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IN REVIEW**

JANUARY 2025



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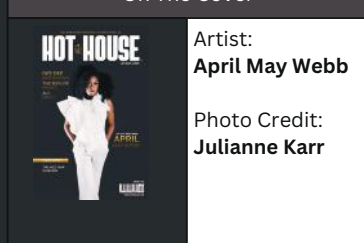
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2024**

PUBLISHER'S CORNER

HAA's we welcome the New Year, we reflect on the accomplishments of the past twelve months and look forward to the opportunities ahead. Your feedback has been invaluable to us, with the positive comments providing powerful encouragement. We are excited to continue our journey and bring you even more in the coming year. Thank you for your support!

Chrysl. L. Roney
CEO/EDITOR-IN-CHIEF



dizzy's club

JAN 2-5

JEFF "TAIN" WATTS' 65TH
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SPECIAL GUESTS

JAN 6

JOSH EVANS BIG BAND

JAN 7

SALSA MEETS JAZZ

JAN 8

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JAN 10-11

THE UNITY JAZZ FESTIVAL

JAN 12

5PM & 7:30PM STELLA COLE
9PM CATHERINE RUSSELL AND
SEAN MASON

JAN 13

7PM JOEL ROSS QUARTET
9PM SULLIVAN FORTNER TRIO

JAN 14

7PM MATHIS PICARD SOUND
ORCHESTRA
9PM HARLEM AFTER DARK

JAN 15

SANTI DEBRIANO &
ARKESTRA BEMBE: A TRIBUTE
TO KIRK LIGHTSEY

JAN 16-19

CELEBRATING CEDAR WALTON
WITH WILLIE JONES III AND
FRIENDS

JAN 20

DELISFORT WITH STRINGS
PRESENTS: THE BLACK DIARY
SUITE

JAN 21

THE OBERLIN SONNY ROLLINS
JAZZ ENSEMBLE

JAN 22

DAFNIS PRIETO SÍ O SÍ QUARTET:
3 SIDES OF THE COIN

JAN 24-26

BRIANNA THOMAS AND
SAM REIDER: THE UNDEFINABLE
ETTA JAMES

JAN 27

JAZZ AT LINCOLN CENTER
YOUTH ORCHESTRA

JAN 28-29

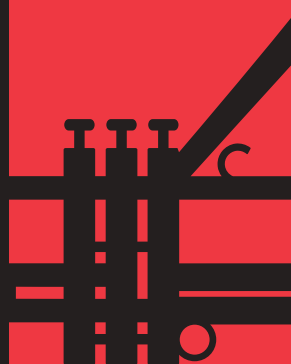
CHICO PINHEIRO AND ROMERO
LUBAMBO DUO: TWO BROTHERS

JAN 30

7PM JULIETA EUGENIO TRIO
9PM MAR VILASECA

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Orrin Evans [piano] Buster Williams [bass] Lenny White [drums]

wed - sun
1/8 - 1/12

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wed - sun
1/15 - 1/19

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wed - sat
1/22 - 1/25

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Duane Eubanks [trumpet] Robin Eubanks [trombone] Kevin Eubanks [guitar]
Rene Camacho [bass] Marvin "Smitty" Smith [drums]

wed - sun
1/29 - 2/2

THE COOKERS

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SUNDAYS
4 & 6 PM SETS

JAN 5
ABELITA MATEUS TRIO

JAN 12
GERSON GALANTE
SAMBOP JAZZ

JAN 19
STEVE
SANDBERG
BRAZILIAN
QUARTET

JAN 26
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THE BAYLOR PROJECT

The Spiritual Unity of Significant Others

by Raul da Gama



THEY FEED OFF EACH OTHER'S ENERGY. IT makes the music more fervent, more soulful, and incandescent. Their honesty and love for each other brings a burnished glow to their performances. Still wondering what makes Jean and Marcus Baylor special? Think “power couple” united in spirituality and swing, worthy inheritors of the crown once worn by Ashford and Simpson.

Both Jean and Marcus are children of pastors who drew choruses of fervent ‘amens’ in a Holy Rollin’ Black church. Exposed as they were to praise and worship, both came to be made completely of music long before they turned professionals, blessed with a medley of the sacred and the secular. Jean was born to sing amid the echoing of hallelujahs, while Marcus was a channel for the rolling thunder of the heavens heard here on earth.

From the church to the stage, Marcus became a percussion colorist of the highest order, while Jean, taking a cue from scripture, joined him – becoming one in marriage – to form the Baylor Project. Growing out of the spiritual fervor of gospel, they poured themselves out into a volcanic mix of blues, soul, and jazz.

“Ours,” Jean says, “is a mirror of our childhood, a musical palimpsest echoing the cultural topography of the African American Church, woven into our creative fabric from day one.” That day would be when they first sang in church, but has since continued through a burgeoning career, through more than 20 years of marriage, that saw both running the musical gauntlet with some of the most celebrated names in music.

Marcus played drums with Cassandra Wilson, Joshua Redman, Christian McBride and with the GRAMMY Award-winning Yellowjackets, among others. Jean (née Norris) was once one half of the celebrated duo Zhané with Renee Neufville before she married Marcus and lent her delicious mezzo-soprano to the music of Kenny Garrett, Harold Mabern, Buster Williams and many others.

In 2013, Marcus and Jean lit their own blue flame and formed the Baylor Project. In February 2017, they dropped their debut album *The Journey*, released on their own imprint, Be a Light. Says Marcus: “As producers, we were involved in every aspect of the project from inception to completion. From songwriting and arranging, the music flowed straight from head and heart.”

The repertoire included the classic hymn “Great is Thy Faithfulness,” and songs like Herbie Hancock’s “Tell Me a Story,” George and Ira Gershwin’s “Summertime” and Mongo Santamaria’s “Afro-Blue” – adapting a lyric by Oscar Brown Jr. for the latter. A stellar cast of musicians adorned the music on that celebrated album. Eight Grammy nominations, an NAACP Image Award, and four albums on the wedding-day glow still illuminate the Baylor Project.

This “astonishing duo, built on love, family, faith, culture and community” will regale audiences at the NYC Winter Jazzfest Manhattan Marathon, January 10, and the 60th anniversary of Blues Alley in Washington, D.C., February 27 and 28.

AFRO-CUBAN VOCALIST

YILIAN CAÑIZARES

SOARS WITH HER VOICE AND VIOLIN

by Sarah Belle Lin



Photo by Franck Socha

SINCE SHE WAS FOUR YEARS OLD, YILIAN Cañizares was already at the world's stage. Seen as one of the greatest Cuban musicians of her generation with a prodigious talent, her love for music and song was born out of the frequent outings her family would take to concerts with a young Yilian in tow, in her native Havana. "My mom noticed that when I went to concerts, I was singing," says Yilian. "I would tell her I want to be on stage." When her daughter sang, Yilian's mother was told by others in the community where they lived, close to the Plaza de la Revolución, that her daughter was simply – "made for it." Although her family flourished in the intellectual and athletic fields, none were musicians. Still, "they allowed me to find my way through life and express myself through music, dance, and theater," says Yilian. "I'm very grateful that they allowed me to follow my own path."

Yilian got her kicks singing for a children's group called Los Meñiques, led by María Alavarez Ríos, a composer, educator and pianist, noted for her contributions to children's music. "From this point, I

started performing with this band every Saturday in front of an audience," says Yilian. "So I've been on a stage all my life." Coming from an athletic family – her grandfather is the founder of a national sports institution in Cuba – helped develop a "Give the Best of Yourself" mindset and motivated Yilian to leave her comfort zone. "We are not athletes in a competition," says Yilian. "But at the same time, we wake up every morning and train to be better than yesterday."

When she was seven, she began to study the classical violin and piano and formed an especially deep bond with her violin. She was 16 when she left Cuba for Venezuela on a scholarship to study at La Academia Latinoamericana de Violín. "I was exposed to many different cultures at a very early age," says Yilian. "That made me realize that despite all our differences, we have this very important common point, which is our humanity." Along with the pride in her Cuban heritage, she had discovered a wellspring of inspiration for her music, which she describes as a "common point where we can all meet and share our humanity."

A few years later, Yilian soared off to Switzerland, where she still resides, on another scholarship to further her violin studies at a music conservatory. "At that time, in my mind, I was supposed to be a classical violinist," says Yilian. There, she gained access to highly educated teachers and new information. "Something in Cuba that was and is still missing is the access to information and high-level artists," says Yilian. It was in Switzerland, and during the long, cold winters, where she started asking herself questions. What is your motivation? Why are you doing this? What's behind that? "Every year was very difficult for me to go through this transition, to not be in the blossoming of life, but to go inside and ask some fundamental questions," says Yilian. "But I think that for an artist, this is a very interesting and important process – to bring out something that is really honest and deep."

Two of her greatest musical influences are Cuban's own beloved pianist Chucho Valdés, who Yilian describes as being an endless source of inspiration, and Nina Simone, who she calls a "great master." Yilian grew up marveling at Chucho in concert with her parents, and soon, had the opportunity to share the stage with him in 2023 at Switzerland's Théâtre de Beausobre. "Playing with him was like playing with my hero," says Yilian. "He's reshaped and influenced Cuban music like no one else alive." She credits Chucho for his support in her career and taking a lesson from his dedication, humility, and passion. "Him believing in me is

like putting a wind in my wings so I can fly higher,” says Yilian, whose own soaring voice continues to touch souls around the world.

Yilian discovered Nina’s music after she left Cuba, when she finally gained access to it. “I’m very inspired because of how she used her music to translate the struggle of her people,” says Yilian. “When we have the chance of being musicians and have such a great tool like music, we need to use it in a very conscious way to bring out the best of us as a collective.” As a Black woman from Cuba herself, Yilian says that she cannot skip over her identity. She says that in the most difficult moments, she’s had the support of women through sisterhood, family, and friendship. “Without women in my life, I wouldn’t be here,” says Yilian. “I want to give my voice to women who don’t have the platform to say what they need to say. This is my contribution to our struggles.”

It’s been years since Yilian has been to the U.S., but when she was last here, she performed 33 shows across North America in 29 days with her Aguas trio, including a five-night residency at Birdland. The trio, including pianist Omar Sosa and percussionist Gustavo Ovalles, performed songs from Aguas (Otá Records, 2018), an album co-written by Yilian and Omar that honors the significance of water and the trio’s Afro-Cuban traditions. “The Aguas project was inspired by our relationship with water in our everyday life and the fundamental origins of life itself,” says Yilian, who says that in the Cuban spiritual tradition, she is a daughter of Oshun, a goddess of love, femininity, and water.

Yilian has released several albums influenced by her classical musical training, jazz and Cuban music: *Ochumare* (2013), *Aguas* (2018), *Erzulie* (2019) and *Habana-Bahia* (2023) – as well as a live album with Omar Sosa, *Live at Elbphilharmonie* (feat. Gustavo Ovalles) (2019).

Yilian says she is recording a new album in Paris with her trio, Mozambican bassist Childo Tomas and Cuban percussionist Inor Sotolongo. “My trio is the backbone of my music,” says Yilian. “We are living together for a few weeks to create something that I hope people can really feel – the love and the connection between us.” The trio draws from their African and Cuban cultures and from jazz, folk and classical styles. “I can’t wait to hit New York with this project,” says Yilian. “It’s really a special one.” Yilian will perform with her trio in the NYC Winter JazzFest on Jan. 10 as part of the Manhattan Marathon at the Neilma Sidney Theatre Performance Space.

Yilian reveals that she will be focusing on performing even more in the states, especially now that she has signed with International Music Network. “I’m starting this new year with this blessing of being able to get closer to American audiences,” says Yilian. She dreams of performing at Carnegie Hall, SFJAZZ’s San Francisco Jazz Festival, and across Louisiana. “I love Louisiana,” says Yilian, whose parents are now both settled in the Bayou State. “It’s kind of a second home to me, and I would like to get closer to the New Orleans scene. But little by little, we will get there. I’m ready.”



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JAZZ AT THE GRAMMYS OR NOT?

By Ronald E. Scott

WITH FLAWLESS PRECISION, MUSIC FANS from around the globe gathered in front of their smart screens to watch the music industry's most celebrated event, The 66th Annual GRAMMY Awards, honoring the best recordings, compositions, and artists chosen by The Recording Academy, held at the colossal Crypto.com Arena in Los Angeles.

The frenzy began once nominees were announced, and the propaganda media machine started its pontification of possible winners (Taylor Swift, Miley Cyrus, and Phoebe Bridgers). Once the presentation concludes, the celebrity after-parties begin, as winners continue hooting it up with worldwide media. The next morning, for those still into print, major entertainment headlines come from Los Angeles and afar. But wait! Hold on! There is one genre called Jazz, a group of exceptional musicians, who may have missed out on the red-carpet trip and all that pre-post hoopla. The question is, was it unconsciously dismissed, or is it consciously provoked?

Relevant question, but we are here to announce the 2024 Jazz GRAMMY Award winners because, as sure as Quincy Jones won 28 GRAMMYS, there are still too many folks with no idea of the jazz victors. So here they are:

The GRAMMY Award for Best Jazz Performance went to Samara Joy for "Tight." The young singer, who was introduced as a teenager to an audience at Jazz at Lincoln Center by master pianist Barry Harris, won her first two GRAMMYS, including Best New Artist, at last year's awards.

The award for Best Vocal Jazz Album went to Nicole Zuraitis for *How Love Begins*, while the title of Best Instrumental Jazz Album went to the classical/jazz pianist, composer, arranger, and conductor Billy Childs for his current release *The Winds of Change*.

The inaugural GRAMMY Award for Best Alternative Jazz Album was given to Meshell Ndegeocello for *The Omnichord Real Book*. The new category, introduced this year, recognizes alternative jazz as "a genre-blending, envelope-pushing hybrid" that mixes jazz with other genres, including R&B, hip hop, classical, contemporary improvisation, experimental, pop, rap, electronic/dance music, and/or spoken word. More importantly, why can't we just call it music of the spirit and be done with it? Ndegeocello is an inventive artist whose music defies categorization, so why try? It sounds ridiculous.

The GRAMMY Award for Best Large Jazz Ensemble went to Basie Swings the Blues by the Count Basie Orchestra, directed by Scotty Barnhart. This GRAMMY is a testimonial to Basie's

legacy as one of America's most influential band leaders. Basie won nine GRAMMYS and became the first black man in 1958 to win a GRAMMY. That evening he walked away with two awards: Best Jazz Group Performance and Best Performance by a Dance Band, both for the album Basie (*Atomic Mr. Basie*).

The award for Best Latin Jazz Album went to alto saxophonist Miguel Zenón & pianist Luis Perdomo's *El Arte Del Bolero Vol. 2*. This Volume 2 is the follow-up to their duo debut, focusing on the Latin-American Songbook and the Bolero in particular.

Ironically, the jazz category is one of many awards presented during the day. Although Joy was the belle of the ball at the 65th Annual GRAMMYS, accepting her Best New Artist statue onstage in prime time, a jazz artist hadn't been victorious in that category since 2011 when Esperanza Spalding won over the likes of Drake and Justin Bieber. Natalie Cole was the first black artist and jazz musician to win Best New Artist, in 1976.

The radiant presenters and performers, but what about Jazz? What about her shine during prime time? What does she get---no hosting gig ever, no GRAMMY presenters' gig, no performances, and no GRAMMY presentations on prime time, hhhmmm maybe a few like Herbie Hancock or Quincy Jones. Sure, everyone swears, "America's national treasure is jazz." Right, but when the GRAMMYS come around, jazz is treated like the girl who is never invited to the prom.

Yeah, I'm America's original music. Similar to my little brother hip hop, who came out of the ghetto. Everybody laughed at him, said he was just a fad. They said he's too flamboyant, disrespectful to ladies, uses profanity, and does drugs. He's gangsta, with multiple arrests and convictions. Regardless, he kept rapping, and here we are years later, millions of record sales, film and TV contracts, and all kinds of opportunities, and Jazz still in the damn shade. Make note: I'm not hatin' or complainin' just saying.

How can jazz ever be recognized and accepted by the masses if, during the largest music event of the year, she can't be seen or heard?!! After all, it was Miles Davis who explained the "Seven Steps to Heaven." Granted, afterwards, he was "On the Corner," drinking "Bitches Brew," and got involved with those "Water Babies," but is that any reason for the Recording Academy to continue its disqualification of ME (Jazz) from appearing on that prime time television broadcast on an annual basis? No, it shouldn't. "NO complainin', NO hatin', I'm just saying!" said Jazz.



DEE DEE BRIDGEWATER

Yesterday, Today ... and Tomorrow

by Raul da Gama

HOW DO YOU FIT THE LIFE OF SOMEONE celebrated for her multi-dimensional artistry, and more importantly, a quintessential human being, in a few hundred words or so? Why, even a 300- or 400-page book wouldn't do to fit all that she has accomplished in life so far. Here's a snapshot: three GRAMMY Awards, a Tony Award winner for her role as Glinda the Good Witch in *The Wiz* - the Broadway version of *The Wonderful Wizard of Oz* (1975) - the Doris Duke Award (2019), NEA Jazz Master (2020), Goodwill Ambassador to the United Nations Food and Agriculture Organization, first American to be inducted into the *Haut Conseil de la Francophonie, Commandeur dans l'Ordre des Arts et des Lettres Award* (France), and that is just scratching the surface.

The soul is where Dee Dee's art resides, and it is from that deepest recess of her being that it emerges. Her voyage of discovery took her first to Mali, to discover her African ancestry. The evanescent music of *Red Earth: A Malian Journey* (DDB Records, 2007) resulted from that part of her journey. From Bamako, the next stop was Memphis, where she was born and lived until three years of age, when she moved to Flint, MI. "After having done *Red Earth*, which was the African part of my journey," Dee Dee says, "I needed to look at my birthplace. I was born in Memphis, TN. And I decided that I needed to look at my birthplace and my ancestry here in the United States." That part of Dee Dee's journey yielded perhaps her most stripped down, and also her most ambitious album, *Memphis... Yes I'm Ready* (Okeh, 2017). Again, that is just scratching the surface of her catalogue.

Roots have always been important to Dee Dee. So, aided by ex-husband Cecil Bridgewater and her first cousin, Carol Campbell-Williams, Dee Dee dug deep into her ancestry. "Armed with what she (her cousin) collected and with what Cecil helped me to collect," Dee Dee says, "I was able to go back and trace my grandparents and my great grandparents and I learned that we came from Okolona, Mississippi... but lived in Memphis until I was three and a half years old before moving to Michigan." This had a profound effect on her music, Dee Dee says. "Whenever I go down south to Memphis, I feel like my shoulders go down and I relax and feel completely at home. I've always had a fascination for red earth - there's red earth everywhere in Memphis - and that's why I called my 'African'

album *Red Earth*," Dee Dee reveals. "And there's a lot of red earth in Memphis and in Bamako."

After Cecil, Dee Dee got married to the Tony Award Nominee and Drama Desk Award-winning director of *Ain't Supposed to Die a Natural Death* (1971), Gilbert Moses III. The latter was known for his work in the Civil Rights Movement as a staff member of its Student Non-Violent Coordinating Committee and as the founder of the Free Southern Theater, which toured the South during the 1960s. Later, she married Jean-Marie Durand, the French concert promoter.

Not only has Dee Dee given the world of art a multi-dimensional oeuvre most impressive, but she has also - fortuitously - gifted us with three next-generation artists almost guaranteed to continue the legacy that she continues to build. Her eldest daughter Tulani Bridgewater serves as her manager and runs Bridgewater Artists Management. China Moses is an accomplished singer-songwriter, radio host, and television presenter in France. She is celebrated internationally as heir to Dee Dee's legacy, tours globally, and shares the bill with her mother when she can. And Gabriel Durand is a virtuoso bassist.

Few artists have lived as many lives in one as Dee Dee. And just when you think you've heard and seen it all, she begins again. Catch the Dee Dee Bridgewater of yesterday, today and tomorrow at Birdland Jazz Club - NYC, January 22 - 25.



A Celebration of Jazz Vocal Excellence

THE 2024 SARAH VAUGHAN INTERNATIONAL JAZZ VOCAL COMPETITION

By Sarah Belle Lin



Photo courtesy of NJPAC

Georgia Heers

THE JAZZ WORLD CELEBRATED THE DISCOVERY of its newest stars at the 13th Annual Sarah Vaughan International Jazz Vocal Competition on November 24, held at the New Jersey Performing Arts Center (NJPAC). Five talented finalists graced the stage, competing for honor and recognition in a tradition that continues to foster and highlight vocal jazz excellence.

Named in honor of the legendary Sarah Vaughan, this competition has a rich history of showcasing exceptional vocal talents from around the globe. Sarah, known as "The Divine One," was a seminal figure in jazz music, renowned for her rich voice, intricate phrasing and impeccable intonation. Sarah's influence on jazz singing is profound, and her legacy continues through this prestigious competition, which seeks to discover, nurture and celebrate the next generation of jazz vocalists.

This year's finalists hailed from diverse backgrounds but shared a common denominator: exceptional talent. The lineup included April May Webb from Connecticut, Syndee Winters from Los Angeles, Georgia Heers from New York City, Angélique Nicolas from France and Amira B from New York City.

Hosted by WBGO Radio's Sheila Anderson, the SASSY Awards presented the Top Five Finalists on the iconic NJPAC stage in front of a live audience and a distinguished panel of judges: NEA Jazz Master and four-time GRAMMY-winning drummer, producer, and educator Terri Lyne Carrington; GRAMMY-winning pianist and Director of Jazz Studies at William Patterson University Bill Charlap; powerhouse GRAMMY-winning vocalist Lisa Fischer; NJPAC's Jazz Advisor and multi-GRAMMY-winning bassist Christian McBride and acclaimed singer-songwriter Madeleine Peyroux.

Pulled from 220+ entrants from 21 different countries, these gifted young singers represent the next generation of great jazz vocalists. Ultimately, it was April May Webb who received the top honor and a \$5,000 cash award. April May is originally from Kansas and currently calls Connecticut home.

The second-place honor and \$1,500 prize went to Syndee Winters, a Los Angeles-based singer best known for her role as "Nala" in Disney's *The Lion King* on Broadway. Third place and a prize of \$500 was awarded to Oberlin alumna Georgia Heers, hailing from South Carolina. Rounding out the top five were Amira B of New York City and Angélique Nicolas of France.



Photo courtesy of NJPAC

Syndee Winters



Photo courtesy of NJPAC

Syndee Winters, April May Webb & Georgia Heers

April May made headlines as the first Black woman to graduate from the jazz studies program at William Paterson University, which is just a half hour away from NJPAC. Her win was a significant milestone and a testament to her dedication and talent nurtured over many years.

The runner-up, Syndee Winters, is also no stranger to the stage. An accomplished performer, Syndee has a background in Broadway, known for her roles in hit musicals such as *Lion King* and *Motown: The Musical*. Her transition into the jazz scene showcased her versatility and deep connection to the genre, impressing both the judges and the audience with her soulful renditions and dynamic stage presence.

The third-place winner, Georgia Heers, brought her unique flavor of jazz from New York City. She has been a rising star in the local jazz circuit, known for her contemporary approach and innovative arrangements that blend traditional jazz elements with modern influences. Her performance was marked by technical prowess and emotional depth, underlining her potential as a formidable force in the jazz world.

Congratulations also go to all the other finalists, including Amira B and Angélique Nicolas, who showcased their talents and added to the evening's musical brilliance.

The Growing Prestige of the Competition

The Sarah Vaughan International Jazz Vocal Competition has seen a tremendous increase in applicants over the years. From around 150 applicants in its inaugural year in 2012, the competition now attracts nearly 300 vocalists from across the globe. Last year saw over 220 applicants from 21 countries, and the event has become the first show to sell out as part of the TD James Moody Jazz Festival.

The competition is open to male and female solo vocalists over 18 who are not signed to major record labels. Applicants are judged based on vocal quality, musicality, technique, performance, individuality, artistic interpretation and the ability to swing. The winner receives a significant platform to further their career in the music industry.

Photo courtesy of NJPAC

The Journey to Victory

APRIL MAY WEBB



Photo courtesy of NIPAC

APRIL MAY WEBB'S JOURNEY TO VICTORY has been long and arduous. She has been applying to the competition since 2014, making her win a decade-long pursuit of excellence. April May's persistence and dedication have finally paid off, validating her belief in her craft.

April May's musical roots run deep. Growing up in North Newton, Kansas, music was a constant presence in her life. Alongside her two older brothers, highly acclaimed drummer Dr. Nathan Webb and bassist Jacob Webb, she performed jazz and gospel music across the Midwest with their group Webb 3. They owe their musical foundation to the church where their parents were heavily involved, joining the church's music program and honing their vocal skills and musical talents.

A musician, composer, educator and co-founder of the jazz ensemble Sounds of A&R, April May is a 2023 Chamber Music America Grant recipient and 2023 Jazz Road Artist, and has toured with jazz legends such as Thelonious Sphere Monk III and was selected by NEA Jazz Master Dee Dee Bridgewater as a Woodshed Network recipient. She also took center stage in internationally acclaimed artist Tschabalala Self's New York play "Sounding Board." Audiences can catch her performing at Dizzy's Coca-Cola Club at Jazz at Lincoln Center in Manhattan in Spring 2025.

Now residing in Connecticut, April May continues to make strides in her musical career. Along with her husband, Randall Haywood, she forms part of the group Sounds of A&R, where they combine their talents to create captivating jazz music. In 2023, Sounds of A&R represented the U.S. as cultural ambassadors for the American Music Abroad program, traveling to Fiji and Tonga to share jazz music with new audiences.

Influenced by jazz legends like Louis Armstrong, Sarah Vaughan and Oscar Peterson, thanks to her brothers' musical interests, April May also spoke

about her time touring with T.S. Monk and how performing with high-caliber musicians helped her grow.

