstrative. Whether leading or collaborating, Dey commands the stage with confidence and focus, pushing the bass forward as a central narrative voice. These February appearances highlight an artist redefining what modern electric bass can do—crossing cultural boundaries while remaining deeply rooted in rhythm, feel, and intention.



BIRD WITH STRINGS (CHARLIE PARKER WITH STRINGS) –
VINCENT HERRING & BROOKLYN CHAMBER ORCHESTRA | FEB 13, 2026 | ST. ANN & THE HOLY TRINITY CHURCH | BROOKLYN, NY
Saxophonist Vincent Herring joins the Brooklyn Chamber Orchestra for a one-night orchestral presentation of *Charlie Parker With Strings*—the landmark project that revealed a different dimension of Bird's artistry: melodic, lyrical, and emotionally expansive. Presented as a complete work, the program also includes music from the original score that was never recorded, extending beyond the familiar album sequence. Vincent appears with his quartet, featuring Eric Reed (piano), John Weber (bass), and Ari Hoenig (drums). Selections draw from the Great American Songbook—songs Parker transformed through these sessions—bringing bebop language into a lush symphonic setting without softening its urgency or invention.

d E. Scott, Don Smith.

SPOTLIGHT



DIANNE REEVES | FEB 13 & 14 | JAZZ AT LINCOLN CENTER | NEW YORK, NY
Vocalist Dianne Reeves remains one of the most expressive and authoritative voices in jazz. Her phrasing is elastic, her tone rich, and her interpretive instincts unmatched. Dianne approaches each song as a living narrative, reshaping melodies through rhythm, breath, and emotional nuance. Deeply rooted in jazz tradition while open to global influences, Reeves' performances move seamlessly between swing, balladry, and improvisation. These February concerts highlight her ability to balance technical mastery with emotional openness, creating performances that feel intimate even in large halls.



NAJEE | FEB 14 | KEYSTONE KORNER | BALTIMORE, MD
Saxophonist Najee brings a smooth-jazz sensibility grounded in strong melodic identity and rhythmic clarity. Najee's performances emphasize accessibility without sacrificing musicianship, blending contemporary grooves with lyrical phrasing. His tone remains instantly recognizable—warm, expressive, and polished. This Valentine's weekend performance offers a relaxed yet engaging evening, highlighting his ability to connect across jazz, R&B, and crossover audiences.



ORRIN EVANS | FEB 15, 2026 | SHEA CENTER FOR PERFORMING ARTS | WAYNE, NJ
Pianist Orrin Evans brings his expansive musical vision to New Jersey in a special Jazz Room presentation sponsored by the Heart of Jazz Foundation. Orrin is known for balancing deep jazz tradition with forward-leaning composition, combining harmonic sophistication with rhythmic drive and emotional clarity. As a bandleader, collaborator, and founding member of The Bad Plus, Evans has built a reputation for music that challenges without alienating. This afternoon performance offers an intimate opportunity to experience his artistry in a concert-hall setting, where nuance, .dynamics, and storytelling take center stage.



WHITNEY MARCHELLE JACKSON & TRIO | FEB 15 | MEZZROW | NEW YORK, NY
Vocalist and guitarist Whitney Marchelle Jackson brings an intimate trio setting to Mezzrow, joined by Marc Devine and bassist Lonnie Plaxico. Whitney's voice blends warmth, control, and emotional transparency, making small-room performances especially compelling. The trio format allows space for subtle interplay, phrasing, and storytelling. Jackson's set highlights her ability to balance vocal nuance with instrumental dialogue, creating a performance that feels personal, relaxed, and musically grounded.



RAVI COLTRANE | FEB 17–22 | VILLAGE VANGUARD | NEW YORK, NY
Saxophonist Ravi Coltrane leads a powerful ensemble featuring Jonathan Finlayson, Robin Eubanks, Orrin Evans, Dezron Douglas, and Ele Howell. Ravi's work is marked by clarity, restraint, and architectural thinking. His compositions unfold with intention, balancing open improvisation and formal structure. This Vanguard residency showcases Coltrane's band as one committed to exploration without excess—thoughtful, dynamic, and deeply connected.

SPOTLIGHT

ETHAN IVERSON TRIO (W/ BUSTER WILLIAMS & BILLY HART) | FEB 20–22 | BIRDLAND THEATER | NEW YORK, NY

Pianist Ethan Iverson leads a formidable trio with bassist Buster Williams and drummer Billy Hart, bringing three generations of jazz insight into sharp focus. Ethan's playing combines analytical clarity with a deep respect for swing and structure, while Buster and Billy provide unmatched rhythmic authority and historical depth. Together, the trio balances intellectual rigor with spontaneity, allowing compositions and standards to unfold through attentive listening and responsive interplay. This engagement emphasizes conversation over display, with each musician shaping the music through timing, touch, and restraint.



JEREMY PELT & ENDEA OWENS | FEB 21 | JAZZ AT LINCOLN CENTER | NEW YORK, NY

Trumpeter Jeremy Pelt and bassist Endea Owens represent two powerful voices in contemporary jazz, grounded in tradition yet firmly forward-looking. Jeremy's trumpet work is marked by clarity, lyricism, and a deep understanding of jazz lineage, while Endea brings a commanding sense of groove, structure, and compositional vision. Together, Pelt and Owens create a dialogue that bridges generations—disciplined, soulful, and purposeful. This performance highlights their shared commitment to storytelling through sound, where swing, harmony, and rhythm function as narrative tools rather than stylistic markers.



WILLIE JONES III | FEB 27 & 28 | DIZZY'S CLUB | NEW YORK, NY

Drummer Willie Jones III leads a dynamic ensemble featuring Justin Robinson, Giveton Gelin, Gerald Cannon, Shedrick Mitchell, and vocalist Renee Neufville. Willie's leadership emphasizes groove, balance, and ensemble cohesion. His drumming is responsive rather than dominant, shaping momentum while allowing space for individual voices. The lineup blends instrumental precision with vocal texture, creating a performance rooted in swing and soul. This engagement highlights Jones' ability to curate a band that feels unified, flexible, and deeply musical.



MIGUEL ZENÓN | FEB 27 – MAR 1 | SMOKE JAZZ CLUB | NEW YORK, NY

Alto saxophonist Miguel Zenón leads his long-standing quartet with Luis Perdomo, Matt Penman, and Henry Cole. Miguel's work merges modern jazz language with Puerto Rican rhythmic traditions, resulting in music that is both intellectually rigorous and deeply expressive. His alto tone is precise yet warm, capable of sharp articulation and lyrical flow. This engagement highlights Zenón's quartet chemistry—a balance of structure, spontaneity, and cultural grounding.



BILL CHARLAP & RENEE ROSNES | FEB 27 & 28, MAR 1 | JAZZ FORUM ARTS | TARRYTOWN, NY

Pianists Bill Charlap and Renee Rosnes share the stage in a partnership defined by elegance, nuance, and deep musical empathy. Bill and Renee bring expansive harmonic vocabularies and a refined sense of swing, allowing dialogue to drive the performance. Their collaboration emphasizes listening—phrasing shaped by response rather than assertion. These concerts highlight the art of subtlety, where touch, timing, and melodic development carry as much weight as virtuosity.



Record Review

JOEL ROSS GOSPEL MUSIC

RELEASE DATE: JANUARY 30TH, 2026

WE LIVE IN AN AGE IN WHICH PEOPLE TALK a great deal about vibes. The vibraphonist Joel Ross's expanded sextet, cheekily called Good Vibes, plays on this
modern colloquialism as much as it, and its prodigiously gifted leader, seems to have a thing or two to say about living in an emotional and artistic world dominated at the moment
both by how things feel and how people feel about them.

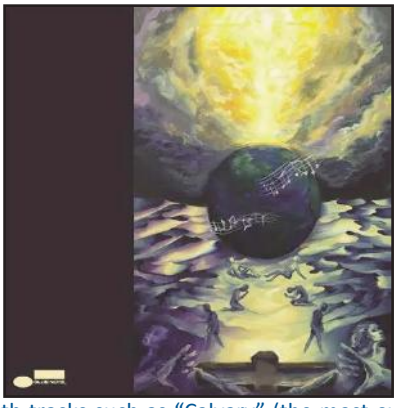
The vibraphone is a curious instrument indeed. Perhaps even more curious is the decision to take it up in the first place. As the violin is to classical music, so, for better or worse, isthe saxophone to jazz; its ubiquitous popularity undermines, if not outright endangers, its prestige through oversaturation, and it means that those who blow the alto and tenorsaxophones (less so, the soprano) must continually strive to stand out in a crowd of horns.

The vibraphone, on the other hand, is an altogether different animal. To begin with, it consists of a complicated and strange combination of tubes, pedals, and aluminum bars through which an electric current pulses. The instrument is both percussive and harmonic. To generate sound the vibraphonist uses a pair of mallets. It can be played as a rhythm instrument forming part of a larger section alongside the bass, drums and piano (which, depending on the aesthetic needs of the moment,it can also replace entirely); it can comp and serve as accompaniment; or it can stand alone as a soloing main attraction in its own right. The vibes are a bit of a musical platypus. It takes a rather singular type of person to devote himself to such a thing. And Joel Ross is without question a singular performer and instrumentalist.

What's more, the vibes are an instrument of contradictions. They are electric and, at the same time, acoustic. The balletic movements that produce an improvisational choreography of sound can be hypnotic to behold. The vibraphone is as much instrument as it is dance. In that sense, the songs on *Gospel Music* are highly visual. It is also undeniably a music of motion.

And though Ross's new album (his fifth with Blue Note), is not live, it does not take an especially vivid imagination to conjure an image of Ross, mallets in hand, kinetically stalking the length of his otherworldy musical contraption, bringing down in long and short blows wave after wave of energy, like a smith astride his musical anvil.

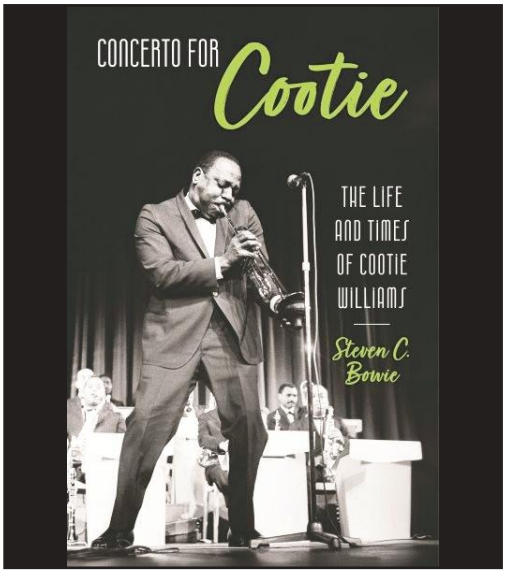
Even that album title is a provocative, if somewhat misleading when read a certain way, choice. Certainly, for few people does the vibraphone come to mind when they think of gospel music. But the play on words begins to make sense. The album is thematically biblical, or biblically thematic, with tracks such as "Calvary" (the most overtly and traditionally churchy song on the album), "Repentance," "The Mercy Place," and "Trinity (Father, Son, and the Holy Spirit)."



The first single, "Wisdom Is Eternal (For Barry Harris)," is fitting given how piano-driven the album is and because, like the late and beloved pianist who died in December, 2021, and who was known aRectionately by the generations of musicians, including Ross, whom he mentored while presiding over his decades-long master class commonly referred to as "the Workshop" (or even more to the point, simply "Barry's"), the music does not hew to traditional approaches to swing; in fact, often the opposite. Ross embraces a non-standard, thoroughly modern approach to harmony and rhythm. (With its start-and-stop changes in mood, the word rainy comes to mind when listening to the album for the first time.)

At just one minute and thirty-seconds or so, the track "A Little Love Goes a Long Way" hardly skimps on spiritual oomph; it sounds like a full-blown Sunday revival service had come and gone in the blink of an eye. With the exception of quicksilver tracks like "Hostile" (on which the full sextet, led by Josh Johnson on alto saxophone, and with Maria Grand on tenor, Jeremy Corren on piano, Kanoa Mendenhall on bass and Jeremy Dutton on drums, really shines) in terms of vibes, musical and otherwise, *Gospel Music* at times can feel a little withholding—can feel as though Ross, for whatever reasons of his own, is pulling punches, holding back his unrivaled technical capabilities in service of something else; as if the exceptional Ross, who is very likely the top vibraphonist of his generation, were ever so slightly embarrassed about his own virtuosity. Just what that something else may be listeners can merely speculate, but for now anyway, *Gospel Music* is a vibe.

By Christoper Knox



Book Review

CONCERTO FOR COOTIE

THE LIFE AND TIMES OF COOTIE WILLIAMS

Steven C. Bowie

University Press of Mississippi

CHARLES "COOTIE" WILLIAMS WAS A STAR soloist in Duke Ellington's trumpet section for years, though he is often omitted from discussions of great trumpeters. Steven C. Bowie's deep dive into the life and career of the star trumpeter is detailed, informative and revealing of many facets not widely known. Born in Mobile, Alabama in 1911, Cootie took trumpet lessons with a passion from a young age and continued to study long after he became a professional. His first opportunity to play on the road was with the Young Family Band, which included teenaged tenor saxophonist Lester Young.

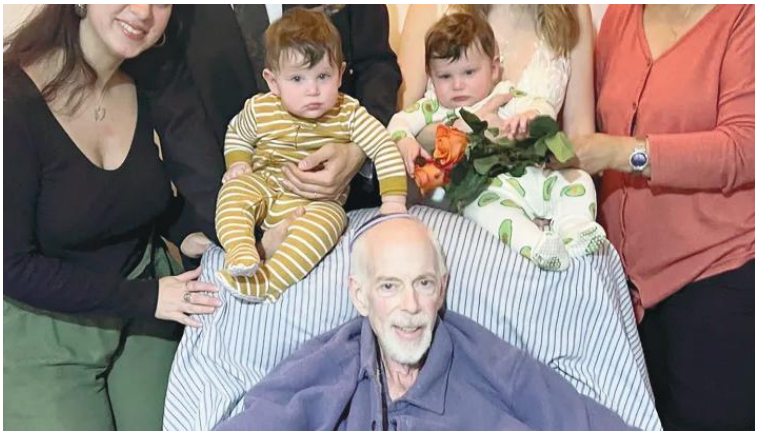
An encounter with clarinetist Edmond Hall led to Cootie getting recommendations to join bands with him. After playing with Chick Webb, Cootie was invited to join Fletcher Henderson's orchestra, where he thrived playing the demanding charts. Tenor saxophone giant Coleman Hawkins and fellow trumpeter Rex Stewart were also bandmates. Cootie's big break came when he joined Duke in 1929, and he soon became a star soloist, especially known for his effective, personalized sound using the plunger mute.

After leaving Duke to join Benny Goodman in the fall of 1940, Cootie remained for a year before launching his own band. While the two musicians' union strikes limited recording opportunities, Cootie uncovered talent like Eddie "Cleanhead" Vinson, Bud Powell and later Willis "Gator" Jackson. By the 1950s, tastes had changed and Cootie was often playing what became known as rhythm and blues, backing vocalists and sometimes being billed as a supporting musician rather than a leader.

Weary of the struggle to maintain a band, Cootie asked to rejoin Duke in 1962, and aside from periods of illness, he would remain with him until the pianist's death in 1974, though he continued to play for a time under Mercer Ellington's leadership. Cootie didn't get along with section-mates Cat Anderson and Ray Nance, but the Ellington band was known for its volatility at times. What makes this biography valuable is the author's intensive research, not just documenting recordings but details from interviews, period articles and the numerous books cited in the extensive bibliography, while keeping the reader engaged. Fans of jazz trumpet tend to focus on artists who were major leaders for most of their careers, but it is hard to overlook the sizable contributions made during Cootie's long career.

Ken Dryden is an American jazz journalist and broadcaster, collecting jazz since 1972 and writing about it since 1988. He hosts and produces 'Timeless Jazz' each week, showcasing music from his personal collection and featuring occasional interviews with artists.

In Memoriam
John M. Zaff
September 29, 1954 – December 12, 2025



"The Last Big Gig"

ONE OF THE LESS ENDEARING ASPECTS OF aging is watching lifelong friends and family take their bows and exit the stage. Sadly, we must share the news of a good friend, former bandmate, and cherished contributor to our publication who has gotten the call for "The Last Big Gig." Longtime friend and fellow Sciencite, John Zaff—known to many as "Johnny Z" or simply "JZ"—Science '72, lost his battle with pancreatic cancer on December 12, 2025.

