

CELEBRATING WOMEN IN JAZZ

HOT HOUSE

LIVE MUSIC & MORE

GERI

ALLEN

TOSHIKO

AKIYOSHI

RENÉE

MANNING



**KIM
CLARKE**

LADY GOT CHOPS

Digital Edition:

MARIAN MCPARTLAND

MELISSA ALDANA

BRANFORD MARSALIS

THE YOUNG LIONS: JAZZ REVIVAL OR BOYS' CLUB?

MARCH 2025



WWW.HOTHOUSEJAZZ.COM

UPCOMING SHOWS

MAR 25-26
KIMBRA: IDOLS & VICES

MAR 29 **BRUNCH**
STRICTLY SINATRA
A TRIBUTE TO FRANK SINATRA
STARRING MICHAEL DUTRA
& HIS 9-PC. BIG BAND ENSEMBLE

SUNDAYS **BRUNCH**
THE WORLD FAMOUS
HARLEM GOSPEL CHOIR

MAR 27-30
THE SOUL REBELS
WITH SPECIAL GUESTS

MAR 31 & APR 14
DAVID MURRAY QUARTET

APR 1-2
RAVYN LENAÉ

APR 3-6
SEUN KUTI & EGYPT 80

APR 7
HIROMI'S SONICWONDER

APR 12 **BRUNCH**
RACHEL THERRIEN
LATIN JAZZ PROJECT

APR 15-17
KIM BURRELL

APR 18-21
TERRACE MARTIN

APR 19-20 **BRUNCH**
THE WORLD FAMOUS
HARLEM GOSPEL CHOIR
EASTER WEEKEND BRUNCH

APR 22-23
D.R.A.M.

APR 25-27
SID SRIRAM

APR 29 - MAY 4
RON CARTER
88TH BIRTHDAY CELEBRATION

MAY 3 **BRUNCH**
JUILLIARD JAZZ:
MARY LOU WILLIAMS
ENSEMBLE



dizzy's club

MAR 1-2

WALTER BLANDING QUARTET

MAR 3

JOSH EVANS BIG BAND

MAR 4

**ALPHONSO HORNE'S
GOTHAM KINGS: FAT TUESDAY**

MAR 5-6

JUDY CARMICHAEL QUARTET

MAR 7-9

**ELIO VILLAFRANCA BIG BAND:
TRES AGUAS**

MAR 10

**NEW YORK YOUTH
SYMPHONY JAZZ**

MAR 11

SALSA MEETS JAZZ

MAR 12

**FLAMENCO FESTIVAL NYC: CARLES
DE JACOBA WITH SPECIAL GUEST
ZACCAI CURTIS**

MAR 13-14

**GEORGE COLEMAN 90TH BIRTHDAY
CELEBRATION**

MAR 15-16

**ORRIN EVANS 50TH BIRTHDAY
PARTY WITH LISA FISCHER, JEFF
"TAIN" WATTS, AND ROBERT HURST**

MAR 17

**MIGGY AUGMENTED ORCHESTRA:
UNBREAKABLE HOPE AND
RESILIENCE SUITE**

MAR 18

ADAM BIRNBAUM TRIO: PRELUDES

MAR 19-20

AKIKO TSURUGA QUINTET

MAR 21-23

NNENNA FREELON AND HER TRIO

MAR 24

FUTURE OF JAZZ ORCHESTRA

MAR 25

ALBA PUJALS

MAR 26

**JHEE HEO QUARTET FEAT.
VINCENT HERRING**

MAR 27-30

**DIVA JAZZ ORCHESTRA FEAT.
CLINT HOLMES**

MAR 31

**JAZZ AT LINCOLN CENTER YOUTH
ORCHESTRA**

JAZZ.ORG/DIZZYS

7PM & 9PM

SUNDAYS 5PM & 7:30PM

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BROADWAY AT 60TH ST.



HOT HOUSE JAZZ GUIDE

Volume 44 Issue 2 February 2025

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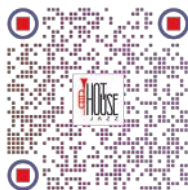
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PUBLISHERS CORNER

This month we celebrate women in jazz. Women have contributed so much and yet have been written in history with small letters. As we become more aware of the world and the universe around us—and why truth is important—we hope to ensure the contributions of women in jazz are seen not as a novelty but as the fabric of its existence.

Women were the original ambassadors and messengers of jazz—long before the genre was fully embraced by the mainstream. They carried jazz beyond the clubs and into homes, theaters, and radio stations. From Mamie Smith's 1920 recordings to Ethel Waters on Broadway, women helped push jazz into public consciousness. Icons like Mary Lou Williams and Melba Liston weren't just performers; they shaped the sound of jazz and taught future jazz greats. The International Sweethearts of Rhythm toured the world before the U.S. even started its Jazz Ambassadors program in the Cold War.

This issue honors a couple of the icons as well as a few emerging artists. An interesting question arose about who is being credited as part of the Young Lions era in jazz, which is discussed in the Digital Edition. I am still learning so much and am grateful. I hope you enjoy this issue.

Chrys L. Roney
CEO/Editor-In-Chief

new jersey performing arts center

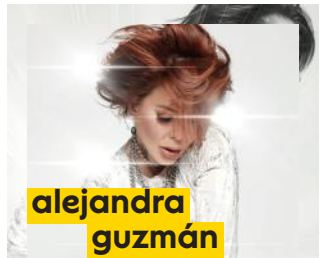
njpac



**the temptations
& the four tops**

40th anniversary tour

apr 19



**alejandra
guzmán**

Fri, Mar 28 @ 8PM
Mexico's reigning Queen of Rock, one of the biggest Latin pop cons, shines more brightly than ever on her new tour!



**melissa etheridge
& joss stone**

Apr 24 @ 7:30PM
Rock out with **Melissa Etheridge** ("I'm the Only One," "Come to My Window") and **Joss Stone** ("Super Duper Love").



**vitamin string
quartet**

The Music of Taylor Swift, Bridgerton and Beyond Sat, May 17 @ 8PM
"Shake it off!" **Vitamin String Quartet** plays Taylor Swift, pop-meets-classical covers from *Bridgerton* and more.



camila

Regresa Tour Fri, May 30 @ 8PM
The Latin GRAMMY®-winning band **Camila** is beloved by Mexico and the world for their emotional pop ballads like "Mientes."



**70's
soul jam**

Sat, May 31 @ 8PM
It's an all-star **70's Soul Jam** with The Stylistics, The Delfonics, Blue Magic, The Blue Notes and Heatwave.



ledisi

Love You Too, The Tour Sun, Jun 1 @ 7PM
A night of R&B, soul and jazz with GRAMMY®-winning singer **Ledisi** ("High," "Alright") and Marsha Ambrosius ("Far Away").

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JAZZ **AT** LINCOLN CENTER

MAR 14–15 APPEL ROOM

ANAT COHEN: JOURNEYS—A 50TH BIRTHDAY CELEBRATION

Celebrate Grammy Award-nominated **Anat Cohen's** 50th birthday with an eclectic performance in the **Appel Room**. From early swing to post-bop and Brazilian choro, Cohen showcases her mastery in various musical genres with different combinations of her ensemble, which features her brother and frequent collaborator, trumpeter **Avishai Cohen**.

APR 5 ROSE THEATER

FAMILY CONCERT: WHO IS GERRY MULLIGAN?

Bring your family to Jazz at Lincoln Center's exciting concert series designed for young audiences! Through lively performances, fascinating stories, and music direction by former JLCO member **Ted Nash**, JALC's **Future of Jazz Orchestra** brings Mulligan's music to life, offering an inspiring experience that highlights his enduring influence on jazz.

APR 4–5 APPEL ROOM

THE REAL AMBASSADORS: ARMSTRONG AND BRUBECK

Dave and Iola Brubeck's 1962 album featuring **Louis Armstrong** lands in the **Appel Room** with new arrangements from pianist **Chris Pattishall** and fresh perspectives from an award-winning ensemble, including **Chris Brubeck**, **Alphonso Horne**, **Shenel Johns**, **Vuyo Sotashe**, **C. Anthony Bryant**, **Nicole Zuraitis**, **Camille Thurman**, **Endea Owens**, **Jake Goldblas**, and actor **Daniel J. Watts**.

In partnership with the Louis Armstrong House Museum.

Photo by Gilberto Tadday

APR 18–19 ROSE THEATER

PAQUITO D'RIVERA: CELEBRATING 70+ YEARS IN MUSIC

NEA Jazz Master, composer, and reedist **Paquito D'Rivera** brings to life the eclectic fusion of his extensive travels with unparalleled improvisations, multinational rhythms, and original orchestrations. Special guests include **Chucho Valdés**, **Edmar Castañeda**, **Roberta Gambarini**, **Yotam Silberstein**, **Héctor del Curto**, **Roberto Vizcaino**, **Victor Provost**, and the **Young People's Chorus of New York City**.



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JUDY CARMICHAEL

A Life in Jazz, A Career of Her Own Making

by Ken Dryden



FROM HER TEENAGE YEARS, JUDY Carmichael has been an artist who creates her own opportunities. Initially known for her stride piano chops, she has since carved out a multifaceted career as a vocalist, bandleader, composer, radio host, and author.

A German major in college, Judy played piano—especially ragtime—purely for fun. Then, a classmate suggested she audition for a Newport Beach gig, filling in for the regular pianist on his night off. She landed the job with a single ragtime tune. But at that point, she was still memorizing pieces from sheet music, not improvising. That all changed when she heard a Count Basie record featuring Benny Moten’s “Prince of Wales.”

“That was the first time I was really motivated to play the piano,” Judy recalls. “I started teaching myself by ear, playing that record over and over. I began seeing the patterns in the chord changes, and whenever a musician came up to the piano, I’d ask them what key I was in so I could start to understand how it all worked.”

She immersed herself in the recordings of Fats Waller, Earl Hines, James P. Johnson, and Art Tatum, developing a love for stride piano that would define her early career.

Building a Career on Her Own Terms

Over the next few years, Judy’s career gained momentum in several ways. She launched her own record label, was featured on NPR, appeared on *Entertainment Tonight*, and was showcased twice on *CBS Sunday Morning*. She also made a guest appearance on Marian McPartland’s *Piano Jazz*, NPR’s long-running, beloved series.

From the beginning, Judy recognized the importance of connecting with her audience—not just through music, but through storytelling. Whether sharing anecdotes about her travels or the history behind a tune, she made a point to engage listeners.

Though she played club gigs early in her career, she always preferred concerts where the audience was fully immersed in the music. “Rather than on the drink in their hand,” she quips.

continued on page 8

“When I started, very few people knew the music I was playing—stride piano—and even fewer know it now,” Judy says. “I knew I’d have to bring people to me.”

While there were still several active stride pianists when she began, almost all were men—and decades older. Judy knew the repertoire was great, but she also knew it needed the right frame for audiences to embrace it.

“If I helped the audience understand it, if I brought them in, then I could pretty much play whatever I wanted. They would then know why I was playing ‘Alligator Crawl.’ What’s the story behind ‘Alligator Crawl’? Why did Fats Waller call it that? What makes it interesting?”

Expanding Her Musical Expression

In 2013, Judy released her first vocal album, recording with pianist Mike Renzi, tenor saxophonist Harry Allen, and bassist Jay Leonhart. It was Harry Allen who encouraged her to write lyrics for his melodies, leading to her second vocal album, *Can You Love Once More? Judy and Harry Play Carmichael and Allen* (2016).

Now, she’s writing both her own music and lyrics.

“I don’t have a big voice, I don’t have a huge range, but I’m good at telling stories,” she says. “That’s why I want to sing—because it’s another way of telling a story, different from playing the piano. With singing, I have the lyrics, I can look at the audience, and I can bring my acting background into it.”

25 Years of Jazz Inspired

This year marks the 25th anniversary of Judy’s acclaimed NPR series, *Jazz Inspired*. The show has featured a wide range of guests, including Dick Hyman, Billy Joel, Steve Allen, Julie Andrews, and Jimmy Buffett.

Unlike traditional interviews, Judy’s focus isn’t on promoting her guests’ latest projects. Instead, she digs deeper—what inspires them? What moves them beyond their art?

“With Jeff Goldblum, it was his work ethic and enthusiasm—something we can all learn from and integrate into our own lives,” Judy says. “With Alan Broadbent, it was his devotion and love for the music, completely separate from any commercial considerations.”

She’s not just interested in talent—she’s interested in storytelling. “I want to know how they found their point of view, what inspired them, and how they stay inspired.”

Her radio interviews eventually led to her book, *Great Inspirations*, drawn from *Jazz Inspired*. It follows her first book, *Swinger! A Jazz Girl’s Adventures from Hollywood to Harlem*, her autobiography.

Live at Dizzy’s: A Swing Celebration

This year, Judy will celebrate the Great American Songbook with a two-night engagement at Dizzy’s Club at Jazz at Lincoln Center. The performances will highlight upbeat swing music from the 1920s, 1930s, and 1940s, featuring a stellar lineup:

- Dan Block (tenor saxophone, clarinet)
- Andy Brown (guitar)
- George Delancey (bass)

Judy Carmichael has never waited for opportunities—she has created them. Whether on stage, in the recording studio, or behind the microphone for *Jazz Inspired*, she continues to carve her own path, bringing audiences along for the ride.

Judy Carmichael will perform with her quartet at Dizzy’s Club on March 5-6, 2025.