Her connection to the Sarah Vaughan competition stems from her days at William Paterson University, where her ensemble instructor, Mulgrew Miller, encouraged her to focus on Sarah's music. April May dedicated time to developing a sound inspired by Sarah while also cultivating her unique artistic voice. For the competition, she attempted to perform the hardest songs that pushed her.

April May's past mentors, including the late Mulgrew Miller, the former director of jazz studies at William Paterson, played a crucial role in shaping her career. Mulgrew's advice to refine her sound and draw inspiration from Sarah Vaughan helped April May hone her craft and find her unique voice in the competitive world of jazz.

April May is eagerly working on completing Sounds of A&R's first album as a duo with her husband, with plans to release several singles this year and the rest of the album by 2026. She will be performing at Dizzy's Club Coca-Cola at Jazz at Lincoln Center on February 21, where she will also release their first single, "Cottonwood Tree." The song, which she performed during the competition, tells the story of her journey from Kansas to New Jersey, encapsulating her growth and experiences along the way.

The Sarah Vaughan International Jazz Vocal Competition continues to be a beacon for discovering and nurturing new talent, ensuring Sarah Vaughan's legacy endures in the world of jazz. As April May Webb and her fellow finalists continue their musical journeys, they inspire future generations to reach for the stars, just as "The Divine One" did.



Photo by Julianne Karr

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WINNING SPINS

by George Kanzler



IMMANUEL WILKINS IS ONE OF THE MOST impressive alto saxophonists among the 20-somethings to emerge over the last half decade. Although he has only three albums of his own as a leader, he has appeared, impressively, as a sideman on 20 albums, and is currently a member of Blue Note's cooperative quintet, *Out Of/Into*, formerly the Blue Note Quintet that marked the label's 85th anniversary. That group's new album and Immanuel's own third one as a leader are among the highlights of this year's releases. They also demonstrate how different Immanuel can play in other groups and on his own projects.

Motion I, Out Of/Into (Blue Note), includes Immanuel in a quintet including pianist Gerald Clayton, mallet player Joel Ross, bassist Matt Brewer and drummer Kendrick Scott. The mood of the seven tracks – four by Gerald – is on the moody, dreamy side. For a more straight-ahead, swinging version of a quintet with the same instrumentation – and Immanuel on alto sax – check out Kenny Barron's latest, *Beyond This Place* (Artwork).

Motion I opens with Gerald's "Ofafrii," riding on a slow, hypnotic rhythm, with the signature sound of Joel's marimbas dominating. The mood continues with the meditative "Gabaldon's Glide," again by Gerald, Immanuel's sax repeating a riff phrase as piano and vibes tandem solo before giving way to an alto sax solo that recedes to a fade-out ending. Joel's "Radical" features an alto sax lead and bass pizzicato solo from Matt, as well as a breakout, wide ranging solo excursion from Immanuel.

After another slow, dreamy Gerald tune, "Second Day," Matt's "Aspiring to Normalcy," also the album's longest track, opens things up with lively, martial beats from Kendrick and a swirling, masterful solo from Immanuel. A drum feature, "Synchrony," from Kendrick that also includes driv-

ing solos from Immanuel and Joel precedes another moody Gerald tune, "Bird's Luck," with wafting solos over the meditative beats.

***Blues Blood*, Immanuel Wilkins** (Blue Note), is an immersive experience requiring multiple listens before its emotional impact is fully felt. Immanuel has employed not only his own quartet (Micah Thomas, piano; Rick Rosato, bass, and Kewku Sumbry, drums) but also vocalists Ganavya, June McDoom, Yaw Agyeman and Cécile McLorin Salvant, plus spot guests Marvin Sewell, guitar, and Chris Dave, drums. Electronics are also employed in the mix at times.

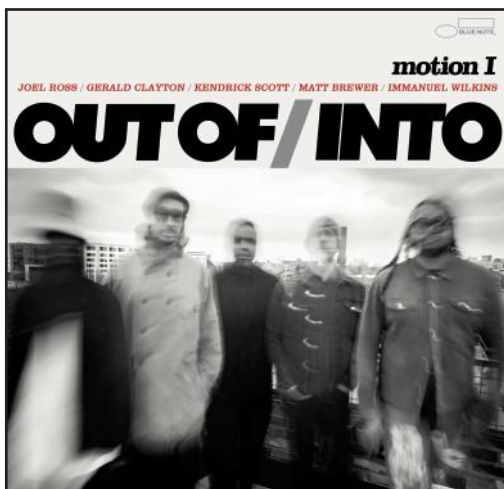
That mix is what makes this album such an immersive listening experience. Voices on some of the tracks waft in and out tantalizingly, words hard to comprehend, and individual solos, including Immanuel's alto sax excursions, are sometimes swallowed into the overall, elusive, textures of the music.

The album's title, *Blues Blood*, was inspired by a quote from Daniel Hamm, one of the Harlem Six, a group of young boys who were falsely accused of murder in 1964 and severely beaten by prison guards while awaiting trial. "I had to open the bruise up and show them and let some of the blues blood come out to show them," he says. That misplaced word, "blues" for "bruise" inspired Immanuel's concept for the album.

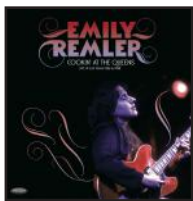
The words in many of the tracks here are elusive, voices insistent yet puzzlingly uncommunicative. Often singers employ the ululation associated with muezzin's calls to prayer in Islamic countries. Other tracks are very literal, as on "EVERYTHING," wherein Esi Sumbry and Ganavya sing "we are everything" as a chant.

Cécile's vocal on "Dark Eyes Smile" is an exception, as the chameleonic singer summons a mid-1950s jazz-pop voice to clearly sing words, returning on the next track, "Apparition," over suspended rhythms. Arabic-like chanting also weaves through "Afterlife Residence Time," also notable for a breakout, hard driving alto solo from Immanuel.

The album ends with the 11-minute title track, a marvelous mashup of bebop, ululating voices, Marvin's bluesy guitar and a vocal-rich dirge finale.



FROM THE VAULTS



COOKIN' AT THE QUEENS: LIVE IN LAS Vegas, 1984 & 1988, Emily Remler (Resonance, double album), presents music recorded from Alan Grant's series of Monday night broadcasts from the French Quarter Room of the 4 Queens Hotel in Las Vegas. Emily Remler was a rarity in late 1970s and 1980s jazz, a female jazz guitarist who was, in guitarist Dave Stryker's words: "just one of the cats and she just happened to be a woman who played her ass off."

The Stryker quote is from the extensive booklet accompanying the double album, one of many from musicians who worked with or encountered Emily during her decade-plus career, cut short when she died in a hotel room in Australia after an overdose in 1990, when she was only 32. The recently deceased Russell Malone tells of hearing Emily on record: "I was taken by her authority and strength." And drummer Bob Moses, who played in bands with her, recalls "She really could play; pure swinging. She out-swung most guitar players. She definitely had the feel, the groove and the soulfulness. She could do the standards and Wes Montgomery-ish stuff, but she had her own thing and above all, she had that swing."

In 1982, Emily's career had taken off to the point that she was featured in *People*, the site of her most famous quote: "I may look like a nice Jewish girl from New Jersey, but inside I'm a 50-year-old, heavyset black man with a big thumb, like Wes Montgomery." She found being a woman in what was largely a man's world a mixed blessing, involving both unique opportunities and persistent misogyny. The later may have contributed to her career-long addiction problems with heroin and Dilaudid, although an ex-boyfriend remembers that "she always had a weakness for the party life."

Cookin' at the Queens affirms Emily's prowess as a jazz guitarist, bar gender, of very considerable gifts. Playing with a quartet including piano in 1984, and in a trio with just bass and drums in 1988, she justifies the album title with her indefatigable swing. Both sets include jazz and pop standards, bossa novas and bebop and hard bop classics. Among the don't-miss highlights are her hard swinging precision on a driving quartet version of "Tenor Madness;" a sinuously swinging quartet "Autumn Leaves," and her Wes-inspired bossa "Samba de Orfeu."

The 1988 trio includes inventive interpretations of two tunes from Miles Davis' *Kind of Blue*, and a bluesy, soul drenched version of Montgomery's "D-Natural Blues."



THE RELEASE OF CHARLES TOLLIVER'S MUSIC Inc. *Live at The Captain's Cabin* as a 2-LP set for Record Store Day in November (Reel-to-Real, 2024) marks the return of the Guv'nor of "Hard Bop" City. Monikers of that kind might sound archaic today, but this music – first recorded in 1973 – tells a vastly different story. This is pricking the ears of newer and younger audiences as if it were recorded just yesterday – and it is not simply the fact that vinyl is making a comeback.

Naysayers and refuseniks apart, the period between the 1950s all the way to the 1970s marked the golden age of jazz: it commanded a large public following, boasted an amazing array of performers from legendary to the present and, in the thriving style of hard bop, had an idiom that was at once contemporary, bluesy and accessible. Hard bop's sizzling mix of soul, a driving beat, and fiery virtuosity was that sound that drew audiences to clubs in droves and sold truckloads of records, from labels large and small.

For a surprising number of fans who came of age in those halcyon years, a key figure of the hard bop vogue was not one of its obvious stars – Art Blakey, Horace Silver, Miles Davis – but the trumpet and intrepid co-founder of the label Strata-East, Charles, who played with all the stars: Jackie McLean, Horace Silver, Max Roach, Stanley Cowell and Cecil McBee, making a name for himself and growing his own reputation as well.

On *Live at The Captain's Cabin*, Charles displays the fierce, compelling originality that sets him apart from other trumpeters of the bop clan. Not for him were incessant phrases and lines of relentless torrents of notes, honking riffs and biting attack; his trademark could also be heard in a 'round sound,' lithe and elegant as well as warm and swinging. Plus, there is the tantalizing asymmetry of his lines, which set off in wrong-footing directions and unexpected turnarounds, yet always landing exactly right, with their own fascinating rhythm.

Charles is the complete pro, which is why his recordings – and there are many – set such a high standard in music, especially the music called hard bop. While new and dyed-in-the-wool fans of Charles' music can start in a number of places – notably with any of his releases on Strata-East, should they still be available, this classic live set is quite priceless, with Charles' adventurous trumpet backed by pianist John Hicks, bassist Clint Houston, and drummer Cliff Barbaro. It's vintage hard bop, as fresh as the day it was made.

A nationally syndicated jazz critic for a major newspaper until he retired, George Kanzler continues to write about jazz for Hot House.

Raul da Gama is a poet and essayist. He has published three collections of poetry. He studied at Trinity College of Music, London specialising in theory and piano, and he has a Masters in The Classics.

CHRIS POTTER

VILLAGE VANGUARD / DECEMBER 31 – JANUARY 5

Chris Potter's artistry is informed by deep intuition. His playing is driven by a febrile brain that sends his music to every nerve ending, from lips to fingertips. He also commands every sinew of his body to propel the music in visceral variations that flow in glorious arcs and ellipses from the bell of his tenor saxophone. The sound of that tenor might also be laced with ghostly muscle memory triggered by the almost crepuscular sweep of the bass clarinet that he also plays with uncommon, aria-like virtuosity. Holding audiences thus rapt is a common event. Chris will do likewise at the Village Vanguard together with a stellar ensemble that includes pianist Craig Taborn, bassist Scott Colley and drummer Marcus Gilmore. **RDG**



HARRY ALLEN QUARTET

BIRDLAND / JANUARY 2-5

Since he started gaining notice in the late 1980s, tenor saxophonist Harry Allen has proved himself as a masterful swing stylist, with occasional detours into Brazilian jazz. Harry's ability to swing seems effortless, while his cool tone invites comparisons to Lester Young and Al Cohn. Harry credits several mentors in his youth, including Scott Hamilton, Bucky Pizzarelli, Warren Vaché, Major Holley and Oliver Jackson. Kenny Barron was one of the instructors at Rutgers when he attended, and he found playing with him and hearing him talk about music was unbelievably valuable. In recent years, Harry has put a greater emphasis on composing. Harry's quartet includes frequent collaborator Rossano Sportiello on piano, bassist Mike Karn and drummer Aaron Kimmel. **KD**



WAYNE ESCOFFERY & JIMMY GREENE

SMOKE / JANUARY 2-5

Wayne Escoffery and Jimmy Greene are two giants of the tenor saxophone, born one day apart in 1975. Wayne was born in the UK and came to the US in the early 1980s. He was a fellow classmate of Jimmy's, a Hartford native, in the Institute of Jazz at the Hartt School with Jackie McLean, where both musicians excelled as proteges of the late jazz master. Both Wayne and Jimmy have blossomed as leaders and have developed a distinctive sound on their instrument. Likewise, they are prolifically composing striking original music, recording extensively and pursuing careers as successful jazz educators. This "Tenor Titans" tribute to John Coltrane will feature these modern masters with pianist Orrin Evans, bassist Buster Williams and drummer Lenny White. **KD**



JEFF "TAIN" WATTS 65TH CELEBRATION

JAZZ AT LINCOLN CENTER / JANUARY 2-5

Pittsburgh-born drummer Jeff "Tain" Watts burst on the scene in the 1980s, with rhythms straight out of Elvin Jones. Watts anchored both Wynton and Branford Marsalis' groups, was a sideman of choice for his homeboy, George Benson and he recorded with bassist Charles Fambrough, pianist Kenny Kirkland and many other jazz luminaries. His albums as a leader include *Megawatts* (Sunnyside), *Citizen Tain* (Columbia) and *Detained in Amsterdam* (Dark Keys). Watts returns to Jazz at Lincoln Center to celebrate his 65th birthday (which is actually January 20), with a star-studded lineup featuring bassist and birthmate James Genus, tenor saxophonist Ravi Coltrane, guitarist Paul Bollenbeck and pianist James Francies. The music will feature familiar and new compositions and selections from Watts' Guggenheim-sponsored Pittsburgh Suite; all illuminating the multivariad, musical chambers of Tain. **EH**



KRIS DAVIS TRIO

VILLAGE VANGUARD / JANUARY 7-12

Since her arrival in the Big Apple from Western Canada in the early 2000s, the GRAMMY Award-winning pianist-composer Kris Davis' pointillistic pianism, an avant-garde amalgam of Cecil Taylor, Keith Jarrett and Herbie Hancock, made her a sidewoman of choice with Terri Lyne Carrington, Dave Holland and Tyshawn Sorey, and enabled her to record over two dozen recordings as a leader, including her critically acclaimed 2023 recording, *Diatom Ribbons Live at the Village Vanguard*. Kris returns to the Vanguard with her latest album *Run the Gauntlet*, with Detroit bassist Robert Hurst and Philly drummer Johnathan Blake. This record features the music of Geri Allen, Marilyn Crispell, Sylvie Courvoisier, Angelica Sanchez, Renee Rosnes and Carla Bley. Someday, Kris will be on that musical Mt. Rushmore of female jazz pianists. Kris' trio includes: Robert Hurst – Bass and Johnathan Blake – Drums. **EH**



By Ken Dryden, Raul da Gama, Laila Gardener, Eugene Holley Jr, George Kanzler



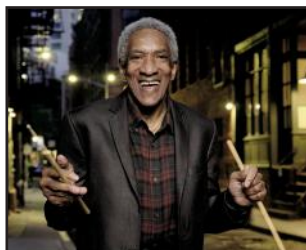
QUEEN ESTHER
SYMPHONY SPACE / JANUARY 9

Queen Esther is a Southern-born, New York City-based vocalist, lyricist, songwriter, actor, solo performer, playwright, and librettist. She is the self-styled purveyor of Black Americana with her affirmative, Afro-Appalachian take on gospel, blues, folk, bluegrass, and country genres, and her latest recording, *Things Are Looking Up* (El Recordings), is her splendid tribute to Billie Holiday. Esther comes to Symphony Space as part of its Revelry series to perform her latest opus, *All Cats Are Beautiful*, which features songs about innocent people murdered by police, backed by the jazz quintet Wayne Tucker and the Bad Mothas, and funded in part by grants from the New Music America Creator Fund and the Young Arts Foundation. Esther's honest artistry is guided by one simple truth: that there is no healing without dealing. **EH**



VANESSA RUBIN
MEZZROW - NYC | JANUARY 10 - 11

Watching and listening to a Vanessa Rubin club date can evoke associations of classic jazz vocal divas in smoky nightclubs, and that may be by intention. There is intelligence, sophistication, and thought behind a Vanessa performance, as she is extremely knowledgeable about jazz history. Eclectic in her choices, her material reflects a life-long love of vocal and instrumental jazz. With eight albums released, her diverse catalogue includes tribute albums to Carmen McRae and Tadd Dameron, as well as vocal versions of jazz classics with her own lyrics. In her upcoming performance, Vanessa promises both old and new material. However, you can always count on Vanessa for her love of swinging jazz and a good ballad. Her group features stellar players Brandon McCune (Piano), Kenny Davis (Bass), and Winard Harper (Drums). **JZ**



AL FOSTER QUARTET FEATURING CHRIS POTTER
SMOKE / JANUARY 15-19

Veteran drummer Al Foster has played with many greats over a career spanning six decades, but he shows no signs of slowing down. Al is best known for his thirteen years as a valuable sideman with Miles Davis, though he also toured and/or recorded with Sonny Rollins, McCoy Tyner, Blue Mitchell and Horace Silver, among many others. His thunderous pulse and compelling percussion have fueled many timeless recordings. In recent years, Al has focused more on leading his own record dates for Smoke Sessions and also showcasing his considerable gifts as a composer and arranger. Joining him at Smoke will be tenor saxophonist Chris Potter, who appears on his recent record *Reflections* (2022), while the remaining members of the quartet are still to be finalized. **KD**



WINARD HARPER
JAN 15 & 31 / AMERICANO STEAKHOUSE, NEW JERSEY

The extraordinary drummer Winard Harper takes the stage at Americano Steakhouse in Bayonne, NJ on January 15 and 31. This is a mini-residency for Winard Harper, who is known for his impeccable rhythm and vibrant energy. Harper is a true dynamo behind the drums. His performances are not just concerts; they're exhilarating journeys through the rich landscapes of jazz. **CLR**



CRAIG HANDY & 2ND LINE SMITH
THE DJANGO / JANUARY 17

Oakland-born tenor saxophonist Craig Handy, a sideman with Art Blakey's Jazz Messengers, the Mingus Dynasty, Betty Carter Abdullah Ibrahim, Wynton Marsalis and The Cookers, recorded a respectable number of records as a leader. In 2014, he released *Craig Handy & 2nd Line Smith* (Okeh/Sony), leading a drum, guitar, and sousaphone (and sometimes vocals) combo that masterfully marries the organ master Jimmy Smith's gospel, hard bop and soul-jazz sound with New Orleans' second-line parade rhythms. Their funky swing brings the French Quarter to many of Smith's recordings, which include Stanley Turrentine's "Minor Chant," "Organ Grinder's Swing," Stevie Wonder's "High Heel Sneakers" and Wes Montgomery's "O.G.D. AKA Road Song." The 2025 version of Handy's Crescent City crew brings The Big Easy to a jazz club near you. **EH**

SPOTLIGHT



EKEP NKWELLE

THE JAZZ FORUM / JANUARY 17

Known for her mesmerizing voice and heartfelt interpretations, Ekep has quickly risen as a prominent figure in the contemporary jazz scene. Rooted in rich African and jazz traditions, she brings a unique and refreshing sound that captivates audiences worldwide. A native of Washington, D.C., Ekep has been performing since a young age, drawing inspiration from legendary jazz vocalists and her cultural heritage. Her performances are a blend of soulful melodies, intricate rhythms, and emotive storytelling. Ekep's stellar debut album received critical acclaim, showcasing her versatility and profound artistry. **CLR**



BRANFORD MARSALIS

KUPFERBERG CENTER FOR THE ARTS / JANUARY 19

While his younger brother Wynton has led the Jazz at Lincoln Center Orchestra for over three decades, tenor saxophonist Branford Marsalis's main musical vehicle has been his quartet, formed in 1986. Notably stable, the quartet has seen few personnel changes over the years. Branford has also ventured into pop music, performing with Sting and the Grateful Dead and leading the band on The Tonight Show with Jay Leno. He has composed film scores and played saxophone with symphony orchestras since 2008. Recently, Branford signed with Blue Note Records, and his current quartet, featuring pianist Joey Calderazzo (replacing the late Kenny Kirkland), bassist Eric Revis, and drummer Justin Faulkner, will record an album later this year. They bring their intense, often John Coltrane Quartet-inspired sounds to this gig in Queens. **GK**



ORGAN MONK TRIO

ARTHUR'S TAVERN / JANUARY 23

The trio, led by Hammond B3 organ virtuoso Greg Lewis, pays tribute to the legendary Thelonious Monk through captivating and innovative interpretations of his work. Fusing jazz, blues, and gospel elements, the Organ Monk Trio offers a unique and electrifying homage to Monk's timeless compositions. Greg Lewis, known for his soulful and spirited playing, brings Monk's music to life with a contemporary twist. Accompanying him are two exceptional musicians: Ron Jackson on guitar, whose intricate and melodic lines add depth and texture, and Jeremy "Bean" Clemons on drums, driving the trio with his dynamic rhythms and infectious groove. **CLR**



CATHERINE RUSSELL & SEAN MASON

JAZZ FORUM / JANUARY 24-25

Vocalist Catherine Russell is considered one of the great interpreters and performers of the Great American Songbook and has headlined around the world to rave reviews. She began as a background vocalist to established stars including Donald Fagan, Madonna and David Bowie. Transitioning to a solo career in 2004, Catherine has recorded seven well-received albums including the GRAMMY-nominated *"My Ideal"* (Dot Time) with Sean Mason in August. This was her third GRAMMY nomination. Pianist Sean Mason is celebrated for his ability to blend the traditions of jazz with a breadth of style. In addition to his partnership with Catherine, Sean has worked with many jazz legends including Wynton Marsalis, Christian McBride and Dave Leibman. The duo will appear at the Jazz Forum in Tarrytown, New York for two nights. **DJS**



BRIANNA THOMAS / SAM REIDER

JAZZ AT LINCOLN CENTER / JANUARY 24-26

The ebullient Peoria, IL-born vocalist Brianna Thomas made New York City ears perk up when she won the 2009 Jazzmobile Vocal Competition. With two self-released albums as a leader, *You Must Believe in Love* (2014) and *Everybody Knows* (2020), Brianna became a frequent performer in many Jazz at Lincoln Center (JALC) shows and tours over the years, most recently with JALC's 47-city Songs We Love tour in 2023. Brianna returns to the JALC stage with her band, featuring guitarist Marvin Sewell, and the Latin GRAMMY-nominated pianist, vocalist and accordion virtuoso Sam Reider, to pay homage to singer Etta James, whose hit "At Last" made her an immortal favorite. Brianna, Sam and company will no doubt do Etta justice with their Mississippi River blend of blues, jazz, gospel and R&B. **EH**

SPOTLIGHT

MIKE DIRUBBO QUARTET SMALLS / JANUARY 24-25

A talented alto saxophonist mentored by Jackie McLean at the Institute of Jazz at the Hartt School, University of Hartford, Mike DiRubbo has the fire of Jackie, combined with his unique sound and inventive improvising. After graduating, Mike returned to New York City to launch his career, Mike has recorded and/or performed with fellow high-caliber instrumentalists including fellow Hartt alum Steve Davis, Jim Rotondi, Mario Pavone and Brian Charette, among others. His fresh approach to standards and jazz classics is a masterclass of storytelling with improvisation. In recent years, Mike has concentrated more on composing for his record dates, creating inspired works that his band members to explore. Mike's quartet includes pianist Caili O'Doherty, bassist Ugonna Okegwo and drummer Anwar Marshall. **KD**



HARRIET TUBMAN GROUP – FEATURING GRAHAM HAYNES THE SULTAN ROOM - BROOKLYN / JANUARY 26TH

The Harriet Tubman group, named after the iconic woman who defied her era by escaping slavery and aiding many others, mirrors her spirit by defying musical conventions. Founded by guitarist Brandon Ross, bassist Melvin Gibbs and drummer J.T. Lewis, each member brings unique talents and perspectives. They are joined by cornetist Graham Haynes, son of legendary jazz drummer Roy Haynes. Graham Haynes, a world traveler with deep knowledge of global music traditions, adds to their eclectic sound. Brandon's compositions are influenced by Henry Threadgill's system, Melvin Gibbs brings a funk/rock perspective as a Defunkt alumnus, and J.T. Lewis has performed with the rock group Living Colour. Together, they create music that is eclectic, electronic, experimental, and boundary-breaking. **JZ**



LISA FISCHER WITH ORRIN EVANS BIRDLAND NYC / JANUARY 28 - 31

The GRAMMY Award-winning Lisa Fischer has been a force of nature in the world of music for 41 years. She lends nobility to blues, soul, R&B and jazz, and she has also graced the world of opera and symphonic music. She was propelled into the stratosphere as a back-up singer to Melba Moore, who likely helped define her vision and artistry. She made the Rolling Stones sound more bluesy, and Sting more spiritual and soulful. Her single most enduring association was with Luther Vandross, with whom she sang for 22 years. Imagine the kind of sparks that are likely to fly when she appears with the Orrin Evans Trio. No one's predicting, but it will still likely have an incandescence as if from the nuclear corona of the sun. **RDG**



ERIC REED and Generation X, Y and Z Jazz at Lincoln Center NYC / JANUARY 31-FEB 1

Pianist Eric Reed joined Wynton Marsalis's Sextet at 18, later playing with Wynton's Jazz at Lincoln Center Orchestra for nearly 15 years. Wynton recalls, "Eric had great ears and had already formed his musical personality. He had a phenomenal level of talent for his age; I've only met four or five musicians with that extreme ability. He's intelligent and curious... And there's his pedigree: he grew up in the church, so he had direct exposure to the vernacular." Since leaving JALC, Eric has released over two dozen albums as a leader and become a master interpreter of Thelonious Monk and Duke Ellington. He now teaches jazz at the University of Tennessee-Knoxville and hosts a weekly radio show on WUOT. Performing with his trio, Dezron Douglas (bass) and Charles Gould (drums), they will feature tenor saxophonists Jon Beshay and Julieta Eugenio. **GK**



LOUIS HAYES JAN 31 - FEB 1 / MINTON'S HARLEM

With a career spanning over six decades, Louis Hayes is a master of rhythm and nuance, having played alongside jazz greats such as Cannonball Adderley, Oscar Peterson, and John Coltrane. His dynamic style and profound musicality have cemented his status as one of the genre's most influential drummers. Hayes' performance promises to both honor the rich tradition of jazz and showcase his innovative artistry. **CLR**



Jazz and the Dream of MARTIN LUTHER KING



IN 1964, AMIDST THE CIVIL RIGHTS TURMOIL in America, Martin Luther King Jr. penned his thoughts on jazz for the Berlin Jazz Festival. His essay reveals a profound understanding of jazz as more than just music, but as an emblem of the struggles and aspirations that defined his life's work and that of countless others.