The Musician

John was one of a small cadre of musicians who bonded at Science in the Spring of 1972 and remained close friends ever since. JZ was a highly talented guitarist whose primary influences included The Beatles, Jimi Hendrix, Peter Frampton, and Steve Howe. Though primarily a rock player, he had a distinctive penchant for jazz that was always evident in his approach—a fluidity and sophistication that set his playing apart.

In later years, John studied jazz piano and continued to perform regularly with a jazz ensemble up until just several months before his passing. His love for the art form extended beyond performance; John became a respected voice in jazz journalism, writing for several publications and sharing his deep knowledge and passion with readers.

The Professional

An NYU graduate, John built a distinguished career as a producer of public service announcements featuring celebrities, as well as short films. After years with PSA USA, he ultimately formed his own company, Bright Light Agency—a name that would prove to be a fitting reflection of the man himself.

Our Colleague and Friend

Working with John over the past two years has been a blessing. He made his deadline on time every month—a trait any editor treasures. More than that, John was a true team player who always had suggestions and thoughts to make things better. His collaborative spirit and genuine investment in the quality of our publication elevated everyone around him. He didn't just contribute articles; he contributed to our community.

A patient man with deep knowledge and love of jazz culture, John brought both expertise and warmth to every piece he wrote. His articles reflected not just an understanding of the music, but a reverence for its history, its artists, and its enduring significance. Readers could feel his passion in every word.

The Family Man

Of course, John owed much of his success in business to the encouragement of his wife of 40 years, Ziva, with whom he made a home and raised two wonderful children, Ori and Netali. During his illness, John became a grandfather as Ori and his wife Chloe welcomed twin boys into the world. It is truly a blessing that John got to meet his grandchildren.

A Bright Light

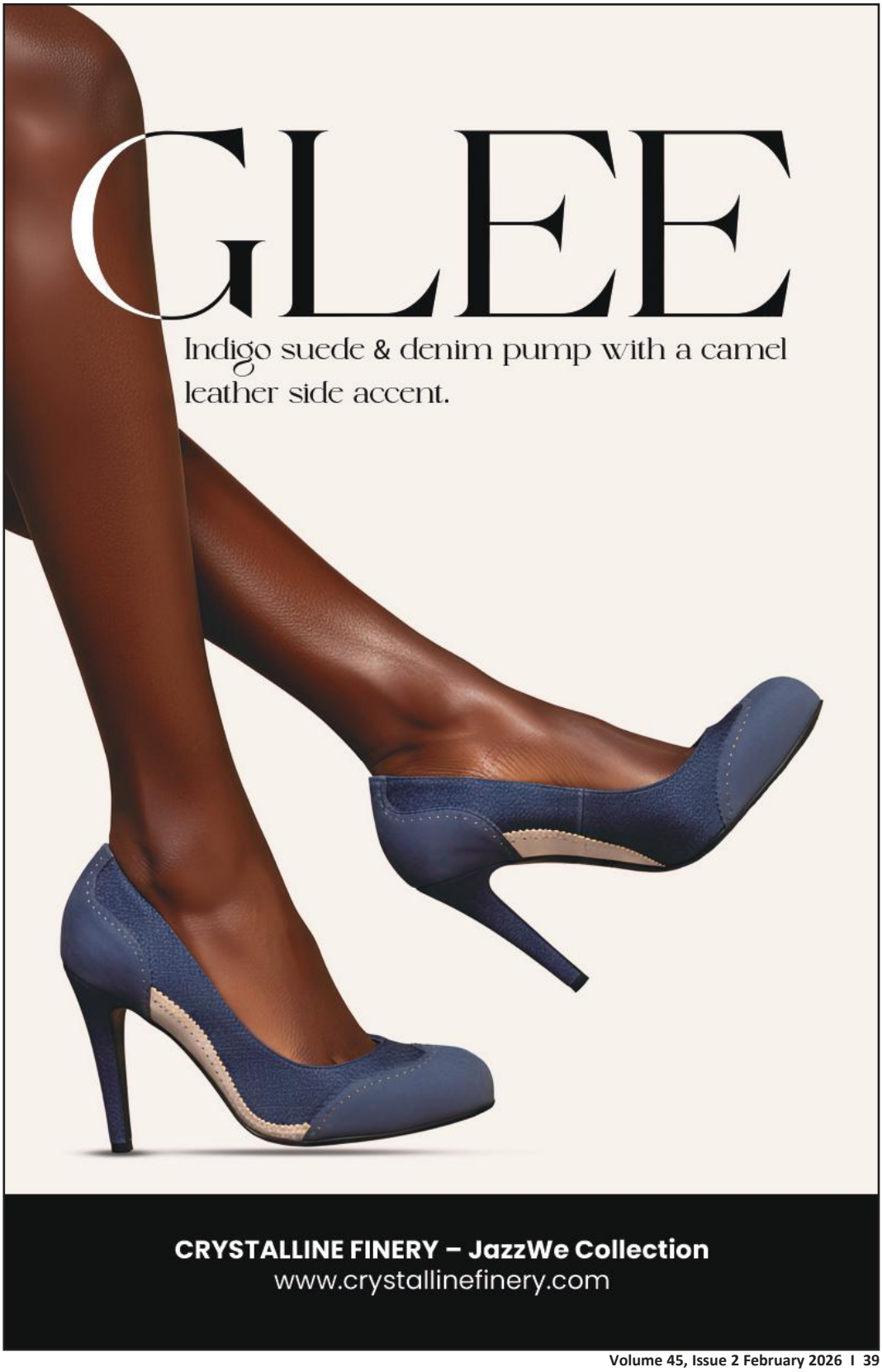
The world has lost a highly talented, thoughtful individual—a beloved husband, father, and grandfather; a video producer and businessman; a lifelong musician; a patient and knowledgeable colleague; and a valued writer. Indeed, a Bright Light.

Deepest condolences go out to his wife Ziva, his son Ori, his daughter Netali, and all of John's family and friends.

May his memory always be a blessing and may he rest in peace.

Rock On, JZ. 🎸

John M. Zaff was a contributing writer whose insights and passion for jazz will be deeply missed by our staff and readers alike.


GLEE
Indigo suede & denim pump with a camel leather side accent.
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Hothouse Brazilian Series pt 1
Barrosinho, Trumpet Composer



IT'S MY HONOR AND OBLIGATION TO write about some of the great Brazilian musicians I've had the absolute pleasure to record and perform with over the last 38 years, many who have hardly had the fame and recognition they deserve. Most people are aware of the corporate record company stars who were then picked up by the corporate record companies in the U. S., and they were the ones who got the promotions and were able to have recognizable careers to Americans interested in Brazilian music.

In the U.S., jazz is the lowest selling music product out there, and in Brazil, it's even worse, so, you really must dig for buried treasure to uncover some giant talents that have been overlooked and rarely get any exposure in the U. S.

Jose Carlos Barroso, Barrosinho, was one of those treasures that I had the pleasure to meet, sit in with and get hired on a series of gigs in Rio de Janeiro in 1986. Some of the top musicians in Rio would be hired on his gigs, like Luizo Maia, Paulo Russo or Adriano Giffono on bass, or Ricardo Marttos on sax, Luciano De Castro on guitar, Repollio on percussion, etc.

I went to one of his gigs, and I had just come from in the trenches fighting eight years in the New York scene, and it blew my mind they were playing the same cuts as the New York cats were, Wayne Shorter songs, standard bop cuts, and playing them at the same level as New York. The drummer was Vanderlei Pereira, who was just going to move to New York, where he plays to this day, and I sat in, and Barrosinho hired me on a series of gigs after Vanderlei left. On the first gig was Luizao Maia, one of the top bass players anywhere.

Subsequently, I took Barrosinho into the studio; I also had made a contact with Fernando Multedo, a singer I recorded with who also was a presenter on Formula Única, a TV show on Bandeirantes. We did two presentations, one as a play back we recorded earlier and the other a live presentation.

Along with being a really great trumpet player, he also is a fantastic composer, a theme I'm going to keep coming back to about the great Brazilian players I recorded and performed with are advanced composers, at the same level as any of the famous Brazilian artists most have heard of. Here aren't as advanced players as these musicians I was hooking up with, who also wanted to show they could play really good jazz.

Barrosinho has worked with Tim Maia with the band Vitoria Regime, Dom Salvador, Tony Tornado – he passed in 2009. He was one of the founding members of the legendary band, "Banda Black Rio," who mixed cutting edge Rio Samba with funk and horn lines like James Brown, Earth Wind and Fire, etc.

He was talking back in 1986 of a mixture he was coming up with called Maracatamba, which mixed samba with maracatu. Which foreshadowed my deep involvement with Recife and Pernambuco culture. If only I had known about that back then, I could have contributed greatly based on what I did learn spending some time in Recife later on.

I feel so fortunate to have recorded Barrosinho on a couple of cuts on my label Bons Ritmos, that I would love to share.

Please search on YouTube: "Bons Ritmos, Potter, Preciosa 38:34-43:37" an original by Barrosinho called Uncao, and 51:42-55:28, Vai Ficar Russo, done as swing.

By Andrew Potter





Sat, Feb 28 @ 8PM
Comedy icon George Lopez takes the mic for a night of big laughs about aging, Latino family dynamics and cultural quirks.



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Film Review

SUN RA

DO THE IMPOSSIBLE



DIRECTOR CHRISTINE TURNER HAS TAKEN on a challenging subject in *Sun Ra: Do the Impossible*. The documentary film aims to tell the life story of a bandleader, intellectual, composer, visionary and master keyboardist whose story defies simple categorization and has been difficult to tell. Yet, this film does that admirably well.

Ra and the Arkestra have been the subject of previous efforts. Ed Bland's 1959 *The Cry of Jazz* uses footage of Ra as a backdrop for social commentary. Phil Niblock's 1966 *The Magic Sun* short renders the Arkestra in performance in surrealistic terms. John Coney's fictional 1974 *Space is the Place* serves as a vehicle for expressing Ra's personal ethos through the plot device of his (and the Arkestra's) return to Earth in a sonic-powered spacecraft to save Black people. Robert Mugge's 1980 documentary *A Joyful Noise* takes a largely verité approach, using Ra's own words and rich performance footage as foundations for the story. Finally, Don Letts's 2005 BBC-produced documentary *Sun Ra: Brother from Another Planet* assumes a more direct documentary style. All have their strengths and weaknesses, though tend to focus on specific aspects, and Ra is expansive enough that there's room for more.

Christine's documentary aims to provide a comprehensive view of the man at the center of the Arkestra and does so using standard documentary storytelling methods: a structured overview of the subject's life and work illustrated through interviews, archival footage, audio and expert commentary. It makes good use of an impressive array of discussants, who offer valuable insight.

The film proceeds chronologically and thematically to tell Ra's story from his 1914 Birmingham, Alabama Earthly arrival to his 1993 departure. Ra maintained later in life that he arrived from (and would return to) space. The film presents the known facts –thanks, in part, to John Szwed's meticulous research in his Ra biography, "Space is the Place" (John is an advisor of the film and an interview subject) – and Ra's own presentation of his life story for viewers to contemplate themselves. *Do the Impossible* carefully balances honoring Ra's own carefully curated story about himself with wider analysis. The approach avoids the trap of either trivializing Ra (or, worse, presenting him as a crackpot) or ignoring the factual questions that inevitably arise.

In chronological terms, viewers are treated to insight in Ra's formative years in Birmingham (where he had already developed a reputation as a pianist and was performing professionally by his teen years), through his conscientious objection to military service in World War II (which, we learn, caused a rift in his family and ostracization) to his moves to Chicago, New York and finally Philadelphia. The Philadelphia house served as a base for the later years of his life and established the Arkestra's best-known headquarters that are still maintained by saxophonist Marshall Allen and serve as the band's nerve center.

Thematically, the film considers Ra as a musician, composer, intellectual and mentor/bandleader, and honors all aspects.

Ra's entry to music and the influence of

Birmingham are narrated by Ra himself, via an archival interview used as a voiceover. It provides valuable insight into Ra's developing ethos and musical approach. "In the South, Black people were made to feel like they weren't anything," he recalls. "So the only thing we had were big bands." His positive takeaway from this was an affirmative decision to use the format to display that Black people could productively work together, a fact corroborated through interviews with later Arkestra members. Trombonist Craig Harris recalls that the Arkestra felt like family. It was an affinity developed through common living and practicing space, shared meals and the endless practice sessions.

His move to Chicago and subsequent work with Fletcher Henderson's big band were important formative moments musically, politically and intellectually. Although he didn't fully fit in with the band's sound, he drew important lessons from the experience, and it confirmed his skill.

In intellectual and political terms, Ra's voracious reading and study led to him publicly disseminating leaflets and broadsides of his ideas. He also underwent a name change to Le Sony'r Ra and the stage persona of Sun Ra, and began assembling a core of musicians that would become the Arkestra's long term core, including stalwarts John Gilmore and Marshall Allen. John relates, through an archival interview, that was attracted to working with Ra because he saw an artistically advanced approach reminiscent of John Coltrane.

The film, while complimentary, doesn't sidestep the challenges of working with Ra. Musicians' pay, for instance, was low – and often intermittent.

Ra could also be difficult to work with because of his demand for a total level of commitment to the music that surpassed that of other bandleaders. The communal houses (first on New York City's Lower East Side, later in Philadelphia) created intense camaraderie, but Ra specifically prohibited sex or drugs on the premises. Ra, convinced of music's power to change consciousness and challenge evil forces in the world, expected all to share his total commitment to music. Craig Harris chuckles while likening the experience to being in the army.

What's telling about the honest critiques of Ra as a person is that they're rendered carefully and lovingly. Drummer Craig Haynes, for example, searches for the precisely exact wording to convey his decision that the rigidity of Ra's approach wasn't for him while taking pains not to paint Ra in a bad light. It's all preserved in the film in a masterfully edited scene. Looking more deeply into the interaction, it shows not only the genuine love and admiration for Ra but also the filmmakers' care in the subject and return of the trust placed in them by the interviewees. Craig Haynes's response is given the few extra moments of space to allow viewers to see him carefully choose his words. One mark of a good artist is that while they usually hide the work that goes into the finished product, if one looks closely and carefully at the details, the level of skill becomes apparent. That's the case here.

Why would a musician subject themselves to that? The answer also comes from band members. Ra's



musical vision and expansive conception of performance (often incorporating dancers and video), artistic fulfillment, and genuine affinity for him were the appeal.

The film doesn't attempt to cover the Arkestra's evolution and current status, but does feature archival video of John Gilmore (who assumed Arkestra leadership directly after Ra), Marshall Allen who currently leads the ensemble, and Knoel Scott, whose taking over more leadership responsibilities from the 101-year-old Marshall. That choice is probably wise, as a discussion of the Arkestra would require more screen time. Instead, the focus remains on Ra. This opens the door for another effort to focus on the Arkestra itself: a project that's hopefully in the works, given Marshall's advanced age. And *Do the Impossible* also nicely complements the existing films on the topic. While there's inevitable overlap, one could watch all of them for a very satisfying experience that wouldn't feel completely repetitive.

Finally, the film feels very balanced. It moves at the necessary pace to cover Ra's life, yet slows down when necessary to allow viewers to savor a quiet solo or revel in the cacophony of sound the Arkestra can produce. The array of experts interviewed who appear all provide solid insight and their contributions are expertly edited to add welcome levels of depth at the right time.

It's difficult to avoid superlatives when discussing this film, but it does an excellent job of presenting Ra's life story in a very accessible way and crafting a story that will give those totally unaware of his work a solid foundation while providing additional insight to all but the most advanced enthusiasts. That's a tall order – especially when dealing with an intentionally mysterious subject--and something that could only be achieved by skilled artists with deep insight and care for their subject.

Sun Ra: *Do the Impossible* premieres as part of Public Broadcasting Service's American Masters on February 20, 2026

By Henry Williams

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February 2026

CARMEN DE LAVALLADE

1931 – 2025

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Geoffrey Holder & Carmen de Lavallade

A Love Story in Fabric, Paint, and Movement

As told by Hollis King, artist and protégé

GEOFFREY HOLDER HAD A SAYING HE repeated often, a philosophy he lived by and passed on to those he loved:

"Speak your dreams loudly because you never know when an angel will be standing next to you."

For Hollis King, the visual artist who became one of Holder's closest protégés, that saying proved prophetic. A chance encounter – a borrowed hat, a lecture at the Studio Museum in Harlem – led to a decades-long mentorship and a front-row seat to a partnership that shaped the American art for more than half a century.

Carmen de Lavallade died on December 29, 2025, at the age of 94. She outlived Geoffrey by more than eleven years, continuing to perform, teach, and inspire across decades that might have quieted anyone else. This is a tribute to their extraordinary partnership – sixty-two years of marriage, art, and mutual devotion – as witnessed by someone who was there.