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Scan for more info

wed - sun
2/26 - 3/2

A JAZZ MESSENGERS TRIBUTE TO ART BLAKEY

Brian Lynch [trumpet] Donald Harrison [alto saxophone] Robin Eubanks [trombone]
Benny Green [piano] Peter Washington [bass] Carl Allen [drums]

wed - sun
3/5 - 3/9

TERRI LYNE CARRINGTON "WE INSIST! 2025"

Honoring Max Roach's Freedom Now Suite

April May Webb [vocals] Milena Casado [trumpet] Morgan Guerin [saxophones & bass]
Simon Moullier [vibraphone] Terry Lyne Carrington [drums] Christiana Hunte [dancer]

wed - sun
3/12 - 3/16

FRED HERSCH SOLO PIANO +

Fred Hersch [piano] Donny McCaslin [tenor saxophone, Fri only] Miguel Zenon [alto saxophone, Sat only]

wed
3/26

AMINA FIGAROVA SEXTET

Freddie Hendrix [trumpet] Wayne Escoffery [tenor saxophone] Bart Platteau [flute]
Amina Figarova [piano] Philip Norris [bass] Rudy Royston [drums]

thu - sun
3/27 - 3/30

JEREMY PELT QUINTET

Jeremy Pelt [trumpet] Jalen Baker [vibraphone] Misha Mendelenko [guitar]
Leighton Harrell [bass] Jared Spears [drums]

Jaz FORUM 40
ARTS YEARS

PRESENTED BY **Montefiore Einstein**

FRIDAYS & SATURDAYS

7 & 9:30 PM SETS

MAR 7 & 8

RAY BLUE QUINTET

MAR 14 & 15

**JAVON JACKSON
QUARTET**

MAR 21 & 22 (PICTURED)

**JANE MONHEIT
DUO**

MAR 28 & 29

DAVID JANEWAY QUINTET

FEAT. FREDDIE HENDRIX & CRAIG HANDY

SUNDAYS

4 & 6 PM SETS

MAR 9

NEAL SPITZER & FRIENDS

MAR 16

**VANDERLEI PEREIRA
& BLINDFOLD TEST**

MAR 23

**PETER BRAININ
BRAZILIAN GROUP
FEAT. JAMILE STAEVIE AYRES**

MAR 30

**FABIANA MASILI
BRAZILIAN GROUP**

OPEN JAM SESSION

FEAT. DAVID JANEWAY TRIO
SUNDAY 8-10 PM • MAR 9, APR 6

RENÉE MANNING

Quiet Superstar Who Redefined Jazz

by Raul da Gama



VOCALIST, MUSICIAN, AND QUIET SUPERSTAR Renée Manning recounts how she came to play Bessie Smith in a jazz opera, with music by George Gruntz and a libretto by the Rabelaisian Beat poet Allen Ginsberg, also featuring Sheila Jordan and Mark Murphy. “I remember, I was told that George was looking for a singer with an operatic background for *Cosmopolitan Greetings*,” she says.

“So, I went to meet him in Köln. Not only do I see that he has Sheila and Mark signed up, but then he tells me, ‘I want you to play Bessie...’” she says. “‘What do you mean?’ I ask him, ‘Bessie Smith...?!’ I almost fell off my chair. I was surprised, apprehensive, and I said, ‘Uh, huh! No, I can’t do it!’ But George is, you know, charming and persistent.”

An even bigger challenge was walking into the first rehearsal. “I was greeted by grim, unsmiling faces of the members of the WDR Big Band. Oh, my goodness, they looked at me as if to say, ‘Here comes another Black diva.’ But when I was done, the musicians put down their

instruments, stood up, and applauded,” Renée says without a smidge of egotism in her voice.

A Career Defined by Jazz and Big Bands

It was hardly the kind of opportunity that Renée had expected, although years before, she says that her career in music as a coloratura soprano was a foregone conclusion. “But,” she adds, “once I had my daughter, Amanda, my voice just dropped. Besides, Amanda cried a lot as a baby. I couldn’t think of going anywhere, let alone to vocal music lessons.”

“But my teacher, Carmine Caruso, was insistent,” Renée says. “He told me, ‘Just bring the baby...’ So, I did just that. Oh, and she cried all the way to his atelier. When I got there, Carmine said, ‘Give me the baby,’ and he spread out his hands. Miraculously, Amanda stopped crying. He motioned me to go in and start practicing the score he’d laid out for me.”

“The rest, as you say, is history,” she says, laughing.

She also remembers the day Carmine turned her on to jazz. “Carmine bought me a long-play-

ing record, and you know which one that was? *John Coltrane and Johnny Hartman* (Impulse, 1963), and he told me to go home and learn Billy Strayhorn's song, 'Lush Life.'" That act raised the curtain on her long, celebrated career with that gorgeous, smoky contralto.

The Mel Lewis Orchestra Years

Probably just as pleased was Earl McIntyre, Renée's husband of over five decades. Renée not only learned "Lush Life" but many other of the great Thad Jones' one-of-a-kind charts, which wowed audiences during her debut in the jazz world as the singer with the Mel Lewis Orchestra. She became the darling of Mel's orchestra and was their 'it' girl from 1983 to 1989, becoming the longest-tenured vocalist associated with the band.

"You could say that Mel's was my entrée into the world of jazz," she says, "and also to that fabled world of big band music after Mel heard me performing at Mikell's, after which he invited me to sit in with his band at the Village Vanguard." The standing ovation that followed sealed the deal for Renée and the Mel Lewis Orchestra.

A Celebrated Career and Milestone Birthday

"Oh, I was a lucky girl," says Renée, who celebrated her 70th birthday at a birthday bash at the Drom on February 13, 2025. This time the charts—including that fabled arrangement of "Lush Life"—were scored by her husband, Earl, who was also an alum of Mel's band, as well as Charles Mingus' and Carla Bley's, and many other celebrated large ensembles.

Gone are the days when her knees knocked as Carmen McRae walked into her dressing room and she struggled to say her name. Renée's legend has grown exponentially. "I even traveled to Havana with Artie," she says,

explaining that it is her friend Arturo O'Farrill she is talking about with a laugh, "when the President created a détente with Cuba."

Educator, Mentor, and Cultural Advocate

Renée has performed live and is part of WBGO's children's series, as well as a vocal and choir instructor at the Brooklyn Conservatory. Her students range in age from 8 to 80. Here, Renée and Earl have unveiled *Unsung Heroes*, a 15-piece World Beat Jazz ensemble, featuring notable compositions of theirs and works by other notable writers from the African Diaspora.

Meanwhile, the legend of Renée, the Empress re-incarnated, blooms and grows with *Sketches for Dunbar*, a piece written for a 40-piece orchestra, and the *Century of Change* concerts, where she sings early blues, ragtime, spirituals, and jazz from 1899 onward. But that unexpurgated biography is one that only she and Earl will finally have to write.

Her Lasting Impact

Renée Manning redefined jazz through her versatility, powerful contralto voice, and commitment to both big band and modern jazz styles. She seamlessly bridged the gap between traditional swing and contemporary jazz expression, carving out a distinctive space in the male-dominated world of big band music. Renée Manning didn't just perform jazz—she redefined how jazz vocalists interact with big bands, pioneered new teaching methodologies, and expanded jazz's stylistic range. By combining classical technique with jazz expression, advocating for women in jazz, and incorporating global influences, she ensured that jazz remains a living, breathing, evolving art form.

Renée will be performing March 9 alongside Earl McIntyre at ShapeShifter Café in Brooklyn, NY.



THE VILLAGE VANGUARD

www.villagevanguard.com

★ MARCH 4TH - MARCH 9TH ★

ARTEMIS

Renee Rosnes, Ingrid Jensen, Nicole Glover,
Noriko Ueda, Allison Miller

★ MARCH 11TH - MARCH 16TH ★

BILL STEWART TRIO

Walter Smith III, Larry Grenadier

★ MARCH 18TH - MARCH 23RD ★

AARON PARKS QUARTET

Ben Solomon, Ben Street,
RJ Miller

★ MARCH 25TH - MARCH 30TH ★

GILAD HEKSELMAN TRIO

Larry Grenadier, Marcus Gilmore

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3/14 - Ghanniyya Green

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National Jazz Museum in Harlem

58 West 129th Street, 2PM
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and livestreaming on JFA Facebook
and YouTube

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Sunday, April 6 | 3:00 p.m.
Saxophonist-Vocalist Camille Thurman
Sponsored by the Heart of Jazz Foundation

Sunday, April 13 | 3:00 p.m.
Chico Alvarez with the
WP Latin Jazz Ensemble

Sunday, April 27 | 3:00 p.m.
Christian McBride and Bill Charlap Duo
Sponsored by the Woody Shapiro Endowment

Friday, May 9 | 8:00 p.m.
Will Downing

Note: There will be no *Sittin' In* session prior to this concert.

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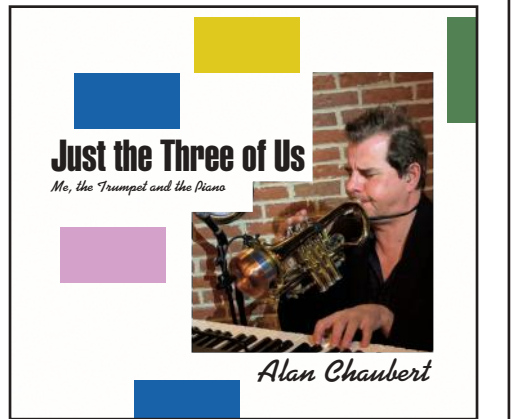
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SUN 3/2	MICHAEL WOLFF <i>Trio</i> MICHAEL KANAN <i>Trio</i>	6:30PM 9:30PM
MON 3/3	APRIL VARNER <i>Quartet</i> MAX BESSESEN <i>Quartet</i>	7:30PM 10:30PM
TUE 3/4	DAN PUGACH <i>NONET</i>	7:30PM 9:30PM
WED 3/5	BEN STIVERS <i>ELEKTRIK BAND</i> FIMA EPHRON <i>BAND</i>	7:30PM 10:30PM
THU 3/6	JOE ALTERMAN <i>Trio</i> RICK GERMANSON <i>Trio</i>	7:30PM 9:30PM
FRI 3/7	DAVID GIBSON <i>Quartet</i> PASQUALE GRASSO <i>Quartet</i>	7:30PM 10:30PM
SAT 3/8	ERIC PERSON <i>Quartet</i> VIVIAN SESSOMS	7:30PM 10:30PM
SUN 3/9	HECTOR MARTIGNON <i>Quartet</i> RAY GALLON <i>Trio</i>	6:30PM 9:30PM
MON 3/10	RAFAEL SILVERMAN <i>Quartet</i> RICARDO GRILLI <i>Quartet</i>	7:30PM 10:30PM
TUE 3/11	DAN PUGACH <i>NONET</i>	7:30PM 9:30PM
WED 3/12	RALE MICIC <i>Quartet</i> MICHAEL BLAKE'S <i>TARTARE</i>	7:30PM 10:30PM
THU 3/13	JOHN SNEIDER <i>Quintet</i> MARK WHITFIELD	7:30PM 9:30PM
FRI 3/14	RON JACKSON <i>Quartet</i> T.K. BLUE <i>Quartet</i>	7:30PM 10:30PM
SAT 3/15	JEFF RUPERT <i>Quartet</i> FREDDY DEBOE <i>BAND</i>	7:30PM 10:30PM
SUN 3/16	ANTONIO CIACCA <i>Quartet</i> MATT CHERTKOFF <i>Trio</i>	6:30PM 9:30PM
MON 3/17	ANNA SICILIANO <i>Quartet</i> RICO JONES <i>Quintet</i>	7:30PM 10:30PM
TUE 3/18	DAN PUGACH <i>NONET</i>	7:30PM 9:30PM
WED 3/19	DAVID COOK <i>Five</i> WILLIAM HILL III <i>GROOVET</i>	7:30PM 10:30PM
THU 3/20	DAVE STRYKER <i>Trio</i> MIKE DIRUBBO <i>Quartet</i>	7:30PM 9:30PM

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TOSHIKO AKIYOSHI

A Life in Jazz, A Legacy Beyond Labels

by Sarah Belle Lin



WHEN I TOLD TOSHIKO AKIYOSHI THAT WE would be featuring her as part of our Women's History Month coverage, she responded with a single word: **"Whatever."**

It's no surprise. At 95, Toshiko has long seen herself as a musician first, a member of society second, and only distantly, if at all, as a "female artist." Why should gender matter? "Maybe it's necessary in order to get some platform, I don't know," she tells me. "But basically speaking, I'm not for the separation of anything."

Labels never did much to define Toshiko, but her achievements speak for themselves. She is recognized as one of the first Asian women jazz pioneers, the first Japanese woman to graduate from Berklee College of Music, and the first woman to win Best Arranger and Best Composer in *DownBeat* Magazine's Readers Poll. Over the course of her career, she has been nominated for 14 GRAMMY Awards, from her first in 1976 (Long Yellow Road, RCA Records) with the Toshiko

Akiyoshi-Lew Tabackin Big Band, to her most recent in 1994. She's won *Best Jazz Instrumental Performance* ten times and *Best Arrangement* on an Instrumental four times. She was named an NEA Jazz Master in 2007, and her six-hour oral history interview is preserved in the Smithsonian Jazz Oral History Program.

The Road to Jazz

Born in Manchuria (present-day northeast China) in 1929, Toshiko started playing piano at six after hearing another student play Mozart's *Turkish March*. When World War II ended, she and her family returned to Japan, but they had lost everything. Piano lessons were out of the question. Then, one day in Beppu, she saw a sign: *Pianist Wanted*. She walked in, was hired on the spot, and by 16, her career had begun.

Her secret double life didn't last long. Late nights led to questions, and when she confessed to playing in a dance hall, her father nearly disowned her. But jazz had already taken hold. The first time

she heard Teddy Wilson's "Sweet Lorraine," she knew—this was her path.

Toshiko moved to Tokyo, teaching herself by transcribing V-discs as fast as she could. By 1950, she had her own group. A few years later, she was discovered by Oscar Peterson, who passed her name to jazz producer Norman Granz. In 1953, she released Toshiko's Piano, her debut recording.

A full scholarship to Berklee College of Music brought her to the United States in 1956, giving her access to the birthplace of jazz. Her influences? Duke Ellington, Bud Powell, John Coltrane, and Charles Mingus, who—despite the long-standing myth—never actually slammed a piano lid on her hands.

Finding Her Sound, Questioning Her Place

By 1959, Toshiko had graduated and moved to New York City, where she met saxophonist Lew Tabackin, whom she later married. In 1973, the two moved to Los Angeles and formed the Toshiko Akiyoshi-Lew Tabackin Big Band, recording *Kogun* (Victor/RCA, 1974).

It was during the 1960s that Toshiko began composing seriously, an art she says "added color to her landscape." But those years were also filled with struggle—raising a daughter from her first marriage, questioning her place in jazz, and wondering, Am I authentic enough?

"Some musicians will be born in different places; I think that is inevitable," she says. "I questioned my authenticity, but you can't worry about that. The whole thing is up to the listener, the audience. If they love it, they listen. That's it."

She nearly quit. It was Lew who convinced her to keep going. Instead of abandoning jazz, she embraced her heritage—something she once saw as a handicap—and wove Japanese musical elements into her compositions.