Dr. King articulated a vision of jazz that mirrored his own endeavors toward societal transformation. He hailed jazz as a triumphant declaration of freedom, born from the "soul of a people" who endured relentless hardship and oppression. For King, jazz was a metaphor for the black struggle, a form of artistic resistance that mirrored the broader civil rights movement. Dr. King believed that jazz was a perfect soundtrack for the Civil Rights Movement because it could convey the realities of life and provide hope and triumph. He believed that jazz recorded the time and gave strength to those fighting for a better world.

He celebrated jazz musicians as "artists of reputation," exalted for their role in crafting spiritual weapons that dismantled psychological barriers erected by systemic racism. In jazz, Dr. King perceived a unique blend of individual creativity and soulful expression, capturing the profound complexities of the Black American experience. The improvisational nature of jazz, with its spontaneous bursts of creativity breaking through structure, resonated with the liberation struggle. For Dr. King, jazz was a transformative art form, capable of fostering a sense of universality and interconnectedness, elements central to his vision of a just society. After Mahalia Jackson, jazz became the soundtrack and main playlist for the Civil Rights Movement.

Jazz's Role During War and Diplomacy

Jazz's international journey, especially during the 1930s, 1940s, and 1950s, showcases its signifi-

cant diplomatic role. Amidst the ravages of war and the quest for global peace, jazz transcended its origins to become a messenger of American cultural diplomacy. The United Nations and other cultural institutions recognized jazz's potential to communicate ideals of freedom and democracy, utilizing it to forge cross-cultural connections and promote unity during World War II and the subsequent Cold War era.

Duke Ellington, Cab Calloway, and Dizzy Gillespie emerged as pivotal figures in this global jazz diplomacy. Ellington's sophisticated compositions and eloquent performances presented an image of African American culture that defied stereotypical expectations. His band's tours, particularly in wartime Europe, were a testament to the resilience and creativity of black artists under oppressive conditions.

Cab Calloway, with his energetic style and charismatic persona, brought a slice of African American culture to international audiences, promoting a more nuanced understanding of the black experience in America.

Dizzy Gillespie's State Department-sponsored tours, often referred to as "Jazz Ambassadors," aimed to counteract Soviet propaganda by showcasing the freedom inherent in American culture. Gillespie's virtuosic trumpet playing and his ability to fuse jazz with indigenous music underscored the genre's global adaptability and its capacity to foster mutual understanding and respect.

Jazz and Social Change: An Intersection with King's Ideals

Martin Luther King Jr. observed in jazz a powerful resonance with his broader philosophy. In jazz's capacity to transcend linguistic barriers, King recognized its potential to unite disparate groups through a shared aesthetic and emotional experience. The genre's rich history of blending African, European, and other musical traditions paralleled Dr. King's own vision of an integrated, egalitarian society.

Dr. King's vision for America mirrored the improvisational harmony of a jazz ensemble, where individual contributions coalesced into a cohesive, dynamic performance. Jazz embodied the principles of mutual respect and shared humanity, principles that were also at the heart of Dr. King's quest for civil rights and justice.

Moreover, jazz's improvisational nature symbolized the adaptability and resilience required in the struggle for civil rights. Just as jazz musicians navigate the uncertainties of live performance, so too did civil rights activists navigate the often perilous path toward equality. Dr. King's admiration for jazz was also an admiration for the spirit of perseverance and innovation—crucial to overcoming the systemic barriers of racial injustice.

Martin Luther King Jr.'s reflection on jazz

remains a poignant reminder of the genre's enduring connection to social justice and its role in shaping cultural narratives. Jazz continues to be a beacon of freedom and a testament to the ongoing struggle for equality, resonating with new generations who seek inspiration in their own battles for justice.

The legacy of jazz as an instrument of change and a symbol of resilience is evident in its continued influence across various spheres, including education, politics, and social movements. Contemporary jazz musicians often draw inspiration from King's words, channeling the genre's rich history of resistance into their own creative expressions.

In educational settings, jazz is celebrated not just as music but as a critical cultural artifact that provides insights across America's complex racial history. Schools and universities incorporate jazz studies into their curricula, fostering greater understanding of the genre's role in both historic and contemporary social justice issues.

In political and social arenas, jazz festivals and

concerts often serve as platforms for activism, linking the music's historical struggle for freedom with current global movements. Events like International Jazz Day, established by UNESCO, continue to promote jazz as a tool for dialogue, peace, and mutual understanding worldwide.

Martin Luther King Jr.'s thoughts on jazz provide a timeless testament to the genre's profound impact on social change. Jazz encapsulates the spirit of freedom, the struggle for equality, and the universal yearning for a better world. As we reflect on King's legacy and the enduring power of jazz, we are reminded that music has the potential to transcend boundaries, inspire action, and foster a deeper understanding of our shared human experience. Jazz continues to play a vital role in the ongoing narrative of social justice, resonating with the same hope and resilience that Martin Luther King Jr. so passionately championed.

Chrys Roney, CEO of Yenor Publishing and Editor-In-Chief of Hot House Jazz, Library Mosaics, and Hot House Verba, is a prominent leader and visionary in the publishing and jazz journalism industries.

Dr. Martin Luther King, Jr., Opening Address to the 1964 Berlin Jazz Festival:

God has wrought many things out of oppression. He has endowed his creatures with the capacity to create—and from this capacity has flowed the sweet songs of sorrow and joy that have allowed man to cope with his environment and many different situations.

Jazz speaks for life. The Blues tell the story of life's difficulties, and if you think for a moment, you will realize that they take the hardest realities of life and put them into music, only to come out with some new hope or sense of triumph.

This is triumphant music.

Modern jazz has continued in this tradition, singing the songs of a more complicated urban existence. When life itself offers no order and meaning, the musician creates an order and meaning from the sounds of the earth which flow through his instrument.

It is no wonder that so much of the search for identity among American Negroes was championed by Jazz musicians. Long before the modern essayists and scholars wrote of racial identity as a problem for a multiracial world, musicians were returning to their roots to affirm that which was stirring within their souls.

Much of the power of our Freedom Movement in the United States has come from this music. It has strengthened us with its sweet rhythms when courage began to fail. It has calmed us with its rich harmonies when spirits were down.

And now, Jazz is exported to the world. For in the particular struggle of the Negro in America there is something akin to the universal struggle of modern man. Everybody has the Blues. Everybody longs for meaning. Everybody needs to love and be loved. Everybody needs to clap hands and be happy. Everybody longs for faith.

In music, especially this broad category called Jazz, there is a stepping stone towards all of these.

Winter Jazz Fest 2025 A Conversation with BRICE ROSENBLOOM



THE BIG APPLE HAS SEEN ITS SHARE OF JAZZ festivals. There's been nothing quite like the 2025 NYC Winter Jazzfest (NYCWJF), January 9-15. It's an extraordinary extravaganza featuring 2 boroughs, 25 venues, 130 groups, and 500 musicians from 20 countries, with an estimated audience of 10,000 people, and it kicks off opening week with marathon sessions in various venues in Manhattan and Brooklyn.

If one wanted to take a sonic census of the jazz and jazz-adjacent scene, the NYCWJF is the place to do it. Mainstream, bebop, avant-garde, Latin, spoken word, fusion, Afrobeat, electronica and fusion: all jazz languages and dialects will be spoken here by a multiracial, multinational, gender-inclusive and intergenerational assemblage of musicians, ranging from the 100 year-old Sun Ra alto saxophonist Marshall Allen to the Cabo Brothers, featuring drummer/percussionist Adam, 20 and keyboardist Zohar, 17. The inventive Chicago drummer Makaya McCraven is the festival's artist-in-residence, performing in four wide-ranging engagements through the festival.

"We present young artists who are really pushing the envelope of what jazz can be. We really try to keep it fresh and new and exciting," says Brice Rosenbloom, the NYCWJF's producer and founder. "There are a lot of musicians that are bringing the music into the future that are relatively new on the scene. There's Tyreek McDole (winner of the 2023 Sarah Vaughan International Vocal Competition), French harpist Sophye Soliveau, Tomoki Sanders, Isaiah Collier, Kiefer and Milena Cosado, an incredible trumpet player ... It just really shows how vibrant the scene continues to be."

Brice, a 50-year-old Louisville native based in Brooklyn, and a graduate of Northwestern University, worked as a concert presenter, curator and music director for a number of organizations

including Jazz at Lincoln Center, Central Park Summerstage and the 92nd Street Y. It was his attendance at the Association of Performing Arts Professionals (APAP), a conference of venue owners, managers and artists from a variety of art disciplines in the early 21st century, that inspired him to create the NYCWJF in 2005.

"My thought was that the jazz artists that were being presented and showcased at the conference did not really represent what I was experiencing in New York City [and what] I thought was groundbreaking, hip and cool and interesting," Brice says. "So I decided that I wanted to share with my presenter colleagues what I thought was interesting. So we booked 18 groups on three stages of the old Knitting Factory in Tribeca that performed throughout the night, and we had 700 people come out. It was full. It was a mix of industry professionals and avid jazz fans. And we realized we were on to something."

The Friday and Saturday Manhattan and Brooklyn marathons that kickstart the festival are designed to encourage interaction between the musicians. "We want the artists to attend other events on the marathon nights, which is our signature experience. It really creates a great vibe, a great energy, and it's really a great opportunity for musicians to come and support and discover artists."

One of the hallmarks of the festival are the sociopolitical presentations and panels by the musicians. In the past, the festival presented artists who protested the murder of George Floyd, and the under-representation of women in jazz. In this year's festival, the award-winning drummer Terri Lyne Carrington will perform selections from her forthcoming recording, *We Insist! 2025* (Candid Records); her urgent 21st century update of Max Roach's classic *We Insist! Freedom Now Suite*. She will also curate a Jazz Talk, taking on Nina Simone's edict that the artist reflect the times. "We saw a responsibility to support those messages in the music and give them a spotlight. So that continues now, to this day, where socially conscious music is ever more important," Brice says.

The festival does not receive grants or outside funding. The majority of its revenue comes from ticket sales and sponsorships. "We feel blessed and grateful that we have such a supportive community that comes out, even when there are other competing events and festivals happening on our weekend," says Brice, who was named a Jazz Hero by the Jazz Journalist Association affirms. "25 percent of our audience comes in from out of town, and they may not be familiar with all of the venues or all the neighborhoods where we're presenting shows. So we're excited that we have something that's absolutely unique and special that also showcases New York City."

The 2025 NYC Winter Jazzfest runs January 9-15 in various venues in Manhattan and Brooklyn. See www.winterjazzfest.com for more information.

Eugene Holley Jr. contributes to Hot House, Down Beat, Chamber Music and Humanities magazines.

UPCOMING SHOWS

DEC 2
ANEESA STRINGS

DEC 3-8
CORY HENRY

DEC 9 - JAN 5
CHRIS BOTTI
20TH ANNUAL HOLIDAY
RESIDENCY

DEC 14 **BRUNCH**
NEW YORK HOLIDAYS WITH
SVETLANA & THE
NEW YORK COLLECTIVE

DEC 15 **BRUNCH**
JJ SANSVERINO'S
ANNUAL HOLIDAY CONCERT
WITH SPECIAL GUEST VIVIAN SESSOMS

DEC 20 - JAN 1 **BRUNCH**
THE WORLD FAMOUS
HARLEM GOSPEL CHOIR
12 DAYS OF CHRISTMAS

JAN 4 **BRUNCH**
STRICTLY SINATRA
A TRIBUTE TO FRANK SINATRA
STARRING MICHAEL DUTRA
& HIS 9-PC. BIG BAND ENSEMBLE

JAN 5 & 26 **BRUNCH**
THE WORLD FAMOUS
HARLEM GOSPEL CHOIR

JAN 12 **BRUNCH**
NICOLE ZURAITIS

JAN 13
NELLA

JAN 14-16
CHRIS DAVE /
MARCUS KING /
MONONEON TRIO

JAN 17-19
CHRIS DAVE /
MARCUS KING /
ISAIAH SHARKEY TRIO

JAN 24-26
ALOE BLACC

JAN 27
MOHINI DEY

JAN 28-29
JAMES FRANCIES x
JOEL ROSS x
BLAQUE DYNAMITE

TO Q WITH LOVE

by Eugene Holley, Jr.





I F MUSIC HAD A FLAG, IT would have flown at half staff when Quincy Delight Jones died on Nov. 3, 2024 at 91. Simply put: this trumpeter, composer, arranger, bandleader, producer, businessman and humanitarian was one of the most influential figures in the music of the 20th century and beyond. If you were born of a certain age, you would have been bobbing your head in the barber shop to his riveting rendition of the late Benny Golson's jazz standard "Killer Joe" and Frank Sinatra's "Fly Me to the Moon." You were excited when you heard the eerie, synthesized two-note intro to his theme song for the TV show *Ironside*, and you felt the Motherland mitochondrial DNA proudly rise in you when you heard his score for the award winning television miniseries, *Roots*.

Of course, we know what he did for Michael Jackson. With his production of the 1979 album *Off the Wall* (Epic), Quincy catapulted himself from the puberty of the Motown machine that submerged the Jackson Five into the grownup, Brownskin Afro-Adonis who told to us "Don't Stop Till' You Get Enough," who would "Rock with You," until you "Burn[ed] This Disco Out." Little did we know that the album was foreplay for the 1982 follow-up *Thriller* (Epic), for many years, the greatest selling album of all time (although *Off the Wall* was a better album, musically). So great was *Thriller* that it made MTV reverse its Apartheid Whites-only video policy. The album made Michael the most recognized human on the planet, with the possible exception of Muhammad Ali, even if we started to question what we were seeing with the startling changes in Michael's face. Their 1987 album, *Bad* (Epic) completed Quincy's terrific triad with the King of Pop.

Quincy assembled a highly esteemed team in his production company: the Seawind Horns, mem-

bers of group Rufus, the thunder-thumbed bassist Louis Johnson, one half of the Brothers Johnson, Patti Austin, the golden voiced goddaughter of Dinah Washington, the rocking and robust vocalist James Ingram, the master engineer Bruce Swedien and Rod Temperton: the genius composer who gave Jackson many of his hits, along other Quincy productions including Rufus' *Masterjam* (MCA, 1979), George Benson's *Give Me the Night* (Warner, 1980) and the Brothers Johnson's debut, *Look Out for #1* (A&M, 1976), to name a select few.

What gave Quincy his power was his broad musical education growing up in Bremerton, WA, just outside Seattle, where a teenaged Ray Charles would show him some jazz chords. In a few years, Quincy would play in bands all over town, tour with vibes master Lionel Hampton's big band, attend Berklee School of Music in Boston and study with Nadia Boulanger in Paris, who also taught the classic music giants Aaron Copland, Igor Stravinsky and Leonard Bernstein.

Armed with the knowledge that no music was foreign to him, Quincy came on the New York scene in the 1950s as an upcoming big bandleader. In 1956, Quincy put together an all-star orchestra for Dizzy Gillespie's State Department-sponsored world tours. After a disastrous European tour of his musical *Free and Easy*, Quincy took a job as a record executive with Mercury Records, and moved to Los Angeles to start his burgeoning career as a film composer that would reach its apogee with *The Color Purple* in 1985.

For this writer, the albums Quincy recorded for the A&M label from *Walking in Space* in 1968 to *Sounds .. and Stuff Like That* in 1978 contain the full flowering of his musical genius, which will be appreciated exponentially, as long as music is with us."

ROY HAYNES

March 13, 1925 - November 12, 2024

By John Zaff

WHEN LEGENDARY JAZZ DRUMMER ROY Haynes passed away in Nov. 2024, he was just a few months away from becoming a centenarian. His storied career spanned an extraordinary eight decades and weaved through many of jazz music's most important epochs. Born in Boston, MA to parents who immigrated from Barbados, he was nicknamed "Snap Crackle" for the distinctive sound he was known to produce on the snare drum. A veritable pioneer of the jazz drums, Roy was still playing well into his later years, and even in his 80s was hailed Best Contemporary Jazz Drummer in a reader's poll of *Modern Drummer* magazine and best drummer in the 2010 *DownBeat* Critics Poll. These were just a small representative of the massive number of honorifics and best-drummer awards bestowed upon him throughout his career, a fuller listing being too extensive to cite in this article. Roy's playing style was incredibly versatile, and he excelled whether playing swing, bop, hard bop, fusion, avant-garde or providing soft brush strokes on a vocalist's ballad.

To say that Roy played with a who's who of the jazz world is to understate the magnitude of his career. In fact, Roy played with *the* Who's Who of jazz, as a critical member of some of the most legendary groups and jazz pioneers. Roy's oldest son Craig, who is also a drummer, remembers someone telling him, "Your dad was the only drummer to play with almost all the jazz legends from the golden era through the modern one." Craig said he thought about that for a moment and replied, "No, my dad wasn't the only drummer to do that ... he was the only musician to do that!" A brief thumbnail of Roy's most illustrious collaborations include working with Louis Armstrong and Lester Young in the mid-'40s, playing in Charlie Parker's late forties quintet where he replaced Max Roach, playing on Miles Davis' first solo album, a five-year stint touring with Sarah Vaughan, playing with Billie Holiday and playing with Stan Getz, Sonny Rollins, Thelonious Monk, Bud Powell, Bill Evans and with John Coltrane's quartet where he sometimes subbed for Elvin Jones. His iconic drumming style also graced many now classic jazz recordings, such as Chick Corea's *Now He Sings, Now He Sobs* (Solid State, 1968), *Oliver Nelson's Blues and the Abstract Truth* (Impulse, 1961), Thelonious Monk's 1958 live album *Misterioso* (Riverside, 1958) and countless others.

These jazz giants considered Roy more than just a solid sideman; he was a brilliant collaborator and an artist in his own right. Always capable of intuiting what the band leader was trying to get across in his music, Roy had the ability to find the essence and complement it with creative drumming. He attributed this skill to being a "good listener." But it was never just about supplying the appropriate

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Spotlighted:
ROY HAYNES

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beat. Graham Haynes, Roy's son and a brilliant cornetist in his own right, said, "my dad's biggest talent was to have a musical conversation through the improvisation around and within the beat. My dad would say, 'if all they wanted was a drummer who can provide a good beat, there are any of two hundred other drummers they could have called.'" The reason that Roy got the call, he believed, was his creativity and his ability to hear new possibilities for the rhythm. Roy was one of the early proponents of the drummer joining into a dialogue with the other musicians. "He liberated the role of the drummer in jazz." Greg says about his father.

"My ears were always open. I listened to everybody. But I didn't try to do what everyone else had done." Roy said. It was this willingness and openness to explore different ideas in rhythm, from which Roy would develop his own musical identity. There are several elements that stand out in Roy's playing for which he is credited as being an innovator. As opposed to drummers such as Buddy Rich, who used dazzling speed and technique to impress, Roy's impressed because of the novel

ways he could hear and express rhythm.

His stylistic contributions included how he used the cymbals to provide the beat as opposed to using them to embellish the beat. He made cymbals central to his musical style rather than using them as a decorative additive as many of his peers who preceded him had done. His independent coordination between hands and feet and his use of syncopation to provide unusual accents outside of the beat are often noted as keys to his unique style. Roy's playing could slip easily from elegant and wispy brush strokes to the smooth and crisp snap-crackle sound of the snare that he was noted for, to a propulsive, energetic and driving rhythm that could sound almost frenetic at times. The one constant you could depend on was his creative vision for the music and his ability to deliver the perfectly appropriate accompaniment. Craig said, "My dad didn't have much formal music education. But he knew and understood melody acutely and intimately, maybe even better than some of the horn players and other instrumentalists. When you think of other players, like let's say Max Roach who studied composition, my dad was not like that. The music was just embedded in him. He would tell you 'My playing develops from my intuition.'"

In addition to the countless groups Roy played with as a sideman, he also recorded over thirty albums of his own as a leader, the most recent among them was titled *A Life in Time* (Francis Dreyfus, 2007), a four-disc retrospective of his career, from the '40s to the present. The passing of

Roy Haynes was a loss for the entire jazz community and signaled the ending of one of our last connections to the golden age of jazz. It was felt by jazz artists around the world who were affected and inspired by Roy's contributions to jazz. Guitarist Pat Metheny referred to Roy as "the father of modern drumming" and noted his superlative phrasing. Drummer Jack DeJohnette credited Roy with paving the way for Tony Williams and Elvin Jones. Sherrie Maricle, drummer and founder of the DIVA Jazz Orchestra, said, "Every time I'd see Roy perform, I'd say to myself, 'oh, you can actually do that on the drums? Wow, I never thought of that!' He was endlessly creative and inspired ... he was a gift to the music that will keep on giving." Sonny Rollins, perhaps the last remaining of the giants from Jazz's golden era, and a good friend of Roy's, says, "Roy was one of the stalwart members of our group. He was always available and always doing an impeccably good job. Rest in peace our brother!"

Roy Haynes is survived by his sons, drummer Craig, Cornetist Graham, daughter Leslie Karen Haynes as well as by grandson and drummer Marcus Gilmore and his sisters, Naomi, Olivia and Leah Gilmore, and by granddaughters Naya Haynes and Sabuzea Haynes Hoffman. On January 9, Terri Lyne Carrington will moderate a panel discussion on Roy at the Appel Room, and on January 11, Jazz at Lincoln Center will present an all-star tribute to Roy Haynes featuring Graham, Marcus, Dee Dee Bridgewater, John Pattitucci, Kenny Barron and others.



CLAIRE DALY

February 26, 1958 - October 22, 2024

By John Zaff



IN OCTOBER 2024, CLAIRE DALY, ONE OF THE standout contemporary baritone saxophone players, passed away after a brave and heroic battle with cancer. A quick Google search for the phrase “great baritone saxophone players” will yield Claire’s name on many of the pop-up lists. Last year, she was number three on the DownBeat Critic’s Poll for baritone sax players, a poll she had previously topped multiple times in previous years. Throughout her career, Claire accumulated an abundance of awards and accolades for her stand-out instrumental playing. Although she made her name as a baritone player, Claire was a multi-instrumentalist, playing alto, soprano and flute and was recognized as an accomplished composer as well. In 2011, a DownBeat reviewer extolled her playing, saying: “her saxophone work and hard bop-tinged compositions recall Dexter Gordon.”

The baritone saxophone may not be the first instrument you think of when it comes to memorable instrumental solos. Trumpet, alto and tenor saxophone come more quickly to mind. Baritone sax is more often heard in a support role in big bands and smaller ensembles. Never one to shy away from breaking the mold, Claire, along with a handful of her contemporaries, was instrumental in dispelling that stereotype.

Claire grew up in Scarsdale, NY. Her introduction to jazz was nurtured by the deep connection she

had with her father who shared his great love of music with her. “My relationship with my father was a loving and strong relationship,” Claire said. “And when I got this interest in jazz, he would always come home with concert tickets. One day we went to a Buddy Rich big band concert. I was twelve, and it knocked me out. I was floored, to say the least. That night I went to get autographs, and I told my dad I would do anything to be on that bandstand.” Claire’s school didn’t have a music program, so her dad sought out a private teacher and she began taking lessons.

Claire’s love of jazz while still a young teen caused her to stand out from her peers. “I went to jazz concerts with my dad and rock concerts with my friends,” she said. “When I went to Berklee I found my people!” Her jazz friends became a lifelong community for her. One theme that recurs in speaking with friends was the deep loyalty and affection that she had for them. “If you’re her friend, you’re her friend for life,” said renowned saxophonist George Garzone, Claire’s former teacher at Berklee and later, a close friend and bandmate.

In her 20s, and after a brief stint playing tenor sax in rock bands, Claire became a fixture on the New York jazz scene. Switching from predominantly tenor sax to baritone, her career accelerated, playing at first as a sideman with renowned players like Rahsaan Roland Kirk, Joel Forrester, George Garzone and later on, as an original member of the highly regarded Diva Jazz Orchestra. She toured with them for seven years before releasing *Swing Low* (1999), her first leader album.

Fellow baritone sax player Dave Sewelson, who played with Claire in a group called Two Sisters, Inc. says, “Claire had a really beautiful sound, and she worked hard at it. She was always studying, learning and improving her playing. People think of her as more of a straight-ahead player, but she could play in so many different styles. She just loved music and she could really swing in her playing. She bought out both the depth of the baritone sax and the pure joy of the music she was playing.” Her good friend George Garzone adds, “I would call her a multi-purpose player who literally could play anything, kind of a jack of all trades, and style was never an issue because she could adapt so well.” Guitarist Sheryl Bailey says about her, “She was a dreamer and an adventurer and that joy and creativity came out in her playing.” Claire’s leader albums were released in a steady stream and were praised for the high level of musicianship she brought to them and the originality of her compositions.