Two Titans

To understand the magnitude of Geoffrey and Carmen's union, one must first understand what each brought to it. These were not simply talented people who found each other. They were artists whose presence changed rooms – people who expanded the range of what Black artists could claim in twentieth-century America.

Geoffrey Holder was born in 1930 in Port of Spain, Trinidad. By the time he arrived in New York in 1954, he was already a dancer, choreographer, and painter of serious ambition. What followed was a career of uncommon range: principal dancer with the Metropolitan Opera Ballet; choreographer for major companies; the iconic Baron Samedi in the James Bond film *Live and Let Die*; and the face and voice of the 7 Up "Uncola" commercials.

In 1975, he won two Tony Awards for *The Wiz* – Best Direction of a Musical and Best Costume Design. The show ran for 1,672 performances and later spawned a film starring Diana Ross and Michael Jackson.

Throughout it all, Geoffrey painted daily. His vibrant canvases depicting Caribbean life, ritual, and mythology traveled widely and entered major collections. He carried himself like a total artist – six-foot-six, with a booming laugh that could fill a room, and a seriousness about work that did not depend on applause.

Carmen de Lavallade was born in 1931 in Los Angeles. She trained with Lester Horton, the pioneering choreographer whose integrated company also nurtured a young Alvin Ailey. Carmen and Ailey became lifelong friends and collaborators; she was among the original members of his groundbreaking dance theater.

Her career spanned Broadway, film, television, and concert dance. But her influence extended beyond performance: for more than three decades, she taught movement at the Yale School of Drama, shaping generations of actors and theater artists. In her eighties, she toured her autobiographical solo work *As I Remember It*, proving that artistry can deepen with time rather than diminish.

In 2017, at eighty-six, Carmen received the Kennedy Center Honors – recognition long overdue for a woman whose work had quietly rewired the possibilities of American dance.

"I'm Going to Marry You"

Geoffrey and Carmen met in 1954 during the Broadway production of *House of Flowers*, Truman Capote's musical set in a Haitian bordello. The cast was extraordinary – Pearl Bailey, Diahann Carroll, Juanita Hall – but Geoffrey only had eyes for one person.

"He said to her, 'You know, I'm gonna marry you,'" Hollis recalls, having heard the story many times. "'Don't tell me now. I will ask you maybe six months or something like that.'"

Geoffrey was not a man who did things halfway. When he saw what he wanted – in art, in life – he pursued it completely. Carmen, elegant and self-possessed, was his match in every way.

They married in 1955 and remained together until Geoffrey's death in 2014. Sixty-two years. In the notoriously unstable world of the arts, where egos collide and careers diverge, their partnership was remarkable not just for its longevity but for its mutual flourishing. Both continued to create, to perform, to evolve – individually and together.

What Hollis Witnessed

Hollis entered their world in the 1980s. A young artist attending a lecture at the Studio Museum in Harlem, he caught Geoffrey's attention because of a distinctive hat – borrowed, as it happened, from a girlfriend. That accidental encounter began a mentorship that lasted until Geoffrey's death.

What Hollis observed over those decades was a partnership built on respect and carefully maintained independence.

"Geoffrey made Carmen's costumes," Hollis says. "He didn't design clothes for anyone else. She was a special person. He made all these beautiful robes that she would wear." The process was tactile, almost ceremonial: Geoffrey would find fabric, drape it on Carmen, and create something entirely for her. No patterns. No sketches. Just his eye and her form.

In the apartment, their days ran on parallel tracks that kept intersecting. Geoffrey painted as if it were a second language – easel by the window, big canvases leaning against the wall, brushes in jars like a crowded bouquet. Carmen rehearsed in the next room, working the same phrase until it settled in her body, then stopping to mark up material for her

students. They didn't hover over each other's work, but they were never far away: a kettle whistling, a question floated down the hall, a quick opinion requested, then silence again. When they entered each other's space, it was with purpose. Geoffrey might step into her rehearsal, tilt his head, and offer a single image instead of a correction; Carmen might pass through his studio, tap a frame, and say, "That one's ready." The rhythm wasn't constant togetherness – it was practiced, intentional overlap.

But Carmen was never subsumed into Geoffrey's identity. She maintained her own career, her own name, her own artistic vision. When people referred to her as "Mrs. Holder," Geoffrey would correct them.

"That's Carmen de Lavallade," he'd say firmly. "Not Mrs. Holder."

This distinction mattered. Carmen had earned her name through decades of work – before Geoffrey, alongside Geoffrey, and after Geoffrey. He understood that, celebrated it, and insisted upon it.

Their home became, for Hollis, a model of how artists can share a life without shrinking each other. Geoffrey painted daily, often on multiple canvases at once. Carmen rehearsed, choreographed, and prepared for teaching. They moved around each other with the ease of longtime partners who had learned when to engage and when to give space.

"On Saturdays, they would go and drive around town," Hollis remembers. "Go see a movie. Go out to eat." Simple rituals. Consistent presence. The ordinary architecture of an extraordinary love.

After Geoffrey

When Geoffrey died on October 5, 2014, at the age of 84, Carmen faced a question that confronted every surviving partner: what now?

Her answer was to keep working.

She continued performing "As I Remember It" into her 90s. She remained connected to the dance world that had been her home for seven decades. She carried Geoffrey with her – in memory, in the costumes he had made, in the artistic standards they had shared.

"Oh, Hollis, I'm so old, I don't know what I'm doing, dancing still," she would tell him. But she did know. The body remembers what the mind might question.

In her later years, Carmen lived in Englewood, New Jersey. Hollis stayed in touch, checking in on the woman who had welcomed him into her home and her life for so long.

"She's a professor," he says simply. "She just basically lived her professional life."

A Love That Made Room

What can we learn from Geoffrey and Carmen?

Perhaps this: love between artists requires space. Space for individual vision. Space for separate achievement. Space for the ego that drives creation and the humility that sustains partnership.

Geoffrey adored Carmen – made her costumes, corrected anyone who diminished her name, built a life around her presence. Carmen loved Geoffrey – supported his painting, his theater work, his teaching, and the circle of younger artists, like Hollis, who became part of their extended family.

They were not two halves of a whole. They were two complete artists who chose to share a life.

"Speak your dreams loudly," Geoffrey used to say, "because you never know when an angel will be standing next to you."

He found his angel in 1954, in a Broadway rehearsal room. She found hers. And for sixty-two years, they made art, made a home, and made a love story that outlasted them both.

Carmen de Lavallade: March 6, 1931–December 29, 2025.

Hollis King is a visual artist based in New York whose work spans painting, fashion, and design. He was mentored by Geoffrey Holder for more than thirty years.

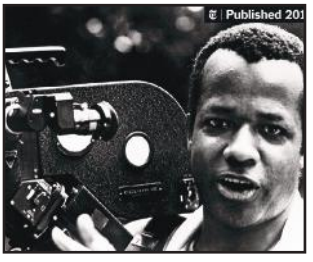


Photo by Stephanie Berger

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CALENDAR OF EVENTS

HARLEM

181 CABRINI: 854 181st St, New York, NY 10033. 212-923-2233. www.181cabrininewyork.com. Feb 7, 14, 21, 28: 5pm Jazz WaHi ft. Happy Hour Jazz.

449 LA: 449 Lenox Ave, New York, NY 10037. 212-234-3298. Feb 1, 8, 15, 22: 1pm Brunch Not! Jazz Vocal Adventure.

ALIANZA DOMINICANA CULTURAL CENTER: 530 W 166th St, New York, NY 10032. 888-744-7900. cccsny.org/services/alianza-dominicana-cultural-center. Feb 18: 7pm Jazz Power Jam.

COMEDY IN HARLEM: 750A St Nicholas Ave, New York, NY 10031. 347-766-3001. www.comedyinharlem.com. Feb 1: 8pm MESHELLE "The Indie-Mom of Comedy"; Feb 3: 8pm Brooklyn Mike Troy; Feb 4, 11, 18: 7pm Rob Stapleton; Feb 5, 12, 19: 8pm R&B Karaoke and Comedy Hosted by Monifah; Feb 7, 14: 8pm Friday Night Laughs; Feb 8: 4pm Combat Zone 360 & 8pm Saturday Night Laughs; Feb 9, 16, 23: 7pm R&B Karaoke and Comedy hosted by Monifah; Feb 12: 7pm K. Smith & Friends Birthday Comedy Show; Feb 13: 7pm Carl Payne Live at Comedy In Harlem; Feb 14: 7pm Valentine's Day Comedy Show; Feb 15: 10:30pm Christine Carolyn; Feb 17: 8pm Rolonda Watts; Feb 18: 12pm The Art of Stand-Up Comedy: From the Page to the Stage & 3pm Mad Comedy; Feb 20: 7pm WEPA Comedy Show; Feb 21: 7pm Uptown Saturday Night Laughs; Feb 21: 7pm Fresh Faces February Comedy Show; Feb 23: 8pm Wepa Comedy; Feb 24: 8pm Rashad Bashir; Feb 28: 7pm Funny Friends of Faith: Gospel Comedy Show; Feb 28: 7pm Ladies Night at Comedy In Harlem.

DUTCH BABY BAKERY: 813 W 187th St, New York, NY 10040. 646-559-2441. www.dutchbabybakery.com. Feb 4, 11, 18, 25: 5pm Jazz WaHi Happy Hour.

GINNY'S SUPPER CLUB AT RED ROOSTER HARLEM: 310 Lenox Ave, New York, NY 10027. 212-421-3821. www.ginnyssupperclub.com. Feb 1, 8, 15, 22: 10am Sing Harlem Gospel Brunch.

HAMILTON'S BAR + KITCHEN: 3570 B'way, New York, NY 10031. 646-559-2741. hamiltonsbarandkitchen.com. Feb 6, 13, 20, 27: 7pm Keyed Up! Series.

KISMAT BAR: 603 Fort Washington Ave, New York, NY 10040. 516-447-2411. www.kismatnewyork.com. Feb 3, 10, 17, 24: 7:30pm Tuesdays WaHi Weekly Jazz Jam; Feb 6, 13, 20, 27: 7:30pm Friday Night Live Music.

LE CHEILE: 839 W 181st St, New York, NY 10033. 212-740-3111. www.lecheilenyc.com. Feb 2: 7:30pm Jazz WaHi Vocal Series ft. Briana Swann.

LUCILLE'S HARLEM: 26 Macombs Pl, New York, NY 10039. 646-370-4260. www.lucillesharlem.com. Feb 5, 6, 7, 12, 13, 14, 19, 20, 21, 26, 27, 28: 8pm Live Music.

MOUNT MORRIS ASCENSION PRESBYTERIAN CHURCH: 12 Mt Morris Park W, New York, NY 10027. 212-831-6800. harlemjazzboxx.com. Feb 5, 6, 12, 13, 19, 20, 26, 27: 7pm Harlem Jazz Series - Craig Harris & the Harlem Nightsongs Big Band.

NEW AMSTERDAM MUSIC ASSOCIATION (NAMA): 107 W 130TH ST, NEW YORK, NY 10027. 212-281-1350. www.namaharlem.org. Feb 2, 9, 16, 23: 7pm Music of the Diaspora; Feb 4, 11, 18, 25: 7pm Midnight Jam Session.

PARLOR ENTERTAINMENT: 555 Edgecombe Ave, #3F, New York, NY 10032. 212-781-6595. Feb 1, 8, 15, 22: 3pm Marjorie Eliot Band & special guests.

PATRICK'S PLACE: 2835 Frederick Douglass Blvd, New York, NY 10039. 212-491-7800. www.patricksplaceharlem.com. Feb 5, 12, 19, 26: 7pm Thursday Night Jazz; Feb 6, 13, 20, 27: 7pm Jam with Patience Higgins; Feb 7, 14, 21, 28: 7pm Saturday Night Jazz.

PENNY JO'S: 3898 B'way, New York, NY 10032. 646-609-2216. www.facebook.com/pennyjosuptown. Feb 6, 13, 20, 27: 8pm Latin Jazz Fridays.

RECIRCULATION: 876 Riverside Dr, New York, NY 10032. www.wordupbooks.com/recirculation. Feb 12: 7pm Uptown Out; Feb 15: 3:30pm A Celebration of Caribbean Love Stories.

RED ROOSTER HARLEM: 310 Lenox Ave, New York, NY 10027. 212-792-9001. www.redroosterharlem.com. Feb 1, 8, 15, 22: 12pm Jazzy Sundays with Nate Lucas All Stars; Feb 3: 12pm Heidi E. Martin; Feb 4: 12pm Fulani; Feb 5: 12pm The Campbell Brothers Band; Feb 6, 13, 20, 27: 12pm The Residency by Ahmaya Knoelle; Feb 7: 12pm Harmony Bartz; Feb 10: 12pm Chi Westfelt; Feb 24: 12pm AC Lincoln; Feb 28: 12pm Soul Power Band.

SCHOMBURG CENTER FOR RESEARCH IN BLACK CULTURE: 515 Malcolm X Blvd, New York, NY 10037. 212-491-2200. www.nypl.org/locations/schomburg. Feb 9: 1pm Century of Black Theater Making.

SHRINE: 2271 Adam Clayton Powell Jr. Blvd, New York, NY 10030. 212-690-7807. www.shrinenyc.com. Feb 1: 8pm The Shrine Big Band; Feb 3: 8pm Holeman Alvarez; Feb 3: 8pm Sam Keedy.

SILVANA NYC: 300 W 116th St, New York, NY 10026. 212-961-7770. www.silvana-nyc.com. Feb 2: 10pm Hayden Miller Qrt; Feb 8: 8pm The Nissenblatt Qnt; Feb 10: 8pm Danica; Feb 13: 9pm Charley Gordon & 11pm The Vissionaries; Feb 14: 8pm Jazz Vocal Club; Feb 15: 10pm Quddus Qrt; Feb 16: 10pm SiMoN; Feb 19: 9pm Udi Shlomo; Feb 20: 8pm Ryan & Andrew & 10pm Helen Garey Qrt; Feb 23: 10pm Gerard Pola; Feb 25: 8pm Real Stormin Normin; Feb 26: 8pm Steven Blane & 10pm Antoine Dowdell Group.

UPPER MANHATTAN

(Between 70th & 109th Streets)

BEMELMANS AT CARLYLE HOTEL: 35 E 76th St, New York, NY 10021. 212-744-1600. www.rosewoodhotels.com/en/the-carlyle-new-york/dining/bemelmans-bar. Feb 1-28: 9pm Jazz trio.

CAFÉ CARLYLE AT CARLYLE HOTEL: 35 E 76th St, New York, NY 10021. 212-744-1600. www.rosewoodhotels.com/en/the-carlyle-new-york/experiences/cafe-carlyle. Feb 3-21: 8:45pm Isaac Mizrahi; Feb 24-28: 8:45pm Dianna Agron.

ELLINGTON (THE): 2745 B'way at 105th St,

New York, NY 10025. 212-281-3011. www.theellingtonny.com. Feb 1, 8, 15, 22: 12pm Live Jazz Brunch.

THE GIN MILL: 442 Amsterdam Ave, New York, NY 10024. 212-580-9080. www.theginmillnyc.com. Mondays: 9pm Live Music (Speakeasy Sessions); Fridays: 8–10pm Live Music (Speakeasy / Sky High Fridays).

PARLOR JAZZ: East 85th St & 2nd Ave, New York, NY 10028. www.nyadventureclub.com/search/jazz. Feb 8, 15, 22: 3pm Secret Parlor Jazz: Home-Cooked Tunes & BBQ Dinner on the Upper East Side.

THE PENROSE: 1590 2nd Ave, New York, NY 10028. 212-203-2751. www.penrosebar.com. Sundays: 7–10pm Live Music.

SCARLET LOUNGE: 468 Amsterdam Ave, New York, NY 10024. www.scarletloungenyc.com. Mondays: 7–10pm Live Jazz (Jazz HotBox / Music on Mondays).

SMOKE JAZZ CLUB: 2751 B'way, New York, NY 10025. 212-864-6662. www.smokejazz.com. Feb 1: 6pm Nicholas Payton / Buster Williams / Lenny White; Feb 4-8: 6pm Joe Lovano Qrt; Feb 11-15: 6pm Bill Charlap Trio; Feb 18-22: 6pm Theo Croker; Feb 25-28: 6pm Miguel Zenón Qrt.

SUGAR BAR: 254 W 72nd St, New York, NY 10023. 212-579-0222. www.sugarbarnyc.com. Feb 7: 8pm 3FOLD Live at Sugar Bar.