New York, The Ultimate Teacher

In 1982, Toshiko and Lew moved back to New York City, where they formed the Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin. Leaving behind their big band in LA was a challenge, but Toshiko saw New York as the place to take her music more seriously.

For over seven years, every Monday night, their band played at Birdland. "That was my outlet," she says. "What I think of what's going on today, politically, and what have you."

By 2003, the big band had run its course. That year, they played their final concert at Birdland, closing a remarkable chapter in jazz history.

Jazz is Home, Even as it Changes

Toshiko received the Mayor's Liberty Medal in 1986 for her contributions to New York's jazz scene. Though she acknowledges that the jazz landscape has changed, she still sees hope.

"They still have the jazz audience," she says. "I think that's a good thing about New York."

Her life and music were chronicled in the 1983 documentary *Jazz is My Native Language*, directed by Renee Cho, which offered a rare glimpse into her world—her sacrifices, her struggles, and her philosophy that real success requires a certain blind trust that one day, you will see the light.

"I am proud that I survived," she tells me. "I feel lucky and grateful that people did pay attention; otherwise, I wouldn't be here."

Then, with the dry humor that only comes with a lifetime of perspective, she adds, "Real judgment comes out after your death. If it's good music, it will survive, and then people will play it. Hopefully, you get better at it today than yesterday—not always—but at least you tried."



Toshiko Akiyoshi and Lew Tabackin
Volume 44, Issue 3 March 2025 | 15

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GERI ALLEN

A Visionary Force Redefining Jazz Through Innovation, Education, and Advocacy

by Chrys Roney, with editorial review by Eugene Holley Jr.



GERI ALLEN, A PROUD NATIVE OF DETROIT, was more than a pianist — she was a visionary artist whose influence on jazz transcended generations. With a career that blended innovation, tradition, and education, Geri left an indelible mark on the jazz world. Her artistry embraced the full spectrum of jazz — from bebop to avant-garde — and her commitment to education ensured that future musicians would continue pushing the boundaries of the genre.

A Unique Musical Language

Emerging in the 1980s as part of the "Young Lions" movement, Geri carved a distinct voice in a predominantly male-dominated jazz scene. Her musical style synthesized various influences, seamlessly blending elements from Herbie Hancock's harmonic sophistication, Thelonious Monk's blues-infused angularity, and Cecil Taylor's avant-garde improvisation. Pianist Ethan Iverson described her as having "the most unified and streamlined blend of conventional jazz harmony and pure atonality."

Geri's debut album, *The Printmakers* (Minor Music, 1985), featuring Andrew Cyrille and Anthony Cox, announced her arrival as a force to be reckoned with. Over the next three decades, she crafted a compelling discography that included standout records such as *Maroons* (Blue Note, 1992), *Twenty One* (Blue Note, 1994), and *Flying Toward the Sound* (Motéma, 2010). Each release showcased her fearless approach to improvisation, composition, and ensemble interplay.

One of the most fascinating aspects of Geri's work is its diversity; she moved from bop to avant-

garde to classic jazz with ease. Take, for example, her album *The Life of a Song* (Telarc, 2004), which John Fordham reviewed for *The Guardian*.

"I've always felt that having my freedom in music was important... I need to feel [that] I can be versatile, to have the ability to move back and forth between different types of music." These words, spoken by Geri to Marc Myers, encapsulate the philosophy of one of the most prodigiously talented and versatile jazz pianists of our time.

Those who knew Geri often spoke of her warmth, humility, and quiet determination. She was deeply introspective, yet fiercely committed to pushing jazz forward. Her ability to blend tradition with innovation made her a unique voice in jazz history. She saw herself as part of a larger continuum of musicians who honored the past while shaping the future.

Musically, Geri's contributions were vast. She had a rare ability to balance technical precision with deep emotional expression. Whether leading a trio, working within an ensemble, or performing solo, she approached music with a profound sense of storytelling. She was particularly skilled at integrating avant-garde elements within a traditional jazz framework, making her work accessible yet forward-thinking. Her compositions often incorporated intricate rhythmic structures, unexpected harmonic shifts and lyrical phrasing that made them both intellectually stimulating and emotionally resonant.

Geri's artistry extended beyond traditional jazz.

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She composed music for film, most notably collaborating with visual artist Carrie Mae Weems on *Flying Toward the Sound*. She also wrote an opera and was actively involved in theater productions, showcasing her ability to weave narrative and sound into compelling artistic statements.

Her versatility as an artist was further demonstrated when she portrayed Mary Lou Williams in Robert Altman's 1996 film *Kansas City*. Her ability to channel Williams' spirit and artistry on screen was a testament to her deep connection with jazz's historical lineage.

Collaboration and Family with Wallace Roney

Gerri's professional path was deeply intertwined with trumpeter Wallace Roney. She joined his band in 1977 while he was in high school and performing at nightclubs in the Washington area. This marked the beginning of a long-term musical collaboration and personal relationship. Their shared love of jazz and mutual respect as musicians culminated in their marriage and the birth of two children, Barbara and Wallace Roney Jr. A daughter, Laila, was from Gerri's previous marriage. Wallace Jr. has followed in both parents' footsteps, establishing himself as a trumpeter and playing an integral role in preserving their legacy. He is part of the family trust that manages Gerri's catalog of music, ensuring that her artistic contributions remain accessible to future generations.

Championing Education and Women in Jazz

Gerri Allen was an outspoken advocate for women in jazz, dedicating her career to amplifying their voices both on and off the stage. She actively championed female musicians as a performer, mentor, and educator, ensuring that women were recognized for their contributions to the art form. Her dedication was evident in her leadership as the director of jazz studies at the University of Pittsburgh, where she worked to elevate the presence of women in jazz academia and performance. She also played a crucial role in honoring pioneering female jazz artists, particularly through her work with *The Mary Lou Williams Collective*. By reinterpreting Williams's groundbreaking compositions, Gerri not only paid homage to a jazz legend but also ensured that Williams's contributions were acknowledged by new generations of listeners.

Gerri was also managed by jazz legend Betty Carter under the BetCar management organization, an experience she credited as a turning point in her career. In a 1999 interview with Willard Jenkins, she reflected, "It wasn't until the late '80s that I actually hooked up with her; she managed me for three years under BetCar. So Ora Harris and Betty took care of me, and that was a major turning point in my career, in terms of legitimizing me." Betty's mentorship reinforced Gerri's commitment to artistic integrity and innovation. Under Betty's guidance, she honed her improvisational skills, deepened her understanding of ensemble interplay, and gained critical insight into the business of jazz. Betty, known for her high standards and relentless pursuit of excellence, shaped Gerri into an artist who not only performed but also

composed, led, and innovated, setting a precedent for the next generation of female jazz musicians.

Beyond performance, Gerri believed deeply in jazz as an evolving historical narrative. She worked closely with Father Peter O'Brien, Mary Lou Williams's manager, to create a tribute album that celebrated Williams' pioneering contributions. This project was more than just a musical homage—it was a mission to reintroduce Williams's genius to new audiences, reinforcing Gerri's broader commitment to preserving and promoting the legacies of women in jazz.

Gerri's own musical journey began as a child prodigy on the piano at age seven. She studied under trumpeter Marcus Belgrave and attended Cass Technical High School, an institution that has produced numerous jazz greats, including Donald Byrd, Paul Chambers, and Gerald Wilson. After graduating, she pursued a degree in jazz studies at Howard University in 1979, a program founded by Byrd. She later earned a master's degree in ethnomusicology from the University of Pittsburgh, reinforcing her belief that jazz was not just an art form but a living, evolving historical tradition.

Awards and Recognition

Gerri's contributions to jazz were widely recognized. Among her many accolades, she received the prestigious **Soul Train Lady of Soul Award**, which celebrated her influence on the music industry and her role in paving the way for future generations of female musicians. She was also nominated for a **GRAMMY Award in the "Best Historical Album"** category for *The Complete Concert by the Sea* (2015, Sony Legacy) by Erroll Garner.

A Lasting Legacy

Gerri passed away on June 27, 2017, just two weeks after her 60th birthday. Her untimely death was a profound loss to the jazz community, but her influence endures. Through her recordings, compositions, and the countless students she mentored, Gerri's legacy continues to inspire.

Her approach to music — one that honored tradition while fearlessly embracing innovation — ensured that jazz would remain a dynamic and evolving art form.



Photo by Mark Miller

Gerri Allen with Wallace Roney IV

KIM CLARKE

This Lady's Got Chops

by Raul da Gama



I T IS HIGHLY UNLIKELY THAT THE FABLED tenor saxophonist Joe Henderson would have hired a prodigious young bassist named Kim Clarke to anchor his harmonic and rhythmic platform when he was at the height of his powers, as far back as 1986. In fact, not only did Joe do just that, but he toured Europe with her, adding the inimitable Joanne Brackeen on piano as well as the then-unknown Keith Killgo on drums. Clearly, the great tenor saxophonist had no misgivings when he threw in a challenge to the band, counting off Charlie Parker's "Relaxin' at Camarillo" to be played at breakneck speed—a night bristling with musical genius. The band responded to the test and came through with flying colors.

A Rising Star in the Jazz Scene

You would have expected the more experienced Joanne to dazzle with her chops. But your jaw dropped at Kim's finger-breaking dexterity and unbridled virtuosity. "Who's that girl?" many in a Hamburg audience might have asked. Joe might simply have announced her: "...on bass, Kim Clarke..." or something like that. A video of that performance circulates on YouTube. Around forty seconds into the song, the camera focuses on the fingers of Kim's right

hand. You feel as if you're winded, hit right in the center of your chest. Her elegantly pizzicato also thumps right out of the screen as she deploys a rippling groove that builds ferociously under Joe's complex boppish runs.

Evolving as a Jazz Powerhouse

Jump-cut almost forty years ahead, and you are left speechless watching that performance, and nothing has changed. Kim's playing still channels the fire and brimstone of youth into whatever music she performs. However, that incendiary playing is now laced with a lived-in character to the melodic bass lines and the harmonic and rhythmic phrase-making, all of which feature the well-honed values of experience. Kim—who has also added the electric bass to her arsenal—has been called one of the most dynamic women in jazz. And, not without good reason, she has been spoken of in the same breath as Ron Carter. But that's grist for quite another story.

Collaborations and Musical Legacy

More importantly, Kim also forged a worthy alliance with the inimitable pianist Bertha Hope, wife of the late, great pianist Elmo Hope and the bassist of choice in the latter's quintet.

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The ensemble was the marquee event at the Elmo Hope Centennial concert series, “Elmo@100.” In 2024, Kim also graced the Holographic Principle Band of Ronnie Burrage, contributing to the distinctive rhythmic rolling thunder during Black History Month. Aficionados of Black American music may also recall that Kim has been one of the principal, enduring contributors to Joseph Bowie’s monumental ensemble Defunkt Big Band between 1981 and 2023 - delivering hugely powerful bass lines behind the funky music of the trombonist and vocalist - and brother of the famous trumpeter Lester Bowie.

Versatility and Influence Across Genres

A brilliant reader of music, Kim has powered small ensembles and big bands alike. Her influence extends far beyond a single genre. She has played with Latin jazz, fusion and avant-garde ensembles, adapting her style to fit the needs of each performance. She is equally adept at deep, grooving bass lines and intricate, lyrical solos, making her one of the most versatile bassists in modern jazz. Her discography reflects this breadth, with contributions to recordings by artists ranging from classic hard bop ensembles to cutting-edge experimental jazz projects.

You simply cannot fit a roster of the bands she has played with into 500—or even 1,000—words. Suffice it to say that the list is the stuff of legend: the George Gruntz Concert Big Band, the Kit McClure Big Band, George Gee Big Band, Jaki Byard and the Apollo Stompers, Charlie Byrd Big Band, Lester Bowie and Brass Fantasy, Black Girls Rock Orchestra, Black Rock Coalition Big Band, in addition to her many tours with Joseph’s Defunkt Big Band. Kim not only plays sinewy bass lines, but the delicacy of her touch has also endeared her to vocalists Evelyn Blakey, Dakota Staton, Sarah Vaughan and



Sheila Jordan, to name just a few.

Educator and Mentor

As an educator, Kim’s credentials include her tenure as a member of Mickey Davidson’s Dance Rhythm Dance Troupe and Napoleon Revels-Bey Educational Ensembles, where she brought the history of dance and jazz to numerous schools. She has also collaborated on developing a study program, with pianist Bertha Hope, geared toward mentoring Bronx high school girls through jazz studies at Women’s Academy of Excellence and other schools through the Jazz Foundation of America. Her educational outreach extends beyond the classroom; she has led workshops at major jazz festivals and music conservatories, passing down her knowledge to the next generation of bassists and jazz musicians.

The Lady Got Chops Festival

Kim’s work as a curator and cultural advocate is equally significant. She is the driving force behind the Lady Got Chops Festival, an annual celebration of women in jazz that has grown into one of the most anticipated events on the jazz calendar. Since its inception, the festival has showcased established stars and emerging talent alike, creating a space where women musicians receive the recognition they deserve. The 2025 festival will take place over the course of February and March, with performances spanning multiple venues and featuring a diverse lineup of artists. One of its key venues, the BeanRunner Café in Peekskill, New York, has been hosting festival events for over fifteen years, showcasing artists such as Kristen Mather de Andrade, Eve Soto, Judi Silvano, Bertha Hope-Booker, Annette A. Aguilar, Arcoiris Sandoval, Kristina Koller and the ensemble SAGE.

Indeed, we are lucky to have Kim pack all of her impressive experience into the Lady Got Chops Festival (2025), which she also curates. The festival will take over and celebrate February through March 2025. For complete details, visit ladygotchops.com/2025calendar.html.

A Lasting Legacy in Jazz

Kim Clarke’s contributions to jazz—both on and off the bandstand—cannot be overstated. Whether performing with legends, mentoring young musicians or curating platforms for underrepresented artists, she has built a legacy defined by innovation, dedication and an unwavering commitment to the music. Nearly four decades after that electrifying night with Joe Henderson, she continues to inspire, proving that jazz, at its best, is a living, breathing art form shaped by those who dare to push its boundaries.

Indeed, we are lucky to have Kim pack all of her impressive experience into the Lady Got Chops Festival (2025), which she also curates. The festival will take over and celebrate February through March 2025. See ladygotchops.com/2025calendar.html for complete details.