Claire always nurtured a penchant for the offbeat and unconventional, reflected in many areas of her life including her choices of music. Her albums were eclectic and varied and included jazz versions of Motown tunes, an album dedicated to the compositions of Thelonious Monk that was titled *Baritone Monk* (2012), and her most recent and final album, the 2023 release, *VuVu for Frances*. This intriguing title bears explanation. VuVu is a technique of playing sax with a breathy, mellow, low-frequency sound. The oddly titled album was

dedicated to a lifelong friend of hers, an older woman named Frances, a colorful character and a jazz patron that Claire met decades ago at a nightclub, and whom she had developed a long-standing friendship with. Over the years, Frances became a valued confidante and advisor, and that friendship was partially repaid through Claire's final album which she dedicated to her friend.

Claire made her home in a large loft in Manhattan in which she often put up other musicians when they needed a place to stay. She was famous for the large parties that she threw at her loft, including an annual Christmas party that was a highlight for many musicians and friends of hers. "You could see the love in the room for Claire, the effect she had on the community," said Allison Miller, drummer for the band Artemis. She once threw a party for over 30 fellow baritone sax players.

Her friend Dave Sewelson says, "She was a collaborator, not a competitor. She wanted to help everyone bring out their best, and was always looking to find a common ground with people." Pianist Joel Forrester, with whom Claire played and recorded, noted that, "In a field where competitive selfishness is a common attitude, Claire practiced a

a radical generosity." Claire's dear friend and fellow saxophone luminary, Virginia Mayhew, said about her, "She was the most open-hearted person I knew, and you can hear that in her playing. She played with passion and fire ... she really had a soulful sound."

A few years ago, when Claire was diagnosed with stage-four head and neck cancer, she said, "My life changed in an instant, as cancer can do." Her attitude on hearing the news was brave, if not stoic. While in treatment to try and stave off the cancer, she once said, "As an improviser and a jazz musician, I've had very little illusion of security in my life, so I am not that uncomfortable in not knowing where it's going. This is life. We just think we know where it's going!" Claire will be deeply missed by her friends and family and by the jazz community to whom she contributed so much. A scholarship called the Claire Daly Legacy Fund has been established by Berklee School of Music, and all donations made to it are tax deductible. A memorial will be held for Claire on February 25 at St. Peter's Church. The Fringe will be playing, and it is open to the public.



WHAT DOES KETU CANDOMBLÉ REVEAL ABOUT JAZZ BUILDING BLOCKS?



I'M MERELY SCRATCHING THE SURFACE OF the depth that the Afro-Brazilian religion, Ketu Candomblé, is revealing about the building blocks of jazz as pioneered by its innovators. I'm constantly discovering new connections in jazz history that link these two seemingly disparate cultures, despite the fact that they evolved independently without knowledge of each other. It's amazing how significant pieces of material align, yet it's important to note that much of jazz has no relation to Ketu Candomblé, and vice versa.

Jazz has seen numerous collaborations where artists explore the "African roots," blending different cultural elements to highlight commonalities. These efforts, along with anyone versed in jazz history, acknowledge the African roots in American music, notable in its beats, dances, and phrases. However, outside of attempts to connect the "splang-a-lang" ride cymbal to a Cuban bamba bell pattern, in-depth demonstrations of the foundational elements in each new innovation of black American music are scarce. Ketu Candomblé, through its foundational beats for various Orixás, clearly lays these elements out.

In examining West African drum dance expressions like Ogene, Gule Wankulu, the Nigerian triplet of Bata drums, and Fontomfrom drumming, it becomes evident that these are deeper, more polyrhythmic, faster, and more complex than what evolved in the Americas among the descendants of slaves. Likewise, the roots of harmony in Europe are

deeper and more complex with clear origins. I recall my father, who was a classical music enthusiast, playing me a recording of Bartok's "For Strings and Percussion." Upon hearing some piano chords, I thought, "those sound like McCoy Tyner chords," realizing that the influence was actually reversed. Although African drum dancing influenced the rhythms in black American music, neither of the origin countries produced sounds like "A Love Supreme" by John Coltrane or the works of Duke Ellington or Count Basie. It's the unique blending of cultures across the Americas that created new cultural expressions, music, dances, melodies, and more, making them uniquely special.

In academic circles, there's an extensive analysis of European harmony's evolution and its integration into jazz. However, this study often includes unique characteristics like the evolution of the blues. Today, even blues are played with European tuning, so these roots are present. While it's not necessary to study European harmony in depth to play the blues, understanding these origins expands one's knowledge and perspective.

How does academia delve into the origins of rhythm, groove, phrasing in solos, and composition in jazz history? What are the building blocks of these elements, similar to how harmony in Western music is dissected? Do they explore the concepts of "feeling," "intuition," "groove," and "subconscious expression"? Even as science reveals how human consciousness reacts while playing jazz, most of us are left with the idea of mimicking the masters. For instance, we're told to swing eighth notes read from a jazz lead sheet. But why do we inherently know to do this? Where does this come from?

Many answers to these questions lie in the Afro-Brazilian religion, Ketu Candomblé. The religion serves as a barometer of African Yoruba origins through the lens of people brought to the Americas in slavery, striving to preserve their religious traditions. Like black Americans adapting to their new experiences in North America, they filtered these traditions. As a result, while the complexity of polyrhythms and harmonies might not match their original forms, it becomes easier to identify the foundational blocks of rhythms, dances, and phrases in Ketu Candomblé that influenced black American music evolution. In Brazil, popular music evolved similarly with these codes influencing dances, grooves, phrases, and new instruments, all underpinned by various sects of Candomblé that preserved these traditional beats, creating a tangible historical snapshot.

Reading eighth notes off a jazz lead sheet and knowing to swing them due to tradition is one thing. Understanding that the swing groove feeling is embedded in BRAVUM/JINKA Ketu Candomblé beats and how adding one beat to the BRAVUM/JINKA bell part clarifies the swing feel is another. This knowledge can intensify one's commitment to the groove, significantly impacting performance.

Viewing American music evolution through this lens profoundly changes how I listen and how I play.

By Andrew Scott Potter

JAZZ NOTES

POPPA LOU

SOULFUL JAZZ MASTER

by Ronald E. Scott



LOU DONALDSON WAS A SUPERLATIVE alto saxophonist whose style as a disciple of Charlie Parker blossomed from the traditional tree of bebop saturated in his intensified timbres of struttin' blues and funk that swayed bodies in any urban city or small town where loud jukeboxes permeated the air.

Lou always impeccably dressed was an onstage personality; he displayed showmanship, exceptional musicianship, and humor; he was the Redd Foxx of jazz. Although he did have his one-liners and resembled comedian Rodney Dangerfield. On stage, he announced in his unique high gravel voice, "no hip hop, no fusion, no confusion, just straight-ahead and bebop." His bluesy solos were as intoxicating as a hot midnight summer's kiss. A radio DJ anointed him "Sweet Poppa Lou." "You can't play jazz without playing the blues," Lou once told me.

During the 1950s when the organ groove raged in Harlem, Lou recorded on Jimmy Smith's groundbreaking album, *The Sermon* (Blue Note, 1959). That session inspired him to implement the organ-saxophone format. He employed organists like Jack McDuff, Akiko Tsuruga (protégé of Dr. Smith) and Dr. Lonnie Smith (their collaboration continued to the organist's transition), who appeared along with a young guitarist George Benson on his best-selling album, *Alligator Bogaloo* (Blue Note, 1967). Lou referred to the organ-sax groove as "swinging bebop." Another big seller with current download purchases is *Blues Walk* (Blue Note, 1958), it featured pianist Herman Foster, bassist Peck Morrison, congas Ray Baretto and drummer Dave Bailey. These albums along with others on *Blue Note* like *Midnight Creeper* (1968) and *Sassy Soul Strut* (1973), groovin' with bluesy riffs and riveting bebop rhythms were introduced to younger generations as hip-hop artists sampled a host of Lou's soulful beats.

In 1954, he participated in one of the first live recordings in jazz history at Manhattan's

Birdland jazz club. The personnel, called the Blue Note All-Stars, featured trumpeter Clifford Brown, pianist Horace Silver, bassist Curly Russell and drummer Art Blakey, but at some point, it became the Art Blakey Quintet. However, the NEA Jazz Master known for dropping truth bombs made it clear, he was never a member of Art's band but a collaborative member of that recording project. These sessions yielded the *A Night at Birdland* albums (three volumes at Blue Note) that are now collector's items. Lou was a key figure in Blue Note history; he facilitated the varied directions of the label while introducing future Blue Note artists in his bands, who rose to fame like Clifford Brown, Donald Byrd, Horace Silver, George Tucker, Jameel Nasser and Curtis Fuller.

After being drafted from college into the US Navy in 1945, despite his asthma problem, he played clarinet in the Great Lakes Navy Band, but for dances, he doubled on alto saxophone. During a trip into Chicago to see live music, the group of soldiers saw Charlie Parker. "Once I saw Bird play, I forgot about the clarinet, the way he played was so dynamic. I began focusing solely on my alto," wrote Lou in his unpublished autobiography, "A Wonderful Life."

A college baseball injury diminished his dreams of becoming a professional baseball player. After graduating from North Carolina A&T College (now University), Lou ventured to New York City in 1949 to further his music career. "Although I had a college degree, I still earned another degree, the '125th Street PhD,'" he noted in his autobiography.

One song New Yorkers demanded was him singing "Whiskey Drinkin' Woman" on *Forgotten Man* (Timeless Records 1981). His alto sax blues walk kicked in before listeners heard his distinct singing voice. The song was hilarious, and his vocals just grabbed you: "She's a whiskey drinkin woman/drinks whiskey all the time/she drinks whiskey every morning, she drinks whiskey every night, she drinks whiskey when we lovin', she drinks whiskey when we fight."

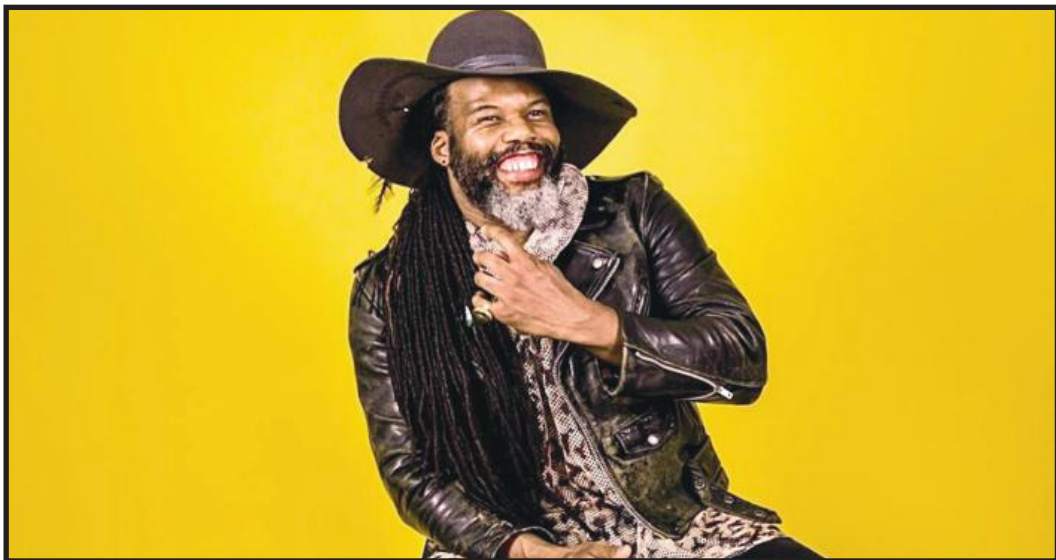
The inductee of the North Carolina Music Hall of Fame officially announced his retirement from performing in 2018, at the age of 92, although he did appear at Dizzy's on his 96th birthday without his trusted alto, but he treated the audience to a few bars of "Whiskey Drinkin' Woman."

Unfortunately, Poppa Lou's autobiography "A Wonderful Life" has yet to be published. Lou felt it was his candid remarks about the music business and jazz specifically that stalled publishers' interest.

From my perspective, his manuscript is an insightful look into his life as one of America's most influential jazz artists. It is his intimate story; a Black man, a musician working and living in a segregated society; how he moved to NYC and married his longtime sweetheart Maker Neale Tuner from Albemarle, NC, who remained his wife and business partner for 56 years until her death in 2006, having raised two daughters. It's a love story, a family story, and like Lou, very humorous, uplifting with comments sharper than your average razor. Poppa Lou: just straight-ahead bebop!

The Imaginarium of CASEY BENJAMIN

by Raul da Gama



ON APRIL 2, 2024, ROBERT GLASPER issued a terse statement of grief upon the passing of Casey Benjamin at just 45 years old, saying, “...There is no Robert Glasper Experiment without him. The world lost a giant, and I lost a brother.” Of course, the pianist was speaking from a dark place and the Experiment will, indeed go on, but will it ever be the same? Probably different, but not the same.

On paper, Casey played “alto and soprano saxophones, keyboards and vocoder...” He was also a songwriter and a producer. The words clatter like wood, though they are part of Casey’s impressive biography, which also lists a very impressive roster of musicians and ensembles that he graced in his short life: Stefon Harris and Blackout, Roy Hargrove, Betty Carter, Derrick Hodge, Kendrick Lamar, Nas, Q-Tip, Mos Def, Lupe Fiasco, Busta Rhymes, Heavy D, DJ Logic, Bilal, Mary J. Blige, John Legend, Vernon Reid and Melvin Gibbs.

Read that list of names again. How, you might wonder, could a musician play defining roles in such a staggering array of artists, while still remaining Casey? Was he a shapeshifter? Or a chameleonic musician? Was he able to inhabit multiple musical personalities? Some might hazard a guess that it was all of the above. However, truth be told, Casey was just being Casey, a cat like Thelonious Monk, the one whom Amiri Baraka called “High Priest of Outness.”

Like Thelonious, Casey lived inside his head, and once the reed of his saxophone touched his lips, he inhaled the air around him, filling his

lungs and sending a fresh burst of red-blooded energy burbling into his head. It was this that fired up the neurons, sending wild, energetic synapses bouncing around in his big brain.

In very dry, technical terms the vocoder (a *portmanteau* of voice and encoder) is a category of speech coding that analyzes and synthesizes the human voice signal for audio data compression, multiplexing, voice encryption or voice transformation. Several musicians experimented with its effects, such as Wendy Carlos, Emerson, Lake and Palmer, Pink Floyd and most notably Joe Zawinul. But while other musicians “employed” the modular synthesizer, no one “played” it like what Casey did when he manipulated the instrument. It wasn’t just the lights on the dial that lit up.

Phrases illuminated the music like lightsabers come to life, with magical glissandos and arpeggios that whirled and twirled in glorious arcs and ellipses. The energy fields of atoms and excited molecules danced to the music and collided with audience vibes off stage. The whole atmosphere of ether seemed to descend on the stage and explode into the audience, taking gob-smacked listeners into another world full of glinting lights, mysterious depths, expectations and frustrations, doubts and hopes, sorrows and joys, like the shattered shadows of a quasi-Mendelssohnian scherzo, glimpsed by moonlight. But not simply the vocoder; when he played music, we were transported to a place like nowhere else, a place called the Imaginarium of Casey Benjamin.

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SUN 1/5	BENNY BENACK III <i>Quintet</i>	6:30PM
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		10:30PM
WED 1/8	JONNY KING <i>Trio</i>	7:30PM
	ASEN DOYKIN <i>Trio</i>	10:30PM
THU 1/9	EVAN SHERMAN <i>Quintet</i>	7:30PM
	JOE STRASSER <i>Quartet</i>	10:30PM
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SUN 1/12	JUMAANE SMITH <i>Quintet</i>	6:30PM
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	YOTAM SILBERSTEIN <i>Quartet</i>	10:30PM
THU 1/16	ROBERTA PICKET <i>Trio</i>	7:30PM
	MARK WHITFIELD	10:30PM
FRI 1/17	AC LINCOLN <i>Quintet</i>	7:30PM
	CRAIG HANDY AND 2ND LINE SMITH	10:30PM
SAT 1/18	ERENA TERAUBO <i>Sextet</i>	7:30PM
	SAM DILLON <i>Quartet</i>	10:30PM
SUN 1/19	PETE MALINVERNI <i>Quartet</i>	6:30PM
	JIM RIDL <i>Trio</i>	9:30PM
MON 1/20	APRIL VARNER <i>Quartet</i>	7:30PM
	WILLIAM HILL III <i>Trio</i>	10:30PM
TUE 1/21	CONRAD HERWIG & THE LATIN SIDE ALL-STARS	10:30PM

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AMERICAN LEGION POST 398: 248 W 132nd St. btw. 7th & 8th Aves. 212-283-9701.

BILL'S PLACE: 148 W 133rd St. btw. Lenox & 7th Aves. www.billsplaceharlem.com. 212-281-0777. Fri-Sat: 7&9pm \$36 adm Bill Saxton Bebop Band.

DEAR MAMA: 611 W 129th St. btw. B'way & Riverside Dr. www.dearmamacoffee.com. 716-727-2854. Mon: 5-7pm Keyed Up! ft. Samantha Louise.

DUTCH BABY BAKERY: 813 W 187th St. btw. Fort Washington Ave & Cabrini Blvd. 646-559-2441. www.dutchbabybakery.com. Wed: 5-7pm www.jazzwahi.org Jazz WaHi Happy Hour.

GINNY'S SUPPER CLUB: At Red Rooster Harlem. 310 Lenox Ave. btw. 125th & 126th Sts. www.ginnysupperclub.com. 212-792-9001. Sun: 11am&1:30pm \$85 adm Sunday Gospel Experience.

HAMILTON'S BAR + KITCHEN: 3570 B'way btw. W 146th & W 147th Sts. 646-559-2741. www.hamiltonsbarandkitchen.com. Fri: 7-11pm Keyed Up! Series.

HARLEM NIGHTS: 2361 7th Ave. at 138th St. www.harlemnights.nyc. 646-820-4603.

The INTERCHURCH CENTER: 61 Claremont Ave. btw. 119th & 120th Sts. 212-870-2200. www.interchurch-center.org. Jan 8: 8&9:30pm Jazzmobile/Sessions www.jazzmobile.org ft. Winard Harper & Jeli Posse.

KISMAT BAR: 603 Fort Washington Ave. at 187th St. www.facebook.com/kismatbar. 212-795-8633. Tues: 7:30-10pm www.jazzwahi.org WaHi Jam.

LE CHÉILE: 839 W 181st St. btw. Cabrini & Pinehurst Blvds. 212-740-3111. Jan 6: 7:30pm www.jazzwahi.org Jazz Wahi Vocal Series ft. Sheila Jordan & Cameron Brown.

LUCILLE'S HARLEM: 26 Macombs Pl. btw. 150th & 151st Sts. www.lucillesharlem.com. 646-370-4260. Sets: 8pm. Wed: Zaven; Thurs: Ruben Fox & Friends.

MINTON'S PLAYHOUSE: 206 W 118th St. btw. Saint Nicholas Ave. & Adam Clayton Powell Jr Blvd. www.mintonsnyc.com. Sets: 8, 9:30& 11pm. Sun 1pm Brunch & 11pm. Jan 10-11: The African Rhythms Alumni Trio; 17-18: Tomas Janzon Qrt.

MOUNT MORRIS ASCENSION PRESBYTERIAN CHURCH: 15 Mt Morris Park W. at W 122nd St. www.harlemjazzboxx.com. 212-348-6132. Fri: 7-8pm \$25 adm Harlem Jazz Series. Jan 3&10: Craig Harris.

NATIONAL JAZZ MUSEUM IN HARLEM: 58 W 129th St. at Malcolm X Blvd. 212-348-8300. www.jmih.org. Jan 10: 5&6:30pm Mike Monford | An Evening of Afrofuturism; 16: 2&3:30pm JFA ft. Tomas Janzon Qrt; 27: 6&7:30pm JFA ft. Monday Night Jam.

NEW AMSTERDAM MUSIC ASSOCIATION: 107 W 130th St. btw. Lenox & Adam Clayton Powell Blvds. www.namaharlem.org. 212-281-1350. Sets: Mon 7-11pm \$5 adm; Wed 8pm-12am \$10. Mon except 2nd Mon: Jam; 2nd Mon: Keith The Captain Gamble.

PARLOR ENTERTAINMENT: 555 Edgecombe Ave. at 160th St. #3F. 212-781-6595. www.facebook.com/parlorentertainmentharlem. Sun: 3-5:30pm free adm Marjorie Eliot Band & spec guests.

PATRICK'S PLACE: 2835 Frederick Douglass Blvd. at 151st St. www.patricksplaceharlem.com. 212-491-7800. Sets: Sun 12pm, Thurs&Sat 7pm, Fri 8pm; free adm \$20 min. Sun: Brunch ft. Boncellia Lewis; Fri: Jam w/Patience Higgins.

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RED ROOSTER HARLEM: 310 Lenox Ave. btw. 125th & 126th Sts. 212-792-9001. www.redroosterharlem.com. Sets: Sun 11am-9pm; Mon-Thurs 6:30-9pm. Residencies: Sun Jazz Brunch & Dinner w/Nate Lucas All Stars; Mon: Ahmaya Knoelle & Friends; Tues: The Deborah Newallo Experience; Thurs Lynette Washington.

SHRINE: 2271 Adam Clayton Powell Jr. Blvd. btw. 133rd & 134th Sts. 212-690-7807. www.shrinenyc.com. Jan 3: 7pm Andrea Zerbetto; 4: 7pm Adrienne Bazile, 8pm Private Label Trio; 5: 8pm The Shrine Big Band; 9: 10pm JS Band; 11: 9pm Ken Kobayashi Project; 12: 8pm William Evans Gp; 14: 8pm Gilad Bloom Band; 18: 7pm Mr. Sassy & The Backup Plans; 23: 8pm Michael Veal's Armillary Sphere; 24: 7pm Press Play; 25: 9pm John Colonna Qrt; 31: 8pm Peter Louis Oct.

SILVANA: 300 W 116th St. at Frederick Douglass Blvd. www.silvana-nyc.com. 646-692-4935. Residency (R): Mon 7pm except 01/13 9pm Keyed Up! ft. Phil YoungHouse of Blues w/spec. guests. Jan 4: 7pm Benjamin Sutin, 8pm Charley Gordon Sxt; 6: R; 7: 7pm Audrey Silver; 8: 10pm Matt Tufaro Trio; 9: 8pm Elias Swift; 10: 8pm Katie Webster; 11: 7pm Christian Vega, 8pm The Lock, 9pm Glenn Makos; 13: R; 14: 10pm Seth Trachy; 15: 10pm Dafina Roots; 16: 8pm Jon Menges Qrt; 17: 7pm Casey Rabito Trio, 8pm Bill Warfield & the Hells Kitchen Orch; 19: 8pm Abstract Reality; 20: R; 24: 7pm Maria Guida; 27: R; 28: 7pm New York Jazz Academy Small Ensembles showcase; 30: 8pm Elle Gonzales.

TARTINA: 1034 Amsterdam Ave. at 111th St. 646-590-0577. www.tartina-restaurant.com. Sat-Sun: 12-3pm Jazz Brunch.

UPPER MANHATTAN

(Above 70th Street)

BEMELMANS: At Carlyle Hotel. 35 E 76th St. at Madison. www.thecarlyle.com. 212-744-1600.

The ELLINGTON: 2745 B'way at 105th St. 212-281-3011. www.theellingtonnyc.com. Sun: 12-3pm Jazz Brunch.

The PENROSE: 1590 2nd Ave. btw. 82nd & 83rd Sts. www.penrosebar.com. 212-203-2751. Sun: 7-10pm.

SCARLET LOUNGE: 468 Amsterdam Ave. btw. 82nd & 83rd Sts. www.scarletlounge.nyc.com. Mon: 6-7&8-9pm Jazz Mondays.

SMOKE JAZZ CLUB: 2751 B'way btw. 105th & 106th Sts. www.smokejazz.com. 212-864-6662.

Sets: Sun&Wed-Thurs 7&9pm; Fri-Sat 7, 9&10:30pm; \$35-\$55 adm. Jan 2-5: Coltrane Festival ft. Wayne Escoffery/Jimmy Greene Qnt; 8-19: Bill Charlap Trio; 15-19: Al Foster Qrt; 22-26: The Eubanks Brothers Band; 29-Feb 2: The Cookers.

SUGAR BAR: 254 W 72nd St. btw. B'way & West End Ave. www.sugarbarnyc.com. 212-579-0222.

SYMPHONY SPACE: 2537 B'way at 95th St. 212-864-5400. www.symphonyspace.org. Jan 5: 8pm Stephane Wrembel's Django a Gogo; 10: 7:30pm James McBride; 23: 7:30pm Arun Ramamurthy Trio; 30: 7:30pm Jerron Paxton & Dennis Lichtman.

MID-TOWN MANHATTAN

(Between 35th & 69th Streets)

54 BELOW: 254 W 54th St. btw. B'way & 8th Ave. Lower level. www.54below.com. 646-476-3551. Jan 12: 1pm Lea DeLaria.

ADELAIDE'S SALON: 176 8th Ave. at 19th St. 212-337-9577. www.adelaide-salon.com.

AMERICAN FOLK ART MUSEUM: 2 Lincoln Sq. btw. 65th & 66th Sts. 212-595-9533. www.folkartmuseum.org. Jan 15: 1-2pm Bill Wurtzel & Friends.

BACK BAR: At Hotel Eventi. 851 Avenue of the Americas. btw. 29th & 30th Sts. 212-201-4065.