SYMPHONY SPACE: 2537 B'way, New York, NY 10025. 212-864-5400. www.symphonyspace.org. Feb 5: 7pm Uptown Showdown: 1920s vs. 2020s; Feb 14: 7pm Las Alucines.

TRIAD (THE): 158 W 72nd St, New York, NY 10023. 212-362-2590. www.triadnyc.com. Feb 6: 9:30pm Ittetsu Nasuda Latin Qrt ft. Chino Pons; Feb 7: 9:30pm Pam Ann Celebrating 30yrs of Flying New York City; Feb 22: 9:30pm JEREE!!.

MIDTOWN MANHATTAN

(Between 35th & 69th Streets)

54 BELOW: 254 W 54th St, Cellar, New York, NY 10022. 646-476-3551. www.54below.com. Feb 1: 7pm Linda Eder feat. Billy Stritch; 4: 7pm Ryo Kamibayashi feat. Helen J Shen & Diego Andres Rodriguez; 6: 7pm Kiss and Tell: A Soulful Valentine's Cabaret; 10: 7pm Our Sinatra: A Musical Celebration ft Eric Comstock, Harmony Keeney, Lucas Beltran; 11, 12, 13: 7pm Tony Danza: Sinatra & Stories; 16, 17, 18, 19, 20, 21: 7pm Vanessa Williams; 24: 7pm George Bugatti: The Great Story of Broadway Jazz; 25: 7pm The Fordham University Hot Notes; 27: 7pm MOIPEI ♥ ♥ ♥ NYC; 28: 7pm Once in a Lifetime: A Sammy Davis, Jr. Centennial Celebration.

ADÉLAÏDE'S SALON: 176 8th Ave at 19th St, New York, NY. www.adelaide-salon.com. Feb 6: 8pm Daddy Rabbit (4th Anniversary Show); 14: 8pm Lovers' Night at Daddy Rabbit; 27: 8pm Daddy Rabbit: A Tribute to Bill Withers; 5, 12, 19: Victor and the Vipers (live band & burlesque).

AMERICAN FOLK ART MUSEUM: 2 Lincoln Sq, New York, NY 10023. 212-595-9533. www.folkartmuseum.org. Feb 18: 1pm Jazz + Wednesdays: Bill Wurtzel and Guests.

BAR BASTION: 610 Lexington Ave, 2nd Fl, New York, NY 10022. 212-451-9211. www.barbastion.com. Feb 6, 7, 13, 14, 20, 21, 27, 28: 8pm Live Jazz.

BIRDLAND: 315 W 44th St, New York, NY 10036. 212-851-3080. www.birdlandjazz.com. Feb 2, 9, 16, 23: 9:30pm Jim Caruso's Cast Party; 6, 13, 20, 27: 9:30pm Birdland Big Band.

BIRDLAND JAZZ CLUB: 315 W 44th St, New York, NY 10036. 212-851-3080. www.birdlandjazz.com. Feb 1: 5:30pm Margot Sergent Sextet; 1, 8, 15, 22: 5:30pm The Birdland Latin Jazz Orchestra; 2, 9, 16, 23: 5:30pm Jim Caruso's Cast Party; 3, 4, 5, 6, 7: 5:30pm Maria Schneider Orchestra; 6, 13, 20, 27: 5:30pm Birdland Big Band; 10-14: 5:30pm Catherine Russell; 15: 5:30pm Ye Huang Jazzical with Strings: Lunar New Year Celebration; 16: 5:30pm Julie Benko & Euphonic Gumbo Mardi Gras Spectacular; 17-21: 5:30pm Chad LB Qrt; 21, 28: 5:30pm Esteban Castro Trio; 22: 5:30pm Mike Davis and the New Wonders; 23: 5:30pm Nicole Henry in What We Desire; 24: 5:30pm Karrin Allyson: Kameo; 25-28: 5:30pm Mike Stern Band.

BIRDLAND THEATER: 315 W 44th St, New York, NY 10036. 212-581-3080. www.birdlandjazz.com. Feb 1: 7pm Sinne Eeg Trio with Gilad Hekselman; 2, 3, 9, 10, 16, 17, 23, 24: 7pm Vince Giordano and the Nighthawks; 4, 11, 18, 25: 7pm David Ostwald's Louis Armstrong Eternity Band; 5, 12, 19, 26: 7pm The High Society New Orleans Jazz Band; 6-8: 7pm Helen Sung's Live Wire Project; 13, 14: 7pm Melissa Errico – Lost In His Arms; 18: 7pm Frank Vignola's Guitar Night with Josh Dunn & Pasquale Grasso; 25: 7pm Frank Vignola's Guitar Night with James Chirillo & Ken Peplowski.

CARNEGIE CLUB: 156 W 56th St, New York, NY 10019. 212-957-9676. www.hospitalityholdings.com/#/establishments/the_carnegie_club . Feb 5: 9pm Pete Caldera and The Stan Rubin Qrt; 6, 13, 20, 27: 9pm Special Friday Sinatra Show; 7, 14, 21, 28: 9pm Sinatra Saturdays Show; 12: 9pm Charis Rey and The Stan Rubin Qrt; 19: 9pm Peter Maness and The Master Keys; 26: 9pm Barry Bryson and The Stan Rubin Qrt – Salute to Satchmo.

CARNEGIE HALL (STERN AUDITORIUM / PERELMAN STAGE; WEILL MUSIC ROOM): 881 7th Ave at 57th St, New York, NY. www.carnegiehall.org. Feb 7: 7pm esperanza spalding (homemade field of love: A Well-Being Concert); 14: 8pm Gregory Porter (A Special Evening with Gregory Porter – 12th Annual Valentine's Show).

CHEZ JOSEPHINE: 414 W 42nd St, New York, NY 10036. 212-594-1925. chezjosephinenyc.com. Feb 2, 6, 9, 13, 16, 20, 23, 27: 5:30pm Sheree Sano; 3, 10, 17, 24: 5:30pm Paul Chamlin.

CHRIST & ST. STEPHEN'S CHURCH: 120 W 69th St, New York, NY 10023. 212-787-2755. www.csschurch.org. Feb 1: 3pm JJ Johnson Birthday Tribute.

THE CUTTING ROOM: 44 E 32nd St. btw. Madison & Park Aves. 212-691-1900. www.thecuttingroomnyc.com. Feb 26: 8pm Project H.

DIZZY'S CLUB AT JAZZ AT LINCOLN CENTER: 10 Columbus Cir, 5th Fl, New York, NY 10019. 212-258-9595. jazz.org/dizzys. Feb 1: 7pm Louis Hayes; 2: 7pm Stan Getz at 99 with Harry Allen Qrt; 3: 7pm Charles Tolliver / Music Inc; 4: 7pm Brilliant Corners: A Tribute to Thelonious Monk; 5-7: 7pm Donavan Austin and the Octet; 8: 7pm Songbook Sundays: Dorothy Fields; 9: 7pm Ted Nash Big Band; 10: 7pm NYU Jazz Ensembles; 11: 7pm A Night of Guitar: Ed Cherry Trio & Will Bernard Qrt; 12-14: 7pm Chelsea Reed and the Fair Weather Band; 14: 7pm Valentine's Day with Camille Thurman and the Darrell Green Qrt; 15: 7pm Morgan James; 16: 7pm Future of Jazz Orchestra; 17: 7pm Fat Tuesday with Alphonso Horne and the Gotham Kings; 18: 7pm Dongfeng Liu Band; 19-22: 7pm The Cookers; 23: 7pm Miho Hazama and the Danish Radio Big Band feat. Ingrid Jensen; 24: 7pm Nanny Assis: AfroJobim with Ron Carter; 25: 7pm Amina Figarova Album Release; 26: 7pm Domo Branch: Hand of Gifts; 26-28: 7pm David Hawkins; 27, 28: 7pm Willie Jones III.

DON'T TELL MAMA NYC: 343 W 46th St, New York, NY 10036. 212-757-0788. www.donttellmamanyc.com. Feb 5, 12, 19, 26: 7pm Jeff Harnar: Blame It on My Youth; 10: 7pm Craig

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Pomranz: My Romance; 11, 14: 7pm Ann Kittredge: Love for Sale; 12: 7pm Meg Flather: Epiphany; 14: 7pm Carolina Gengo with The Antonio Ciacca Trio: Simply L-O-V-E; 15: 4pm Frank McDonough: Frank Sings Frank; 16: 7pm Jazz Jam: A Monthly Open Mic; 17: 7pm Laurie Krauz & Daryl Kojak: SETS_V2.

FASANO BARETTO: 60 E 49th St (btw. Madison & Park Aves), New York, NY. 646-869-5400. www.fasanorestaurantny.com/baretto. Live jazz & Brazilian-rooted music Fri–Sat evenings. Feb 6: 8:30pm All of the Above (led by Ajada Reigns); 7: 8:30pm Emily Braden; 13: 8:30pm Alexia Bomtempo; 14: 7:30pm Thomas Vitelli (Valentine's); 20: 8:30pm Jenn Jade; 21: 8:30pm Denise Reis; 27: 8:30pm Melaner; 28: 8:30pm AC Lincoln.

FESTIVÁL CAFE: 1155 2nd Ave, New York, NY 10065. 646-398-9686. www.festivalcafenyc.com. Feb 5, 12, 19, 26: 7:30pm Glenn Crytzer Qrt.

FRANKIE & JOHNNIE'S STEAKHOUSE: 32 W 37th St, New York, NY 10018. 212-947-8940. frankieandjohnnies.com. Feb 6, 13, 20, 27: 8pm Keyed Up! ft. Jeanne Gies & Michael Rorby w/ guests.

GREEN ROOM 42 (THE): 570 10th Ave, New York, NY 10036. 646-707-2990. www.greenfignyc.com. Feb 5: 9:30pm Brian Vox ft. JNJB; 10: 9:30pm MOIPEI; 13: 9:30pm Amanda Florian; 15: 9:30pm The Lady Loves Jazz; 22: 9:30pm Gabriela Allemana; 27: 9:30pm Stories in Pink: A Jazzy Little Affair with Corinne.

IRIDIUM: 1650 B'way, New York, NY 10019. 212-581-3080. www.theiridium.com. Feb 3: 8:30pm An Intimate Evening with Ed Palermo; 9: 8:30pm Bobby Rush; 14: 8:30pm Gary U.S. Bonds.

THE JAZZ CLUB AT AMAN NEW YORK: The Crown Building, 9 W 56th St, New York, NY 10019. 212-970-2626. www.thejazzclub.com. Feb 3: 6:30–8:30pm Maya Raisha; 9–11pm Jason Marshall; 11pm Sounds of The Jazz Club; 4: 6:30–8:30pm Closed (Private Event); 9–11pm Brooklyn Soul; 11pm Sounds of The Jazz Club; 5: 6:30–8:30pm Jihee Heo; 9–11pm Kate Kortum; 11pm DJ Eva Vos; 6: 6:30–8:30pm Marius van den Brink; 9–11pm Brian Newman; 11pm DJ Sasha Barbot; 13: 6:30–8:30pm Christopher McBride; 9–11pm iLL Philosophy; 11pm DJ Olivier Meiji; 14: 6–8pm Anthony Hervey; 8:30–10:30pm Nick Cassarino; 11pm DJ Johnsville; 17: 6:30–8:30pm Briana Swann; 9–11pm Emily Braden; 11pm DJ Sir Shorty; 19: 6:30–8:30pm Julia Danielle; 9–11pm Michael Cartwright; 11pm DJ Han; 20: 6:30–8:30pm C. Anthony Bryant; 9–11pm Big Indigo; 11pm DJ Olivier Meiji; 21: 6:30–8:30pm Marianne Solivan; 9–11pm Gerardo Contino; 11pm DJ Johnsville; 24: 6:30–8:30pm Simona Daniele; 9–11pm Luther Allison; 11pm DJ Sir Shorty; 25: 6:30–8:30pm Jane Irving; 9–11pm Guy Lockard; 11pm DJ Kieren Taylor; 26: 6:30–8:30pm Imani Rousselle; 9–11pm Glen David Andrews; 11pm DJ Eva Vos; 27: 6:30–8:30pm Khailah Johnson; 9–11pm Maria Raquel; 11pm DJ Fidel Peña; 28: 6:30–8:30pm Lucy Yeghiazaryan; 9–11pm Anahat The Band; 11pm DJ Sir Shorty.

MADAME GEORGE: 45 W 45th St, New York, NY 10036. www.madamegeorgenyc.com. Sets: Tues–Wed 8–11pm; Thurs 8:30–11:30pm; Fri–Sat 9:30pm–12:30am. Residency (R): Tues Snack Cat. Feb 2, 9, 16, 23: 7:30pm Broadway Night Off; 3, 10, 17, 24: 8:30pm Snack Cat; 4: 8:30pm Samantha Sayah; 5: 8:30pm Alphonso Horne; 7: 9:30pm Amira B; 11, 18, 25: 8:30pm Stephany Mora; 13: 9:30pm Julea; 14: 9:30pm Snack Cat w/ Wayne Wilson; 19: 8:30pm Brian Vaulx; 20: 9:30pm Brendan Polk, Seydurah, Amanda, Al & the Chromatics; 21: 9:30pm Brendan Polk w/ Alexis Hightower; 27: 9:30pm Katie Oberholtzer; 28: 9:30pm Seydurah Avecmoi.

MICHIKO REHEARSAL STUDIOS: 15 W 39th St. btw. 5th & 6th Aves. 7th Fl. 212-302-4011. www.michikostudios.com.

NEW YORK JAZZ WORKSHOP: 265 W 37th St, 10th Fl, New York, NY 10018. 646-321-1574. www.newyorkjazzworkshop.com. Feb 28: 7pm Sean Conly with John Chin. Last Saturday of every month, Jazz Concert Series.

NEW YORK SOCIETY FOR ETHICAL CULTURE: 2 W 64th St, New York, NY 10023. 212-874-5210. www.nysec.org. Feb 21: 8pm Patrizio Buanne – Adler Hall Concert.

PARLOUR AT THE BARCLAY (THE): 111 E 48th St, New York, NY 10017. 212-906-3129. www.icbarclay.com/the-parlour. Feb 4, 11, 18, 25: 5pm The Café Society.

RUSSIAN SAMOVAR: 256 W 52nd St (btw. Broadway & 8th Ave), New York, NY. 212-757-0168. www.russiansamovar.com. Restaurant & piano bar with live music nightly (piano early evening, singers later). Feb 2: 7:30pm Ivan Dalia; 3: 6:30pm Sydney Stephan; 9: 7:30pm Victor Neufeld (Sinatra Night); 10: 6:30pm Kathryn Semple; 14: Valentine's Day live music all evening; 16: 7:30pm Maria Kaushansky; 17: 6:30pm Chihiro Tainaka; 23: 7:30pm Chihiro Tainaka; 23: 9pm Behind Closed Doors: Speakeasy Samovar feat. Victor & the Vipers; 24: 6:30pm Sydney Stephan.

SAINT PETER'S CHURCH: 619 Lexington Ave (at 54th St), New York, NY 10022. 212-935-2200. www.saintpeters.org. Feb 1: 5pm Briana Swann & Sean Fitzpatrick (Jazz Vespers); 8: 5pm Kellin Hanas Group (Jazz Vespers); 15: 5pm Andrea Wolper with John di Martino & Yoshi Waki (Jazz Vespers); 22: 5pm Purchase University Ensemble (Jazz Vespers).

SONY HALL: 235 W 46th St, New York, NY 10036. 212-997-5123. www.sonyhall.com. Feb 7: 3:30pm & 7:30pm Bob Marley Birthday Tribute w/ CCB Reggae All-Stars; 8: 8:45pm Candlelight Concert (Bad Bunny / '90s Unplugged-Style Tributes); 19: 8pm All You Need Is George: An All-Star Celebration of George Harrison; 22: 6:30pm The Jazz Room: A Journey to the Heart of New Orleans.

TWOE LOUNGE AT THE PIERRE: 2 E 61st St, New York, NY 10065. 212-838-8000. www.thepierreny.com. Feb 5, 6, 7, 12, 13, 14, 19, 20, 21, 26, 27, 28: 8pm The Modern Martinis.

TOMI JAZZ: 239 E 53rd St (btw. 2nd & 3rd Aves), Lower Level, New York, NY. 646-497-1254. www.tomijazz.com. Intimate underground jazz club..Shows 9pm & 11pm nightly. Feb 3: 9pm Daniel Bennett Group; 28: 11pm Andrew Kushnir Trio.

WINNIE'S JAZZ BAR (TEMPORARY RELOCATION): 63 W 38th St, New York, NY 10018. 646-846-9063. www.winniesnyc.com. Winnie's Jazz Bar is temporarily undergoing renovation; live jazz performances are currently presented at Parker & Quinn (restaurant inside the Refinery Hotel, same address).Fri, Sat: 7:30pm Live Jazz.