LADY GOT CHOPS FESTIVAL 2025

Lineup Preview



NYC'S PREMIER WOMEN IN JAZZ Festival Returns! Founded in 2003 by bassist Kim Clarke, Lady Got Chops Festival began as a grassroots effort to highlight the incredible yet often overlooked contributions of women in jazz. What started as a single-venue showcase has since grown into a citywide celebration, featuring both legendary jazz figures and rising stars. Held annually during Women's History Month, the festival is more than just a series of concerts—it's a movement dedicated to amplifying the voices of female jazz musicians and ensuring their rightful place in jazz history.

2025 Festival Highlights

Kim Clarke & Friends – A formidable force in jazz and fusion, Clarke's bass work spans decades, grounding the music with deep, unshakable grooves. Her set brings together world-class improvisers for an electrifying performance.

Toshiko Akiyoshi Trio – A master of jazz composition and bandleading, Akiyoshi's pioneering approach to jazz blends intricate harmonies with a distinctively personal voice. Her trio's performance promises an evening of sophisticated, high-energy interplay.

Lakecia Benjamin – A saxophonist with fire and finesse, Benjamin channels the raw energy of jazz's greats while pushing into new sonic territories. Expect bold improvisations and a deep, soulful presence.

Camille Thurman – Equally at home on tenor saxophone and vocals, Thurman's artistry bridges the gap between tradition and innova-

tion. Her warm, commanding tone and lyrical phrasing make her a standout talent in contemporary jazz.

Bertha Hope Quartet – A torchbearer of bebop piano, Hope continues to shape jazz with her intricate harmonies and compelling rhythms. Her performance is a living testament to the enduring legacy of modern jazz.

Charenee Wade – One of the foremost interpreters of Abbey Lincoln's work, Wade brings a fearless authenticity to jazz vocals. Her performances are marked by deep storytelling, expressive phrasing, and an undeniable command of the tradition.

Special Tribute Set: Celebrating Geri Allen's Legacy – A powerhouse lineup of musicians gathers to honor the groundbreaking pianist and composer Geri Allen. Expect an inspired, deeply personal tribute featuring surprise guests.

Location:

Multiple venues across NYC throughout March 2025 (Women's History Month).

Kim Clarke's mission with Lady Got Chops is more than just a festival—it's a movement. For over two decades, this festival has championed women in jazz, providing a platform for musicians to thrive, innovate, and inspire future generations. Whether you're a jazz purist or an adventurous listener, this festival is where history meets the future of jazz.

For more information, visit: www.ladygotchops.com



MELISSA ALDANA

A Journey Through Sound and Self

by Sarah Belle Lin



WHEN I CALLED MELISSA ALDANA, SHE was recovering from a whirlwind month of touring and teaching in Europe—not once, but twice. Despite the constant travel, she found it exhilarating. Performing alongside Danish guitarist Jakob Bro, a longtime friend, was a highlight. “His music and everything he does is quite different from what I’m doing, so musically, it was very inspiring,” she says.

One experience stood out: finding herself in what she describes as the “middle of nowhere” in Denmark. “It was interesting to see where music takes you,” she reflects. “But my experience was mostly about getting to know everyone in the band and developing a friendship—a musical friendship.”

For Melissa, relationships are central—her bandmates, her audience, and the music itself. When discussing her work in the context of gender, she shares how her perspective has evolved. She points to her time with Artemis, an all-women modern jazz ensemble based in New York. “Being able to spend time with the band made me realize why I’m here; they paved the way for me,” she says. “If what I do inspires other young jazz musicians, that makes me feel like I’m doing something right.”

While she doesn’t believe gender defines music, she acknowledges that identity plays a role in artistic expression. “Who we are is what

we bring into the music,” she explains. One characteristic she has reexamined is sensitivity, something she once saw differently due to her upbringing. “Growing up in Chile, I thought that because I was a woman, I played more sensitively,” she says. “I was trying to run away from anything sensitive or that would make me different.”

Today, she embraces that quality. “Sensitivity is a beautiful thing to have in music,” she says. “I hear sensitivity when I listen to Coltrane and Shorter.”

A Musical Legacy

Melissa grew up in a musical family in Santiago. Both her father, Marcos Aldana, and grandfather, Enrique “Kiko” Aldana, were professional saxophonists. “There were always saxophones and music at home,” she recalls. At six, she picked up the saxophone herself, becoming a third-generation musician. Her father became her primary teacher. “He gave me a solid foundation on how to practice and go deeper into the music.”

As she practiced through transcriptions, Melissa discovered jazz greats—Charlie Parker, Dexter Gordon. But it was Sonny Rollins who changed everything. Hearing Rollins on *Plus 4*, she knew the tenor saxophone was her instrument. “Every instrument has a different frequency, and that frequency is like the sound we

have as human beings,” she explains. “The tenor’s frequency really speaks to me—it just feels like home.”

From Santiago to New York City

By high school, Melissa was gigging regularly in Santiago’s jazz scene. One venue remains special: Thelonious Jazz Club. Her big break came in 2005 when Danilo Pérez invited her to perform at the Panama Jazz Festival. That led to a full scholarship at Berklee College of Music, where she studied under George Garzone.

“Berklee opened the door and helped me start my life here,” she says. After that, she knew she needed to be in New York City. “I moved to New York knowing what I wanted—a band,” she says. “But the career didn’t come first.”

She considers herself fortunate to have played with Roy Hargrove and Mulgrew Miller early on. “That experience taught me so much about music and myself,” she says. Her life revolved around jam sessions at Smalls, jazz brunches across Manhattan, and late-night hangs. “I was always working toward the idea of having a band.”

In 2012, she realized that vision, forming *Melissa Aldana & Crash Trio* with longtime friends Pablo Menares and Francisco Mela. “I needed a safe place where I could write and bring music and ideas.”

Breaking Barriers and Finding Purpose

Melissa’s career hit a milestone in 2013 when she became the first female instrumentalist and the first South American musician to win the Thelonious Monk International Jazz



Competition. Since then, she has been nominated for a Grammy, named Rising Star Artist of the Year by *DownBeat*, and received national recognition in Chile.

With such success, she has recently turned inward, searching for a deeper understanding of herself. This introspection resulted in her latest album, *Echoes of the Inner Prophet* (Blue Note, 2024), a deeply personal and spiritual exploration. “We’ve all been through different things in life,” she says. “Mine always has to do with going within. I’m always searching for something.”

What Comes Next

After upcoming shows with her quintet at the Village Vanguard, Melissa plans to record a new album with a different lineup. “I’m really excited,” she says. “It’s different from what I have been doing.” As she deepens her relationship with herself, she is reminded of her why.

“The constant practicing, having a goal, and finding inspiration—this is my anchor, my cable to Earth,” she says. “It can be painful, it can be amazing.” Then, with a hint of curiosity, she asks herself:

So now, what’s next?



THE YOUNG LIONS

JAZZ REVIVAL OR BOYS' CLUB?

The Women Who Deserve Recognition



THE YOUNG LIONS MOVEMENT, WHICH emerged in the 1980s and early 1990s, was marketed as a revival of acoustic jazz, particularly hard bop and post-bop, in response to the rise of fusion and electronic jazz. At its core, the movement sought to restore jazz's connection to its roots, elevating a new generation of players who drew inspiration from icons like Miles Davis, John Coltrane, Art Blakey, and Horace Silver.

In its execution, the Young Lions movement quickly became a male-dominated narrative, despite the fact that women instrumentalists were equally present, equally skilled and equally dedicated to jazz tradition. Today, when discussing the Young Lions, names like Wynton Marsalis, Terence Blanchard, Wallace Roney and Roy Hargrove are readily mentioned. The women who contributed to the same era, playing in the same style, and fighting for the same artistic vision, are rarely acknowledged.

The Young Lions movement was fueled by record labels and jazz institutions as an attempt to reclaim jazz's status as a respected, primarily acoustic art form. Columbia, Blue Note and Verve all signed young musicians who played in the vein of 1950s and 1960s hard bop and post-bop. Wynton Marsalis in particular became the de facto spokesperson for this movement, pushing against fusion and avant-garde jazz, arguing that the tradition of swing, the blues and improvisation in its purest form should remain central.

While this movement successfully reinvigorated interest in jazz, it was also highly selective in terms of who received attention. Record labels pushed a clean-cut, suit-wearing image of young Black men carrying the jazz torch —

an aesthetic and narrative that largely excluded women and non-Black musicians from the mainstream Young Lions branding.

Women were very much part of the jazz resurgence in the 1980s and 1990s, but they were rarely granted the same visibility as their male counterparts. There was no shortage of talented female instrumentalists, yet they were often overlooked in label signings, press coverage, and historical documentation of the Young Lions movement.

Despite the industry's bias, many women instrumentalists thrived in the same jazz tradition and should be recognized as contributors to the Young Lions era. Here are some of the key figures:

Pianists:

- Geri Allen — One of the most influential jazz pianists of her generation, Allen combined post-bop virtuosity with forward-thinking innovation. She was managed at one point by Bet-Car Productions, Betty Carter's company.

- Renee Rosnes — A powerhouse pianist who worked with Joe Henderson, Wayne Shorter and Nicholas Payton, delivering some of the finest post-bop recordings of the era.

- Michele Rosewoman — Known for blending Afro-Cuban rhythms with post-bop jazz, bringing a distinctive sound to the Young Lions era.

Drummers:

- Terri Lyne Carrington — A drummer who worked with Herbie Hancock and Wayne Shorter, seamlessly blending traditional and modern jazz.

- Cindy Blackman — While best known for her later work with Lenny Kravitz, she was heavily involved in jazz during the Young Lions period, especially in collaborations with Wallace Roney.





Roy Hargrove

Bassists:

- Kim Clarke – A prominent bassist known for her work in jazz-fusion and post-bop, she was an essential figure in the movement despite being under-recognized.

- Needra Wheeler – A strong presence in the Los Angeles jazz scene, contributing to the sound of Young Lions-era jazz.

Saxophonists:

- Jane Ira Bloom – A soprano saxophonist who pushed the boundaries of electronic effects in acoustic jazz settings.

Violinists:

- Regina Carter – A violinist who helped redefine the instrument's role in jazz, emerging as a major figure in the 1990s.

The exclusion of women from the marketing of the Young Lions jazz movement in the 1990s was largely a result of industry bias, gatekeeping, and historical oversight. At the heart of the issue was marketing bias—record labels played a significant role in shaping the image of the Young Lions, preferring to highlight a very specific archetype: a male jazz musician, well-dressed in a suit, and often directly linked to the lineage of Blue Note Records or Miles Davis. This carefully curated image reinforced traditional notions of jazz leadership and virtuosity, leaving little room for women instrumentalists who did not fit within this predefined mold.

Additionally, industry gatekeeping further marginalized women during this period. Despite their immense talent and contributions to jazz, female instrumentalists faced fewer opportunities for major label signings and festival placements. The industry still expected women to take on vocalist roles rather than be seen as bandleaders or innovative instrumentalists. This not only limited their visibility but also reinforced gendered expectations within jazz, where men were more readily positioned as virtuosos, composers, and ensemble leaders, while women were often pigeonholed into supporting roles.

Even as historians and journalists later attempted to document the Young Lions movement, historical oversight ensured that the exclusion of women remained deeply embedded in the narrative. By the time retrospective books, articles, and media coverage revisited this era, the image of the Young Lions had

already been cemented—predominantly as a male-dominated revival of classic jazz traditions. Without intentional efforts to correct this omission, many talented female musicians who were active and influential during this period struggled to receive posthumous recognition for their contributions to jazz history.

Ultimately, the exclusion of women from the Young Lions movement was not a reflection of their lack of skill or innovation, but rather a product of systemic biases within jazz marketing, industry structures, and historical documentation.

The Young Lions movement was a vital period for jazz, and its impact still resonates today. However, the omission of women instrumentalists from this legacy is an injustice that needs correction. Geri Allen, Terri Lyne Carrington, Cindy Blackman, Renee Rosnes and many others were just as crucial in reviving jazz tradition.

By recognizing these musicians as part of the Young Lions era, we acknowledge the full scope of jazz history and ensure that future generations see a more complete, inclusive representation of the art form.

In Part 2, we will explore the male musicians of the Young Lions movement, their contributions, and how their legacy has shaped modern jazz today.

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.



ANTOINETTE MONTAGUE

JAZZ VESPERS - BETHANY BAPTIST CHURCH - NEWARK, NJ / MARCH 1

Antoinette Montague leads a quartet, called “The Great City of Newark Jazz & Blues All-Stars,” which will perform as part of New Jersey Performing Arts Center free monthly concert series at the Bethany Baptist Church on Market Street in Newark. In addition to being a crowd-pleasing entertainer, Antoinette is an educator, producer, and talk radio host on WHCR 90.3 FM. She headlines at many top venues including the Blue Note, Jazz at Lincoln Center, the Charlie Parker Festival, and Jazzmobile and has worked with many great artists including Earl May, Winard Harper, Warren Vaché, Wycliffe Gordon and Bobby Sanabria. Much in demand, she serves on the Advisory Boards of WBGO and International Women in Jazz. Joining Antoinette will be saxophonist Leo Johnson, pianist Brandon McCune, and drummer Earl Grice. **DJS**



GABRIELLE STAVRELLI

BIRDLAND JAZZ CLUB NYC | MARCH 1, 8, 15 & 22

Gabrielle Stavrelli is a vocalist’s vocalist, whose rich and sonorous voice is just a starting point in the qualities that make her a jazz performer par excellence. Her vocal style combines dazzling technique with heartfelt emotion. A New York Times reviewer said “she recalls Ella Fitzgerald in her prime.” Gabrielle’s repertoire captures her genuine love and knowledge of the material that she’s chosen, which is something that shines through to her audience. Gabrielle can also scat with the best of them. With three leader albums to her credit over the last decade, Gabrielle has appeared on world and national concert stages, played with artists such as Wynton Marsalis and Fred Hersch, and toured abroad as a U.S. Department of State Jazz Ambassador. She has numerous awards to her credit and currently conducts masterclasses. At any of her shows, her audience can expect a masterclass in great singing from this jazz diva. **JZ**