BIRDLAND JAZZ CLUB: 315 W 44th St. btw. 8th & 9th Aves. www.birdlandjazz.com. 212-581-3080. Sets: Sun&Fri-Sat Early (E) 5:30-7pm, Late 8:30-10&10:30-11:30pm; Mon 7-8:30pm; Tues-Thurs 7-8:30&9:30-11pm; adm varies \$20 min. Residencies: Sun The Afro Latin Jazz Orch; Fri E Birdland Big Band. Jan 1-4: 5:30-8:30&10:30pm Birdland Big Band; 5: E The Greg Ruvolo Big Band Collective; 7: Tedd Firth Trio; 8-11: Kurt Elling w/Ulysses Owens Jr. Big Band; 11: E Julia Keefe Indigenous Big Band; 12: E Isaiah J. Thompson Qrt; 13: 7&9:30pm Emmet Cohen; 14-18: Yellowjackets; 18: E Quintin Harris Trio; 19: E Monica Ramey; 21: George Coleman Qnt; 22-25: Dee Dee Bridgewater Qrt; 25: E Quintin Harris Trio; 26: E The Andersons; 28-Feb 1: Ms. Lisa Fischer ft. Orrin Evans Trio.

BIRDLAND THEATER: 315 W 44th St. btw. 8th & 9th Aves. Lower level. 212-581-3080. www.birdlandjazz.com. Sets: Sun&Fri-Sat 7-8:30&9:30-11pm; Mon-Thurs Early (E) 5:30-7pm, Late 8:30-10pm except 01/1 E 6pm & Late 9pm, 01/2 E 6pm; adm varies \$20 min. Residencies (R): Mon-Tues E & Late Vince Giordano & The Nighthawks; Wed E David Ostwald's Louis Armstrong Eternity Band, Late Frank Vignola's Guitar Night ft. Frank Vignola Band w/guests; Thurs E The High Society New Orleans Jazz Band. Jan 1: R; 2: E R, Late Harry Allen Qrt; 3-5: Harry Allen Qrt; 6-8: R; 9: Tierney Sutton & Tamir Hendelman; 9: E R, Late Tierney Sutton & Tamir Hendelman; 10: Caitly Gyorgy Qrt; 11: Ekep Nkwelle Qrt; 12: New Jazz Underground; 13-15: R; 16: E R, Late Daniel Glass Trio ft. Nicole Zuraitis; 17-19: Lucy Yeghiazaryan; 20-22: R; 23: E R, Late Miss Maybell & The Jazz Age Artistes; 24-26: Dave Stryker Organ Trio w/spec guest Troy Roberts; 27-29: R; 30: E R, Late Tailin Marrero Trio; 31-Feb 2: Elan Mehler Sxt.

CARNEGIE CLUB: 156 W 56th St. btw. 6th & 7th Aves. www.hospitalityholdings.com. 212-957-9676. Sat: 8&10:30pm Steve Maglio & Stan Rubin Orch.

CARNEGIE HALL: 881 7th Ave. at 57th St. 212-247-7800. www.carnegiehall.org. Jan 11: 6pm Sean Jones.

DIZZY'S CLUB: At Jazz At Lincoln Center. 10 Columbus Cir. at 60th St. 5th Fl. 212-258-9800. www.jazz.org/dizzys. Sets: Sun 5&7:30pm, Mon-Sat 7&9pm; adm varies. Jan 2-5: Jeff "Tain" Watts w/spec guests; 6: Josh Evans Big

Band; 7: Salsa Meets Jazz; 8: Gerald Clayton & Friends; 9-11: tba; 12: Stella Cole; 9:30pm Catherine Russell & Sean Mason; 13: 7pm Joel Ross Qrt, 9pm Sullivan Fortner Trio; 14: 7pm Mathis Picard Sound Orch, 9pm Harlem After Dark ft. Allan Harris; 15: Santi Debriano & Arkestra Bembe; 16-19: Willie Jones III & Friends; 20: Delisfort with Strings; 21: The Oberlin Sonny Rollins Jazz Ens; 22: Dafnis Prieto Si o Si Qrt; 23: tba; 24-26: Brianna Thomas & Sam Reider; 27: Jazz at Lincoln Center Youth Orch; 28-29: Chico Pinheiro & Romero Lubambo Duo; 30: 7pm Julieta Eugenio Trio, 9pm Mar Vilaseca; 31-Feb 1: Eric Reed & Generation X, Y, Z.

DOCKS OYSTER BAR: 633 3rd Ave. at 40th St. www.docksoysterbar.com. 212-986-8080. Fri-Sat: 6-9pm.

FESTIVAL CAFE: 1155 2nd Ave. at 61st St. www.festivalcafenyc.com. 646-398-9686. Thurs: 7:30-10pm starting 01/16 Glenn Crytzer/Mike Davis Qrt.

FLATIRON ROOM: 9 E 37th St. btw. 5th & Madison Aves. www.theflatironroom.com. 212-725-3866.

FLUTE MIDTOWN: 205 W 54th St. btw. B'way & 7th Ave. 212-265-5169. www.flutebar.com. Wed: 7-10pm.

FRANKIE & JOHNNIE'S STEAKHOUSE: 32 W 37th St. btw. 5th & 6th Aves. 212-947-8940. www.frankieandjohnnies.com. Fri: 6-9pm Keyed Up! ft. Jeanne Gies & Michael Rorby w/guests.

The IRIDIUM: 1650 B'way at 51st St. 212-582-2121. www.theiridium.com. Sets: 8:30pm. Jan 9: Oscar Peñas; 20: Ed Palermo Big Band; 31: Chuchito Valdes.

JAZZ AT LINCOLN CENTER: 10 Columbus Cir. at 60th St. 5th Fl. www.jalc.org. 212-258-9800. Jan 8: 5:45pm All-Star Tribute to Russell Malone; 16-18: 7:30&9:30pm The Jazz at Lincoln Center Orch w/Wynton Marsalis ft. Sherman Irby; 24-25: 7:30pm Monty Alexander.

The JAZZ CLUB: At Aman New York. The Crown Building. 9 W 56th St. btw. 5th & 6th Aves. www.thejazzclub.com. 212-970-2626. Tues-Sat: 6:30-8:30pm, Late (L) 9-11pm. Jan 2: Rosalyn McClure, L Markus Howell; 3: Kate Baker, L ELEW; 4: Tony Glasi, L Philippe Lemm; 7: Joe Block, L Briana Swann; 9: Bryan Eng, L Jonathan Dely; 10: Elena Maque, L Glen David Andrews; 11: N'Kenge, L AC Lincoln; 14: Bryan Eng, L Richard Cortez; 16: Imani Roussele, L Joe Farnsworth; 17: Danny Lipsitz, L Guy Lockard; 18: Max Bessenes, L Saron Crenshaw; 21: Mingus Big Band, L Kelly Green; 22: Sean Fitzpatrick, L Cole Ramstad.

KLAVIERHAUS: 790 11th Ave. btw. 54th & 55th Sts. www.nycjazzpianofestival.com. 212-245-4535. Tues: 7pm. Jan 7: Miho Nobuzane; 14: Marius Van Den Brink; 21: Jim Ridl; 28: Vana Gierig.

The LONG HALL PUB & GROCERY: 58 E 34th St. btw. Park & Madison Aves. 646-455-0777. www.thelonghallnyc.com. Sat: 8pm Trad Jazz.

MAD BAR & LOUNGE: At NH Collection Madison Avenue. 22 E 38th St. at Madison Ave. www.madbar-nyc.com. 212-802-0600.

MADAME GEORGE: 45 W 45th St. btw. 5th & 6th Aves. www.madamegeorgeny.com.

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

PARKER'S: At Thompson Central Park New York. 119 W 56th St. btw. 6th & 7th Aves. 212-245-5000. www.parkersnyc.com.

The PARLOUR: At The Barclay. 111 E 48th St. btw. Park & Lexington Aves. 212-906-3129. www.icbarclay.com/the-parlour. Jan 8: 5-8pm The Café Society.

The PIERRE: 2 E 61st St. at 5th Ave. 212-838-8000. www.thepierreny.com. Sets: Thurs-Sat

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8-11pm. Residencies: Thurs except 01/16 The Modern Martinis w/Melanie Goerlitz & Darin Brow; Fri except 01/13 Jessie Wagner. Jan 3: Anita Donndorff; 4: Break Out The Crazy; 11: The Modern Martinis w/Melanie Goerlitz & Darin Brow; 16: Anita Donndorff; 18: Break Out The Crazy; 25: The Modern Martinis w/Melanie Goerlitz & Darin Brow.

The RUM HOUSE: At Hotel Edison. 228 W 47th St. btw. B'way & 8th Ave. 646-490-6924. www.therumhousenyc.com.

RUSSIAN SAMOVAR: 256 W 52nd St. btw. B'way & 8th Ave. www.russiansamovar.com. 212-757-0168. Wed&Fri-Sat: 2-4pm Boncella Lewis. Jan 6: 7:30-9pm Chihiro Tainaka; 7: 6:30-8pm Victor Neufeld; 20: 7:30-9pm Chihiro Tainaka.

RUSSIAN VODKA ROOM: 265 W 52nd St. btw. B'way & 8th Ave. 212-307-5835. www.russian-vodka-room.weebly.com.

SAINT PETER'S CHURCH: 619 Lexington Ave. at 54th St. www.saintpeters.org. 212-935-2200. Sun: 5-6pm free adm Jazz Vespers. Jan 5: Jim Ridl & Carolyn Leonhart; 12: Miki Yamanaka Trio; 13: 6:30pm Jazz Memorial for Johnny Rodriguez; 19: Steve Swell Trio; 26: Tyler Bassett Qrt.

STUDIO 54: 254 W 54th St. btw. 8th Ave. & B'way. www.louisarmstrongmusical.com. 212-445-0190. Jan 2-31: Sun-Mon&Wed-Sat A Wonderful World | The Louis Armstrong Musical ft. Jeffery Miller.

SWING 46: 349 W 46th St. btw. 8th & 9th Aves. www.swing46nyc. 212-262-9554. Sets: Sun & Tues-Thurs 5:30-8:30pm, Late (L) 9pm-12am; Fri-Sat 5:30-8:30pm, L 9pm-1am; adm varies. Residencies: Sun L George Gee Swing Orch; Tues Michael Hashim, L Rob Edwards Big Band; Wed Kevin Blanco, L Swingadelic Big Band; Thurs L Stan Rubin ft. Joe Politi; Fri Janice Friedman; Sat Michelle Collier Swingtet.

TOMI JAZZ: 239 E 53rd St. btw. 2nd & 3rd Aves. Lower level. www.tomijazz.com. 646-497-1254.

The TOWN HALL: 123 W 43rd St. btw. 6th & 7th Aves. www.thetownhall.org. 212-840-2824. Jan 13: 8pm NYC Winter Jazzfest ft. Strata East artists Charles Tolliver, Cecil McBee, Billy Hart & Billy Harper w/Steve Jordan, Christian McBride, Aja Monet, Endea Owens, Keyon Harrold, Camille Thurman.

WINNIE'S JAZZ BAR: At Refinery Hotel. 63 W 38th St. btw. 5th & 6th Aves. 646-846-9063. www.winniesnyc.com. Sets: 7:30pm. Mon: Jam. Jan 2: w/John Lang.

GREENWICH VILLAGE

ARTHUR'S TAVERN: 57 Grove St. at 7th Ave. www.arthurstavern.nyc. 212-675-6879. Sets: Sun Afternoon (PM) 3pm, Early (E) 7pm, Late (L) 10pm. Mon-Sat 7pm & L 10pm. Residencies (R): Mon Grove Street Stompers; Thurs L Terry Waldo's Gotham City Band; Fri L Bobby Harden w/Off Da Hook. Jan 1: Eri Yamamoto Trio, L Xiomara Laugart; 2: 5pm Tomohiro Mori, 7pm Danny Lipsitz & His Brass Tacks, L R; 3: Mimi & The Podd Brothers, L R; 4: Seydurah & Her Avecmoi Band of Blues, L Eric Lippin Qnt; 5: PM Yuichi Hirakawa Jazz Gp, L Noé Socha; 6: R; 7: Xiomara Laugart; 9: Richard Cortez, L R; 10: Svetlana & The New York Collective, L R; 11: Axel Tosca, L Emilie Surtees w/the Stage Revolution Band; 12: PM Eri Yamamoto Duo, 7pm Gary Negbaur; 13: R; 14: Edsel Gomez Latin Jazz Trio; 15: Eri Yamamoto Trio; 16: Danny Lipsitz & His Brass Tacks, L R; 17: R; 18: L Strange Majik; 19: L Noé Socha; 20: R; 22: Xiomara Laugart; 23: Organ Monk Trio, L R; 24: R; 25: Emilie Surtees w/the Stage Revolution Band; 26: PM Eri Yamamoto Duo, L

Stew Cutler & Friends; 27: R; 30: Richard Cortez, L R; 31: Violette & La Vie en Rose, L R.

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

The BITTER END: 147 Bleecker St. btw. Thompson St. & LaGuardia Pl. 212-673-7030. www.bitterend.com. Jan 2: Will Bernard & Henry Hey's Fresh Soil; 9-11: NYC Winter Jazz Fest ft. 01/9 9pm George Burton, 01/10 6:30pm Nout, 7:30pm Flash Pig, 8:30pm Amaury Faye "Arise", 9:30pm Paul Morvan, Dmitry Baevsky, David Wong, 10:30pm Sophie Soliveau, 11:30pm Monsieur MALA, 01/11 12:30am Photos; 16: 9:30pm The Oz Noy/Nir Felder Band; 30: 9:30pm Oz Noy/ Andrew Synowiec Band.

BLUE NOTE: 131 W 3rd St. at 6th Ave. 212-475-8592. www.bluenotejazz.com. Sets: Sun 1:30pm Sunday Brunch, 8&10:30pm; Mon-Sat 8&10:30pm, except 01/1-5 7&9:30pm. Jan 1-5: Chris Botti; 6: Dizzy Gillespie All-Stars; 7-8: Samm Henshaw; 8-12: Sweet Honey In The Rock; 13: Nella; 14-16: Chris Dave, Marcus King & MonoNeon Trio; 17-19: Chris Dave, Marcus King & Isaiah Sharkey Trio; 20: Dizzy Gillespie All-Stars; 21-23: DJ Logic & Friends; 24-26: Aloe Blacc; 27: Mohini Dey; 28-29: James Francies/Joel Ross/Blaque Dynamite; 30-Feb 2: Cautious Clay & The Community. Sunday Brunch ft. 01/5 The World Famous Harlem Gospel Choir, 01/12 Nicole Zuraitis, 01/26 The World Famous Harlem Gospel Choir.

CELLAR DOG: 75 Christopher St. btw. 7th Ave. & Bleecker St. Lower level. 212-675-6056. www.cellardog.net. Sets: Sun-Wed 7-11pm; Thurs-Sat 7-11pm, Late (L) 11:30pm-2am. Jan 1: Brandi Disterheft Trio; 2: Ehud Asherie Qrt, L Ai Murakami Qrt; 3: John Mosca Qrt, L Mariel Bildsten Qrt; 4: James Austin Qrt, L Clovis Nicolas Qrt; 5: Grant Stewart Qrt; 6: Organ Grooves; 7: Johnny O'Neal Trio; 8: Vanderlei Pereira Trio; 9: Bebop Collective, L Steve Ash Qrt; 10: Akikio Tsuruga Qrt, L Matt Martinez Qrt; 11: Chris Beck Qrt, L Simona Premazzi Qrt; 12: Mike Karn Trio; 13: Ehud Asherie Trio; 14: Zaid Nasser Trio; 15: Noriko Ueda Trio; 16: Darrell Green Qrt, L Jihee Heo Qrt; 17: Tad Shull Qrt, L Frank Lacy Qrt; 18: Swing Collective, L Raphael D'Lugoff Qrt; 19: Tony Davis Trio; 20: Will Terrill Trio; 21: Our Delight; 22: Willerm Delisfort Trio; 23: Saul Rubin Qrt, L Carol Morgan; 24: Brandon Lee Qrt, L Brandon Lee Qrt; 25: Cellar Dog All Stars, L Miss Maybell; 26: Ned Gould Trio; 27: Harry Allen Trio; 28: Nick Hempton Trio; 29: Greg Glassman Trio; 30: Richard Clements Qnt, L Jinjoo Yoo Qrt; 31: Wayne Tucker Qnt, L Kyoko Oyobe Qrt.

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 Kelloso & friends.

GREENWICH HOUSE MUSIC SCHOOL: 46 Barrow St. btw. Bleecker & Bedford Sts. 212-242-4770. www.greenwichhouse.org. Jan 9: NYC NOW Mini-fest ft. 7pm Aubrey Johnson Gp, 8pm Jamie Baum Septet+, 9pm Brad Shepik Human Activity.

GROOVE: 125 MacDougal St. at W 3rd St. 212-254-9393. www.clubgroovenyc.com. Jan 8: 9pm The Kennedy Administration.

KNICKERBOCKER BAR & GRILL: 33 University Pl. at 9th St. 212-228-8490. www.knickerbockerbarandgrill.com. Fri-Sat: 9-11pm. Jan 3-4: Kuni Mikani/Jon Roche; 10: Quinton Harris Duo; 11: Tom Placido/Jason Clotter.

(LE) POISSON ROUGE: 158 Bleecker St. at Thompson St. www.lepoissonrouge.com. 212-796-0741. Adm varies. Jan 9-10&13: NYC Winter Jazzfest ft. 01/9 7:30pm Aja Monet, Sophie Soliveau, Fay Victor, 01/10 5pm Next Jazz Legacy, Sirintip, Endea Owens, Kiefer,

Ganavya, Makaya McCraven, Roberto Fonesca & Joe Claussell, 01/13 7&9:30pm Strata-East artists Charles Tolliver, Cecil McBee, Billy Hart & Billy Harper w/Steve Jordan, Christian McBride, aja monet, Endea Owens, Keyon Harrold, Camille Thurman.

MEZZROW: 163 W 10th St. btw. 7th Ave. & Waverly Pl. Lower level. 646-476-4346. www.smallslive.com. Sets: 7:30&9pm, Late (L) 10:30pm&12am. Jan 1: Dan Block Qrt, L Willie Williams Trio; 2: Mamiko Watanabe Trio, L Thomas Linger Trio; 3: David Hazeltine Trio, L Simona Premazzi Trio; 4: David Hazeltine Trio, L Caelan Cardello Trio; 5: Danny Fox Trio, L Lucy Wijnands Qrt; 6: Spike Wilner Trio, L Sebastian Noelle Trio; 7: Deanna Witkowski Trio, L Tardo Hammer Trio; 8: Yago Vazquez Trio, L Yago Vazquez Trio; 9: Oran Etkin Trio, L Ray Gallon Trio; 10: Vanessa Rubin Trio, L Taber Gable Trio; 11: Vanessa Rubin Trio, L tba; 12: Jami Templeton Trio, L Kelly Green Trio; 13: Tal Cohen Trio, L tba; 14: Camille Bertault Qrt, L Neal Miner Trio; 15: Alex Wintz Trio, L Wittman Trio; 16: Luke Carlos-O'Reilly Trio, L Andrea Domenici Trio; 17: Ted Rosenthal Trio, L Jon Davis Trio; 18: Ted Rosenthal Trio, L Eden Ladin Trio; 19: Jamie Baum Qrt, L Naama Trio; 20: Spike Wilner Trio, L Pasquale Grasso Trio; 21: Brenda Earle Stokes Trio, L Neal Miner Trio; 22: Lorin Cohen Trio, L Marc Devine Trio; 23: Geoffrey Keezer & Steve Wilson, L Steve Einerson Trio; 24: Rick Germanson & Gerald Cannon, L Jesse Green Trio; 25: Rick Germanson & Gerald Cannon, L Jeremy Manasia Trio; 26: Shabnam Abedi & Joe Block, L Jamile Qrt; 27: Sheila Jordan Qrt, L Pasquale Grasso Trio; 28: Tom Guarna Qrt, L Chris Flory Trio; 29: Antonio Ciaccia Trio, L Willerm Delisfort Trio; 30: tba; 31: Mike Ledonne Trio, L Jordan Williams Trio; Feb 1: Mike Ledonne Trio, L Jill McCarron Trio.

NEIGHBORHOOD CHURCH: 269 Bleecker St. btw. Jones & Cornelia Sts. 212-691-1770. 1st Fri: 8&9:30pm free adm First Friday Jazz Series www.facebook.com/firstfridayjazzseries.

The NEW SCHOOL FOR JAZZ AND CONTEMPORARY MUSIC: 55 W 13th St. 5th Fl. 212-229-5488. www.newschoollive.edu/jazz. Wed-Sat: 8:30-9:30pm The Stone at The New School. Jan 2-4: Marta Sanchez; 8-11: Mary Halvorson; 15-18: Ingrid Laubrock; 22-25: Ches Smith; 29-Feb 1: Jorge Roeder.

NORTH SQUARE: At Washington Square Hotel. 103 Waverly Pl. at MacDougal St. www.northsquareny.com/our-jazz-brunch. 212-254-1200. Sun: 12:30-1:30&2:15-3:15pm free adm Jazz Brunch. Jan 5: Vanisha Gould Trio; 12: Kate Baker Trio; 19: Ben Cassara Trio; 26: Kendra Shank Trio.

ROCKWOOD MUSIC HALL: 196 Allen St. at E Houston St. www.rockwoodmusicall.com. 212-477-4155.

SMALLS JAZZ CLUB: 183 W 10th St. btw. 7th Ave. & W 4th St. Lower level. 212-252-5091. www.smallslive.com. Sets: Mon-Thurs 7:30&9pm, Late (L) 10:30pm&12am + Jam; Fri-Sun Afternoon (PM) 2-5pm, Early (E) 6&7:30pm, L 9&10:30pm, Night (N) 12-3am. Residencies: Fri-Sun PM Smalls Afternoon Jam. Jan 1: Wayne Tucker Qrt, L Giuseppe Cuccchiara Qrt; 2: Hannah Marks Trio, L Nic Caciopopo Qrt; 3: Steve Slagle Qrt, L Mike Moreno Qrt, N Saul Rubin Zebtet + Jam; 4: Steve Slagle Qrt, L Mike Moreno Qrt, N Stacy Dillard Qrt + Jam; 5: Hendrik Meurkens Qrt, L Tad Shull Qrt, N Aaron Johnson Boplicity + Jam; 6: Ari Hoenig Trio, L Mike Boone Qrt; 7: Bernd Reiter Sxt, L Michela Lerman Qrt; 8: Nick Biello Qrt, L David Hawkins Qrt; 9: Andrew Renfro Qrt, L Curtis Nowosad Qrt; 10: David Weiss Sxt, L Rachel Z. Qnt, N Eric Wyatt Qrt + Jam; 11: David Weiss Sxt, L Rachel Z. Qnt, N Greg Glassman Qrt + Jam; 12: Billy Harper Qrt, L Jonathan Michel Qrt, N Panas Athanatos Trio + Jam; 13: French Quarter ft. 7:30pm Paul

Morvan Qrt, 9pm Flash Pig, 10:30pm Amaury Faye, 11:55pm Stéphane Wrembel Band; 14: Miki Yamanaka Qrt, L Benny Benack Qnt; 15: Gregg August Qrt, L Will Vinson Qrt; 16: Steve Johns Qnt, L Greg Murphy Trio; 17: Jerry Bergonzi Qnt, L Dmitry Baevsky Qrt, N Ken Fowser Qnt + Jam; 18: Jerry Bergonzi Qnt, L Dmitry Baevsky Qrt, N Stacy Dillard Qrt + Jam; 19: Peter & Will Anderson Qnt, L Grant Stewart Qrt, N Aaron Johnson Boplicity + Jam; 20: Joe Farnsworth Qrt, L ELEW Trio; 21: Ricky Ford Qrt, L Jon Elbaz Qrt; 22: Kaisa Mäensivu Qrt, L Hank Allen-Barfield Qnt; 23: Jared Gold Trio, L David Gibson Qrt; 24: Duduka Da Fonseca & Quarteto Universal, L Mike DiRubbo Qrt, N Eric Wyatt Qrt + Jam; 25: Duduka Da Fonseca & Quarteto Universal, L Mike DiRubbo Qrt, N Greg Glassman Qrt + Jam; 26: Hayes Greenfield Qrt, L George Colligan Qrt, N Tim McCall Qrt + Jam; 27: George Colligan Qrt, L Obasi Akoto Qnt; 28: Peter Watrous Qrt, L Tyler Mitchell Qrt; 29: Joris Teepe Qrt, L Itay Morchi & 3Yol; 30: Steve Davis Qnt, L tba; 31: E.J. Strickland Qrt, L Peter Branin Qrt, N Eric Wyatt Qrt + Jam; Feb 1: E.J. Strickland Qrt, L Peter Branin Qrt, N tba.

VILLAGE VANGUARD: 178 7th Ave. S at 11th St. 212-255-4037. www.villagevanguard.com. Sets: 8&10pm; Sun-Thurs \$35 adm, Fri-Sat \$40; 1 drink min. Residency (R): Mon Vanguard Jazz Orch. Jan 1-5: Chris Potter Qrt; 6: R; 7-12: Kris Davis Trio; 13: R; 14-19: Fred Hersch/Drew Gress/Kush Abadey; 20: R; 21-26: Peter Bernstein Qrt; 27: R; 28-Feb 2: Vijay Iyer Trio.

ZINC BAR: 82 W 3rd St. btw. Thompson & Sullivan Sts. www.zincjazz.com. 212-477-8337. Sets: Mon-Tues 7&9pm, Wed 7:30& 9:30pm, Fri 7&8:30pm. Jan 10-11: NYC Winter Jazzfest ft. 01/10 6pm Adam Birnbaum, 7:15pm Lucia, 8:30pm Riley Mulherkar, 9:45pm Tyreek McDole, 11pm Sarah Hanahan, 11:55pm J.Hoard, 01/11 1:30am Kojo Melchê Roney; 21: Rico Jones Trio, Cortez, L R; 31: Violette & La Vie en Rose, L R.