GREENWICH VILLAGE

ARTHUR'S TAVERN: 57 Grove St, New York, NY 10014. 212-675-2975. www.arthurstavern.nyc. Most nights run in three slots: 5pm (early), 7pm (main), 10pm (late). Saturdays also add a 2pm set. Feb 1, 2, 8, 9, 15, 16, 22, 23: (5pm) Eri Yamamoto Duo; 1, 8, 15, 22: (7pm) The Creole Cookin' Jazz Band; 2, 9, 16, 23: (7pm) The Grove Street Stompers; 1, 8, 14, 15, 22: (10pm) Noé Socha; 2, 9, 16, 23: (10pm) Richard Cortez; 3, 6, 7, 10, 17, 24: (5pm) Zoe Molelekwa; 3: (7pm) Robby Ameen; 4, 11, 18, 25: (7pm) Xiomara Laugart; 4: (10pm) Sarah King; 5: (7pm) Organ Monk Trio; 5, 12, 19, 26: (10pm) Terry Waldo's Gotham City Band; 6: (7pm) Trevor Turla; 6, 13, 20, 27: (10pm) Bobby Harden with Off Da Hook; 7, 14, 21, 28: (2pm) Joe Taino Group; 7, 14, 28: (7pm) Axel Tosca; 7, 21, 28: (10pm) Strange Majik; 10: (7pm) Edsel Gomez Latin Jazz Trio; 11: (10pm) Kendra Shank; 12:

(7pm) Art Bailey; 13, 14, 20, 21, 27, 28: (5pm) Yuichi Hirakawa Jazz Group; 13, 20: (7pm) Linda EPO; 17: (7pm) Luisito Quintero Latin Jazz; 18: (10pm) Mireya Ramos; 19: (7pm) Jacob Khalil; 24: (7pm) Karen Stachel, Norbert Stachel & LehCats; 26: (7pm) Moses Patrou; 27: (7pm) Rich Townsend & the Magnificent NighTrain.

ARTURO'S RESTAURANT: 106 W Houston St. btw. LaGuardia Pl. & Thompson St. 212-677-3820. www.arturoscoaloven.com. Sets: 7-11pm.

BLUE NOTE JAZZ CLUB: 131 W 3rd St, New York, NY 10012. 212-475-8592. www.bluenotejazz.com. All listings below are 1:30pm. Feb 1, 8, 22: The World Famous Harlem Gospel Choir; 2, 16, 24: Dizzy Gillespie All-Stars; 3, 4, 5, 6, 7, 8: Chris Dave, Pino Palladino & Isaiah Sharkey Trio; 12, 13, 15: Mohini Dey; 14, 15: The World Famous Harlem Gospel Choir Valentine's Weekend Brunch; 17, 18: Harold López-Nussa ft. Pedrito Martínez & Weedie Braimah; 19: Louie Vega: Elements of Life with Special Guest Lisa Fischer; 20: Louie Vega: Elements of Life with Special Guest Dee Dee Bridgewater; 21: Louie Vega: Elements of Life with Special Guest José James; 22: Louie Vega: Elements of Life with Special Guest Leroy Burgess; 22: Niia; 26: OMA; 28: Gideon King & City Blog with Special Guests John Scofield and Donny McCaslin.

CELLAR DOG: 75 Christopher St. btw. 7th Ave & Bleecker St. (Lower level), New York, NY 10014. 212-675-6056. www.cellardog.net. Showtimes: nightly 7pm; Fri-Sat late set 11:30pm. Feb 1: Matt Martinez Qrt; Ed Cherry Trio; 2: Our Delight; 3: Wanderlei Pereira Trio; 4: Cellar Dog All-Stars; 5: Philip Harper Qnt; 6: Zaid Nasser Qrt; 11:30pm Simona Premazzi Qrt; 7: Simona Premazzi Qrt; James Austin Qnt; 11:30pm Ai Murakami Qrt; 8: Ai Murakami Qrt; Saul Rubin Trio; 9: Johnny O'Neal Trio; 10: Ehud Asherie Trio; 11: Noriko Ueda Trio; 12: Richard Clements Qnt; 13: Bebop Collective; 11:30pm Kyoko Oyobe Qrt; 14: Kyoko Oyobe Qrt; Wayne Tucker Qnt; 11:30pm Mariel Bildsten Qrt; 15: Mariel Bildsten Qrt; Nick Hempton Trio; 16: Organ Grooves; 17: Brandi Disterheft Trio; 18: Willerm Delisfort Trio; 19: Chris Beck Qrt; 20: Swing Collective; 11:30pm Jinjoo Yoo Qrt; 21: Jinjoo Yoo Qrt; Darrell Green Qrt; 11:30pm Matt Martinez Qrt; 22: Matt Martinez Qrt; Ned Goold Trio; 23: Ehud Asherie Trio; 24: Will Terrill Trio; 25: Dan Aran Trio; 26: Greg Glassman Qrt; 27: Samba de Gringo; 11:30pm John Merrill Qrt; 28: John Merrill Qrt; 11:30pm Nick Green Qrt.

CORK WINE BAR: 69 Thompson St. btw. Spring & Broome Sts. www.corksoho.com. 646-669-8169. Sun: 6-8pm

THE EAR INN: 326 Spring St. btw. Greenwich & Washington Sts. www.earinn.com. 212-431- 9750. Sun: 8:15-9:30&10:15-11:30pm EarRegulars ft. Jon-Erik Kellso & friends.

GROOVE: 125 MacDougal St. at W 3rd St., New York, NY 10012. 212-254-9393. www.clubgroovenyc.com. Showtimes: evening shows generally begin at 7pm. Feb 13: 7pm The Ocho; 14: 7–10pm Lavender & Velvet (Valentine's Night); 20: 7pm Bernell Jones II.

KNICKERBOCKER BAR & GRILL: 33 University Pl, New York, NY 10003. 212-228-8490. www.knickerbockerbarandgrill.com. Show time: 9pm. Feb 6: Weekend Jazz at The Knick: Joe Camardo (p) & Marshall Herridge (b); 7: Weekend Jazz at The Knick: Tomoko Ohno (p) & Jay Leonhart (b).

MEZZROW: 163 W 10th St, New York, NY 10014. 646-476-4346. www.smallslive.com. All listings below are 6pm. Feb 1: Emily Braden Trio; 1: Vanisha Gould Qrt; 2, 3, 4, 5, 9, 10, 11, 12: Vinyl After Hours; 2: Michael Kanan Trio; 2: Ed Cherry Trio; 3: Jim Whitney Trio; 3: Hannah Mayer Trio; 4: Janice Friedman Trio; 4: Yaniv Taubenhouse Trio; 5: Evan Schwam Qrt; 5: Dan Cray Trio; 6, 7: Tyler Henderson Trio; 6, 7: Brandon Goldberg Trio; 6, 7: Round Midnight Solo Piano with Ben Rice; 8: Jamile Trio; 8: Kieran Brown Qrt; 9: Ben Waltzer Qrt; 9: Bruce Forman & George Cables; 10: Kate Baker Trio; 10: Jay Leonhart Trio; 11: Alex Goodman Trio; 11: Jon Davis Trio; 12: Leo Larratt Qrt; 12: Connie Han Trio; 13, 14: Cameron Campbell Trio; 13, 14: Benny Green Solo Piano; 13, 14: Round Midnight Solo Piano with William Hill III; 15: Whitney Marchelle Jackson Qrt; 15: Naama Trio.

(LE) POISSON ROUGE: 158 Bleecker St, New York, NY 10012. 212-796-0741. www.lepoissonrouge.com. Show time: 7pm. Feb 26: Gary Bartz.

SMALLS JAZZ CLUB: 183 W 10th St, New York, NY 10014. 212-252-5091. www.smallsjazzclub.com. All listings below are 2pm. Feb 1, 8, 15: Smalls Afternoon Jam Session Hosted by Ryo Sasaki; 1: Aaron Johnson Boplicity; 1: Jon Beshay Qrt; 1: Makoto Ozone Qrt; 2: Jochen Rueckert Qrt; 2: Eric Alexander Qrt; 2: Jam Session Hosted by Mike Boone; 3: Frank Perowsky's Two Tenors; 3: Frank Lacy Qrt; 3: Jam Session Hosted by Jason Clotter; 4, 11: Jam Session Hosted by Carlos Abadie; 4: Will Lyle Qrt; 4: Daniel Cohen Qrt; 5: Ted Chubb Qnt; 5: Matt Knoegel Qrt; 5, 12: Jam Session Hosted by Matt Snow; 6, 7: Emilio Solla y La Inestable de Brooklyn; 6: Smalls Afternoon Jam Session Hosted by Andrew Kushnir; 6, 7: Peter Zak Qrt; 6: Eric Wyatt Qrt; 7: Smalls Afternoon Jam Session Hosted by Steve Nelson; 7: Anthony Wonsey Qrt; 8: Panas Athanatos Trio; 8: Dan Aran Qnt; 8: Bobby Broom East Coast Trio; 9: Sam Dillon/Andrew Gould Qnt; 9: Leo Genovese Qnt; 9: Jam Session Hosted by Adam Ray; 10: Dan Wilkins Qrt; 10: Darryl Yokley's Sound Reformation; 10: Jam Session Hosted by Kyle Colina; 11: TK Blue Qnt; 11: Uri Gurvich Qrt; 12: Chris Bergson Qrt; 12: Josh Lawrence – Still We Dream; 13, 14: Duduka Da Fonseca & Quadrilogy; 13: Smalls Afternoon Jam Session Hosted by David Sandman; 13, 14: Marc Copland Qrt; 13: Jason Marshall Qrt; 13: Smalls Afternoon Jam Session Hosted by Matt Martinez; 14: Justin Robinson Qrt; 14: Jeff McGregor Qrt; 15: John Sneider Qnt; 15: Tad Shull Qrt.

THE STONE NYC (GLASS BOX THEATER, THE NEW SCHOOL, NEW YORK, NY). thestonenyc.com. Showtimes: Wed–Sat residencies at 8:30pm Feb 4–7: Sally Gates; 11–14: Tomas Fujiwara; 18–21: Sylvie Courvoisier; 25–28: Jon Irabagon; 26: 7pm Peter Evans.

VILLAGE VANGUARD: 178 7th Ave S, New York, NY 10014. 212-255-4037. www.villagevanguard.com. All listings below are 8pm. Feb 1: Kurt Rosenwinkel Riptet; 2, 9, 16, 23: Vanguard Jazz Orchestra; 3, 4, 5, 6, 7, 8: Vanguard Jazz Orchestra 60th Anniversary; 10, 11, 12, 13, 14, 15: Joel Ross' Good VIBES; 17, 18, 19, 20, 21, 22: Ravi Coltrane Sextet; 24, 25, 26, 27, 28: Gerald Clayton.

ZINC BAR: 82 W 3rd St., New York, NY 10012. 212-477-9462. www.zincbar.com. Showtimes: see venue for nightly set times. Feb 1, 8, 15, 22: Valtinho Anastácio; 2: Roxy Coss; 3: Dion Berardo Trio; 4: The Ollice Quartet; 5, 12, 19, 26: Axel Tosca's Cuban Jam; 6: Jason Marshall Qnt; 7, 21, 28: Open for Cocktails; 9: Tsutomu Nakai; 10: Elew Trio; 11: Adam Birnbaum; 13: Willerm Delisfort Sextet; 14: Svetlana & Big Band Valentine's Day Show; 16: Mark Whitfield Trio; 17: Albert Rivera Qrt; 18: William Hill III Trio; 20: Mingus Dynasty; 23: Mark Lewandowski Qrt; 24: Sarah King; 25: Johnny O'Neal Trio; 27: The Sam Dillon / Andrew Gould Qnt.

EAST VILLAGE

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11TH ST BAR: 510 E 11th St, New York, NY 10009. 212-982-3929. www.11thstbar.com. Mondays: 8pm Keyed Up! ft. 11th St. Bar Quintet.

DROM: 85 Avenue A, New York, NY 1009. 212-777-1157. dromnyc.com. Jan 9: 6pm MANHATTAN MARATHON at DROM;9: 6pm MANHATTAN MARATHON at Zinc Bar.

FIVE SPOT JAZZ AT HI-COLLAR (EAST Village): www.fivespotjazz.com/upcoming-shows. Mondays & Tuesdays Live Jazz. 7 & 9pm.

NUBLU 151: 151 Avenue C, New York, NY 10009. . www.nublu.net. Jan 8: 7pm NYC Winter Jazzfest at Nublu;8: 7pm NYC Winter Jazzfest Featuring William Parker Pocket Watch Orchestra & Tomoki Sanders;9: 7pm MANHATTAN MARATHON at Nublu;11: 7pm NYC Winter Jazzfest Featuring Next Jazz Legacy, Ruly Herrera, MAE.SUN, Cochemea, & Melvin Gibbs;13: 7pm NYC Winter Jazzfest Featuring: Milena Casado, BIGYUKI, Mádé Kuti & Isaiah Collier.

NUBLU CLASSIC: 62 Loisaida Ave, New York, NY 10009. Jan 10: 6pm AMG (French Quarter 2026); 7:30pm Gildaa (French Quarter 2026); 15: 7pm Inter(Space) Residency Series; 17: 8pm Shakedown Citi (READICCULUS @ Nublu); 23: tba Mensch Live ft. Misery and Co. & Donnie T. Smith.

PANGEA: 178 2nd Ave, New York, NY 10003. 212-995-0900. www.pangeanyc.com. Wednesday Night Jazz Series. Jan 11: 7pm Ali Webb – Be Anything; 17: 7pm Steven Chelliah (Jazz Rock Fusion Solo Set).

RED ROOM AT KGB: 85 E 4th St, New York, NY 10003. . www.redroomnyc.com. Jan 8: 9:30pm Green Fairy (speakeasy night w/ live entertainment); 14: 9:30pm Trad Jazz Thursday (VTY Jazz + Eden Atencio).

SUGAR MOUSE NYC: 47 3rd Ave, New York, NY 10003. 347-853-0624. www.sugar-mousenyc.com. Tuesdays: 6pm Keyed-Up ft. Jorei and Jam.

LOWER MANHATTAN

(Below 34th Street)

1803 NYC: 82 Reade St at Church St, New York, NY 10007. 212-267-3000. www.1803nyc.com. Showtimes: Live jazz brunch Sat–Sun 12–3pm; evening jazz typically Fri–Sat 6–9pm. Feb: Sat & Sun: 12–3pm Weekend Jazz Brunch (Sundays feat. Chino Pons); 13–17: Mardi Gras Week – nightly New Orleans–style jazz/brass/funk; 14: 6–9pm Jane Irving (Valentine's Day Vocal Jazz).

CITY WINERY: 25 11th Ave at 15th St, New York, NY 10011. www.citywinery.com. Showtimes: Evening concerts, typically early (6pm) & late (7:30pm) seatings. Feb: 7: 6pm Vivian Green; 11: 7:30pm Patti Austin; 22: 7:30pm Jarrod Lawson.

CLOSE UP: 154 Orchard St, New York, NY 10002. www.closeupnyc.com. Showtimes: Sun–Mon & Wed–Thu 7:30 & 9pm; Fri–Sat 8 & 10pm; Late set + jam 10:30pm (Sun–Thu) & 11:30pm (Sat); Midnight DJ 11:55pm. Feb 2: Sami Stevens; Jayla Chee. 4: Vinnie Sperrazza / Sam Newsome / Chet Doxas / Jacob Sacks. 5: Samantha Kochis / Selendis S.A. Johnson / Anna Abondolo / Josh Matthews; Alexandra Ridout. 6: Apparitions (DOS) feat. Tony Malaby / Ben Monder / Billy Mintz / Randy Peterson. 7: Devon Gates; Dabin Ryu. 9: Emmanuel Michael. 11: Gabriel Zucker. 12: Giuseppe Cucchiara; Monk on Thursdays hosted by Miles Okazaki. 13: Kazemde George / Tyrone Allen II / Kayvon Gordon. 14: Micah Thomas / Dean Torrey / Kayvon Gordon; Solomon Gottfried / Jacob Sacks / Connor Parks. 15: Micah Thomas / Dean Torrey / Kayvon Gordon; Ben Sherman. 16: Steve Lehman Trio + Craig Taborn; Emmanuel Michael. 17: Steve Lehman Trio + Craig Taborn. 18: Melissa Almaguer + Micah Thomas. 19: Noah Halpern / Tim Watson / Joe Block / Gervis Myles / Domo Branch; Yvonne Rogers. 20: Maria Grand. 21: Jochen Rueckert / Alexandra Ridout / Kevin Sun / Hamish Smith; Solomon Gottfried / Jacob Sacks / Connor Parks. 22: My Trio: Tim Watson / Yvonne Rogers / Jon Starks; Neta Raanan / Robert Vega / Noam Borns / Michael Gilbert / Maliq Wynn. 23: Skylar Tang; Jayla Chee. 25: Ralph Alessi. 26: I'll Look Back: Cosmo Lieberman / Shogo Ellefson / Max Nguyen. 27: Luminescence — Kalia Vandever / Margeaux Labat; Jen Shyu & William Parker; Lester St. Louis. 28: Luminescence — Wendy Eisenberg; Kalia Vandever & Laraaji.