MARIANNE SOLIVAN QUARTET

SMALLS / MARCH 2

Marianne Solivan, the Brooklyn-based vocalist and Syracuse University assistant professor Marianne Solivan is a supple and subtle-voiced singer who has worked with Jeremy Pelt, Steve Nelson, Xavier Davis, Christian McBride and Orrin Evans, the latter of whom who featured her at his Club Patio Jazz Day Celebration last Labor Day weekend. A graduate of the New England Conservatory and Berklee College of Music, Marianne’s first record, *Prisoner of Love*, (HIPNOTIC), a potpourri of duo, trio and quartet selections, was released in 2012, followed by her big band album, *Spark* (HIPNOTIC, 2014), *Mood for Love* (Venus, 2023) *Re-Entry* (Mighty Quinn, 2024), and her latest record, *Break’s Over*. Marianne comes to Smalls leading quartet with drummer Jay Sawyer, pianist Brandon McCune, and bassist Steve Wood. Check out this under the radar talent because she won’t be for very long. **EH**



BERTHA HOPE TRIO FT. ROCHELLE THOMPSON

MARCH 4 / ORNITHOLOGY

The Bertha Hope Trio will perform at Ornithology in Brooklyn, presenting a measured exploration of jazz in an intimate setting. Featuring Rochelle Thompson, whose calm yet expressive style contributes a distinct voice to the ensemble, the show offers a reflective journey through melodic improvisations and subtle rhythmic shifts. The performance is designed as a quiet conversation among musicians, focusing on the interplay of thoughtfully arranged compositions and spontaneous moments of creativity. Listeners are invited to experience a blend of tradition and modern interpretation, where each note is carefully considered and delivered with precision. The trio’s understated approach emphasizes musical dialogue over showmanship, inviting a deeper engagement with the art form. The evening promises a balanced atmosphere of introspection and innovation, offering a space to appreciate the nuanced textures and evolving narrative of jazz. This performance invites thoughtful reflection and celebrates jazz as a living, breathing dynamic dialogue. **CLR**



VIVIAN SESSOMS

DIANGO / MARCH 8

There is only one way to describe the experience of listening to Vivian Sessoms sing and that would be ‘absolutely unforgettable’. Vivian is a once-in-a-generation talent whose prodigious musicianship has attracted a diverse array of artists and producers – from the legendary Ryuichi Sakamoto to Michael Jackson, Donna Summer, Sinéad O’Connor, Stevie Wonder and many others. Those performances betray nothing of what concert by Vivian might be. Listening to her is like ascending an evanescent realm in a Holy Rollin’ Church, then returning to earth to boogie to the visceral rhythms or the blues, jazz and every colorful, rollicking rhythm wrought by Black American music. An experience to live (or die) for. **RDG**



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



TAMUZ NISSIM
BEAN RUNNER CAFE / MARCH 8

Tel Aviv-born and Bronx-based Tamuz Nissim sings, scats, swings, all the while as she shows off her talent in drums and the piano. She brings jazz to the Boogie Down, where she performs and curates a weekly jazz series and jam session. Her discography includes five albums: *White Birds Fly* (Street of Stars, 2023), *Capturing Clouds* (Street of Stars, 2020), and *Echo of a Heartbeat* (Street of Stars, 2018). On International Women's Day and as part of the Lady Got Chops Women's Music Festival, Tamuz, on vocals and drums, guitarist George Nazos and bassist Dan Asher will perform music from Tamuz's discography with selections from the Great American Songbook. The trio will also play a couple of new songs from a project for which Tamuz is composing. **SBL**



MIHO SASAKI
ORNITHOLOGY CAFE / MARCH 10

Miho Sasaki is a New York-based jazz pianist who hails from Tokyo, Japan. Her electric playing style reflects the depth and scope of work she's put into mastering jazz piano. One can hear influences; McCoy and Cedar are two of many, and yet the synthesis she creates is clearly stamped with her own identity. While fully capable of virtuosic technique, what really impresses are the creative choices Miho brings into her improvisation. There are no wasted notes, and every nuance is there by intention. Especially poignant is the balance she strikes between head and heart in her music, which includes some strikingly beautiful original compositions. Miho's mentor was piano great Donald Vega, with whom she studied while on a James Moody Jazz Scholarship. If you want to hear a future jazz star in the making, catch Miho's trio at Ornithology Café with bassist Ugonna Okegwu and drummer Aaron Seeber. **JZ**



MELANIE CHARLES
BLUE NOTE / MARCH 10 & 24

Melanie Jean-Baptiste Charles has Haitian ancestry, and it has served her spectacularly well as she mines the evocative spirituality of Vodou, melding its deepest mysticism into the realm of heart-felt, deep song of the blues, the rippling rhythms of jazz, and the pulsations of rhythm & blues. Anyone who viewed her iconic broadcast on her NPR Tiny-Desk concert would have been held breathless by her ability to scat and vocalize in patois, French, and English, improvising with elegance as she invented melodic lines with inspired rhymes, harmonizing it all in an ambient electronic palette. That concert featured Melanie on flute, her younger brother, saxophonist Rogers, bassist Jonathan Michel, and drummer Diego Ramirez on drums. With any luck, we'll get to hear this band at the Blue Note too. **RDG**



JAVON JACKSON QUARTET
JAZZ FORUM / MARCH 14 - 15

Tenor saxophonist Javon Jackson, a graduate of Berklee College of Music and currently the artistic director of the Jazz in the Valley festival in upstate New York, was a bonafide Young Lion with Art Blakey's Jazz Messengers in the late 80's. Blessed with raw-boned and riveting sound, Javon worked many of jazz leaders including, pianist Hank Jones, trumpeter Thad Jones and bassist Ron Carter, and he recorded with over fourteen records as a leader. In 2022, Javon released *The Gospel According To Nikki Giovanni*, (Solid Jackson), a critically acclaimed, spiritually-themed album, with the late poet Nikki Giovanni, and he heads the Jackie McLean Institute of Jazz at the Hartt School at the University of Hartford. Jackson leads a quartet at the Jazz Forum for a solid night of mainstream swing. **EH**



ANDREA WOLPER
BEAN RUNNER CAFE / MARCH 15

Andrea Wolper brings her talent in storytelling and phrasing to her professional musical career, rooted in her singing of jazz standards. Natural in the art of hosting, this vocalist is a regular across the NYC jazz scene, oozing with warmth towards her audiences and putting them at ease. Andrea, alongside Roberta Piket on piano and Ken Filiano on bass, will be performing songs from her most recent album, *Wanderlust* (Moonflower Music, 2024), as well as other favourites, presenting a mix of jazz standards, originals, and her arrangements of songs from other genres. Paying homage to Women's History Month, Andrea will be sure to highlight several songs written by women, including Joni Mitchell, Abbey Lincoln, and others. **SBL**

SPOTLIGHT



MIGIWA "MIGGY" MIYAJIMA AUGMENTED ORCHESTRA JAZZ AT LINCOLN CENTER | MARCH 17

Composer Migiwa "Miggy" Miyajima, a survivor of the 2011 Great East Japan Earthquake and now based in New York, is a six-time GRAMMY Award nominated pianist and producer. She has dedicated herself to advocating for strength and hope through large-scale compositions and performances. Alongside her 17-piece jazz ensemble, Miggy has created an 11-movement big band suite that features actors, vocalists, reeds, trombones, trumpets, and a rhythm section. The "Unbreakable Hope and Resilience Suite" blends jazz, improvisation, storytelling, and acting to immerse the audience in a dynamic musical journey of strength in adversity. Each movement spotlights a soloist portraying the emotions of 20 survivors and volunteers interviewed over three years. This program follows its 2022 premiere at Culture Lab LIC. The suite will also perform "10 Years and Counting," an upcoming single released on March 1, reflecting on the decade since the earthquake. **SBL**



BILLY COBHAM BLUE NOTE JAZZ CLUB NYC / MARCH 18-23

Drummer Billy Cobham's Time Machine takes over the Blue Note for a week in mid-March with a version of his group from the mid-70's, which featured the Brecker Brothers and John Abercrombie. They will revisit Billy's music from that period including "Total Eclipse," "Solarization," and "Moon Germs." Billy made his reputation with Miles Davis and the Mahavishnu Orchestra. When that group disbanded in the early 70's, Billy released his debut solo album, *Spectrum* (Atlantic, 1973), which is regarded as one of the most significant and influential recordings in jazz-fusion. Inducted into the Halls of Fame for *Modern Drummer* and for *Classic Drummer*, Billy is widely acclaimed as fusion's greatest drummer. Time Machine includes bassist Will Lee, trumpeter Randy Brecker, trombonist Marshall Gilkes, saxophonist Brandon Wilkins, and Oz Ezzeldin on keyboards. **DJS**



AKIKO TSURUGA DIZZY'S CLUB / MAR 19-20

One of the top organists active today, Akiko Tsuruga is inspired by the greats who preceded her like Jimmy Smith, Jimmy McGriff, Shirley Scott and Dr. Lonnie Smith. Born and raised in Japan, Akiko was playing professionally in her teens. After moving to the US, her big break came when Lou Donaldson heard her in a club and immediately hired her for his band. Over the past two decades, Akiko has released many records her most recent is *Beyond Nostalgia* (SteepleChase, 2024). Her recordings showcase the diversity of her stylistic interests along with her formidable chops, which use the full capabilities of the Hammond B-3. Akiko's quintet includes trumpeter Joe Magnarella, Myron Walden (tenor and baritone saxophone plus flute), guitarist Charlie Sigler and drummer Byron Landham. **KD**



JANE MONHEIT JAZZ FORUM / MARCH 21-22

One of the best-known voices in jazz, vocalist Jane Monheit returns to Tarrytown with her widely acclaimed interpretations of the Great American Songbook. During her more than two decades of international touring, she has headlined at nearly every legendary jazz club in the world and has collaborated with iconic jazz luminaries such as John Pizzarelli, Ron Carter, and Christian McBride. A graduate of the Manhattan School of Music, Jane attained attention by finishing second in the prestigious Thelonious Monk Vocal Competition. She has now released more than a dozen critically acclaimed albums and tours worldwide when not at home in California with her husband, drummer Rick Montalbano, and their son. A GRAMMY Award-nominated, Billboard chart-topping singer, Jane will be joined at the Jazz Forum by pianist Michael Kanan, her long-time accompanist and arranger. **DJS**



NNENNA FREELON MARCH 21-23 | DIZZY'S

Acclaimed jazz vocalist Nnenna Freelon will grace Dizzy's NYC with a series of reflective performances that explore the subtleties of modern jazz. Across these three evenings, Freelon invites listeners to engage with an intimate conversation between tradition and innovation, where every note is a measured expression of artistic insight. Her performance emphasizes thoughtful improvisation, drawing on a deep understanding of jazz history while allowing spontaneous creativity to emerge. In the warm, inviting atmosphere of Dizzy's NYC, the sound of her voice melds with carefully arranged compositions to create a narrative that is both contemplative and dynamic. The multi-night engagement offers a unique opportunity to experience jazz as a living dialogue, where understated emotion and precise musical interplay come together in a refined celebration of the genre. Each performance reflects Freelon's commitment to honest musical expression and deep engagement with the timeless language of jazz, truly. **CLR**

SPOTLIGHT

MICHELLE WALKER MEZZROW / MARCH 23

Valentines' Day may be over in a proverbial jiffy, but Michelle Walker will continue to romance one and all on this day in March. If there was such a thing a "jazz diva", then there is no one more eminently qualified to have that title bestowed on her than Michelle. She will melt the hearts of her audiences, her earth-toned chocolatey contralto making hearts beat faster as she takes a simple song lyric and rhapsodies its narrative with both literal and metaphorical beauty. Her words are like arrows aimed straight at the heart, and she can bend and sculpt phrases and lines with abandon. Michelle's long inventions have come to be known as her signature style called 'elastic singing'. Come, listen, and be seduced. **RDG**



ALBA PUJOLS JAZZ AT LINCOLN CENTER / MARCH 25

Trombonist and vocalist Alba Pujals is a versatile artist making waves from Barcelona to New York. Her debut album *Apologia (The Changes, 2023)* showcases her contemporary jazz trombone mastery. Currently, Alba is pursuing a Master's Degree in Jazz Performance at the Juilliard School. She leads the Two Slides quintet and is a member of The Bop Collective, Smack Big Dab Band, and The Penguins. Since 2019, the Two Slides quintet has been crafting original music that merges jazz roots with contemporary ideas. Led by Alba on trombone and vocals, the group includes Jarien Jamanila on alto saxophone, Esteban Castro on piano, Jayla Chee on bass, and Sarah Gooch on drums. Their performances celebrate the jazz tradition while exploring new sounds and heartfelt compositions, promising an evening of honest and inspired music. **SBL**



KIMBRA BLUE NOTE JAZZ CLUB | MARCH 25-26

Kimbra is a GRAMMY Award-winning singer and songwriter from New Zealand known for her blend of eclectic pop vocals and soulful storytelling. You may know her from the 2013 mega-hit, *Somebody that I Used to Know*, a collaboration with artist Gotye which became a viral sensation and won the GRAMMY Award for record of the year. Many people consider it one of the biggest hits of the decade as it broke records for digital distribution. It's natural for an artist as talented as Kimbra to seek to transcend the typecasting generated by having such a signature song, and she has. Kimbra is praised for her agility as a singer, and critics have noted her unique vocal style of bending notes around vowels. As a composer, she uses sampling and blurring of genres, working around art-pop, R&B and jazz idioms in her music. Her most recent album is titled *Idols and Vices*, (2024) and she will be performing songs from it at her much-anticipated upcoming shows at the Blue Note. **JZ**



DIVA JAZZ ORCHESTRA DIZZY'S CLUB / MAR 27-30

Drummer Sherrie Maricle has led the Diva Jazz Orchestra, the acclaimed all women big band since its inception over three decades ago, providing a showcase for numerous talented female instrumentalists. Diva has served as an incubator for many up-and-coming players and composers who have gone on to successful careers as leaders themselves, including the late Clare Daly, Ingrid Jensen, Sharel Cassity, Anat Cohen, and Alexa Tarantino. Of course, some veterans have found a home in the band, including trumpeter Jami Dauber, tenor saxophonist Laura Dreyer, pianist Tomoko Ohno, and bassist Noriko Ueda. With their wide repertoire and extensive library of inventive arrangements, Diva has music to delight everyone. Diva will feature guest vocalist Clint Holmes, as they interpret brilliant settings of Broadway favourites and jazz standards with their formidable chops. **KD**



DAVID JANEWAY JAZZ FORUM ARTS | MARCH 28-29

Veteran jazz pianist David Janeway grew up in Detroit, but he's been New York-based for several decades. David is an accomplished musician who brings a wealth of talent and character to his playing, which can range from straight ahead to contemporary, free swinging or Latin. His repertoire includes some memorable originals, and his recordings often combine those with other interesting picks from the jazz canon. Over his career, David has played with a host of greats, such as Benny Golson, Michael Urbaniak, Art Farmer, Sonny Fortune, and others. And while he's often played with ensembles, his preferred vehicle as a leader is the piano trio. His most recent album, released last year on Steeplechase Records, is aptly titled *Forward Motion* (2024) and features bassist Cameron Brown and drummer Billy Hart. David leaves his sidemen plenty of room to showcase their own talents, while always creating a cohesive and energetic groove with them. **JZ**



MARIAN MCPARTLAND

The Grande Dame of Jazz

by Ken Dryden



warmth and determination earned her artistic freedom, allowing her to select her own material and musicians.