EAST VILLAGE

11TH ST. BAR: 510 E 11th St. btw. Avenue A & B. www.11thstbar.com. 212-982-3929. Mon: 7-10pm Keyed Up! ft. 11th St. Bar Qnt.

CLUB CUMMING: 505 E 6th St. btw. Avenue A & B. www.clubcummingtonyc.com. 917-265-8006. Tues: 9pm \$5 adm Keyed Up! ft. Richard Cortez Band.

DROM: 85 Avenue A btw. 5th & 6th Sts. 212-777-1157. www.dromnyc.com. Residency: Jan 8&15 7:30&9:30pm \$30/\$35 adm Mingus Big Band Wednesdays. Jan 9: NYC Winter Jazzfest ft. 7:30pm Amaro Freitas, 9pm Dom Salvador; 10: Northern Turtle Island Collective ft. 7pm Kazdoura, 9:15pm Rachel Therrien; 16: 7pm Dayramir González; 26: 6:30pm Dayramir González, 8pm Barabás Lörinc; 28: 9pm The Secret Trio; 31: 7pm Onur Ataman Qrt.

MONA'S: 224 Avenue B btw. 13th & 14th Sts. www.facebook.com/monasbarnyc. 212-353-3780. Tues: 9pm-2am Keyed Up! ft. Dennis Lichtman & Mona's Hot Five, 10:30pm&12am Jam.

NUBLU 151: 151 Avenue C btw. 9th & 10th Sts. www.nublu.net. Jan 9: 11pm Makaya McCraven; 10-15: NYC Winter Jazzfest ft. 01/10 7pm Pan Asian Chamber Jazz Ens, 8:15pm Nikara, 9:30pm Mali Obomsawin, 10:45pm Emma-Jean Thackray, 11:55pm Ben Williams, 01/11 1:05am Tomoki Sanders, 01/12 7pm Alternative Guitar Summit Showcase w/Anthony Pirog, Dida Pelled, Gilad Hekselman, Joel Harrison, Pedro Martins, Emmanuel Michael; 01/13 6pm Samora Pinderhughes, 7:30pm Sara Serpa, 8:30pm Marta Sanchez, 01/14 7pm Natalie Cressman &

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Ian Faquini, 8pm Fuensanta, 9pm Freelance, 10:30pm Ilhan Ersahin, Dave Harrington, Kenny Wolleson, Yusuke Yamamoto, 11:55pm Jason Lindner, Panagiotis Andreou, Currency Audio, 01/15 7pm Dan Weiss Even Odds Trio, 8:30pm Welf Dorr Unit, 10pm Luke Stewart, 11:30pm Rocket SCI.

PANGEA: 178 2nd Ave. btw. 11th & 12th Sts. 212-995-0900. www.pangeanyc.com. Sets: 7-8:30pm \$25 adm \$20 min. Jan 15: Wednesday Night Jazz Series ft. Aubrey Johnson Sxt; 25: Teri Roiger Trio.

PERFORMANCE SPACE NEW YORK: 150 1st Ave. at 9th St. 4th Fl. www.performance-spacenewyork.org. 212-477-5829. Jan 10-11: NYC Winter Jazzfest ft. 01/10 6pm Kaoru Watanabe's Bloodlines, 6:15pm Yllian Cañizares, 7:15pm Brandee Younger Trio, 7:30pm Michael Mayo, 8:30pm Vijay Iyer & Wadada Leo Smith, 8:45pm Josh Johnson, 9:45pm Air Legacy Trio, 10pm Caroline Davis & Wendy Eisenberg, 11pm Linda May Han Oh + Janel & Anthony, 01/11 2:15am Jakob Bro Qrt.

ST. MARK'S CHURCH IN THE BOWERY: 131 E 10th St. btw. 1st & 2nd Aves. 212-674-6377. www.stmarksbowery.org. Jan 12: 4pm JFA ft. Clifton Anderson + Firey Strang Sistas.

LOWER MANHATTAN

(Below 34th Street)

1803 NYC: 82 Reade St. at Church St. 212-267-3000. www.1803nyc.com. Sets: Wed-Thurs 6-9pm, Fri 7-10pm, Sat-Sun 12-3pm. Jan 9: Diego Voglino Trio; 10: Willie Martinez Qrt; 11: Moses Patrou Trio; 12: Chino Pons Qrt.

CHELSEA TABLE + STAGE: At Hilton Fashion District Hotel. 152 W 26th St. btw. 6th & 7th Aves. www.chelseatableandstage.com. 212-434-0499. Jan 12: 7pm Camille Thurman w/Darrell Green Qrt.

CITY VINEYARD & WINE GARDEN: At Pier 26. 233 West St. btw. Hubert & N Moore Sts. www.cityvineyardnyc.com. 212-608-0555. Jan 2: 7:30pm Dezron Douglas' 3 Peace; 11: 7:30pm Sammy Miller & The Congregation; 12: 7pm Connected & Alex Hamburger; 13: 7:30pm Natalie Cressman & Ian Faquini.

CITY WINERY: 25 11th Ave. at 15th St. www.citywinery.com. 646-751-6033. Jan 10: NYC Winter Jazzfest ft. 5:15pm Jenny Scheinman's All Species Parade, 6:15pm The Baylor Project, 7pm Stefan Harris & Blackout, 7:45pm Amaro Freitas, 8:15pm Melissa Aldana, 9pm Trio Imagination, 9:30pm Matthew Whitaker, 10:15pm Orrin Evans Big Band w/Lisa Fischer, 10:45pm Nao Yoshioka, 11:30pm Roy Hargrove's Crisol; 19: 7:30pm Omar.

CLOSE UP: 154 Orchard St. btw. Stanton & Rivington Sts. www.closeupnyc.com. Wed: 10:30pm Keyed Up! ft. Jam by Solomon Gottfried. Sets: Sun-Mon&Wed-Thurs 7:30&9pm; Fri-Sat 8&10pm. Jan 2: George Winstone Qrt; 3: Alexandra Ridout; 4: Nora Stanley Trio; 5: Eden Ladin; 6: Nicole McCabe Qnt; 8: Caelan Cardello; 9: Maria Grand; 10: Kelly Green Qrt; 11: Miriam Elhajli; 12: Tony Malaby Qrt; 13: Walter Stinson Trio; 15: Kevin Oliver Jr.

CLUB ROOM: At Soho Grand Hotel. 310 W B'way btw. Grand & Canal Sts. 212-965-3588. www.clubroomnyc.com/events. Sets: Wed-Sat 8-9pm&9:15-10:15pm. Residencies: Wed Jeff Kazee Trio; Thurs Darnell White Trio. Jan 3: Sonny Step Qrt; 4: Alma Micic Qrt; 10: Naama Gheber Qrt; 11: Anna Siciliano Qrt; 17: Kieran Brown Qrt; 25: Simona Daniele Qrt; 31: N'Kenge N'Kenge.

CORK WINE BAR: 69 Thompson St. btw. Spring & Broome Sts. www.corksoho.com. 646-669-8169. Sun: 6-8pm. Jan 5: Stacy Dillard Duo; 12: Rico Jones/Max Light; 19: Mark

Whitfield Duo; 26: Jonathan Kreisberg Solo.

The CUTTING ROOM: 44 E 32nd St. btw. Madison & Park Aves. 212-691-1900. www.thecuttingroomnyc.com. Jan 14: 7pm Steven Maglio & His Big Band Orch NOT Just Sinatra; 19: 3pm Another Sunday Serenade; 29: 7pm Ray Gelato & the City Rhythm Orch.

DADDY RABBIT NYC: At LouLou. 176 8th Ave. at 19th St. Lower level. 212-337-9577. www.daddyrabbitnyc.com. Jan 24: 8pm Misha Piatigorsky & Hilary Kole.

The DJANGO: 2 Avenue of the Americas at Walker St. Lower level. 212-519-6649. www.thedjanganyc.com. Sets: Sun 6:30&8pm, Late (L) 9:30&11pm; Mon&Wed-Sat 7:30&9pm, L 10:30pm&12am; Tues 7:30&9:30pm; \$25 adm 2 drink min. Residency (R): Tues Conrad Herwig & The Latin Side All-Stars. Jan 2: Neal Caine Qrt, L Mike DiRubbo Qrt; 3: Mark Sherman Qrt, L Ben Stivers Qrt; 4: Emily Braden, L Ron Jackson Trio; 5: Benny Benack III Qnt, L Michael Kanan Trio; 6: Angela Grey, L Cameron Campbell Trio; 7: R; 8: Jonny King Trio, L Asen Doynkin Trio; 9: Evan Sherman Qnt, L Joe Strasser Qrt; 10: Tammy McCann Qnt, L Mariel Bildsten Spt; 11: Dwayne "Cook" Broadnax Qrt, L Richard Cortez Band; 12: Jumaane Smith Qnt, L Dan Pugach, Nicole Zuraitis & Jon Regen; 13: Sophia Kickhofel Trio, L Shane Allesio Qrt; 14: R; 15: Joe Farnsworth Qrt, L Yotam Silberstein Qrt; 16: Roberta Piket Trio, L Mark Whitfield; 17: AC Lincoln Qnt, L Craig Handy & 2nd Line; 18: Erena Terakubo Sxt, L Sam Dillon Qrt; 19: Pete Malinverni Qrt, L Jim Ridl Trio; 20: April Varner Qrt, L William Hill III Trio; 21: R; 22: Dan Aran Band, L Ben Wolfe Trio; 23: Jerome Sabbagh Qrt, L Charles Gould Qrt; 24: Vivian Sessom, L Ty Bailie B3 Trio; 25: Jason Marshall Qrt, L Bill Dobrow Qnt; 26: Jed Levy Qrt, L Neal Miner Trio; 27: Lucy Wijnands Qrt, L Joey Ranieri Trio; 28: R; 29: Richie Vitale Qnt, L Tad Shull Qrt; 30: Loston Harris Trio, L Lee Taylor; 31: David Gibson Qrt, L Nick Hempton Band.

DOWNTOWN MUSIC GALLERY: 13 Monroe St. btw. Market & Catherine Sts. 212-473-0043. www.downtownmusicgallery.com. Jan 7: 6:30pm Rose Tang/Patrick Golden, 7:30pm Aron Namenwirth Qrt, 8:30pm Kristian Saarup Trio, 9:30pm Marco Cappelli/Eyal Maoz; 13: 6:30pm Gian Perez/Chris Cochrane, 7:30pm Jon Madof Trio, 8:30pm Ben Goldberg 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.

The JAZZ GALLERY: 1160 B'way btw. 27th & 28th Sts. 5th Fl. www.jazzgallery.org. Wed-Sat: 7:30&9:30pm. Jan 9-10: TJG 30th Anniversary Special Concert ft. Ben Wendel's BaRcoDe; 11: Linda May Han Oh & Michael Mayo; 15: Wallace Roney Jr. Qrt; 16: Roy Hargrove Big Band; 17-18: Imani Records Weekend; 22: Elias Stemeseder Trio; 23: Sam Towse; 24: Jared Shonig; 25: Michael Attias; 29: Zoh Amba; 30: Erica Seguin; 31: Ralph Alessi.

JOE'S PUB: At Public Theater. 425 Lafayette St. at Astor Pl. www.joespub.com. 212-967-7555. Adm varies. Jan 9: 9:30pm Walter Smith III; 10: 9:30pm Stephane Wrembel w/spec guest Jean-Michel Pilc; 10: 7pm Lizz Wright & Kandace Springs; 16: 7pm Michael Olatuja & Lagos Pepper Soup; 30: 9:30pm Miriam Elhajli & Victor Campbell.

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

MERCURY LOUNGE: 217 E Houston St. btw. Essex & Ludlow Sts. www.mercuryeastpre-sents.com. 212-260-4700. Jan 10: NYC Winter Jazzfest ft. 9:30pm Zohar & Adam, 10:30pm Christian McBride Band; 11 6&8pm, 12 8pm:

Christian McBride Band.

MIDNIGHT BLUE: 106 E 19th St. btw. Irving Pl. & Park Ave. S. www.midnightblue.nyc. Jan 15: 7-11pm Dave Stryker Organ Trio.

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

MOTTO BY HILTON: 113 W 24th St. btw. 6th & 7th Aves. www.prohibitionproductions.com. 212-668-8624. Wed&Sat: 6pm.

The NATIONAL ARTS CLUB: 15 Gramercy Park S. btw. Irving Pl. & Park Ave. S at E 20th St. www.nationalartsclub.org. 212-475-3424. Jan 27: 2pm Jazz Afternoon w/Bertha Hope.

REBAR CHelsea: 225 W 19th St. btw. 7th & 8th Aves. www.rebarchelsea.com. 646-863-2914. Sun: 4-7pm free adm Keyed Up! ft. Richard Cortez Band.

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

ROXY HOTEL: 2 Avenue of the Americas at Walker St. www.roxybarnyc.com/events. 212-519-6600. Sets: Sun (PM) 12pm & Early (E) 6pm; Mon E 6pm; Tues-Sat E 6pm & Late (L) 8pm. Residencies: Sun-Mon E & Thurs L Jon Regen; Tues-Sat E Michael Garin; Wed L Bill Dobrow. Jan 3: L Jeff Kazee Qrt; 4: Ben Butler Qrt; 5: PM Matthew Avedon Trio; 7: John Lee Qrt; 10: Sonido Costeño; 11: Hector Martignon Qrt; 12: PM Neal Caine Trio; 14: Liya Grigoryan Qrt; 17: Camila Cortina Qrt; 18: Darnell White Trio; 19: Andrew Latona Trio; 21: David Cook Qrt; 24: Ben Stivers Qrt; 25: Moses Patrou; 26: PM Helio Alves Trio; 28: Vito Dieterle Qrt; 31: Oskar Stenmark Trio.

SAINT TUESDAY: 77 Walker St. btw. B'way & Cortlandt Aly. www.sainttuesdaynyc.com. Sets: Sun-Tues 9-11:30pm; Wed-Thurs 9:30pm-1am; Fri-Sat 10pm-1:30am.

SID GOLD'S REQUEST ROOM: 165 W 26th St. btw. 6th & 7th Sts. www.sidgolds.com/new-york. 914-848-9243. Jan 8: 8-9pm Jazz And Jewels Burlesque ft. Sassie LeFay & Alexandra Peach w/Dina MiMarco.

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 Toddlers Jazz Band.

SOUR MOUSE NYC: 110 Delancey St. btw. Essex & Ludlow Sts. Lower level. 646-476-7407. www.sourmousenyc.com. Sun: 3-7pm Jorel Jazz; Mon: 8-10pm Charles Colizza Trio; Wed: 8-10:30pm Russ Nolan Jazz Trio + Jam.

BROOKLYN

333 LOUNGE: 333 Flatbush Ave. 718-339-8008 www.333lounge.com. Wednesday Night Jazz 8-11pm.

440 Gallery: 440 6th Ave. Brooklyn, NY 11215. 440gallery.com. 718-499-3844. Jan 19: 4:40pm Daniel Kelly

773 LOUNGE: 773 Coney Island Ave. 718-462-9746. www.773lounge.wordpress.com. Wed: 9pm-1am Keyed Up! ft. Jam w/Michael Vitali.

BABY'S ALL RIGHT: 146 B'way. 718-599-5800. www.babysallright.com. Jan 11: 7:15pm Winter JazzFest Brooklyn Marathon: 7:15pm Dominique Fils-Aimé; Salin; 8:30pm Salin; 9:45pm Josefine Opsahl; 11pm Smag På Dig Selv (SPDS); 12: 12:15am Lion Babe.

BAR BAYEUX: 1066 Nostrand Ave. 347-533-7845. www.barbayeux.com. Sets: Tues 8-11pm; Wed 8&9:30pm; Thurs - Fri 8&9:30pm; Sat Early (E) 6-7:30pm, Late (L) 8&9:30pm. Jan 2: Gary Versace; 3: Kazemde George w/ Tyrone Allen II, Kayvon Gordon; 4: (E)Duet Sets w/ Carmen Staaf and Adam Kolker, (L) Tomoko Omura; 7: Jam Session; 8: Jerome Sabbagh Qrt ft Ben Monder, Joe Martin, Nasheet Waits; 9: Peter Bernstein w/ Adam Kolker, Jeremy Stratton&Anthony Pinciotti; 10: Martin Nevlin;

11: Tony Malaby Birthday w/ Ben Monder & Tom Rainey; 14: Jam Session; 15: Randy Ingram Trio w/John Hebert; 16: Luis Perdomo; 17: Marta Sanchez; 18: Santiago Leibson and Adam Kolker; 18: Stephan Crump w/Darius Jones, Eric McPherson; 22: Jason Yeager w/Danny Weller, Jay Sawyer; 23: Gary Versace; 24: Kayvon Gordon; 25: David Berkman; 28: Jam Session; 29: Alex Claffy w/ George Colligan, Mark Whitfield Jr.

BARBES: 376 9th St. at 6th Ave. 347-422-0248. www.barbesbrooklyn.com. Weekdays 7pm, Sat & Sun 8-9:30pm Jan 1: 5pm Andy Statman Trio; 3: 2:30pm Oscar Noriega Qrt; 4: 2:30pm Pakula Surprise; 5: 3pm Luca Benedetti Trio, 5pm Stephane Wrembel; 7: Tamar Korn; 10: 2:30pm Oscar Noriega Qrt, 5pm Tony Malaby's Firebath; 12: 3pm Ben Monder w/ Theo Bleckmann & Satoshi Takeishi, 5pm Stephane Wrembel w/ Jean Michel Pilc; 13 & 20: 4pm Michael Winograd & Mentshn; 14: 4pm Sirius Qrt; 15: 5pm Contrapunctus; 16: Simon Hanes' TSONS of Tsunami; 17: 2:30pm Oscar Noriega Qrt; 18: 2:30pm Pakula Surprise; 19: 5pm James Carney Qrt; 19: 7pm Daisy Castro; 21: 4pm Tamar Korn; 23: Lucian Ban & Alex Harding; 24: 5pm Sanda Weigl; 26: 5pm Hinterlands, 7pm Reginald Chapman's Chaphouse; 28: 4pm Leni Stern; 29: 5pm Renu +1; 30: 5pm Marked for Death; 30: 7pm Green Mambo; 31: 2:30pm Oscar Noriega.

BASIK: 323 Graham Ave. 347-889-7597. www.basikbrooklyn.com. Sun: 7-10pm Keyed Up! ft. Jam w/Matt La Von.

BROOKLYN BOWL: 61 Wythe Ave. 718-963-3369. www.brooklynbowl.com. Jan 11: 6:00pm Winter JazzFest Brooklyn Marathon: Couch; Kneebody; Isaiah Collier; Adi Oasis; Sun Ra Arkestra; 12: 12:15am Pedro Martins.

BROWNSTONE JAZZ: 107 Macon St. Brooklyn, NY Brownstone JAZZ Fest Concert Series 917-704-9237. Fri-Sun: 7:30-8:45pm & 9:30-10:45pm.

CAFE ERZULIE: 894 Broadway. www.cafeerzulie.com. (718)450-3255. Jazz on Wed and Thurs. 6pm. Free. Jan 8: What Jazz Feels Like w/ M Alex Ramirez; 8: Make Jazz Trill Again: Trill Mega Jam; 9: What Jazz Feels like w/ Kyle Miles; 15: 16: Phony Ppl; 22: What Jazz Feels like w/ Arklight Quintet; 23: What Jazz Feels Like w/ Cixso; 29: What Jazz Feels like w/ Roella Oloro; 30: What Jazz Feels Like w/ Judette Elliston.

FICTION: 308 Hooper St. 718-599-5151. www.fictionbk.com. Jazz every Night Sets: 9pm + 10pm Jam free adm/1 drink min. Jan 1: tba; 2: Nikola Spasojevic Qnt; 3: Silvan Joray Qrt; 4: Alex Ramirez Qrt; 5: Nicholas Rosario Qnt; 6: Mathew Levine Color Theory Qrt; 7: Mwanzi Harriot Qrt; 8: Mercer Patterson Qrt; 9: Dylan Deljudice Qrt; 10: Chaz Martineau Qrt; 11: Judette Elliston Qrt; 12: Jacob Wutzke Qrt; 13: Avery Gottshall Qnt; 14: Maximilian Eklund Qrt; 15: Beck Dots; 16: Johannes Ravn Hagmund Qrt; 17: Anthony Dom Qrt; 18: Ryan Barry Qrt; 19: Andrew Van Tassel Qrt; 20: Felix Ambach Qrt; 21: Evan Palmer Qrt; 22: Michael Hollis Qrt; 23: Daniel Garbin Qrt; 24: Aidan Siemann Qnt; 25: Mercer Patterson Qrt; 26: Dorian Wyld Qnt; 27: Mathias Meyer Qrt; 28: David Trullo Qnt; 29: John Cushing Big Band; 30: Renan Teuman/Paul Sanwald Qnt; 31: David Suleiman Qnt.

HOMETOWN BBQ: 454 Van Brunt St. 347-294-4644. www.hometownbbq.com. Jan 3, 10, 17, 24, 31: 6:00pm Ethan Eubanks' EarlyTymes Jazz Band; 5, 12, 19, 26: 6:00pm Jazzy Sunday.

HYBRID VISIONS: 427 Manhattan Ave. www.kenbutler.squarespace.com. Jan 11: 7 & 10pm Ken Butler's Curious Cave of Anxious Objects

IBEAM: 168 7th St. www.ibeambrooklyn.com. Jan 2: 8pm Vatcher/Weiselman/Rosenbloom;

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3: 8pm Spontaneous Resonance; 10: 8pm Michel Gentile Qrt; 23: Reisin /Rayskin/IM+ Novoa.

JALOPY: 315 Columbia St. www.jalopytheatre.org. 718-395-3214. Jan 10-11: 7pm Steel Guitar UnConvention.

JOLENE SOUND ROOM: 353 Bedford Ave. www.winterjazzfest.com Jan 11: 10pm Warmsupersonic (DJ Set) plus Guests.

LE PISTOL: 780 Washington Avenue. www.lepistolbk.com. Jan 1, 8, 15, 22, 29: 7:30pm Live Jazz, Free

LOOVE LABS ANNEX: 238 North 12th Street. 718-388-3244. www.theloove.com. Jan 11: Winter JazzFest Brooklyn Marathon: 6:30pm Alan Braufman; 7:45pm Sarah Elizabeth Charles 'Dawn'; 9pm Rudresh Mahanthappa Hero Trio; 10:15pm JD Allen; 11:30pm Peter Apfelbaum's New York Hieroglyphics.

LOOVE LABS: 58 N 6th Street. 718-388-3244. www.theloove.com. 6:45 John Chin Trio; 8pm Paul Cornish Trio; 9:15pm Darius Jones; 10:30pm Matthew Shipp Trio.

LOWLANDS BAR: 543 3rd Ave. 347-463-9458. www.lowlandsbar.com. Tues: 8& 9:30pm Thurs: 8pm - 9:30pm Mon - Jan 6: Beyondo Bar; 7: Kevin Sun; 13: Alison Shearer; 14: 9pm Tim Berne; 21: David Leon; 28: Phillip Golub.

LUNATICO: 486 Halsey St. Bed-Stuy 718-513-0339. www.barlunatico.com. Sets: 9 & 10:15pm \$10 don. Jan 2: Wayne Tucker & The Bad Mothas; 3: Armo; 4: Cali Mambo: Tom Beckham/Dred Schott/Moses Patrou/Matt Pavolka; 5: Jeff Rum ft Ryan Dugre, Jeremy Gustin and James Buckley; 6: Yotam Silverstein Trio ft. Billy Hart & Alex Claffy; 7: Kazemde George Trio ft Jayla Chee, Ele Howell; 8: Gili Yalo; 9: Vanisha Gould; 10: Organ Monk Trio; 11: Kali Rodriguez Pena; 12: Spencer Zahn Qrt/Morgan Guerin/Alfredo Colon/Kirk Schoenherr; 13: Firas Zreik Qrt; 14: Dabin Ryu Trio; 15: Shai Maestro / Guesthouse Qrt; 16: Camille Bertault; 17: Belo & The Beasts ft Eduardo Belo; 18: Nkumu Katalay; 19: Ethan Iverson Trio; 20: Lineage Qrt ft Brandon Woody & Theljon Allen; 21: Ele' Salif Howell Qnt; 22: Dida Peled Qrt; 23: Stacy Dillard; 24: Eivind Opsvik Overseas; 25: Ajoyo; 26: Jon Lampley; 27: Big Lazy; 28: The Smoota Tete-a-Tete/Moon Radio; 29: Frank London Conspiracy Brass; 30: Kofi Hunter & The Grown Man Band; 31: Louis Fouche'.

NATIONAL SAWDUST: 80 North 6th Street. www.winterjazzfest.com. Jan 11: Winter JazzFest Brooklyn Marathon: 8:30pm: Vijay Iyer Trio +1 ft Adam O'Farrill; 8:45pm Dawn Richard & Spencer Zahn; 10pm Keyon Harrold; 11:30pm Zoh Amba Sun Ensemble.

NEWSROOM AT DAILY PRESS COFFEE HOUSE AND BAR: 38 Somers Street. www.dailypresscoffee.com . 347-442-1410. Thursdays 7:30pm NYC Live Jazz Music - The Newsroom Brooklyn.

NOOK: 45 Irving Avenue #Unit 1. 718-734-2880. www.nookbk.com. Jan 4, 11, 18, 25: 7:00pm Live Jazz at Nook.