CORK WINE BAR: 69 Thompson St. btw. Spring & Broome Sts., New York, NY 10012. 646-669-8169. www.corksoho.com. Live Jazz Duos. Showtimes: Sun 6–8pm. Feb 8: Diallo House Duo. 15: Mark Whitfield Duo. 22: The Latona Brothers Duo.

DADDY RABBIT NYC: At LouLou. 176 8th Ave. at 19th St. Lower level. 212-337-9577. www.daddyrabbitnyc.com.

THE DJANGO: 2 Avenue of the Americas at Walker St. Lower level. 212-519-6649. www.thedjangonyc.com. Sets: Sun 6:30&8pm, Late (L) 9:30&11pm; Mon–Sat 7:30&9pm, L 10:30pm&12am; $25 adm 2 drink min. Feb 1, 8, 15, 22: Champian Fulton Qrt; Alex Minasian Qrt. 2, 9, 16: April Varner Qrt, L Peter Glynn Trio. 3, 10, 17: Edsel Gomez Trio, L Kali Rodriguez-Peña Qrt. 4, 11, 18: Abe Fogle Band, L Ben Stivers Organ Trio. 5, 12, 19: Richie Vitale Qnt, L Mark Whitfield. 6, 13, 20: Steve Davis Qnt, L Mike DiRubbo Qrt. 7, 14, 21: David Hazeltine Qrt, L Tim Ries Qrt. 14: Vivian Sessoms Valentine's Day Celebration; Eric Alexander Qrt. 15: Michael Wolff Trio; Scott Healy Trio. 22: Marissa Mulder Qrt; Rick Germanson Qrt. 24: Manuel Valera Trio, L Dennis Hernandez y su Conjunto Amalia. 25: Nir Felder Trio, L Asen Doykin Band. 26: Todd Herbert Qrt, L Yotam Silberstein Qrt. 27: Khailah Johnson, L Richard Baratta Qnt. 28: David Gibson Qrt, L Sam Dillon Qrt.

THE FLATIRON ROOM: 37 W 26th St. btw. 6th Ave. & B'way. www.theflatironroom.com 212-725-3860.

FOXTAIL: At the Arlo SoHo. 2 Renwick St. btw. Spring & Canal Sts. www.foxtailnyc.com. 212-390-8484.

FUNNY BAR: 133 Essex St. btw. Stanton & Rivington Sts. 212-516-JAZZ.

JAZZ GALLERY (THE): 1160 Broadway, 5th Fl, New York, NY 10001. www.jazzgallery.org. Feb 4: 7pm The Trap Music Orchestra; 5: 7pm Roy Hargrove Big Band Monthly Residency; 6: 7pm Nir Felder Trio; 7: 7pm Jonathan Paik's FUGITIVE; 11: 7pm Jaleel Shaw & Steve Wilson Birthday Celebration; 12: 7pm Ben Monder Trio; 13: 7pm Ben Goldberg's INVISIBLE GUY; 14: 7pm In the Margins: The Vanisha Gould Songbook; 18: 7pm Alden Hellmuth's "Holding Patterns"; 19: 7pm Meg Okura | Pan Asian Chamber Jazz Ensemble; 20, 21: 7pm Endectomorph Music Festival; 25: 7pm Akili Bradley Qrt; 26: 7pm Tim Angulo; 28: 7pm Sofia Rei & Jorge Roeder.

JOE'S PUB: At Public Theater, 425 Lafayette St, New York, NY 10003. 212-967-7555. www.joespub.com. Feb 1: Bada Swing!; 5: 9:30pm Aaron Parks; 8: NHQ (time TBA); 14: 7:30pm & 9:30pm Mingus Big Band; 15: 7:30pm & 9:30pm Mingus Big Band.

LOST & FOUND: 372 8th Ave. btw. 28th & 29th Sts. 212-564-7515. Tues: 8-11pm Keyed-Up! ft. Stefano Doglioni & Co.

MIDNIGHT BLUE: 106 E 19th St, New York, NY 10003. https://www.midnightbluegramercy.com. Sets: Tues–Wed 7 – 10pm. Thurs–Sat two-

8-11pm Keyed-Up! ft. Stefano Doglioni & Co.

MIDNIGHT BLUE: 106 E 19th St, New York, NY 10003. https://www.midnightbluegramercy.com. Sets: Tues–Wed 7 – 10pm. Thurs–Sat two-band nights with early set beginning 7pm and late sets running through 12am. Cover: $10 Tues–Wed; $20 Thurs–Sat. Minimum spend applies.

MILANO'S BAR: 51 E Houston St. btw. Mulberry & Mott Sts. 212-226-8844. Mon: 3-5pm Carol Morgan & Friends.

THE NOLITA EXPRESS: 220 Bowery btw. Spring & Prince Sts. www.nolitaexpress.com. 646-299-7228. Sat: 7-10pm Reed Miller Trio.

PECK SLIP SOCIAL: 36 Peck Slip, New York, NY 10038. 212-217-0449. www.peckslipsocial.com. Feb 7, 14, 21, 28: 1:00pm Glenn Crytzer Quartet.

REBAR CHELSEA: 225 W 19th St. btw. 7th & 8th Aves. www.rebarchelsea.com. 646-863-2914. Thurs: 6-8pm free adm Keyed Up! ft. Richard Cortez & spec. guests.

RIZZOLI BOOKSTORE: 1133 B'way. btw. 25th & 26th Sts. www.rizzolibookstore.com/upcoming-events. 212-759-2424.

ROXY HOTEL: 2 Avenue of the Americas at Walker St, New York, NY 10013. www.roxybarnyc.com. Sets: Sun (PM) 12&1:30pm & Early (E) 6pm; Mon-Tues E 6pm; Wed-Sat E 6pm & Late (L) 8pm. Residencies (R): Sun-Mon E Jon Regen; Tues E Michael Garin; Wed E William Hill III; Wed L Bill Dobrow; Thurs E Michael Garin/Wed-Sat E Michael Garin (as scheduled); Thurs L Jon Regen Qrt; Fri-Sat E Michael Garin (as scheduled); Sun PM Thomas Linger Trio (Feb 1), Matthew Avedon Trio (Feb 15). Feb 14: April Varner "Lots of Love" Valentine's Day Special (L)

SAINT TUESDAY: 77 Walker St. btw. B'way & Cortlandt Alley. www.sainttuesdaynyc.com.

SOMEWHERE NOWHERE: 112 W 25th St. 38th Fl. btw. 6th & 7th Aves. www.prohibitionproductions.com/gothamjazz. 917-586-6758. Wed: 7pm-12am Gotham Jazz Wednesday ft. Hot Toddies Jazz Band.

SOUR MOUSE NYC: 110 Delancey St. btw. Essex & Ludlow Sts. Lower level. 646-476-7407. www.sourmousenyc.com. Sun: 3-6:45pm Jorei Jazz; Mon: 8-10pm Charles Colizza Trio; Wed: 8-10:30pm Russ Nolan Jazz Trio + Jam.

BROOKLYN

333 LOUNGE: 333 Flatbush Ave, Brooklyn, NY 11217. 718-399-8008. www.333lounge.com. Feb 4, 11, 18, 25: 8pm Live Jazz.

440 GALLERY: 440 6th Ave, Brooklyn, NY 11215. 718-499-3844. www.440gallery.com. Feb 15: 4:40pm Me, Myself, and Eye: Rob Garcia.

773 LOUNGE: 773 Coney Island Ave, Brooklyn, NY 11218. 718-462-9746. 773lounge.wordpress.com. Feb 5, 12, 19, 26: 8:30pm Open Mic Night hosted by Mike Fiorito & Bill Bern (Music, Comedy, Poetry, Spoken Word).

BAR BAYEUX: 1066 Nostrand Ave, Brooklyn, NY 11225. 347-533-7845. barbayeux.com. Sets: 8pm. Feb 4: Greg Tuohey Trio; 5: Ben Monder; 6: Sebastian Noelle; 7: Max Light & Adam Kolker; 11: Gregory Groover Jr Qrt; 12: Peter Kronreif; 13, 14: Locomotive; 14: Carmen Quill Trio; 18: George Colligan Qrt; 21: Bennett Paster & Adam Kolker; 25: Anna Webber Qrt; 26, 27: Fab 4 Tribute; 28: Emi Makabe. Happy Hour Series: Feb 5, 12, 19, 26 Max Light; Feb 6, 20 Peter Watrous; Feb 13, 27 Peter Watrous.

BARBÈS: 376 9th St, Brooklyn, NY 11215. 347-422-0248. barbesbrooklyn.com. Sets: 6pm. Feb 1: Giancarlo Vulcano's Radio Hour; Buck and a Quarter Qrt; Daisy Castro. Feb 2: MUSiCS. Feb 3, 17: Tamar Korn & A Kornucopia. Feb 3, 10, 17, 24: Slavic Soul Party. Feb 4, 11, 18, 25: Mamady Kouyate's Mandingo Ambassadors. Feb 4: Andy Statman Trio. Feb 6: Big Lazy. Feb 6, 13, 20, 27: Oscar Noriega's Crooked Qrt. Feb 7: Eleonore Weill & Friends; Banda de los Muertos; Christine Tassan et Les Imposteures. Feb 7, 21: Dirty Desmonds. Feb 8: Olli Soikkeli; Stephane Wrembel; Ben Monder. Feb 9: Marco Cappelli's Italian Surf Academy; Tropical Vortex: Milagro Verde. Feb 11: Brooklyn Maqam presents Weavers. Feb 12: Ludovica Burtone; Curtis Hasselbring & His Curhachetra. Feb 13: Michael Bates' Acrobat. Feb 15: Django New Orleans; Baklava Express. Feb 16: Yayo Serka. Feb 18: Alternative Guitar Summit. Feb 19: Alexia Bomtempo; Pre-War Ponies. Feb 20: Hearing Things. Feb 21, 28: Sonelius Smith & Adam Kahan. Feb 22: Miss Maybell & the Ragtime Romeos; Reginald Chapman's Chaphouse. Feb 23: El Vapor de Brooklyn. Feb 25: Jim Campilongo / Chris Morrissey / Josh Dion. Feb 26: Red Baraat; Lucian Ban & Mat Maneri. Feb 28: Bill Carney's Jug Addicts.

BASIK: 323 Graham Ave, Brooklyn, NY 11211. 347-889-7597. basikbrooklyn.com. Feb 1, 8, 15, 22: 7pm Keyed Up! ft. Jam w/ Matt La Von.

BROOKLYN CHILDREN'S MUSEUM: 145 Brooklyn Ave, Brooklyn, NY 11213. 917-402-0198. brooklynkids.org. Feb 15, 16, 17, 18, 19, 20, 21: 10am Black Future Festival.

BROWNSTONE JAZZ: 107 Macon St, Brooklyn, NY 11216. 917-704-9237. ticketweb.com/events/org/203803. Feb 6, 13, 20, 27: 7:30pm BrownstoneJAZZ Fest Concert Series.

CAFÉ ERZULIE: 894 Broadway, Brooklyn, NY 11206. 718-450-3255. cafeerzulie.com. Feb 5, 19: 7pm Soundoff Session; Feb 6: 7pm Black Ass Comedy.

CAFÉ ORNITHOLOGY: 1037 Broadway, Brooklyn, NY 11221. cafeornithology.com. Feb 11: 7:30pm Jon Roche Qrt.

FIB TATTOO BAR: 1051 Flatbush Ave, Brooklyn, NY 11226. 718-255-9402. tattoosbrooklyn.com. Feb 4, 11, 18, 25: 8pm Jazz at the Tattoo Bar.

FICTION: 308 Hooper St, Brooklyn, NY 11211. 718-599-5151. fictionbk.com. Sets: 9pm. Feb 1: Roger Lin & Joey Van Leeuwen Qnt; 2: Sean Temme Qrt; 3: Benjamin Simmon Qrt; 4: Gabe Schmid Doyle Qrt; 5: Sofia Carrasco Qrt; 6, 13, 20, 27: Brendan Mark Qnt; 7, 28: Aidan Carberry Qrt; 8: Benjamin Wiese Qrt; 9: Sam Schaeffer Qnt; 10: Dan Montgomery Qrt; 11: Alexander Gold Qrt; 12: Andrew Emanuel Qrt; 14: Mercer Patterson Qrt; 15: Adithya Vaidhyan Qrt; 16: Anthony Dom Qrt; 17: Roger Lin Qrt; 18: Phillip Dornbusch Qrt; 19: Austin Loman Qrt; 21: Jerry Wilkie Qrt; 22: Udi Shlomo Qnt; 23: Max Rubenstein Qnt; 24: Floyd Ding Qrt; 25: John Cushing Big Band; 26: Jack Nissen Qnt.

FRIENDS AND LOVERS: 641 Classon Ave, Brooklyn, NY 11238. 917-979-3060. fnlbk.com. Feb 6: 7:30pm Meeting of the Minds; 7: Feel the News; 13: Boyz in the Woods; 14: Discount Philosophy; 27: Awkward Sex…And the City.

HOMETOWN BBQ: 454 Van Brunt St, Brooklyn, NY 11231. 347-294-4644. hometownbbq.com. Feb 1, 8, 15, 22: 3pm Jazzy Sunday; Feb 6, 13, 20, 27: 3pm Ethan Eubanks' Earlytymes Jazz Band.

IBEAM: 168 7th St, Brooklyn, NY 11215. ibeambrooklyn.com. Feb 3: 8pm Spontaneous Resonance; 7: Double Bill: David First + William Hooker Qrt; 16: Solos: Vinnie Sperrazza & Josh Dion; 27: Carol Liebowitz & Nick Lyons + Maryanne de Prophetis / Robert Dick / Shoko Nagai.

IL PORTO: 37 Washington Ave, Brooklyn, NY 11205. 718-624-0954. ilportobrooklyn.com.

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Feb 6, 7, 13, 14, 20, 21, 27, 28: 7pm Live Jazz.

JAZZMOBILE: 500 MacDonough St, Brooklyn, NY 11233. jazzmobile.org. Feb 17: 7pm Shirazette Tinnin & Sonicwallpaperband.

LE PISTOL: 780 Washington Ave, Brooklyn, NY 11238. lepistolbk.com. Feb 2, 4, 9, 11, 16, 18, 23, 25: 7:30pm Live Jazz.

MARIAN'S: 108 Patchen Ave, Brooklyn, NY 11221. mariansbrooklyn.com. Feb 5, 12, 19, 26: 8:30pm Live Jazz Jam.

NEWSROOM @ DAILY PRESS: 38 Somers St, Brooklyn, NY 11233. 347-442-1410. dailypress-coffee.com. Feb 5, 12, 19, 26: 8pm NYC Live Jazz Music.

NOOK: 45 Irving Ave, Unit 1, Brooklyn, NY 11237. 718-734-2880. www.nookbk.com. Saturdays: 7pm Live Jazz at Nook.

ORNITHOLOGY JAZZ CLUB: 6 Suydam St, Brooklyn, NY 11221. 917-231-4766. ornithology-jazzclub.com. Daily: 6:30pm Earlybird Show.

ROULETTE: 509 Atlantic Ave, Brooklyn, NY 11217. 917-267-0363. roulette.org. Feb 4: 8pm Ted Gordon; 5: Tommy Martinez // Sydney Spann; 11: Michael Foster with Strings // Zosha Warpeha; 17: Emilio Modeste; 26: Steph Richards & Qasim Naqvi.

RUTH ON FLATBUSH: 665 Flatbush Ave, Brooklyn, NY 11225. ruthonflatbush.com. Feb 2, 9, 16, 23: 8pm Kazemde George Qrt.

SHAPESHIFTER LAB: 837 Union St, Brooklyn, NY 11215. 646-820-9452. shapeshifterplus.org. Feb 1, 22: 11am Fat Cats Youth Orchestra; Feb 6: Senya; Feb 7, 14, 21, 28: Show Up, Kids!; Feb 8: Fat Cats Anniversary Concert; Feb 13: Park Slope Food Coop Concert; Feb 19, 20, 21: Ahmed in Residence.