Between 1978 and 2008, Concord released fifteen of her albums, in addition to multiple *Piano Jazz* broadcasts. In 2000, she was honored as an NEA Jazz Master at the IAJE Conference, where she performed her ballad arrangement of “*When the Saints Go Marching In.*”

Musical Evolution

By the late 1970s, Marian had significantly broadened her musical interests, embracing everything from swing and bebop to more modern compositions. She incorporated works by Ornette Coleman, Herbie Hancock, and Carl Perkins alongside jazz standards and her own compositions. A master of free improvisation, she often surprised audiences by playing the unexpected.

She had a singular ability to connect with audiences. She took time to introduce songs, cracked jokes, and made each listener feel special. She played as long as she liked, often extending her sets well past their scheduled time.

At a 2003 Toronto concert with bassist Don Thompson and drummer Terry Clarke, she continued playing well beyond the allotted slot, and no one was eager to leave. After performances, she stayed to engage with fans, signing autographs and chatting for an hour or more.

The Birth of Piano Jazz

In 1978, Marian launched *Piano Jazz*, NPR’s longest-running jazz program, continuing until she stepped down in 2011. The show grew from a follow-up to American Popular Song with Alec Wilder and Friends. In a 1988 interview, she explained:

“I think Alec probably was the catalyst. Then they asked me about doing a show. We didn’t know what format it would be, but my suggestion was to have two pianos. It seemed so easy—I didn’t want to deal with a rhythm section or temperamental bass players.”

Before *Piano Jazz*, Marian had already recorded duo piano albums with George Shearing and Teddy Wilson, as well as *The Jazz Piano Quartet* with Sir Roland Hanna, Dick Hyman, and Hank Jones. Her earlier experience as a radio interviewer helped shape *Piano Jazz*, making her a natural conversationalist.

Jazz musicians loved appearing on the program, many returning multiple times, including Dick Hyman, Kenny Barron, Chick Corea, and Roland Hanna. Marian also sought out lesser-known artists who had fallen into obscurity, such as the flamboyant virtuoso Dorothy Donegan and 1940s jazz-pop icons like Nellie Lutcher and Cleo Brown.

She also had a knack for encouraging vocalists who had abandoned piano to play again, including Sarah Vaughan and Carmen McRae. Marian recalled:

MARIAN MCPARTLAND, BORN MARGARET Marian Turner on March 20, 1918, in England, briefly studied violin before switching to piano, playing by ear along with the radio and records, particularly jazz. By World War II, she joined the USO as a pianist, where she met and married cornetist Jimmy McPartland, relocating to Chicago after the war.

Marian was at home playing traditional jazz with Jimmy but wanted to establish her own voice. In 1952, she began a decade-long residency leading a trio at New York’s Hickory House, recording for Capitol and Savoy. She built a devoted following, with celebrities like Duke Ellington dining there when in town. After leaving the Hickory House, she recorded for small labels and played occasional gigs, but by the mid-1960s, the rise of rock music led to declining interest in jazz, making work scarce.

She adapted by exploring new opportunities. From 1966 to 1969, she was a reviewer for *DownBeat*, offering insights from a musician’s perspective. She also hosted *A Delicate Balance*, a weekly radio show that evolved from spinning jazz records to conducting interviews with artists such as Bill Evans, Benny Goodman, and Herbie Hancock.

Halcyon Records and Concord Jazz

In 1969, Marian co-founded Halcyon Records with Sherman Fairchild and Hank O’Neal, creating a platform for her records. She released both studio and live albums until she signed with Concord Records in 1978, her label for the rest of her career. Concord Jazz, despite its frugal founder, Carl Jefferson, proved to be a good fit. Marian’s



"Carmen had quite a good time. She kept saying before she came on, 'I'm not going to play. I'll just sing. You can play for me.' Then she got there, did one or two tunes, and said, 'I'm really beginning to like this.' Sarah Vaughan was the same way. She walked out really pleased with what she had done."

Taking Piano Jazz Global

Marian took *Piano Jazz* on the road, recording shows across the United States, Canada, and Great Britain. She featured some international artists less familiar to American jazz fans, including Alan Clare, Stan Tracey, and Ed Bickert.

She was also open to guests outside of jazz. Ray Charles, Marcia Ball, Elvis Costello, Willie Nelson, Ruth Laredo, and Chuck Leavell all appeared on *Piano Jazz*. Among her wish-list guests was country pianist Floyd Cramer; she once remarked:

"I'm fascinated by the way he plays."

Another was rock keyboardist Keith Emerson, who had recorded jazz works and even played a duet of *"Honky Tonk Train Blues"* with Oscar Peterson on his CBC television show. However, Emerson declined, saying he wasn't up to playing on *Piano Jazz*.

One of the remarkable aspects of *Piano Jazz* was Marian's improvised portraits of her guests. This tradition began when Chick Corea, during his appearance, suddenly announced he would play a piano portrait of Marian. She was taken aback but inspired to return the favor. From then on, she composed many such musical portraits, later

releasing a collection on NPR Classics' *Portraits* (1999).

Final Years and Lasting Influence

Riding the popularity of *Piano Jazz* and her Concord albums, Marian continued to tour widely, performing solo, in trios, and occasionally in duo piano settings. Toward the end of her career, a series of falls led to fractures, forcing her to cancel performances. She persevered, even bringing along pianist Janice Friedman as a confidence boost for a 1995 concert in Georgia after recovering from a broken wrist.

Compositions and Written Works

Marian was also a respected composer. Her ballad *"In the Days of Our Love,"* originally called *"Afterglow"* and later retitled with Peggy Lee's lyrics, became a favorite among vocalists. Another beloved piece, *"Twilight World,"* featured lyrics by Johnny Mercer. Her instrumental *"Ambiance"* was recorded by the Thad Jones–Mel Lewis Orchestra.

In 1987, she published *All in Good Time*, later expanded as Marian McPartland's *Jazz World: All in Good Time*. She was also the subject of the 2011 documentary *In Good Time: The Piano Jazz of Marian McPartland*.

A Lasting Legacy

Marian McPartland passed away at ninety-five on August 20, 2013, at her home in Port Washington, New York. Her legacy as a pianist, broadcaster, composer, and jazz advocate remains unparalleled.

WINNING SPINS

by George Kanzler

from trumpet and piano.

The two other jazz covers benefit greatly from Renee's distinctive arranging touches. Donald Brown's "The Smile of the Snake" weaves a slinky horns theme over metronomic ticking rhythms leading into tandem soloing by trumpet and tenor, then piano and drums. Wayne Shorter's "Footprints" is refreshed with springy rhythms emanating from an opening bass solo, and culminating in crisp fours between Ingrid and Renee.

The Vibe, Nanami Haruta (Origin Records), finds inspiration in the mid-20th Century's two trombones and rhythm quintet, Jai & Kai, co-led by pioneering bebop trombonists J.J. Johnson and Kai Winding. Nanami is joined on eight of the 13 tracks by Michael's trombone, and he switches to baritone sax on two others. The closing number, Alex North's iconic ballad "Unchained Melody" features Nanami and Rodney joined by cameo guest Chris Minami on guitar.

Renee's talent as a composer is also spotlighted on *The Vibe*, which opens with her tune, "Girlie's World," baritone sax and trombone sharing the lead. We are introduced to the double trombone front line on the title track, an episodic tour of clashing tempi and thematic lines from the pen of Michael favorite Gregg Hill. An initial theme for the two trombones disintegrates time wise before coalescing into a bouncy melody launching solos, Nanami's and Michael's separated by Xavier's piano interlude. The composer's other contribution, "Easy Money," is a more conventional, hypnotic riff-based theme, culminating in a trombones shout chorus.

Throughout the two trombone numbers, both players eschew the use of mutes, emphasizing the sumptuous sonorities of their bass clef horns. Nanami's expansive, breathy tone is especially resonant on her own ballads, "Toshi" and "Heartstrings." On her sprightly "Woodpecker," she engages in an intimate duet with Rodney's plucked strings. With this triumphant recording debut, Nanami asserts her place in the ranks of stellar trombonists, while also reviving the sensuous aural pleasures of the double trombone led combo front line.

Artemis will feature music from their new album at the Village Vanguard, March 4-9



AN ALL-STAR FEMALE QUINTET, ARTEMIS, assembled for Blue Note Records by pianist Renee Rosnes, and an impressive debut recording from a female trombonist, Nanami Haruta, are the focus of this Women in Jazz Month Winning Spins. Joining Renee in Artemis are trumpeter Ingrid Jensen; tenor saxophonist Nicole Glover; bassist Noriko Ueda, and drummer Allison Miller. The quintet on Nanami's album consists of members of the jazz faculty of Michigan State University, where she is pursuing a performance diploma and consist of Michael Dease, trombone and baritone sax; Xavier Davis, piano; Rodney Whitaker, bass, and Ulysses Owens Jr., drums.

Arboreseque, Artemis (Blue Note), consists of eight tracks, one each by the five members, plus two from the jazz canon and one pop standard, each arranged by Renee. It is that rare jazz album where the originals are as distinct and memorable as the covers. The quintet excels at mixing and balancing diverse tempi, rhythms and time signatures within a single tune. Drummer Allison's "Little Cranberry" has undulating horns weaving a melody over double-timing beats; Renee's "Olive Branch" layers two on four rhythms under the sleek horns lead, and rhythms double-time behind the fluid melody line of Ingrid's "Sights Unseen," which also features her lead with electronically processed trumpet.

Nicole's tenor sax limns the warm sensuous contours of her ballad, "Petrichor," in breathy tones then is joined on the melody by Ingrid's tightly muted trumpet. The higher ranges of the sax add an urgency to Nicole's solo, Renee countering it in contemplative piano choruses to usher in Ingrid's muted solo. Muted trumpet also heads the theme of the Burt Bacharach-Hal David chestnut, "What the World Needs Now Is Love," sharing the lead with piano before unfurling an open horn solo. The track ends with a heady rhapsodic swirl



LISTENING LOUNGE

ROBERTA FLACK LOST TAKES

(Arc Records, 2024)



IN 1957, THE SCOTTISH-BORN, BRITISH social activist, singer and songwriter Ewan MacColl wrote a song awash with romantic imagery evocative of the iconic romantic poet and lyricist Rabbin Burns, the focus of which was to woo his left-leaning lover, Peggy Seeger. The song did its work. Ewan attracted his fair maiden, and the two untangled their respective lives and were married.

But who knew that song, “The First Time Ever I Saw Your Face” would – in 1972 – morph from a folksy romantic ballad into a torch song as, with silken sensuality Roberta Flack breathed through luscious lips, caressing the lines: “...the first time ever I kissed your mouth... (not lips, but mouth!)... I felt the earth move in my hands / Like the trembling heart / Of a captive bird / That was there, at my command / my love.”

Now, it’s time to discover how it all began – the prequel, if you like – to the career of a singer of whom the critic Ann Powers said that she loomed over the bedroom “as if she were one of the astral beings in Ava DuVernay’s version of *A Wrinkle in Time*.” It’s time to discover Roberta Flack – *Lost Takes* (Arc Records, 2024), a superbly re-mastered double vinyl featuring Roberta’s trio with her on piano and vocals, and featuring bassist Marshall Hawkins and drummer Bernard Sweetney.

The repertoire for the album of was recorded on November 19 and 20, 1968, produced by Joel “The Masked Announcer” Dorn. It was never released, and Roberta debuted – produced by Joel – with *First Take* (Atlantic, 1969) instead. That album featured arguably Roberta’s most famous anthem, “The First Time Ever I Saw Your Face” and launched to universal acclaim.

In fact, it propelled Roberta’s career into the

stratosphere, and she opened the 1970s by winning a record two GRAMMY Awards in 1973 – Record of the Year for “The First Time Ever I Saw Your Face” and Best Pop Vocal Performance by a Duo, Group or Chorus for “Where is the Love,” a duet with Donny Hathaway. She was also nominated for Best Pop Vocal Performance Female that year. The very next year, she had 3 GRAMMY nominations again, and won Record of the Year as well as Best Pop Vocal Performance, Female for “Killing Me Softly with His Song,” a record of sorts.

Lost Takes is, in itself, a legendary endeavor. Its 12 charts were part of 38 demos that Roberta recorded in 10 hours – part of 42 songs she played for Joel in 3 hours in November 1968. Three months later, she recorded *First Take* in a mere 10 hours as well. When Les McCann heard that recording, he said, “Her voice touched, tapped, trapped, and kicked every emotion I’ve ever known. I laughed, cried and, screamed for more... she had the voice.”

Les may well have added, “and she was a virtuoso pianist too.” Roberta was a classically trained pianist, and it certainly shows on the music of *Lost Takes*. Roberta never belts out songs, she luxuriates over the lyric, giving herself plenty of space to augment her sultry – but often also soaring – voice. She makes you close your eyes and lean into songs often becoming intoxicated with the lyrics that turn sensual as she intones the words, caressing and sculpting words and phrases like no one else.

Clearly Mongo Santamaria’s exquisite song “*Afro Blue*” is the apogee of the album. Or perhaps “*Nobody Knows You When You’re Down and Out*.” No, wait... perhaps you’ll be mesmerized by “*Ain’t No Mountain High Enough*,” or even the manner in which she turns the song “*To Sir With Love*” into a characteristic seduction that so besotted Giles Peterson, luring the famed producer into releasing this reissue.



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.

LISTENING LOUNGE

BRANFORD MARSALIS QUARTET

Belonging

by Raul da Gama



of Branford's quartet. Let's begin with the leader himself: While Jan Garbarek's preternatural wailing voice – both on tenor and soprano saxophones – had “joik” and other Sámi styles in the inflections of his musicianship, Branford's saxophone sound – whether tenor or soprano – luxuriates in an almost smoky brogue, that special patrician drawl that can only come from having a natural ‘NOLA’ sophistication. He is, after all, a Marsalis to the manor born.