ORNITHOLOGY JAZZ CLUB: 6 Suydam St. www.ornithologyjazzclub.com. 917-231-4766. Sets: Early Birds Sets Daily 9pm. See Website for Lineup.

The OWL MUSIC PARLOR: 497 Rogers Ave. www.theowl.nyc. 718-774-0042 Sets: 8pm. Jan 3: Hubby Jenkins/Hannah Lee Thompson/ Ali Dineen; 4: Aggie Miller /Wendy Eisenbert/Toth; 5: Martina Liviero w/Kevin Hays/Asher Kurtz; 9: Caroline Kuhn Qrt/ Quartet Mirage/Hayden Arp and Griffin Jennings; 19: Noah Garabedian Trio / Michael Sarian; 23: Kayla Williams/ Vanisha Gould; 30: Carlo Costa / BankFor.ms/Kenny Warren/Ludovica Burton.

PUBLIC RECORDS: 233 Butler St. www.publicrecords.nyc. (347) 529-4869. Jan 14: 8pm Makaya McCraven Celebrates 10 years of In

The Moment Hosted by Gilles Peterson, Ticket \$40; 25: 7pm Takuya Nakamura: Cosmic Jungle.

ROULETTE: 509 Atlantic Ave. 917-267-0363. www.roulette.org. Shows 8pm. Jan 12: Ravi Coltrane: Impressions - Improvisatory Interpretations on "A Love Supreme" w/ David Virelles, Jeff "Tain" Watts, Dezron Douglas; Allison Miller, Angelica Sanchez, Ben Williams, James Brandon Lewis, Joel Ross, Kalia Vandever, Kassa Overall, Kenny Warren, Linda May Han Oh, Mali Obomsawin, Melissa Aldana, Nasheet Waits, Orrin Evans, Rafiz Bhatia, Sam Newsome, Theon Cross, Tomoki Sanders, +; 15: Ganavya Reimagines "Les Filles De Illighadad"; 16: Patrick Higgins & Yarn/Wire; 17: Jack Quartet w/ John Zorn & Ikue Mori; 23-25: Improv Nights: Tribute to Derek Bailey; 30&31: Ellen Fullman & Theresa Wong.

SHAPESHIFTER CAFE: 837 Union St. www.shapeshifterplus.org. Jan 5, 12, 19: 11am: The Fat Cats Youth Orchestra Open Workshop and Rehearsals, 5: 7pm Veuveleuge; 21: 8:30pm RedEye: One.

SISTAS' PLACE: 456 Nostrand Ave. 718-398-1766. www.sistasplace.org. Sat: 8&930pm. Jan 11: Eugenie Jones Qrt; 18: Aaron Bazzell Qrt; 25: Alex Harding Qrt.

SOAPBOX GALLERY: 636 Dean St. . www.soapboxgallery.org. Jan 24: 8pm Steve Sandberg Trio CD Release; 25: 8pm BYMP Winter Jazz Recital.

SUPERFINE: 126 Front St. 718-243-9005. www.superfine.nyc. Ev. other Wed: 7-10pm Keyed Up! ft. Ray Scro + Jam.

SUPERIOR INGREDIENTS: 74 Wythe Ave. www.si-bk.com. Jan 11: 10:30pm Winter JazzFest Brooklyn Marathon: Dawn Richard and Spencer Zahn.

UNION POOL: 484 Union Ave. 718-609-0484. www.union-pool.com. Jan 11: Winter JazzFest Brooklyn Marathon: 6:15pm Kalia Vandever & Mike Haldeman; 7:30pm HxH; 8:45pm Salami Rose Joe Louis; 10pm Mike Reed's Separatist Party; BASIC: Chris Forsyth, Mikel Patrick Avery, Sue Garner.

WILLIAMSBURG MUSIC CENTER: 367 Bedford Ave. www.wmcjazz.com. 718-384-1654. Jan 11: 6:15pm Winter JazzFest Brooklyn Marathon: Moses Yoofee Trio; Vijay Iyer Trio; Arooj Aftab; Keyon Harrold; SML; 12: 12mid Makaya McCraven.

XANADU: 262 Starr St. www.xanadu.nyc. Jan 12: 6:00pm Winter Jazzfest - Gilles Peterson Presents Sunday Jazz Dance Sessions w/ Kieran Hebdon, Makaya McCraven, Emma-Jean Thackray, Zacc'hae'us Paul, Melanie Charles, Lovie and Special Guest MARSHALL ALLEN. 5: 8pm Stephane Wrembel's Django a Gogo; 10: 7:30pm James McBride; 23: 7:30pm Arun Ramamurthy Trio; 30: 7:30pm Jerron Paxton & Dennis Lichtman.

QUEENS

CULTURE LAB LIC: At The Plaxall Gallery. 5-25 46th Ave. Long Island City. 347-848-0030. www.culturelablic.org. Sat: 8pm Sounds from the Gallery.

DIWINE: 41-15 31st Ave. Astoria. 718-777-1355. www.diwineonline.com. Thurs: 8-11pm Keyed Up! ft. Tim Norton w/guests.

DOMINIE'S: 34-07 30th Ave. Astoria. www.face-book.com/dominiest. astoria. 718-728-1834. Sun: 9pm-12am Keyed Up! ft. Trampleman Band.

FIFTH HAMMER BREWING: 10-28 46th Ave. Long Island City. 718-663-2084. www.fifthhammerbrewing.com. Wed: 6-9pm A Fifth Hammer Affair.

FLUSHING TOWN HALL: 137-35 Northern Blvd. Flushing. www.flushingtownhall.org. 718-463-7700. 2nd Wed: 7pm \$10 adm Louis

Armstrong Legacy Jazz Jam w/Carol Sudhalter.

JACKSON ROOM: 192-07 Linden Blvd. St. Albans. www.jacksonroom.com. 718-525-2387. Last Sat: 7&8:30pm \$30 adm incl snacks/beverage ft. Ed Jackson Qrt.

JAMAICA PERFORMING ARTS CENTER: 153-10 Jamaica Ave. Jamaica. 718-658-7400. www.jcal.org. Jan 9: 8pm Thursday Night Jazz Presents: Tyler Bullock II, \$5 – \$10

KUPFERBERG CENTER FOR THE ARTS AT QUEENS COLLEGE: 153-49 Reeves Ave, Flushing. 718-793-8080. www.kupferberg-center.org. Jan 19: 3pm QC MLK Day Celebration: Branford Marsalis Quartet, \$35 – \$70.

THE LAST WORD: 31-30 Ditmars Blvd. 718-440-3378. www.tlwcocktailbar.com. Sun: 7pm Live Jazz.

LOUIS ARMSTRONG HOUSE MUSEUM: 34-56 107th St. Corona. 718-478-8274. www.louisarmstronghouse.org. Thurs-Sat: 11am-3pm \$15 adm Guided Tour. Jan 11: 3:00pm Marcus McLaurine Quintet; \$25.

NEIR'S TAVERN: 87-48 78th St. Woodhaven. 718-296-0600. www.neirstavern.com. Sat: 1-3pm Keyed Up! ft. Brunch w/Green Soul.

LONG ISLAND

GRASSO'S: 134 Main St. Cold Spring Harbor. www.grassosrestaurant.com. 631-367-6060. SETS: Sun, Mon 6pm; W-Sat 6:30pm.

The JAZZ LOFT: 275 Christian Ave. Stony Brook. 631-751-1895. www.thejazzloft.org. Jam Session Wed 7pm; Sets: 7-9:30pm.

MASONIC TEMPLE: 200 Main St. Sag Harbor, NY 11963. <http://masonicmusicseries.com>. Jan 3, 17: 7pm Jazz Night, \$20.

PIERRE'S: 2468 Main St. Bridgehampton. www.artofsong.org/jazz-at-pierres. 631-537-5110. Tues&Sun: 6:30-9:30pm. Jan 7, 14, 21, 28: 7:30pm Jazz at Pierre's.

SUFFOLK THEATRE: 118 E Main St, Riverhead, NY 11901. 631-727-4343. www.the-suffolk.org. Jan 10: 8pm G.E. Smith and The American Blues Series Is Back With Special Guest Jimmy Vivino!

TILLES CENTER FOR THE PERFORMING ARTS: 720 Northern Blvd, Brookville. www.tillescenter.org. 516-299-3100. Jan 31: 8pm Michael Feinstein in Because of You, My Tribute to Tony Bennett, Tickets start at \$35.

BRONX

BRONX BURGER HOUSE: 5816 Mosholu Ave. www.bronxburgerhouse.com. 347-899-8585. Sun: 6-9pm Keyed Up! ft. Jam by Tamuz Nissim & George Nazos w/guest.

MAMAJUANA CAFE: 3233 East Tremont Ave. www.mamajuanacafebronx.com. 718-824-8400. Ev. other Tues: 8-9&10-11pm Steve Oquendo Latin Jazz Orch.

PREGONES / PRRT: 571 Walton Ave. 718-585-1202. www.pregonesprtt.org. Open Mic. Final Friday of Every Month 10pm.

STARVING ARTIST CAFE: 249 City Island Ave. www.starvingartistonline.com. 718-885-3779. 1st Sun: 2pm City Island Jazz Qrt.

WESTCHESTER

ALVIN & FRIENDS: 14 Memorial Hwy. New Rochelle. www.alvinandfriendsrestaurant.com. 914-654-6549. Sets: Fri 7pm, Sat 7:30pm. See website for line-up.

BEANRUNNER CAFE: 201S Division St. Peekskill. www.beanrunnercafe.com. 914-737-

1701. Fri-Sat: 6-8pm \$20 adm. Jan 3: 7pm Tony Leon and Groupo Son Latino; 4: Premik Russell Tubbs; 11: Joe Natale Organ Qrt; 17: Ray Blue; 18: David Snider Qrt; 25: Colin Heshmat Trio; 26: Paul Magliari; 31: Bria the Artist.

elks LODGE: 118 Croton Ave. Ossining. www.jazzatthelodge.com. 917-488-7187. Thurs: 7&8:30pm \$10 adm. Jan 9: Chris Morrison; 16: Alex Smith / Jessee Lewis Organ Trio; 25: Sundad w/ John Eurrel Sr & John Eurrel Jr.

FIRST PRESBYTERIAN CHURCH: 199 N Columbus Ave. Mount Vernon. 914-636-4977. www.pjsjazz.org. 5:30-9pm \$25 adm Second Sunday Jazz Series. Jan 12: 6pm Jeremy Pelt Qnt..

JAZZ FORUM: 1 Dixon Ln. Tarrytown. 914-631-1000. www.jazzforumarts.org. Sets: Sun 4&6pm \$20 adm; Fri-Sat 7&9:30pm. Sunday Jam Sessions 8pm. Jan 3,4: Christian Sands Qrt; 5: 4pm Ableita Mateus Trio, 8pm Jam session w/ David Janeway Trio; 10, 11: Camille Bertault Qnt; 12: Gerson Galante Sambop Jazz; 17,18: Ekep Nkwelle; 19: Steve Sandbert Brazilian Qrt; 24,25: Catherine Russell & Sean Mason; 26: Chiara Izzi Qrt; 27: 6pm Jazz Forum Student Ensemble; 31: Philip Harper Qnt.

JAZZ ON MAIN: 37 S Moger Ave. Mt Kisco. 914-730-2399. www.jazzonmain.com. Sets: Sun 12pm, Thurs 8pm, Fri-Sat 7&9pm; adm varies. Residencies: Sun Sunday Branch Jazz; Thurs Jam. Jan 4: Marissa Mulder & Jon Weber; 5: Brunch w/Jon Cobert; 9: Mike Stark Soul Jazz Trio; 10: Audrey Silver Trio; 11: Chris Vitarello Power Trio; 12: Brunch w/Adam Lieber & Friends; 16: Sarah Jane Cion Trio & Jam; 17: Straight-Ahead Jazz Trio; 18: Alexis Cole Trio; 19: Brunch w/Ron Drotos; 23: Bob Gingery Trio; 24: Gustavo Casenave Solo; 25, 26: Jazz Chansons by Margot Sergeant; 26: Brunch w/Ron Drotos; 30: Jeff Sagurton Qnt; 31: Conigliaro Consort.

NEW YORK

The '76 HOUSE: 110 Main St. Tappan. www.76house.com. 845-359-5476. Live Music Daily.

The BOP SHOP: 1460 Monroe Ave. Rochester. www.bopshop.com. 585-271-3354. Shows: 8pm. Jan 7: 8pm Carmen Staaf, Steve Cardenas, Tony Scherr & Kenny Wollesen; 25: 8pm Dan Atkinson small band.

CAFFE LENA: 47 Phila St. Saratoga Springs. www.caffelena.org. 518-583-0022. Sets: 8pm. Jan 11: 8pm Steckler/Ikawa/Plaxico/Lewis; 14: 7pm Chuck Lamb Duo w/ Joe Locke.

DARYL'S HOUSE: 130 NY-22. Jan 4, 5: 8pm Yacht Lobsters; 17: 8pm Keller Williams.

EASTMAN SCHOOL OF MUSIC: 26 Gibbs St, Rochester. 585-274-1000. www.esm.rochester.edu. Jan 17, 18: 8pm RPO: All That Satchmo - Smooth Sounds of New Orleans, \$18 – \$115.

The EGG: Empire State Plaza, Albany. 518-473-1845. www.theegg.org. Jan 18: 8pm Shemekia Copeland.

The FALCON: 1348 Rte 9 W. Marlboro. www.liveatthefalcon.com. 845-236-7970. Dining 5:30-9pm. Music 7pm. Jan 25: Junco Partners ft Any Hess, Eric Kalb, Eric Finland and Jamie McLean; 31: Chris O'Leary Band.

FOODANCE: 468 W 47th St New York, NY 10036. foodancerestaurant.com. 646-422-7755. Jazz Music and Dance Daily.

ISAAN THAI STAR: 41 N 7th St, Hudson. www.isaanthaistar.com. (607) 651-4751. Sundays 6 & 9 pm. Armen Donelian Solo.

MADIRAN THE WINE BAR: 209 Route 25A, East Setauket. www.madiranthewinebar.com.

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631.675.2778. (7-10pm Fridays and Saturdays, 7-9pm Thursdays with Jazz Loft or with Tim Siciliano, 7-9pm Wednesdays with Ray Anderson.

MAUREEN'S JAZZ CELLAR: 2 N B'way. Nyack. www.maureenjazzcellar.com. 845-535-3143. Fri-Sat: 8pm \$25 adm. Jan 17: Victor Jones & the Orchestra; 18: Martin Pizzarelli & Hyuna Park Trio; 24: Mark Scanga Group; 25: Michael Rabinowitz Qrt.

MILLSTREAM TAVERN: 114 Mill Hill Rd. Woodstock. www.millstreamwoodstock.com. 845-217-2484. Sundays: 11am-3pm Jazz BRUNCH.

MOHONK MOUNTAIN HOUSE: 1000 Mountain Rest Rd, New Paltz. 855-883-3798. www.mohonk.com. Jazz on the Mountain Jan 10: 9pm This is Scott Robinson; 11: 10:30am New Jazz Ambassadors, 3pm Louis Armstrong and the Civil Rights w/ Ricky Riccardi, 9pm Horns Aplenty ft Lucy Wijnands; 12: 10:30am Sunday Morning Jazz and Gospel, 3pm The Michael Bourne Parlor Games, 9pm The Helen Sung Qrt; 13: 10:30am How Love Begins w/Nicole Zuraitis.

JAZZ ON THE MOUNTAIN: This is Scott Robinson; 11: 9pm Jazz on the Mountain: New Jazz Ambassadors; 11: 9:00pm Jazz on the Mountain: Louis Armstrong and the Civil Rights; 11: 9:00pm Jazz on the Mountain: Horns Aplenty, featuring Lucy Wijnands; 12: 9:00pm Jazz on the Mountain: Sunday Morning Jazz and Gospel; 12: 9:00pm Jazz on the Mountain: The Michael Bourne Parlor Games; 12: 9:00pm Jazz on the Mountain: The Helen Sung Quartet; 13: 9:00pm Jazz on the Mountain: How Love Begins;

PEARL MOON WOODSTOCK: 52 Mill Hill Rd. Woodstock. 845-684-5537. www.pearlmoonwoodstock.com. Jan 3: 6:30pm The Frost Duo; 5: 11am Jazz Brunch w/ Pablo Shine; 10: 6:30pm Santa Barbara - Latin Jazz Supper Club; 19: 11am Jazz Brunch w/ Tillson Jazz Ensemble; 26: 11am Jazz Brunch w/Jay Collins' Gravy Train.

QUINN'S: 330 Main St. Beacon. 845-202-7447. www.quinnsinbeacon.com Mon: 8:30-10:30pm \$15 adm Monday Jazz Sessions.

TURNING POINT CAFE: 468 Piermont Ave. Piermont. www.piermont.club. 845-359-1089. Live Jazz Mon: 8-11pm \$10.

UNCLE CHEEF: 988 Route 22. Brewster. www.unclechief.com. Sets: Wed 6:30-9pm, Thurs-Sat 7:30-10pm; \$20 adm; Sun 12-2:30pm Brunch. Jan 10,17,24, 31: 6:30pm Junco Partners; 11: 6:30 Ian Hendrickson-Smith "Uncle Chief"; 12: 5:30 & 7pm Alex Kautz - Brazilian Jazz Sunday; 18: 7:30 Doug Munro; 19: 5:30 & 7pm Ben Rosenblum - Brazilian Jazz Sundays; 23: 6:30pm Dave Keyes Band; 30: 6:30pm Kristina Koller.

CONNECTICUT

BLACK EYED SALLY'S: 350 Asylum St. Hartford. 860-278-7427 www.blackeyed-sallys.com. Live Jazz on Wednesdays.

BILL'S SEAFOOD: 548 Boston Post Rd. Westbrook. www.billsseafood.com. Shows 7-9pm. (860) 399-7224. Fridays - Bill's All-Star Band.

CAFE NINE: 250 State St, New Haven. 203-789-8281. www.cafenine.com. Nov 12, 26: 7:00pm-10:00pm Jazz at Cafe Nine.

ELICIT BREWERY: 165 Adams St, Manchester. 860-791-8440. www.elicitbrewing.com. Jan 6, 13, 20, 27: 7:30pm-9:30pm Hartford Jazz Orchestra.

GUILFORD VFW HALL: 104 Mill Road. Guilford. Pat Todd's Tuxedo Junction every Monday 7-8:30pm. Swing, Big Band. Free.

LA ZINGARA: 8 PT Barnum Sq. Bethel. 203-

744-7500. www.lazingara.com. Shows 7pm. Jan 8: Jeff McGill Qrt ft. Ken Gioffre; 15: Marvin Stamm; 22: The Jones Factor; 29: Jon Garcia's CLAVE Afro Cuban Jazz.

OWL SHOP: 268 College St. New Haven. 203-624-3250. www.owlshopcigars.com. Wed: 9pm-12am free adm Kevin Saint James Band.

PORT OF CALL (The): 15 Water St, Mystic. 860-980-3648. www.theportofcallct.com. Jazz Fridays 8pm.

QUATTROS: 14 Water St. Guilford. 203-453-6575. www.quattrositalian.com. Jazz Every other Sunday.

INSTITUTE LIBRARY: 847 Chapel Street. New Haven. www.institutelibrary.org. Fridays 5:30-7pm. BYOB w/ Frank Cochran. Free.

SIDE DOOR JAZZ CLUB: At Old Lyme Inn. 85 Lyme St. Old Lyme. 860-434-2600. www.thesidedoorjazz.com Sets: 8-11pm. Jan 10: Tierney Sutton & Tamir Hendelman Duo; 11: Caity Gyorgy Group; 16-19: Bill Charlap Trio; 24-25: Larry Fuller Trio; 31: George Colligan Qrt.

THREE SHEETS NEW HAVEN: 372 Elm St. New Haven. www.threesheetsnh.com. Jazz Fridays 7pm.

VFW POST 399: 465 Riverside Ave. Westport. www.vfw399ct.org. 203-227-6796. Thurs: 7pm Jazz at the Post.

NEW JERSEY

ESSEX

BETHANY BAPTIST CHURCH: 275 W Market St. Newark. www.bethany-newark.org. 973-623-8161. First Saturdays Jazz Vespers 6pm. Jan 4: Adegoke Steve Colson and Iqua Colson.

CLEMENT'S PLACE: At Rutgers University. 15 Washington St. Newark. 862-205-7660. www.facebook.com/clementsplacejazz. Shows: 7pm Jan 16: NJPAC Jazz Jams; 22: Jonny King Qrt w/Steve Wilson; 23: Birsia Chatterjee 4; 24: Greg Burrus/Benito Gonzalez; 29: James Bally Group; 30: 7:30pm Lance Bryant Qnt; 31: Ark Ovrutski's Brazilian Romance.

NEW JERSEY PERFORMING ARTS CENTER: 1 Center St Newark. 888-696.5722. www.njpac.org. Jan 22: 5pm Jazz in the Stacks @ Van Buren Public Library Branch - for Teens.

SOUTH ORANGE PERFORMING ARTS CENTER: 1 SOPAC Way. South Orange. 973-313-2787. www.sopacnow.org. Jan 26: 7pm Nat Adlerly Jr. Qrt.

HUDSON

AMERICANO STEAKHOUSE: 957 Broadway Bayonne. 201-402-3599. www.americanonj.com. Shows: 7pm. Jan 7: Jerry Weldon Qnt; 14: Giuseppe Cucchiara Qrt; 16: Winard Harper Jam Session; 21: Neal "Sugar" Caine Qnt; 28: Larry Banks Qnt; 30: Winard Harper Jam Session.

FOX & CROW: 594 Palisade Ave. Jersey City. www.foxandcrowjc.com. 201-984-2775. Jan 10: 9pm Gerry Rosenthal Trio; 11: 8pm Twisted Martini; 17: 9pm Justin Garcia Band.

HUNTERDON

FLEMINGTON DIY: 26 Stangl Rd. Flemington. www.flemingtondiy.org. 856-431-3692. 1st Sun: 1-5pm Jazz Jam. Jan 5: 1pm Jazz Jams; 17: 7:30pm Naate Tota; 25: Winard Harper and Jelli Posse.

MERCER

AMERICANA KITCHEN & BAR: 359 US Hwy 130. East Windsor. 609-448-4477. www.americanakitchenandbar.com. Sun: 11am-3pm Jazz Brunch. Jan 5: Jazz Brunch w/Keith Franklin Group; 12: Jazz Brunch w/ James Rosocha; 19: Jazz Bunch w/ John Bianculli.

HOPEWELL VALLEY VINEYARDS: 46 Yard Rd. Pennington. 609-737-4465. www.

hopewellvalleyvineyards.com. Sun: 2:30-5:30pm free adm. Jan 5: Blue Jersey Band; 19: Darla & Rich; 26: HVV Jazz Band.

MCCARTER THEATRE: 91 University Pl, Princeton, NJ 08540 . mccarter.org . 609-258-2787. Jan 30: 7:30 pm Sun Ra Arkestra w/ Marshall Allen.

MIDDLESEX

TAVERN ON GEORGE: 361 George St. New Brunswick. www.tavernongeorge.com. 732-545-6205. Tues&Thurs: 7-10pm free adm. Jan 2: Maria Marmarou Qrt; 7: Frankie Midnight Qrt; 9: Scott Strunk Trio; 14: Emerging Artists Series w/Chrisitern Orlowski Qrt; 16: Tim Brey Art.; 21: Emerging Artists Series w/Kristen Field Qrt; 23: Freddie Hendrix Qrt; 28: Emerging Artist Series: Ariana Sowa Qrt; 30: Tyler Bullock Trio.

MONMOUTH

ALGONQUIN ARTS THEATRE: 60 Abe Voorhees Dr, Manasquan, NJ 08736. 732-528-9211. http://www.algonquinarts.com. Jan 5: 3pm Father Alphonse's New Year 2025.

MORRIS

SHANGHAI JAZZ: 24 Main St. Madison. 973-822-2899. www.shanghaijazz.com. Tues-Thurs 7pm Fri&Sat 7-9pm Sun 6pm. Jan 7: Jerry Vezzy & Bob Hanlon; 9: Deep Groove Trio ft Leonieke; 12: Ben Cassara Trio; 14: Ben Collins-Siegel; 21: George Naha; 22: Olli Soikkeli Trio; 28: Leonieke.

SOUTH BRUNSWICK

SOUTH BRUNSWICK ARTS COMMISSION: 540 Route 522 (Ridge Rd) Monmouth. www.sbarts.org. Jan 19: 2pm Judy Carmichael @ Sitnik Theatre NJ www.centenarystageco.org.

DELAWARE/PENNSYLVANIA

PITTSBURGH

BYHAM THEATRE: 101 6th St, Pittsburgh. www.trustarts.org. (412) 456-6666. Jan 27: 7:30pm Silkroad Ensemble: Percussion All-Stars.

CON ALMA: 613 Penn Avenue Pittsburgh. www.conalmapgh.com. 412.932.2387. Mon-Thurs 6-9pm Fri-Sat (E) 5:30-8:30pm, (L) 9pm Sun 5-8pm. Mondays: Jam Session w/Tony Campbell. Jan 2: John Shannon Standards Trio; 3: (E) Ken Karsh Trio, (L) Jamey Haddad Grp; See Website for more listings.

LOUNGE at the GREER CABARET: 655 Penn Ave, Pittsburgh. (412) 456-6666. Jan 7: 5pm Chad Taylor Quintet; 21: 5pm Rich Zabinski Sxt; 31: 7 & 9:30pm Catherine Kolos.

MANCHESTER CRAFTSMEN'S GUILD (MCG): 1815 Metropolitan Street Pittsburgh. 412-323-4000. www.mcgjazz.org. Jan 31: 7:00pm "Beyond Stolen Moments" with The Pittsburgh Jazz Orchestra Conducted by Oliver Nelson Jr.