SISTA'S PLACE: 456 Nostrand Ave, Brooklyn, NY 11216. 718-398-1766. www.sistasplace.org. Doors Open 7:30pm. Shows 8pm. Feb. 7: Brandon Sanders (Drums); 14: Justin Robinson (Sax); 21: Reggie Woods (Sax); 28: TBA.

SOAPBOX GALLERY: 636 Dean St, Brooklyn, NY 11238. soapboxgallery.org. Feb 1: 8pm Complete Communion / Brooklyn Youth Music Project; Feb 13: 8pm Zahili Zamora Trio.

SUPERFINE: 126 Front St, Brooklyn, NY 11201. 718-243-9005. superfine.nyc. Feb 11, 25: 7pm Keyed Up! ft. Ray Scro + Jam.

WILLIAMSBURG MUSIC CENTER: 367 Bedford Ave, Brooklyn, NY 11211. 718-384-1654. wmcjazz.com. Feb 9: 9:30pm James Fernando Trio.

QUEENS

CHOWK: 59-10 Woodside Ave, Woodside, NY 11377. 347-242-3892. Sets: Tues 8pm. Feb 3, 10, 17, 24: Jazz Night with the Woodsiders.

DADA BAR: 6047 Myrtle Ave, Queens, NY 11385. 347-422-0411. www.dadabar.nyc. Feb 1: Poison Oak presents: An Imbolc Open Mic; 1, 8, 15, 22: Live Jazz Brunch for Kids & Adults: Music Explorers; 5: Annie Chen Qrt; 11: The Sean Temme Group; 13: The Bobby Spellman Qrt; 19: Shane Allessio Band; 21: Liam Laird Album Release; 24: The Most Hated Poets: Open Mic.

DIWINE: 41-15 31st Ave, Astoria, NY 11103. 718-777-1355. diwineonline.com. Sets: Thurs 8pm. Feb 5, 12, 19, 26: Live Jazz every Thursday with Jazz Generation.

DOMINIE'S: 34-07 30th Ave, Astoria, NY 11103. 718-728-1834. www.facebook.com/dominies.astoria. Sun 9pm. Feb 1, 8, 15, 22: Trample Man.

FLUSHING TOWN HALL: 137-35 Northern Blvd, Flushing, NY 11354. 718-463-7700. www.flushingtownhall.org. Sets: 7pm. Feb 7: GLOBAL MASHUP: The George Gee Swing Orchestra Meets the Arturo O'Farrill Afro-Latin Octet; 11: Monthly Jazz Jam (Honoring Duke Ellington); 14: Valentine's Day Concert: Miramar (Bolero Dance Lesson).

JAMAICA PERFORMING ARTS CENTER: 153-10 Jamaica Ave, Jamaica, NY 11432. 718-658-7400. jcal.org. Sets: 8pm. Feb 12: Thursday Night Jazz Presents Tivon Pennicott; 25: Riddim Section Presents Edmar Castaneda.

JACKSON ROOM: 192-07 Linden Blvd, St Albans, NY 11412. 718-525-2387. www.jacksonroom.com.Feb 28: 7:30pm Ed Jackson Quartet, $20.

THE LAST WORD: 31-30 Ditmars Blvd, Queens, NY 11105. 718-440-3378. [www.tlw-cocktailbar.com](http://www.tlwcocktailbar.com)(http://www.tlwcocktailbar.com). Sets: Sun 7pm. Feb 1, 8, 15, 22: Live Jazz.

LOUIS ARMSTRONG HOUSE MUSEUM: 34-56 107th St, Corona, NY 11368. 718-478-8274. www.louisarmstronghouse.org. Thurs - Sat: 11:00am Guided Tour.

NEIR'S TAVERN: 87-48 78th St, Woodhaven, NY 11421. 718-296-0600. neirstavern.com. Saturdays: 2:00pm Keyed Up! ft. Brunch w/ Green Soul.

TERRAZA 7: 40-19 Gleane St, Elmhurst, NY 11373. 718-803-9602. www.terraza7.com(http://www.terraza7.com). Sets: 7pm. Feb 2: Terraza Big Band; 7: Manuel Valera Trio; 12: The Queen's Cartoonists; 15: Argentine Jam with Emilio Teubal; 18: Holman Alvarez (Piano Solo Series); 28: Samuel Torres Sextet.

LONG ISLAND

CARRIAGE HOUSE WINE BAR: Location varies, Long Island. www.dovergroupny.com. Sundays: 11am–3pm Jazz Brunch.

GRASSO'S: 134 Main St, Cold Spring Harbor, NY 11724. 631-367-6060. www.grassosrestaurant.com. . Feb 17: 6:30pm Fat Tuesday: Gail Storm with Back on Bourbon Street Band.

THE JAZZ LOFT: 275 Christian Ave, Stony Brook, NY 11790. 631-751-1895. www.thejazzloft.org. Feb 4: 1pm Young at Heart: Here's to the Ladies; 4, 11, 18, 25: 1pm Jam Session hosted by The Frank Hanson Trio; 5: 1pm The Jazz Loft Big Band; 13: 1pm Love Is in the Air; 14: 1pm Here's to the Ladies; 17: 1pm Mardi Gras / Fat Tuesday @ TJL; 19: 1pm The Bad Little Big Band; 20, 21: 1pm Acoustic in the Living Room Series; 26: 1pm Interplay Jazz Orchestra.

MASONIC TEMPLE: 200 Main St, Sag Harbor, NY 11963. www.masonicmusicseries.com. Feb 6, 27: 6pm Jazz Night.

TILLES CENTER: 720 Northern Blvd, Brookville, NY 11548. 516-299-3100. tillescenter.org. Feb 15: 7pm Dianne Reeves with Romero Lubambo; 26: 7pm Sarah Hanahan.

PIERRE'S: 2468 Main St, Bridgehampton. 631-537-5110. artofsong.org/Jazz_at_Pierres. Tuesdays Sets: 6:30 pm. Jazz at Pierre's.

STATEN ISLAND

MASONIC TEMPLE: 200 Main St, Sag Harbor, NY 11963. . http://masonicmusicseries.com. Feb 6, 27 7:00pm JAZZ NIGHT.

WESTCHESTER

BEANRUNNER CAFÉ: 201 S Division St, Peekskill, NY 10566. 914-737-1700. www.beanrunnercafe.com. Sets: Fri 7pm; Sat 6pm. Feb 1: 3pm Paul Guzzone; 5: Music Makers Open Mic; 27: Dave Murphy; 28: Winard Harper & Jeli Posse.

ELKS LODGE: 118 Croton Ave, Ossining, NY

10562. 914-941-1486. Sets: Thurs 7 & 8:30pm; Sat 7:30 & 8:45pm. Feb 5, 19: Matt Dickey Organ Groove; 21: Jones Factor Lite.

JAZZ FORUM: 1 Dixon Ln, Tarrytown, NY 10591. 914-631-1000. www.jazzforumarts.org. Feb 2: 4:15pm & 6:00pm Jazz Forum Student Ensemble; 6, 7: 7:00pm & 9:30pm Julius Rodriguez Qrt feat. Ekep Nkwelle; 13, 14: 7:00pm & 9:30pm Eliane Elias; 15: 4:00pm & 6:00pm Mark Morganelli & the Jazz Forum All-Stars; 20, 21: 7:00pm & 9:30pm Stella Cole; 22: 4:00pm & 6:00pm Hendrik Meurkens Samba Jazz Qnt feat. Portinho; 27, 28: 7:00pm & 9:30pm Bill Charlap & Renee Rosnes.

JAZZ ON MAIN: 37 S Moger Ave, Mt Kisco, NY 10549. 914-730-2399. jazzonmain.com. Sets: 7pm. Jan 2 Kathryn Farmer.; 3 The Jay Leonhart Trio.; 4 Sunday Jazz Brunch: Ron Drotos Trio.; 7 Keeley Mitchell & The Burr Johnson Band.; 9 Tony Davis ("Jessamine" Album Release).; 10 Chris Vitarello Power Trio.; 11 Sunday Jazz Brunch w/ Madoka Mooney.; 16 Yotam Ishay Group.; 18 Sunday Brunch w/ Cary Brown & John Lissauer.; 22 Lorenzo Simoni Spontaneous Trio.; 23 Jaana Narsipur Trio.; 24 Carmen Olivia & The Underground Angels.; 25 Sunday Jazz Brunch: Ron Drotos & Myriam Phiro.; 30 Fridays with John H. Smith Jazz Trio.; 31 Conigliaro Consort.

EMELIN THEATRE: 153 Library Ln, Mamaroneck, NY 10543. 914-698-0098. www.emelin.org. Feb 7: 8pm John Pizzarelli Trio; 28: 8pm Wycliffe Gordon & Friends.

JAZZ ON MAIN: 37 S Moger Ave, Mt Kisco, NY 10549. 914-730-2399. www.jazzonmain.com. Feb 28: 6pm Maria Corsaro with the Gregory Toroian Qrt.

REID CASTLE: 2900 Purchase St, Purchase, NY 10577. 914-323-5191. mville.edu/jazzatreidcastle. Feb 12: 7pm Jazz at Reid Castle: Celebrating Brazil!.

NEW YORK

CHELSEA TABLE + STAGE AT HILTON FASHION DISTRICT HOTEL: 152 W 26th St, New York, NY 10001. 212-434-0499. www.chelseatableandstage.com. Feb 15: 7pm Noa Lee Chait: You Leave Me Breathless- The Great Love Songs of the Great American Songbook, 35.

FALCON (THE): 1348 Route 9W, Marlboro, NY 12542. 845-236-7970. www.liveatthefalcon.com. Feb 18: 7pm HV JAZZ JAM in the Underground.

ISAAN THAI STAR: 41 N 7th St, Hudson, NY. 607-651-4751. isaanthaistar.com. Sets: 6pm. Sundays: Armen Donelian (solo).

ISLAND SOUL: 105 W Sunrise Hwy, Lindenhurst, NY. Sets: 7pm. Thursdays: Knappertime Band.

LANGSTON HUGHES: 100-01 Northern Blvd, Corona, NY. Sets: 6pm. Thursdays: Keyed Up! w/ Phil Young Experience.

LOOVE ANNEX: 238 N 12th St, Brooklyn, NY 11211, United States. 718-388-3244. Feb 7: 8:00pm LOOVE Electronics Series: Dijkstra + Blonk, $20;8: 8:00pm Frank London Ensemble & Ben Stapp - Electronics Series, $20.

LUNÀTICO: 486 Halsey St, Brooklyn, NY 11233. 718-513-0339. www.barlunatico.com. Feb 1: Night Service w/ Jon Lampley; 2: Big Yuki & Jharis Yokley; 5: 9pm Lex Korten Trio; 20: 9pm Itai Kriss; 26: 8pm Jacob Jolliff.

MADIRAN WINE BAR: 209 Route 25A, East Setauket, NY 11733. 631-675-2778. madiranthewinebar.com. Sets: 7pm. Feb 3: Cathy Salit, Steve Salerno, Dave Lobenstein; 5: Frank Hansen, Laura Rose; 6: Tim Siciliano; 7, 28: Douglas Baldwin Jazz Trio; 11: Ray Anderson, Steve Salerno; 12: The Jazz Loft Dispatch Series; 13: Jim Lowe; 14: John Maurice Restrepo, Eduardo Withrington; 18: Steve Salerno, John Marshall; 19: Tim Siciliano, Kim Clarke; 20, 21: Tim Siciliano; 26: Rod Borrie, Vincent Loccisano; 27: John Maurice Restrepo, Eduardo Withrington.

MAUREEN'S JAZZ CELLAR: 2 N Broadway, Nyack, NY 10960. 845-535-3143. www.maureensjazzcellar.com. Feb 3, 10, 17, 24: 8pm Frosty Tuesdays Open Mic; 4: 7pm The Clay Tablet – All Original Music; 5: 8pm Dead Night with Finders Keepers; 6: 7pm Maria Corsaro; 7: 8pm Mark Sganga & Friends – Brazilian Carnaval, L 10pm Late Night Piano Bar with The Budman; 12: 8pm Dead Night with Grateful to Be Alive; 13: 8pm Susan Mack Qrt; 14: 7pm & 9pm Love Songs with Tanya Garzia, L 10:30pm Late Night Piano Bar with The Budman; 19: 8pm Dead Night with Be5D; 21: 8pm The Brazilwood Trio feat. Barbara Lewin, L 10pm Late Night Piano Bar with The Budman; 25: 8pm All That Drag!; 26: 8pm Dead Night with Deadikates; 27: 8pm Marvin Stamm / Mike Holober Qrt; 28: 7pm Roberta Piket Trio, L 9:30pm WigJam Trio.

MARRIOTT SYRACUSE DOWNTOWN CAVALIER ROOM: 100 E Onondaga St, Syracuse, NY 13202, United States. . www.marriott.com/en-us/hotels/syrmc-marriott-syracuse-downtown/overview. Feb 4, 11: 6pm CNY Jazz at the Cavalier: Jeanine Ouderkirk.

MILLSTREAM TAVERN: 114 Mill Hill Rd, Woodstock, NY. 845-217-2484. millstreamtavern.com. Sets: 11am. Sundays: jazz brunch.

OTTO'S FULL SERVICE: 505 Piermont Ave, Piermont, NY. 845-359-5900. ottosfullservice.com. Sets: 6pm. Thursdays: Jazz Thursday.; Sundays: Sunday piano brunch w/ Kevin Lovejoy.

PEARL MOON WOODSTOCK: 52 Mill Hill Rd, Woodstock, NY. 845-684-5537. pearlmoonwoodstock.com. Sets: 11am. Sundays: jazz brunch.

THE PERFORMING ARTS CENTER, PURCHASE COLLEGE: 735 Anderson Hill Road, Purchase, NY 10577. 914-251-6200. www.artscenter.org. Feb 28: 7:30pm Shadow Cities.

QUINN'S: 330 Main St, Beacon, NY. 845-202-7447. quinnsrestnrant.wixsite.com/mysite. Sets: 8:30pm. Mondays: jazz sessions.

ROOM 207: 207 2nd Ave Back Room, New York, NY 10003. www.room207nyc.com. Feb 1, 8, 15, 22: 6:00pm Glenn Crytzer Duo.

SALON 58: New York, NY 10019. tickettailor.com/events/salon58. Jan 31: Adam Golka.

ST. GEORGE'S EPISCOPAL CHURCH: 105 Grand St, Newburgh, NY 12550. 845-662-4406. www.stgeorgesnewburgh.org. Feb 8: 3:00pm Jesse Breheney Jazz Band.

TURNING POINT CAFE: 468 Piermont Ave, Piermont, NY. 845-359-1089. turningpointcafe.com. Sets: 8pm. Mondays: live jazz.

NEW JERSEY

ATLANTIC COUNTY

GREGORY'S RESTAURANT & BAR: 900 Shore Rd, Somers Point, NJ. 609-927-6665. Feb 9, 23: 7pm Jazz Night; 12: 7pm Dion Paci.

BERGEN COUNTY

BRVSH CUL7UR3: 482 Cedar Ln, Teaneck, NJ 07666. brvshcul7ur3.com. Feb 2, 9, 16, 23: 7pm Jam Session; 4: 7pm Rob Block Band; 6: 7pm Daniel Sky Qrt; 12: 7pm Simon Mogul Band; 19: 7pm Bruce Hector; 26: 7pm Valerie Johnson Band; 28: 7pm Raphael Silverman Band.

RUSTICA LOUNGE: 565 Gorge Rd, Cliffside Park, NJ 07010. 201-313-0802. rusticalounge.com. Feb 1, 8, 15, 22: 11am Sunday Smooth Brunch Jazz; 6, 13, 20, 27: 11am Friday Jazz Night; 7, 14, 21, 28: 11am

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LISTINGS ...continued from page 51

Saturday Vocal Jazz Ensemble.

ESSEX COUNTY

CLEMENT'S PLACE AT RUTGERS UNIVERSITY: 15 Washington St, Newark, NJ 07102. 862-205-7660. facebook.com/clementsplace-jazz. Feb 2: 7pm Lance Bryant & Shout!; 12: 7pm Leonieke Scheuble, Eric Person, Bob Devos; 17: 7pm Manuela Zapata Arbeláez Qnt; 20: 7pm Steve Johns & The Mythology Band.

FELDMAN MIDDLETON JR COMMUNITY CENTER: 92 Thomas Carmichael Dr, Newark, NJ 07114. 862-600-523. Feb 5: 6pm Ian Courty & Catherine Bent; 12: 6pm Mark Walker & Triad Plus; 19: 6pm Rebecca Cline Trio.