The challenge to Joey Calderazzo couldn't be more Promethean. He is playing the “role” of Keith here. But Joey too is highly individualistic, adding worldly colors and tone-textures rhythms to Branford's burnished saxophone sound. Both these musicians float exquisitely over the rumbling percussive grooves created by bassist Eric Revis and drummer Justin Faulkner turn the music of *Belonging* by the Branford into a bubbling cauldron of combustible rhythmic intensity that owes much to foot soldiers marching to the deep beat of charts outlined by their intrepid leader.

In sum, the considerable degree of balance and integration of melody, harmony, and rhythm, of composition and improvisation, of exploration, individuality, and tradition make this *Belonging* also an album to absolutely die for.

IT WOULD HAVE BEEN EASY TO FORGET THAT

Keith Jarrett even had a European quartet, let alone remember who its members were. So even before you listen to this eloquent evocation of *Belonging* (Blue Note, 2025) – Keith's all-but-forgotten 1974 ECM recording – brought to life again by the **Branford Marsalis Quartet**, you have to note some subtle and not-so-subtle differences. First, there's an implied sense that, metaphorically speaking, both Branford and Keith “belong” to a rare species of brilliant improvising artists. The not-so-subtle differences lie in the music itself. This, naturally, has everything to do with the individual voices that each of the members of Branford's quartet bring to the music.

Each of Keith's six songs on the original *Belonging* reflect the pianist's genius for composition; for example, the bristling intellect for every aspect of the music: melodies that are startling and beautiful. Cue “Long As You Know You're Living” and “Belonging.” The harmonies are ingenious in an almost Bach-like manner, as logic and imagination intersect in the musician's brain. Now cue “Blossom” and the ruminative “Solstice.” And then there is the ineffable rhythmic ingenuity evidenced in songs such as “Spiral Dance” and “The Wind Up.” Finally, how do you replicate an entire album of music without fawning over the individuality of each of the members of that iconic quartet – not just Keith, but also saxophonist Jan Garbarek, bassist Palle Danielsson and drummer John Christensen?

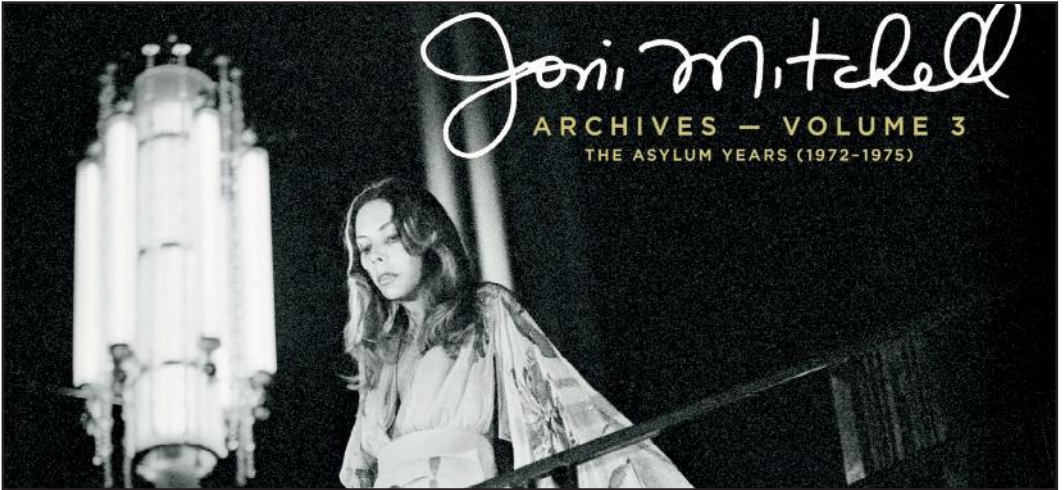
This, quite simply, comes down to the individuality – and ingenuity – of the each of the members



LISTENING LOUNGE

JONI MITCHELL THE ASYLUM YEARS 1976 - 1980

(Rhino, 2024)



SOME MUSIC MEDIA ARE REFERRING TO this reissue of three of the most freely improvised pieces of music – both in terms of the poetry of her lyrics and the music itself – by Joni Mitchell. This is, to a certain extent, true. However, the manner in which Joni always seemed to craft her songs was equal parts composition and improvisation, framed by popular song tradition not unlike the kind that was a collision between narratives born of Whitmanesque evocations of Joni’s view of her Canadian Prairie background, the Tin Pan Alley of Carole King, Gerry Goffin, Harry Nilsson and Neil Diamond. In other words, the new existentialist Americana, framed by the free-loving Beat Generation and the rise of the hippie generationh.

But let’s not forget that none of the principal musicians of her generation – not Joan Baez, Bob Dylan, or the folkies of Buffalo Springfield, Steven Stills and Neil Young, Graham Nash of The Hollies’ or the Byrds’ David Crosby – no one invented harmonic conceptions like Joni did. No one even wrote lyrics like she did. She combined the confessional school of Sylvia Plath and the monumental imagery and lyricism of Elizabeth Bishop. In sum, her intrepid compositions broke every popular song mold as she created – much like the avant-garde Black musicians of the 1960s – and recast it all as what might easily be referred to as “Joni’s Music.”

Those of us who either were at The Band’s last concert at The Winterland Ballroom in San Francisco or watched Martin Scorsese’s film version of that concert – *The Last Waltz* – might have glimpsed her performing “Coyote,” “Shadows and Light,” and “Furry Sings The Blues.” If you did you might have gleaned how the open tuning of her acoustic guitar enabled her to produce tonic, dom-

inant, sub-dominant chords so unusual that even highly adept musicians like Robbie Robertson and Neil had to eyeball her left-hand fingering on the fretboard to keep up with Joni.

This unusual musicianship was a natural allure for the highly inventive electric bassist Jaco Pastorius who – playing a fretless version of the bass – was able to bend notes, to sculpt arpeggios and glissandos that fell easily in line with Joni’s harmonic conceptions. The same could be said of the legendary Wayne Shorter, who had the BIGGEST ears in music, bar none, and others musicians walking in the rarefied air where Black American music collided with the European avant-garde.

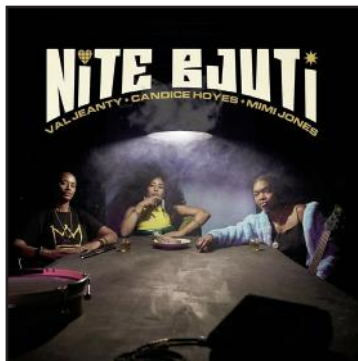
This fecund period in Joni’s musical sojourn produced two of the finest recording that bore her name: *Hejira* (Asylum, 1976) the highlight of which is Joni’s collaboration with Jaco on “Coyote.” The other is *Don Juan’s Reckless Daughter* (Asylum, 1977), which introduced us to Joni with Wayne, and Weather Report percussionists Manolo Badrena and Alex Acuña. The crowning glory of this period was one of her most ambitious outings, *Mingus* (Asylum, 1979), where Charles Mingus appeared, wrote, sang and made music with a musician he referred to admiringly, albeit in characteristic Mingus-fashion, as “a nervy broad.”

The mighty crescendo of this magnificent box set reaches its apex with the epic live recording of Joni’s *Shadows and Light* tour, which includes Pat Metheny, Lyle Mays, Don Alias, Michael Brecker, Jaco, Wayne and an all-star cast from that most fertile period in Joni’s music history.

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.

LISTENING LOUNGE

NITE BJUTI



INDIVIDUALLY, THE THREE QUEENS OF Caribbean descent who make up the trio *Nite Bjuti* (Night Beauty) have carved out fiercely independent careers. Candice Hoyes is a Diasporic soprano of Jamaican heritage who sings with an Ellingtonian operatic flair, and worked with Chaka Khan, Lalah Hathaway and Wynton Marsalis. Bronx-born bassist Mimi Jones – a daughter of Bajan immigrants and wife of Venezuelan jazz pianist Luis Perdomo, is an in-demand sidewoman, who has worked with Kenny Barron, Terri Lyne Carrington and Ravi Coltrane. The Haitian percussionist/turnbalist Val Jeanty has worked her West Indian aural magic with Carrington, Kris Davis and Wallace Roney. This terrific triad came together as a group in 2018, when Candice asked Val to join her at a Jazz at Lincoln Center. They later collaborated on several impromptu studio sessions and invited Mimi to join them.

Their eponymously-titled album was recorded in 2021 and released in 2023. To describe it in words is an ultimately failing task. Suffice to say, this terrific triad is made up of three conjure women, who don't really sing songs in the Western compositional sense; they create syncopated sound worlds lyrically sprinkled with Afro-Diasporic spells, tale tales, folk myths, and haunting characters from their respective island nations. The album's 11 tracks range from the infectious parade pulsations of "Mood (Liberation Walk)," the mid-tempo, ostinato-driven, "Stolen Voice," and the sarcastic, spectral spoken word message on "Illustrious Negro Dead," to the Afro ambient "Witchez," Jones' bass spotlight on "Speech and Silence," and the dancing beat on "Soursop," along with several enticing interludes.

As impressive as this maiden voyage from this trio is, the recording has the feel of an EP, rather than a full-fledged album. So much musical information from these sensational and striking women is conveyed visually, as evidenced by their spellbinding live performances. Perhaps a DVD would capture the full flower of this poetic, propulsive, and promising ensemble.

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

CABARET PAIR Celebrate 20th Anniversary with first joint album release



SINGER-PIANIST ERIC COMSTOCK AND Singer Barbara Fasano were already formidable presences on the national cabaret and jazz scene when they married in 2004. Eric created the cabaret show *Our Sinatra*, which toured nationally as well as being performed over 1000 times in New York. Eric has appeared at Jazz at Lincoln Center, while Barbara has headlined at Carnegie Hall and Jazz at Lincoln Center. Although they've been married and performing together for two decades, they are just releasing their first joint recording project, the album *Eric & Barbara: Painting the Town* (Human Child Records).

Like their cabaret act, the album ranges widely in repertoire. Chestnuts from the American Standards songbook like "Blue Skies," "Just One of Those Things," and "I Thought About You" are juxtaposed with more recent pop fare, including Joni Mitchell's "Marcie" and Paul Simon's "Old Friends." There are also cabaret circuit favorites, including Jim Lowe's in-joke celebration of the ultra-wealthy's favorite summer destination: "The Hamptons." Eric's reputation as a deep diver into the jazz songbook is also on display on Duke Ellington's "Brown Penny" and Billy Strayhorn's "Still in Love," the fitting album finale.

That tune, and five more of the album's 15 tracks, is enhanced by the appearance of veteran jazz tenor sax master Houston Person. When the pair present their album release celebration shows at Birdland Theater on March 2, Houston will be on hand, along with bassist Sean Smith and drummer Vito Leszczak, who also appear on the album.

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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Flying High Big Band Canaries Who Soared



BACK IN THE HEYDAY OF THE BIG BANDS, the '30s, '40s and '50s, a canary was a slang word for a female vocalist. More specifically, it was used to denote a singer who started in a small role, perhaps with a big band, who then went on to become a star in her own right. The history of jazz is filled with such women, whose origin stories began as a cog in the big band wheel, putting up with relentless gigging schedules, grinding bus tours, riding along with their predominantly male bandmates and often dealing with the sexism inherent in the times. A canary needed grit and determination to persevere. It was usually the band leaders, the Duke Ellingtons and Count Basies and perhaps a handful of the key soloists that got the recognition and served as the draw for the audience. But for the canaries, when their solo careers took off, it was the big bands that played second fiddle to them.

In this category of legendary canaries, are the icons, the great jazz singers such as Ella Fitzgerald, Sarah Vaughn, Billie Holiday and Lena Horne, recognizable through just their mononyms. But the legends are just the tip of the iceberg. There are a host of other great singers – canaries – who in previous decades would be instantly recognizable to the fans of their day, names like Dinah Washington, Peggy Lee, Jo Stafford, Anita O'Day, Betty Carter and Shirley Horne. For many of them, their fame has faded or been obscured by the more contemporary artists and chart toppers. But the great recordings that they left us, replete with their interpretations of the classic songbook repertoire are – to use a phrase from a Nat King Cole song, unforgettable.

The concert series, *Flying High: Big Band Canaries who Soared*, celebrates the great female vocalists. Ella got her start with the Chick Webb and Benny Goodman bands, Sarah with Earl Hines and then Billy Eckstein's bands and Billie was with Count Basie, Artie Shaw and the Teddy Williams bands. Each of these superstars learned much as they cut their teeth on the bandstand. The Flying High series highlights not just the legends, but the vocalists who today are not as well-remembered.

The NYC leg of this series returns to Birdland for its second year this March, with a new setlist and some amazing vocalists. Conceived by

Suzanne Waldowski-Roche, who runs the non-profit, Jazz at the Ballroom – the name is a nod to Norman Granz's famous Jazz at the Philharmonic concert series. Suzanne is a devoted American Songbook aficionado. "I know the lyrics to virtually every standard in the songbook," she says. It's no coincidence that along with her partner and good friend, Champion Fulton, who is the musical director for this project, they came up with the idea of celebrating the canaries. They see it as a way of reintroducing the canaries and their music to new audiences.

Champion Fulton excels as both a piano virtuoso and an amazing vocalist, recalling artists like Nat King Cole or Louis Armstrong who were great in both arenas. She says, "I love being a vocalist and I love being a woman in jazz, but there's this idea that just being a vocalist is not enough – that you need to have an instrument. But one of the reasons that jazz became as big as it did, was because of the great female vocalists who popularized the music." Champion will be singing for parts of the sets, but also accompanying two other vocalists on piano; Ekep Nkwelle and Olivia Chindamo. Ekep's voice has been described as "intoxicating" and she is rapidly making waves in the jazz world as a rising star. Similarly, Olivia has created a buzz in the jazz world. One critic wrote that, "when she scats, it's like having another horn player in the band." Champion's trio is rounded out with bassist Neal Miner and drummer Charles Ruggiero.

"I tend to prepare for a show like this with a lot of listening," says Champion. "I like to find songs that speak to me. I want to present songs that the audience won't say 'oh, we've heard that a million times.'" In 2024, the setlist included songs from the Billie catalogue like "I Cried for You," the song "Social Call" associated with Betty Carter, and "Why don't you do Right," a song associated with Peggy Lee. This year, similarly, the setlist will mix well known standards with lesser-known ones.