PHILADELPHIA

CHRIS' JAZZ CAFE: 1421 Sansom St. Philadelphia. www.chrisjazzcafe.com. 215-568-3131. SETS 7:30 & 9:30pm Jan 2: 7:30pm The Michael Kaplan Superband Presents, The Philly SuperBone BigBand; 3: 7:30pm Trombonist, David Gibson Qrt; 4: 7:30pm Pianist, Tyler Henderson Qrt; 7: 7:30pm Quincy Jones Tribute with the Keith Chasin Qrt; 8: 7:30pm Saxophonist, Nate Tota Qrt; 9: 7:30pm Gusten Rudolph Band; 10, 11: 7:30pm Benny Benack, Ill Spt ; 14: 7:30pm John McNamara Trio; 15: 7:30pm Kiera Sankey Band; 16: 7:30pm The Philly Jazz Voice Series; 16: 7:30pm The Joe Baione Vibraphone Experience; 17, 18: 7:30pm Joe Farnsworth Quintet ft Jeremy Pelt & Georgia Heers; 21: 7:30pm Chris Oatts Pretty Big Band; 22: 7:30pm Tristan Voiccu Big Band; 23: 7:30pm Reed Bodenstein ~ Stormchaser Big Band; 24, 25: 7:30pm George Colligan Quintet, Ft Nicole Glover & Anthony Hervey; 28: 7:30pm Jason Blythe Qrt; 29: 7:30pm

Guitarist, Mike Raymond; 30: 7:30pm Vocalist, Olivia Perrin Band; 31: 7:30pm Christian McGhee Qrt.

SOUTH RESTAURANT & JAZZ CLUB: 600 N Broad St. Philadelphia. 215-600-0220. www.southjazzkitchen.com. Sets F-Sat 7 & 9:00pm Sun 6& 8:30pm. Jan 2: Tribute to Frankie Beverly w/Gerald Veasley; 3: The Music of Donny Hathaway; 4-5: Warren Oree & The Arpeggio Jazz Esmbler; 9: Raul Midon; 10-12: Seriah Nicole; 16: Art Sherrod; 17&18: Tim Hutson & Will Brock Band; 19: Taylor Samuels; 24&25: Majid Khaliq w/Yancyabril; 26: Cecily's Soul Music for A Better World; 30&31: Adam Hawley.

TIME: 1315 Sansom St. Philadelphia. www.timer-restaurant.net. 215-985-4800. SETS: M-F: 9pm-1am; F&Sat:10pm-2am. Sundays 8pm-12am Midtown Jazz Jam w/James Santangelo. Jan 2: 6pm David Scott; 3: Mobbluz; 4: 6pm Dai Miyazaki, 10pm Matt Haskell; 9, 17, 24: Anam Owlii-Eger; 11: 6pm Jason Klinke; 22: Rit Mo Collective; 23, 25: San Noche; 30: Tap Room Trio.

PENNSYLVANIA - OTHER

AMERICAN ALE HOUSE: 821 Cricklewood Dr, State College. 814-237-9701. www.americanalehouse.net. Jan 7: 7:00pm American Ale House: Zeropoint Big Band.

BELVEDERE INN (The): 402 N Queen St, Lancaster. 717-394-2422. www.belvederelancaster.com. 7-10pm Jazz Fridays & Saturdays.

EDEN RESORT & AMP; SUITES: 222 Eden Rd, Lancaster. 717-569-6444. www.edenresort.com. Jan 5, 12, 19, 26: 10:00am Bill Horn - Sunday Brunch, Solo Piano.

GLEN ROCK MILL INN: 50 Water St, Glen Rock. 717-235-5918. www.glenrockmillinn.com. Jan 3, 10, 17, 24, 31: 6:00pm Glen Rock Mill Inn - Solo Piano.

HOLY HOUND TAPROOM: 57 W Market St, York. 717-855-2410. www.holyhoundtaproom.com. Jan 11: 1:00pm Holy Hound Jazz Jam Session.

HORSE INN: 540 E Fulton St, Lancaster. 717-392-5528. www.horseinnlancaster.com. Jan 7, 14, 21, 28: 7:00pm Tom Pontz Trio.

HOTEL BETHLEHEM: 437 Main St, Bethlehem. 855-264-2598. www.isabellas-selinsgrove.com. Jan 2, 9, 16, 23, 30: 6:00pm Hotel Bethlehem Thursday Night Jazz.

ISABELLA RESTAURANT AND BAR: 23 S Market St, Selinsgrove. 570-374-0255. www.isabellasselinsgrove.com. Jan 1, 3, 8, 10, 15, 17, 22, 24, 29, 31: 6:00pm Greg Burgess - Solo Piano

PARLIAMENT ARTS ORGANIZATION (The): 116 E. King St, York. . www.parliament-york.org. Jan 1, 8, 15, 22, 29: 5:00pm Jazz with The Parliament Arts Organization.

RUTH'S CHRIS STEAKHOUSE: 1280 PA-315, Wilkes-Barre. 215-790-1515. www.ruthschris.com. Jan 2, 4, 9, 11, 16, 18, 23, 25, 30: 6:00pm Marko Marcinko Trio; 3, 10, 17, 24, 31: 6:00pm Tom Kozic Trio.

SUSQUEHANNA ART MUSEUM: 1401 N 3rd St, Harrisburg. 717-233-8668. www.susquehannaartmuseum.org. Jan 17: 5:00pm Susquehanna Museum - solo piano.

DELAWARE

BELEFONTE CAFE (The): 804 Brandywine Blvd. Wilmington. 302-761-9175. www.thebellefontecafe.com. Jan 11: 5-7pm Real Time Jazz; 24: 8-10pm Diamond Swing Jazz.

PAUL'S KITCHEN: 32882 Cedar Grove Rd, Lewes. www.paulcullen.rocks. Jan 12: 11am Jazz Brunch w/5th Avenue.

PIZZA BY ELIZABETHS: 3801 Kennett Pike Wilmington. 302-654-4478. www.pizzabylizabeths.com.. Sundays 12pm Jazz Brunch.

QUION HOTEL (The): 519 N Market St, Wilmington. (302) 446-5600. www.thequion-hotel.com. Live jazz music every Wednesday 6-9pm on the Rooftop.

aja monet

The Dynamic Voice of Change in Poetry and Jazz

by Angel Beanland



Photo by Daniel N. Johnson

IN THE EVER-EVOLVING WORLD OF POETRY, some artists emerge seemingly overnight, capturing the attention of audiences across the globe. Yet, for **aja monet**, her journey is one of dedication, growth, and influence, both as a new force on the horizon and as a seasoned veteran. Known for her dynamic and innovative approach, aja is a surrealist blues poet who uses her poetry to reflect life experiences from diverse walks of life. Her works are profound, citing anything from an interaction with a janitor to the paragon-like reverence of leaders in her industry. Brought up in the culturally rich environment of Brooklyn, NY, with Cuban roots, aja influence on the contemporary poetry scene is undeniable.

Roots and Inspirations

The foundation of aja's artistry can be traced back to her rich family history and the cultural tapestry of Cuba, a place she holds dear as her artistic and emotional home. That connection is epitomized through the memories aja shares of her grandmother — her resilience, perseverance, and relentless pursuit of a better life for her children despite countless adversities. aja candidly reflects on how these familial ties shape her poetry, allowing them to be vibrant conduits of emotion and message.

In her pursuit of poetry, aja finds her roots intertwined not only with family, but also with mentors who help shape her voice. Her proximity

to titans like Abiodun Oyewole of the Last Poets and Saul Williams brings a wealth of wisdom to her craft, transforming her interactions with these luminaries into inspirations that flow through her work. Contemporary influences like Tongo Eisen-Martin play a crucial role in her evolution, as aja regards herself a perpetual student of life and art. The guidance of these figures, alongside writers and activists like Derecka Purnell, offers her a shared presence of values — a space to exchange ideas and "shoot the shit," as she cheekily puts it.

The Fusion of Jazz and Poetry

Speaking on her love for jazz, aja delves into its deeply interwoven relationship with poetry, tracing its lineage back to blues and the broader music experience of Black history. For aja, jazz is not merely a backdrop for her words but a multidimensional partnership where expression and melody complement one another. Empowered by her heritage, she steps into this space with reverence and innovation, crafting new patterns in the tradition of voice and sound.

aja is presently set to headline the 2025 NYC Winter Jazzfest, a celebration that represents not just her artistic prowess but also her advocacy for diversity in music. By highlighting accomplished female artists like Sofia Alvero Soler and Fay Victor, aja is pushing the envelope and setting the stage for more female representation in a male-dominated industry. Her vision extends beyond individ-

ual performances, seeking systemic change by demanding a structural shift that includes women as bandleaders, organizers, and the driving force behind cultural movements.

Despite being praised widely as a poet, aja eschews simplistic titles for her multifaceted creativity. She challenges traditional notions of categorizing poetry and spoken word, advocating for recognition of its deep oral roots and the inherent value of rhythm and voice in storytelling. Inspired by giants like Nikki Giovanni, aja conveys her gratitude and sense of loss for the cultural critic who paved the way for future generations, reaffirming the vital role of mentorship and legacy in her artistic journey.

Beyond the Arts

In addition to her role as a performing artist, aja is also deeply embedded in the broader landscape of social activism. As the creative director for V-Day, an organization globally celebrated for its campaigns to end violence against women and girls, aja channels her voice into live actions with palpable implications. Her work on the organization's audio play exemplifies her prowess in blending art with impact, highlighting voices that resonate into the wider world.

Amidst preparing for new shows, recording a fresh album, and releasing a much anticipated new poetry collection, aja remains keenly aware of the shifting political landscapes and their implications. She is consistently seeking times of reflection and community connection, serving as a reminder of the paramount importance of joy, love, and celebration amidst struggle. aja's work becomes the

spiritual balm that encourages audiences to embrace the beauty and reward of resilience through the arts.

The Path Forward

As aja continues to chart her path through festivals and creative endeavors, her presence signifies more than just an artistic triumph; it reflects a compelling journey of identity, belonging and relentless passion for change. Bridging poetry with jazz, fostering inclusion within music festivals and standing firm as an advocate for justice, aja serves as a beacon of what is possible.

aja navigates a world replete with complexity and beauty, using her voice as the catalyst for reflection and action. She remains an exemplar of a "true powerhouse contributor to the world" and a testament to the transformative potential that resides within the heart of an artist.

Aja Monet performs Thursday, January 9, at Le Poisson Rouge - NYC as part of the Winter JazzFest 2025. For more information: www.ajamonet.com



Photo by Daniel N. Johnson

Sarah Belle Lin is a freelance journalist, born and raised in the Bay Area, with roots in local and print news who now calls Harlem home.



About Quontic Mortgage



Quontic's mission is to help our customers find financial empowerment and help creditworthy borrowers get home loans. We believe the best way to do that is to change the system to provide access to home financing and banking opportunities for those in need. For this reason, we've adopted a loan process of inclusive products that we offer to a diverse range of borrowers. These unique loans accommodate those who may require down payment assistance & alternative income documentation to qualify. We're disrupting the traditional ways of banking — by putting customers first through our unique deposit products and mortgage programs.

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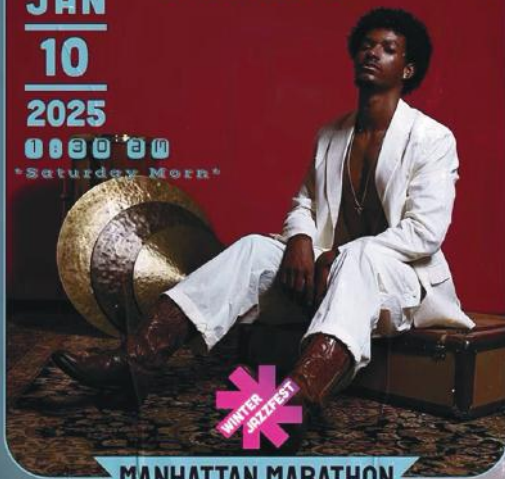
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NEW YORK CITY WINTER JAZZFEST 2025

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MANHATTAN MARATHON

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Hot House Jazz Magazine 2024: A Year in Review

2024 marked a transformative year for Hot House Jazz Magazine. Under the new leadership of Yenor Publisher and the innovative vision of CEO/Editor in Chief Chrys Roney, the magazine was slightly redesigned, and has flourished, delivering an unforgettable compilation of articles and tributes to the jazz greats.

Remembering the Legends

This year saw poignant tributes to several jazz legends who passed away, leaving an indelible mark on the music world:

- **Benny Golson:** A heartfelt tribute to the legendary saxophonist and composer, whose melodies will forever resonate in the hearts of jazz enthusiasts.
- **Russell Malone:** Remembering the extraordinary guitarist whose soulful sounds will be deeply missed.
- **Claire Daly:** Honoring the remarkable baritone saxophonist whose contributions to jazz have been immense.
- **Quincy Jones:** A tribute to the iconic producer, composer, and musician whose work transcended genres.
- **Roy Haynes:** Celebrating the life of the renowned drummer who has influenced countless musicians.
- **Casey Benjamin:** Reflecting on the innovative contributions of this modern jazz artist.

Celebrating Milestones

Several historical milestones were celebrated in the pages of Hot House Jazz Magazine this year:

- **Duke Ellington's 125th Birthday Bash:** A grand celebration of the Duke's extraordinary legacy, featuring insights and performances by Mercedes Ellington.
- **Max Roach's 100th Birthday:** Honoring the centennial of the legendary drummer with special articles and retrospectives.

AIn-Depth Interviews and Articles

Hot House Jazz Magazine continued to feature in-depth articles and interviews with some of the most influential artists in jazz today:

- **Bill Charlap:** An exploration of the pianist's illustrious journey in jazz.
- **Oscar Hernandez:** Delving into the multifaceted career of this influential bandleader.
- **Veronica Swift:** Highlighting the meteoric rise of this new jazz vocal sensation.
- **Kenny Barron:** A deep dive into the enduring legacy of the pianist and composer.
- **Nicole Zuratis:** Profiling the innovative vocalist and her contributions to contemporary jazz.
- **Akiko Tsuruga:** Showcasing the talents of this extraordinary organist.
- **Ron Carter & Reggie Workman:** Celebrating two of jazz's most influential bassists.
- **Andromeda Turre:** Exploring the unique voice and artistic vision of the singer.
- **Emmet Cohen:** A feature on the prodigious pianist and bandleader.
- **Odean Pope:** Reflecting on the profound legacy of the saxophonist.
- **Dianne Reeves:** A spotlight on the legendary vocalist's career and recent projects.
- **Bobby Sanabria:** Celebrating the drummer and bandleader's contributions to Afro-Cuban jazz.
- **The Half Note Jazz Club w/Judi Marie Caterino:** A historical look at one of jazz's iconic venues.
- **Jack DeJohnette:** An in-depth interview with the master drummer.

- Marc Cary: Featuring the pianist and composer's innovative work.
- Jeff Hamilton: An exploration of the drummer's significant contributions to jazz.
- Christian X M McGhee & AC Lincoln: Profiling emerging talents in the jazz world.
- Antoine Roney: Discovering the influential saxophonist's impact on modern jazz.
- Tyreek McDole & Tomoki Sanders: Celebrating the promising future of these young jazz musicians.
- Antoinette Montague: Highlighting her powerful voice and commitment to preserving jazz traditions.
- Fred Hersh: Delving into the pianist's evocative work.
- Isaiah Collier: Profiling the saxophonist's innovative approach to jazz.
- Eddie Henderson & Ginger Baker: Honoring the legacies of these trailblazing musicians.
- Rene McLean: Exploring the saxophonist's rich musical heritage.
- Cindy Blackman-Santana: Celebrating her dynamic contributions to jazz and rock.
- Abdullah Ibrahim & George Cables: Paying tribute to these venerable pianists.
- Christian McBride: Highlighting the bassist's influential role in contemporary jazz.
- Brandee Younger: Exploring the harpist's unique place in the jazz world.
- April May Webb: Profile of the emerging jazz artist.
- Yllian Canizares: Celebrating the Cuban-Swiss violinist and vocalist.
- Dee Dee Bridgewater: An intimate look at the legendary jazz vocalist.
- Charles Tolver: Reflecting on the trumpeter's significant impact on jazz.
- Iqua Colson and Ade Steve Colson: Profiling the prolific couple's contributions to jazz.
- Abena Koomson-Davis: Celebrating her powerful artistry and advocacy.
- Cecile McLorin Salvant: Showcasing the exceptional talents of the Grammy-winning vocalist.
- Maria Schneider: Delving into the Grammy-winning composer and bandleader's 30th anniversary of her big band.

Special Events

2024 was also marked by several noteworthy events celebrated within these pages:

- **The Kamala Harris Benefit Concert:** Highlighting this significant event, which brought together jazz luminaries for a noble cause.
- **Dizzy Gillespie for President:** A whimsical reflection on the visionary trumpeter's satirical campaign.
- **Nikki Giovanni:** An intimate look at the poet's influence on jazz.
- **Aja Monet:** Exploring the intersection of poetry and jazz.

Jazz Icons

We celebrated the influential careers and immense contributions of legendary jazz musicians. Our articles provided in-depth looks at:

- **Duke Ellington:** A towering figure in the jazz world, Ellington's innovative works and leadership of his orchestra have left an indelible mark on music history.
- **Elmo Hope:** A brilliant yet often overlooked pianist and composer, Hope's work remains a testament to his unique vision and enduring influence in jazz.
- **Bill Dixon and his October Revolution for Jazz:** Dixon's pivotal role in the avant-garde jazz movement was highlighted, with a focus on his October Revolution concerts that significantly pushed the boundaries of jazz.
- **Cecil Taylor:** Known for his explosive energy and boundary-pushing compositions, Taylor's contributions to the avant-garde jazz scene were celebrated.

Historic Venues

We also took a nostalgic journey through some of jazz's most important historic venues:

- **The Half Note Jazz Club:** This iconic club, known for hosting some of the greatest names in jazz, was featured in our magazine. We delved into its vibrant history and the magic it brought to the New York City jazz scene.
- **Smoke Jazz Club:** In celebration of its 25th anniversary, we featured Smoke Jazz Club, highlighting the event that was graced by the legendary George Coleman. This club remains a cornerstone of the jazz community, continuing to inspire and entertain.

- **Important Issues in Jazz**
- In addition to profiling individual artists and venues, we addressed critical themes and discussions within the jazz community:
- **What is Black Music:** We explored the cultural, historical, and social dimensions of Black music, prompting important conversations about its definition and impact.
- **Afro Latin contributions in the development of Jazz:** Our articles highlighted the significant influence of Afro Latin rhythms and musicians in shaping and enriching the jazz genre

New Perspectives: Introducing the Next Generation

In 2024, we proudly introduced the world to 50 astonishing young and up-and-coming jazz artists. Our New Perspectives segment served as a platform to showcase these emerging talents who are redefining the boundaries and conventions of jazz music today. These artists span a diverse range of styles and influences, representing a global tapestry of sounds and ideas. By highlighting their creative journeys and musical innovations, we aimed to not only celebrate their work but also to inspire our readers and listeners with the fresh energy and direction they bring to the genre.

As we look back on this year, we are excited about the future of jazz and the promising careers of these young artists. We are honored to be part of their journey and to share their stories and music with the world.

Spotlight on Tad Dameron

In addition to celebrating new talent, we also took time to honor the icons whose legacies continue to inspire. This year, we paid tribute to the legendary Tad Dameron, the iconic pianist, arranger, and composer whose work has indelibly impacted the world of jazz. Our article traced Dameron's remarkable career, exploring his innovative compositions and arrangements that have left a lasting legacy. As the composer of "Hot House," the piece that inspired our magazine's name, Dameron holds a special place in our hearts and within the jazz community.

Honoring Dorthaan Kirk

Our year in review wouldn't be complete without recognizing the impactful contributions of Dorthaan Kirk, affectionately known as Newark's First Lady of Jazz. As the wife of jazz icon Rashaan Roland Kirk, Dorthaan has been a formidable force in her own right, tirelessly advocating for jazz and nurturing the community. Our story celebrated her unwavering dedication to the arts, her influential role in promoting jazz education, and her efforts in keeping the legacy of jazz alive in Newark and beyond.

In 2024, **Harlem** remained a vibrant hub for jazz enthusiasts, hosting events that celebrated its rich musical history and dynamic present. JazzMobile's SummerStage at Marcus Garvey Park, along with their citywide series, captivated audiences with consistently sold-out and standing-room-only performances.

Craig Harris, in collaboration with Harlem Jazz Boxx, showcased an impressive lineup of artists at Mount Morris Ascension Presbyterian Church, enriching Harlem's musical tapestry. Additionally, the Harlem Late Night Jazz organization presented the 2nd Annual Harlem Club Revival, a sprawling celebration across 18 venues featuring 50 talented artists. This event captured the essence and spirit of Harlem's storied jazz scene, drawing in both locals and visitors eager to experience the unique energy and creativity that define this iconic musical community.

As we look back on 2024 and look forward to the coming year, we remain committed to celebrating the rich tapestry of jazz history and culture, bringing you insightful articles and engaging content. Thank you for being a part of our journey at Hot House Jazz Magazine.

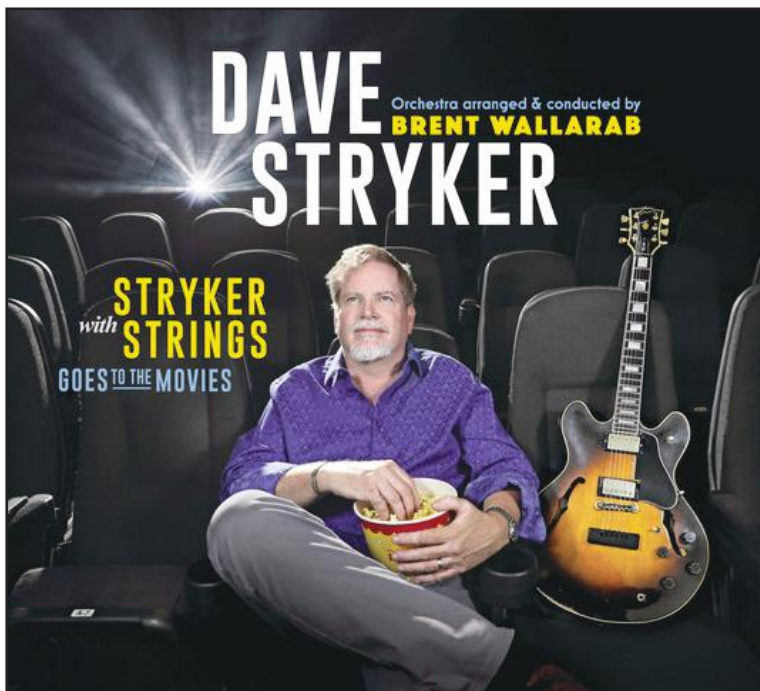
Here's looking forward to another year of incredible jazz stories, tributes, and celebrations in 2025!

Go to www.hothousejazz.com for more information.

Chrys Roney, CEO of Yenior Publishing and Editor-In-Chief of Hot House Jazz, Library Mosaics, and Hot House Verba, is a prominent leader and visionary in the publishing and jazz journalism industries.

DAVE STRYKER

Movies



GUITARIST DAVE STRYKER HAS FORGED A long career firmly rooted in soul jazz. Early on, he paid his dues playing with soul jazz B3 organist Jack McDuff and with leading soul jazz tenor saxophonist Stanley Turrentine. In recent years, he has led an organ trio and recorded a series of albums in a collection he's named *Eight Track*, which includes many soul jazz and R'n'B/Soul hits from the 1970s and 1980s. But as a teenager in the 1970s, Dave wasn't just, or primarily, into music. He was also an avid film buff, a fan of the burgeoning indie film movement of the era, as well as such studio-based franchises as 007, James Bond. That love of film has persisted throughout his life, leading him to call his latest recording project "one to check off my bucket list."

Goes to the Movies, Dave Stryker with Strings, Orchestra arranged and conducted by Brent Wallarab (Strikezone Records), features eleven tunes from ten different movies, all but one featuring a string and brass (trombone choir) orchestra, with Stryker and a rhythm section, occasionally joined in solo roles by violinist Sarah Caswell; Greg Ward, alto sax; Jim Pugh, trombone; and Mark Buselli, flugelhorn.

The album is an outgrowth of a collaborative project by Brent and Dave in 2023 at Indiana University (where they were both on the jazz faculty) to honor the centennial of guitarist Wes Montgomery, a native of Indianapolis. Brent wrote

orchestral arrangements for a string orchestra to highlight Dave's guitar tribute to Montgomery, and the pair wanted to continue that orchestra-soloist relationship on a recording project. But Dave did not want it to be a Wes Montgomery project. "I just love Wes too much," he said. But one of the tunes from the tribute, "Dreamsville," the theme from the TV series *Peter Gunn* and movie *Gunn*, prompted Dave and Brent, also a movie buff, to come up with *Goes to the Movies*.

The album has a definite 1970s, CTI Records vibe, reflected in the lush string-horn arrangements, pianist Xavier Davis's contributions on electric piano (a favorite of producer Creed Taylor, the CT of CTI), and Dave's playing that is highly reminiscent of Wes Montgomery. "Wes was a big influence on me," says Dave, who counts the guitarist as equally important to him as movies in his formative years.

Dave Stryker will be playing versions of the movie themes on *Goes to the Movies* at Birdland Theater, January 24–26, with his Organ Trio (Jared Gold, organ; McClenty Hunter, drums) and tenor saxophonists Troy Roberts (January 24-25) and Rob Dixon (January 26).

A nationally syndicated jazz critic for a major newspaper until he retired, George Kanzler continues to write about jazz for Hot House.

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January 2025