NEW JERSEY PERFORMING ARTS CENTER: 1 Center St, Newark, NJ 07102. 888-466-5722. njpac.org. Feb 4, 18: 5:30pm Write to the Mic Teen Workshops; 7: 5:30pm Joe Locke Trio; 28: 5:30pm George Lopez.

HUDSON COUNTY

AMERICANO STEAKHOUSE: 957 Broadway, Bayonne, NJ 07002. 201-402-3599. americanonj.com. Feb 3: 7pm Champian Fulton Qnt; 5, 19: 7pm Winard Harper Jam Session; 10: 7pm Simona Premazzi Qnt; 17: 7pm Imani Rousselle Qnt; 24: 7pm Jerry Weldon Qnt; 26: 7pm Danny Lipsitz & The Brass Tacks.

BARBÈS RESTAURANT/BAR NJ: 1300 Park Ave, Hoboken, NJ 07030. 201-610-1000. barbesrestaurant.com. Feb 6, 7, 13, 14, 20, 21, 27, 28: 7pm Live Jazz.

BRIGHTSIDE TAVERN: 141 Bright St, Jersey City, NJ 07302. 201-435-1234. brightsidetavernmenu.com. Feb 2, 9, 16, 23: 7pm Monday Night Jazz.

MOORE'S LOUNGE: 189 Monticello Ave, Jersey City, NJ 07304. 201-332-4309. facebook.com/mooreslounge. Feb 1, 15, 22: 8pm Sunday Night Jazz Jam; 6, 13, 20, 27: 8pm Friday Fish Fry Jam.

HUNTERDON COUNTY

FLEMINGTON DIY: 26 Stangl Rd, Flemington, NJ 08822. 856-431-3692. flemingtondiy.org. Feb 1: 1pm Open Jazz Jam; 21: 1pm Mauricio de Souza Bossa Brazil Carnivale.

MERCER COUNTY

AMERICANA KITCHEN & BAR: 359 US Hwy 130, East Windsor, NJ 08520. 609-448-4477. americanakitchenandbar.com. Feb 5, 12, 19, 26: 7pm Acoustic Thursdays feat Mark Sganga.

HOPEWELL VALLEY VINEYARDS: 46 Yard Rd, Pennington, NJ 08534. 609-737-4465. hopewellvalleyvineyards.com. Feb 22: 2:30pm HVV Jazz Band.

MIDDLESEX COUNTY

TAVERN ON GEORGE: 361 George St, New Brunswick, NJ 08901. 732-545-6205. tavernongeorge.com. Feb 3: 7pm Zach Dessel Qrt; 5: 7pm Lee Hogans Qrt; 10: 7pm Adisa Terry Qrt; 12: 7pm Greg Lewis Organ Monk Qrt; 17: 7pm Christian Orlowski Qrt; 19: 7pm Sharp Radway Trio; 24: 7pm Byron Bullock Qrt; 26: 7pm Joy Brown Qrt.

NEW BRUNSWICK PERFORMING ARTS CENTER: 11 Livingston Ave, New Brunswick, NJ 08901. 732-729-0320. newbrunswickarts.org. Feb 28: 4pm Sindhu Vee LIVE.

MONMOUTH COUNTY

ALGONQUIN ARTS THEATRE: 60 Abe Voorhees Dr, Manasquan, NJ 08736. 732-528-9211. algonquinarts.com. Feb 28: 7pm Uncle Vinnie's Presents Rachel Feinstein.

BRADLEY BEACH ELEMENTARY SCHOOL: 515 Brinley Ave, Bradley Beach, NJ 07720. Feb 6: 7:30pm Jerry Weldon.

JAZZ ARTS PROJECT: Red Bank, NJ 07701. jazzartsproject.org. Feb 2, 9, 16, 23: 6pm Jazz Arts Jam Sessions; 22: 6pm Jazz Arts Academy.

TRIUMPH BREWING CO: 1 Bridge Ave, Red Bank, NJ 07701. 732-852-7300. triumphbrewing.com/red-bank. Feb 2, 9, 16, 23: 6pm Jazz Arts Jam Sessions; 5: 6pm Lawrence Haber Collective; 7: 6pm Chuck Lambert; 8: 6pm Evan Wood Trio; 12: 6pm Behn Gillece Trio; 15: 6pm Abe Ovadia Trio; 22: 6pm Jonathan Kirschner Trio; 26: 6pm Ocean Avenue Stompers.

THE VOGEL AT COUNT BASIE CENTER: 99 Monmouth St, Red Bank, NJ. Feb 7: 7:30pm Yacht Lobsters; 13: 7:30pm Norman Brown; 14: 7:30pm Earth Wind & Fire Tribute Band.

MORRIS COUNTY

MAYO PERFORMING ARTS CENTER: 100 South St, Morristown, NJ 07960. 973-539-8008. mayoarts.org. Feb 14: 8pm Linda Eder; 19: 8pm Jessica Kirson.

MORRIS MUSEUM: 6 Normandy Heights Rd, Morristown, NJ 07960. 973-971-3706. morrismuseum.org. Feb 7: 7:30pm Thaddeus Exposé!; 19: 7:30pm Ziggy & Miles Duo.

SHANGHAI JAZZ: 24 Main St, Madison, NJ 07940. 973-822-2899. shanghaijazz.com. Feb 3: 6:30pm Tomoko Ohno; 5: 6:30pm Mark Wade Trio; 10: 6:30pm John Biancullli & Sue Williams; 17: 6:30pm Leonieke & Earl Sauls; 24: 6:30pm Ted Brancato; 26: 6:30pm Harry Allen.

UNION COUNTY

ELEFANTE MUSIC & SCHOOL FOR THE PERFORMING ARTS: 1790 Springfield Ave, New Providence, NJ 07974. 908-464-5928. elefantemusic.com. Feb 26: 7pm New Jersey Jazz Academy.

CONNECTICUT

BILL'S SEAFOOD RESTAURANT: 548 Boston Post Rd, Westbrook, CT 06498. 860-399-7224. www.billsseafood.com/entertainment. Feb 6, 13, 20, 27: 7pm Bill's All-Star Jazz Band.

BLACK EYED SALLY'S: 350 Asylum St, Hartford, CT 06103. 860-278-7427. www.blackeyedsallys.com.. Wednesdays 7:00pm Jazz Wednesdays feat. special guest

Elicit Brewery: 165 Adams St, Manchester, CT 06042. 860-791-8440. www.elicitbrewing.com. Feb 2: 7:30pm Hartford Jazz Orchestra (upstairs Craft Bar).

GUILFORD VFW HALL: 104 Mill Rd, Guilford, CT 06437. Feb 2, 9, 16, 23: 7pm Pat Todd's Tuxedo Junction.

THE INISHMOR: 20 Main St, Colchester, CT 06415. 860-603-2369. theinishmorpub.com. Feb 5, 12, 19, 26: 6:30pm Steve Cleary Music!; 6: 6:30pm Live Jazz Trio.

THE INSTITUTE LIBRARY: 847 Chapel St, New Haven, CT 06510. institutelibrary.org. Feb 6, 13, 20, 27: 5:15pm Friday Night Jazz.

THE PORT OF CALL: 15 Water St, Mystic, CT 06355. 860-980-3648. theportofcallct.com. Feb 6, 13, 20, 27: 9pm Live Jazz.

QUATTRO'S ITALIAN RESTAURANT: 14 Water St, Guilford, CT 06437. 203-453-6575. www.quattrositalian.com. Feb 1, 8, 15, 22: 12pm Quattro's Jazz Brunch.

THE SIDE DOOR AT OLDE LYME INN: 85 Lyme St, Old Lyme, CT 06371. 860-434-0886. thesidedoorjazz.com. Feb 7: Bobby Broom Eastern Standard Trio; 13, 14, 15: Jimmy Greene Qrt; 20, 21: Cyrus Chestnut Trio; 27: Olli Soikkeli Trio; 28: Dan Pugach Big Band w Nicole Zuraitis.

VFW POST 399: 465 Riverside Ave, Westport, CT 06880. 203-227-6796. vfw399ct.org. Feb 5: 7:30pm Jen Allen Trio.

PENNSYLVANIA

CHRIS' JAZZ CAFE: 1421 Sansom St, Philadelphia, PA 19102. 215-568-3131. chris-

jazzcafe.com.Shows start 7:30pm. Feb 3: Rafael Enciso Qrt; 5: Jackie Johnson & Her Band; 5, 12, 19: Jake Kaplan Hosts: The Philly Jazz Series; 6: Chris Oatts Nonet, The Pretty Big Band w/ Anaïs Reno; 6, 13, 20, 21: Oliver Mayman Jam Session; 7, 14, 21, 22: James Santangelo Late Night Jam; 10: Shawn Purcell Qnt; 11: Levi Rozek Qnt; 12: Elijah Lester Qrt; 13: Philly Five w/ Tim Armacost & Tony Miceli; 14: Joanna Pascal & Her Band; 17: Hoppin' John's Soul-Fried Brass Band; 18: Mike Raymond Octet; 19: Robert Boyd Jr Qrt; 20: Kate Kortum & Her Band; 21: Julia Danielle Qrt; 24: Daniel Meron Trio; 25: Sophia Flores Sextet; 27, 28: Ekep Nkwelle & Her Band.

CITY WINERY PHILADELPHIA: 990 Filbert St, Philadelphia, PA 19107. 267-479-7373. Shows start: 7:30pm. Feb 7: Jeff Bradshaw & Friends; 11: Mohini Dey; 13: Patti Austin; 27: Nathan East & Noah East.

SOUTH RESTAURANT AND JAZZ CLUB: 600 N Broad St, Philadelphia, PA 19130. 215-600-0220. southjazzkitchen.com. Feb 1: 6pm Glenn Bryan & Friends w/ Aneesa Larae; 6, 7: 6pm Majid Khaliq & No Looking Back; 13, 15: 6pm The Arpeggio Jazz Ensemble; 14: 6pm Valentine's Day w/ The Arpeggio Jazz Ensemble; 20, 21, 22: 6pm Emmaline; 28: 6pm Tammy McCann.

TIME RESTAURANT WHISKEY BAR & TAP ROOM: 1315 Sansom St, Philadelphia, PA 19107. 215-985-4800. timerestaurant.net. Feb 1, 8, 15, 22: 8pm Midtown Jazz Jam w/ James Santangelo; 2, 9, 16, 23: 8pm Groove Session; 3, 10, 17, 24: 8pm Open Mic Night w/ Chris Farrell & The Ritmo Collective; 5: 8pm Matt Kahn & Dave Thaker; 6, 26: 8pm Tom Moon's Love Room; 7, 21: 8pm Anam Owili-Eger & Keith DeStefano; 12: 8pm Kennings Jazz Duo, Soul Samurai; 13: 8pm Keith DeStefano; 18: 8pm Kennings Jazz Trio; 19: 8pm Dave McDonnell Trio; 20: 8pm Elliott Levin & Friends; 25: 8pm Rit Mo Collective; 26: 8pm Joe Kenney Band; 27: 8pm Andrei Radu; 28: 8pm Dai Miyazaki, Philly Fusion Project.

WORLD CAFÉ LIVE: 3025 Walnut St, Philadelphia, PA 19104. 215-222-1400. worldcafelive.org. Feb 17: 7:30pm Mardi Gras 2026 w/ Drew Nugent & The Midnight Society; 26: 7:30pm The Jazz Room: Frank Sinatra & Louis Armstrong; 26: 7:30pm Eric Roberson Improv Sessions.

PITTSBURGH AREA (ALLEGHENY COUNTY)

CON ALMA: 613 Penn Ave, Pittsburgh, PA 15222. 412-932-2387. conalmapgh.com. Feb 1: 5pm Orrin Evans; 3, 10, 17, 24: 5pm Tony Campbell Jam Session; 4, 5, 6, 7, 8, 11, 14, 15, 18, 21, 22, 25: 5pm Live Jazz; 12, 26: 5pm Roger Humphries & RH Factor; 27: 5pm Mode Indigo.

EDDIE V'S: Union Trust Building, 501 Grant St #100, Pittsburgh, PA 15219. eddiev.com/home. Feb 1, 8, 15, 22: 6pm Alex Peck Trio; 2, 9, 16, 23: 6pm Maria Becoates-Bey; 3: 6pm Grace Elliott Trio; 4, 11: 6pm Chantal Joseph Trio; 6, 7, 13: 6pm Jazz at Eddie V's.

MANCHESTER CRAFTSMEN'S GUILD: 1815 Metropolitan St, Pittsburgh, PA 15233. 412-323-4000. mcgjazz.org. Feb 7: 1pm Brilliant Corners Archives Center: Meet the Jazztet; 22: 1pm Helen Sung w/ Pittsburgh Jazz Orchestra; 28: 1pm Endea Owens & The Cookout w/ Michael Mayo.

THUNDERBIRD CAFÉ & MUSIC HALL: 4053 Butler St, Pittsburgh, PA 15201. 412-682-0177. thunderbirdmusichall.com. Feb 19: 7:30pm Chris Cain.

POCONO REGION

DEER HEAD INN: 5 Main St, Delaware Water Gap, PA 18327. 570-424-2000. deerheadinn.com. Feb 12, 19, 26: 7pm Jazz Jam w/ Bill Washer & Friends; 13: 7pm Nancy Reed & Spencer Reed w/ Tyler Dempsey; 14: 7pm Madelyn Dundon Trio; 15: 7pm The Stank Factory; 20: 7pm Ballantyne-Froman-Marino Trio; 21: 7pm Zach Brock & Walt Bibinger; 22: 7pm The Mighty Rumble Brass Band; 27: 7pm La Cuchina; 28: 7pm Miss Maybell & The Ragtime Romeos.

DELAWARE

THE ROOM AT CEDAR GROVE: 32882 Cedar Grove Rd, Lewes, DE 19958. 302-316-407. Feb 7: 6:30pm The Dirk Quinn Band; 15: 6:30pm Karen Stachel, Norbert Stachel & LehCats.

MARYLAND

KEYSTONE KORNER BALTIMORE: 1350 Lancaster St, Baltimore, MD 21231. 410-946-6726. keystonekornerbaltimore.com. Feb 3, 10, 17, 24: 7pm Bright Moments Jam Session; 4: 7pm Joshua Watkins & Ascension; 5: 7pm Love & Sax; 6: 7pm Arturo Sandoval; 10: 7pm Mohini Dey; 11: 7pm Cecily; 12: 7pm BIRCKHEAD Presents Moments in Love; 18: 7pm Brandon Woody's UPENDO; 19: 7pm The Naptown Brass Band; 21: 7pm Secret Society; 22: 7pm Christian McBride & Ursa Major; 25: 7pm Gunhild Carling; 27: 7pm Bilal; 28: 7pm Sweet Memories Tribute to Phyllis Hyman.

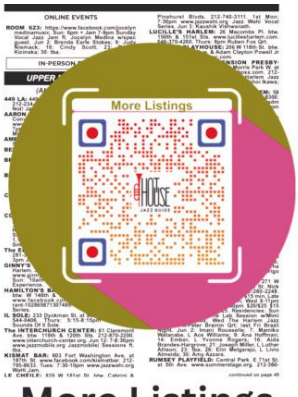
CALIFORNIA

BLACK CAT JAZZ SUPPER CLUB: 400 Eddy St, San Francisco, CA 94109. 415-358-1999. blackcatsf.com. Feb 1: 7pm Alison Shearer Qrt.

BLUE NOTE LA: 6372 W Sunset Blvd, Los Angeles, CA 90028. 310-855-3750. bluenotejazz.com/la. Feb 2, 8: 7pm Keyon Harrold & Friends; 3: 7pm Rapsody; 4, 5: 7pm GZA; 6: 7pm Ella Eyre; 7: 7pm Nick Jonas; 9, 10: 7pm MonoNeon; 12, 13, 14, 15: 7pm Aloe Blacc; 16: 7pm Willow; 17, 18: 7pm Warren Haynes Solo; 19: 7pm Buddy & The Don Brown Collective; 20, 21, 22: 7pm Lizzo; 23: 7pm Somi; 26: 7pm Orianthi; 27: 7pm BJ the Chicago Kid; 28: 7pm OMA.

THE BODEGA: 3359 Cesar Chavez St, San Francisco, CA 94110. Feb 13: 7pm Cameron Washington & Lazy Californians.

MURPHY RECITAL HALL AT LOYOLA MARYMOUNT UNIVERSITY: 1955 Ignatian Cir, Los Angeles, CA 90045. Feb 1: 5pm Future Is Now Concert Series feat. Jahari Stampley Family Trio.



More Listings.