The *Flying High* concert series gives the audience a way to time travel, to immerse themselves in a different era, perhaps to imagine themselves in a smoky nightclub in the '40s or '50s. And it's a way to learn a little bit more about the chanteuses who graced the bandstands, who by dint of their enormous talent and hard work, rose to the top of the charts of their day. "People don't understand how radical these women were," says Champion. "You look at the black and white photos that show these women in an old-fashioned looking dress, but these women were actually wild. Traveling around the country and singing jazz for a living ... these women were on the cutting edge!"

***Flying High: Big Band Canaries Who Soared* will be at Birdland March 6-9.**

John Zaff is a New York based music journalist, jazz musician and producer of various media formats.

Life, Love & Lenny A Celebration of Lenny White at Jazz at Lincoln Center March 6

MOST LOVERS OF THE MUSIC WILL remember the explosive percussion colors of drummer and GRAMMY Award winner Lenny White as he powered the electrifying music of *Return to Forever*, one of the most iconic bands created by the late Chick Corea. But the fact is, Lenny and Chick came together a few years earlier in one of the most famous of Miles Davis' late ensembles that went on to record the seminal album *Bitches Brew* (Columbia, 1970). The recording was made in 1969 but released in 1970. This was a period when Lenny laid down the rhythmic groove of other celebrated musicians too, such as trumpeter Freddie Hubbard, for instance, with whom he recorded another iconic album, *Red Clay* (CTI, 1970).

For the next 30 to 40 years, the rattle and hum of Lenny's drums and the sizzle and bop of his cymbals and high-hat have helped create powerful – and delicate – percussive musical imagery for such legendary artists as Woody Shaw on *Blackstone Legacy* (Contemporary, 1971), *Santana on Caravanserai* (Columbia, 1972), *Wallace Roney on Village* (Warner Brothers, 1997), *No Room for Argument* (Stretch, 2000) and *A Place in Time* (HighNote, 2016), to name a few. This is including albums as leader from *Venusian Summer* (Nemperor, 1975) to *Lenny White Live* (BFM, 2013) and dozens of memorable issues in between.

The sweep of Lenny's influence also includes putting a unique stamp on the music as the producer of note of various artists. His credentials include productions for gospel and soul singer Sylvia St. James – *Magic* (Elektra, 1981), the queen of funk, Chaka Khan for whom he produced *Echoes of an Era* (Elektra, 1982). Recently he discovered and launched the career of the stunning Italian-American vocalist Letizia Gambi, producing her debut release *Introducing Letizia Gambi* (Jando Music/Via Vento Jazz, 2012) and her subsequent recording *Blue Monday* (RP/IYOUWE, 2016). Few discographies include two of his finest recordings as producer – the short-lived *Acoustic Masters Series*, which included *Acoustic Masters I* featuring Charles Lloyd, Cedar Walton, Buster Williams and Billy Higgins and *Acoustic Masters II* with featuring Bobby Hutcherson, Craig Handy, Jerry González and Lenny himself (Both releases on Atlantic Jazz, 1994).

Miles Davis, Lenny's old boss would probably bristle at calling Lenny a "legend" – Miles once said to Quincy Troupe: "...the word 'legend' is for dead people..." But the breadth of experience Lenny's has not only to do with playing music, leading various groups of his own or creating a rolling thunder of a groove for various other musicians. He has had a hand in creating a proverbial musical canvas on which artists, both



famous and up-and-coming, have expressed themselves, which is to say that he has contributed ideas and brought out the best in their respective artistry.

So, it is only fitting that Jazz at Lincoln Center, one of the great "museums" of American music, should honor this great drummer. "Life, Love & Lenny," a tribute extravaganza, will be presented by Tzedakah 4 All. The event will feature performances by returning members of *Return to Forever* – with Stanley Clarke and Al DiMeola and orchestra conducted by Maestro Steve Mecurio, reviving the spirit of *Bitches Brew*, *Red Clay*, and *Echoes of an Era*, as well as exploring other material. Laurence Fishburne will serve as emcee. Guests will include Buster Williams, Omar Hakim, Patrice Rushen, Al Foster, Mike Clark, Billy Hart, and Billy Drummond. Additional surprise appearances will be in store.

Life, Love & Lenny: A Celebration of Lenny White takes place at the Frederick P. Rose Hall, Jazz at Lincoln Center, March 6, 2025.

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.

THE CONNECTION BETWEEN KETU CANDOMBLÉ AND JAZZ LEGENDS

WHAT DOES KETU CANDOMBLÉ HAVE TO do with Scott Joplin, Jelly Roll Morton, and Louis Armstrong's Hot Five recordings that featured no drums? This era in jazz evolution preceded the invention of the drum kit and offers a powerful contemplation about the foundational elements of jazz. These building blocks utilized tonal instruments to establish rhythmic phrasing in solos and compositions, which laid the groundwork for jazz history and evolution, independent of a drum kit or acoustic bass.

In this article, I will share what I've discovered by listening to Joplin, Jelly Roll, and Armstrong — before the era of drums — using phrasing that also appears in the Afro-Brazilian religion, Ketu Candomblé.

Scott Joplin and the Influence of ILU Cadence

Let's start with Scott Joplin. Most of us can hum "The Entertainer" in our minds thanks to the movie *The Sting*. In cut time, the first two bars may not be foundational beats in Ketu Candomblé, but they resemble the solo drum pattern known as "RUM," using hand and stick. The subsequent two bars reflect the bell/gan pattern of ILU. Joplin repeats this sequence and adds another ILU-like phrasing for four bars. His B section heavily relies on ILU, albeit with some deviation from the foundation beat. This mirrors how Cuban Clave might play more notes over the core rhythm, or imply the cadence with fewer notes. It's fascinating how large sections of "The Entertainer" parallel directly with the ILU cadence.

Interestingly, while historians may celebrate small artifacts of American culture, like a Voodoo doll from Louisiana dating back to French colonization, they often overlook significant insights from Joplin, Jelly Roll, and Armstrong, despite their music being filled with these cultural "artifacts."

Joplin's Other Works

Other pieces by Joplin, such as "Easy Winners" and "Pine Apple Rag," also show extensive references to the Ketu Candomblé foundation beat, AGUERE. This cadence doesn't prominently appear in American culture again until the '60s pop hit "Leroy, Your Mama's Calling You." Because Joplin transcribed his compositions, we have a snapshot of these musical cadences, similar to those possibly present in some Rumba songs influenced by Cuban culture from the 1930s. I often wonder about the improvisations of saloon piano players, riffing off the same cadences Joplin was implying.

Jelly Roll Morton and OPANIJE Cadence

Turning to Jelly Roll Morton's "King Porter Stomp," we find substantial elements of the OPANIJE cadence from Ketu Candomblé. This phrasing is a hallmark of a particular New Orleans piano style emanating from Jelly Roll to Professor Longhair and Dr. John. OPANIJE figures prominently in Louis Armstrong's Hot Fives,

which, interestingly, lacked drums. You can hear OPANIJE in the stride piano's right-hand phrasing and in parts resembling the contrapuntal foundation drum in ILU.

Louis Armstrong's Rhythmic Innovations

Louis Armstrong's Hot Fives employed extensive OPANIJE phrasing. On my YouTube channel, JAZKET, I play OPANIJE foundation drums and bells over most of their tracks, highlighting how this phrasing permeates these groundbreaking records. Armstrong was renowned for his pioneering solos and scatting, exemplifying early cross-rhythms in jazz — all without the drum kit.

While I don't plan a Louis Armstrong tribute band to showcase these ideas, I've gained profound new insights into where these artists were coming from in their phrasings, grooves, and compositions. My understanding now aligns significantly with Ketu Candomblé drumming and bell parts.

Conclusion

It's astonishing to gain fresh perspectives on the work of jazz pioneers, allowing us to revisit over 100 years of history with new reasons to discover and rediscover this incredible jazz history and its black American roots.

I've barely begun to explore this topic, yet I already hear American music's history in a dramatically different way, as if with "new ears." For instance, I hear the ILU cadence in "Wade in the Water" and in older banjo styles when modern artists recreate historical sounds. While Ketu Candomblé isn't present in every aspect of jazz, its influence is significant enough to provide great insights into these musical forms, contributing to the experience of being a better listener and musician.

By Andrew Potter



SUSPENDED IN TIME

A SONG CYCLE

By Fred Hersch and Rondi Charleston

A riveting new original song cycle by master pianist/composer Fred Hersch and acclaimed vocalist/lyricist Rondi Charleston, featuring vocalists Kate McGarry and Gabrielle Stravelli and the Crosby String Quartet

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"When Rondi sent me her lyrics during lockdown it was a way to channel my helplessness into something inspiring." - Fred Hersch

DOWNBEAT

"Rondi Charleston is one of those rare artists for whom a song's meaning is as important as its melody"

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"Charleston is a songwriter whose poetic, narrative and compositional skills are comparable to such modern masters as Joni Mitchell and Paul Simon." Christopher Louden



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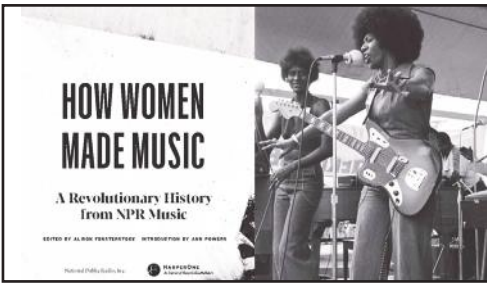
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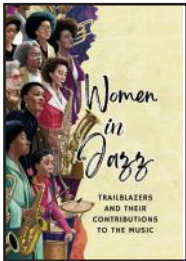


"How Women Made Music: A Revolutionary History from NPR Music" is a comprehensive exploration of women's profound impact on popular music, edited by Alison Fensterstock with an introduction by Ann Powers (published by HarperOne - October 1, 2024). This work stems from NPR Music's acclaimed series, Turning the Tables, which began in 2017 to highlight and celebrate the essential roles women have played in shaping the musical landscape.

Drawing from over fifty years of NPR's extensive archives, the book features a rich tapestry of essays, interviews, photographs and illustrations. It offers intimate insights into the lives and careers of influential female artists across various genres, including folk, rock, rap, hip-hop, salsa and pop. Notable inclusions are Joan Baez discussing nonviolence as a musical principle in 1971, Patti Smith describing art as her "jealous mistress" in 1974, and Nina Simone explaining in 2001 how she developed the edge in her voice as a tool against racism.

The narrative does not proceed chronologically; instead, it offers a wide-reaching examination of the women who've shaped the rock and pop music era, starting with early pioneers like Bessie Smith and Willie Mae Thornton, and continuing through the twentieth century and into the 21st to consider the women performers currently making music, from Beyoncé to boy genius.

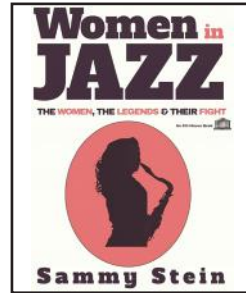
"How Women Made Music" serves as both a celebration and a critical examination of the systemic challenges women have faced in the music industry. It stands as a testament to their resilience, creativity, and enduring influence, making it an essential read for music enthusiasts, feminist historians, and those interested in the cultural dynamics of art and society.



"Women in Jazz: Trailblazers and Their Contributions to the Music" by Grace White (published July 17, 2024) is a comprehensive exploration of the pivotal roles women have played in shaping the jazz genre. Published in mid-2023, this work delves into the lives and legacies of female jazz musicians, composers and influencers who have significantly impacted the evolution of jazz.

White's narrative spans the early 20th century to contemporary times, highlighting the challenges and triumphs of these artists in a predominantly male-dominated industry. The book sheds light on both renowned figures and lesser-known talents, offering readers a nuanced understanding of their artistic contributions and the societal obstacles they overcame.

Through meticulous research and engaging storytelling, "Women in Jazz" not only celebrates the artistic achievements of these trailblazers but also examines the broader cultural and historical contexts in which they operated. White's work serves as a testament to the resilience and creativity of women in jazz, ensuring their stories inspire future generations of musicians and enthusiasts.



WOMEN IN JAZZ: THE WOMEN, THE Legends & Their Fight by Sammy Stein

(published by 8th House Publishing - September 26, 2019) is a comprehensive exploration of the significant contributions and challenges faced by women in the jazz industry. The book delves into the journeys of female agents, arrangers, composers, musicians, PR professionals, radio hosts, record label managers, singers, writers and more, highlighting their experiences and perspectives within the jazz world.

Through a series of interviews and firsthand accounts, Stein captures the voices of both established performers and emerging artists, offering insights into their careers and the evolving landscape of jazz. The narratives shed light on the systemic challenges and gender biases these women have encountered, as well as their resilience and determination to overcome such obstacles.

The book has received praise for its in-depth and insightful portrayal of women's roles in jazz. Jane Cornwell of Jazzywise Magazine commended it, stating, "It's all here, beautifully written, eloquently argued, clear-eyed in its intentions and open in its invitation."

However, some critiques have been noted regarding the book's editing and writing style. A review in Jazz Journal pointed out issues such as typographical errors and grammatical inconsistencies, suggesting that while the content is valuable, the presentation could benefit from more meticulous editing.

Overall, "Women in Jazz: The Women, The Legends & Their Fight" serves as a vital contribution to jazz literature, amplifying the often under-represented voices of women in the genre and providing a platform for their stories, challenges and triumphs.

Zach Roney is Associate Editor and Contributing writer to Hot House Jazz and Verba Magazines



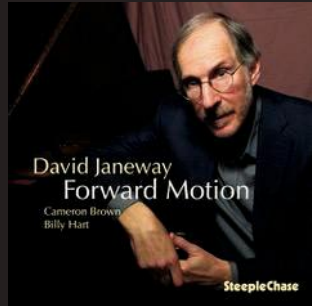
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DARLESIA CEARCY:

BRINGING LOUIS ARMSTRONG'S
LEGACY TO LIFE ON BROADWAY

MARCH 2025



DARLESIA CEARCY

A Star of Stage and Screen Who Breathes Life Into Every Role

by Chrys Roney



Photo by Jenny Anderson

IN THE VAST LANDSCAPE OF BROADWAY and beyond, few performers possess the ability to completely transform the stage with sheer presence and artistic depth. Darlesia Cearcy is one such force. Her voice, a fusion of power and elegance, coupled with an acting range that seamlessly moves from tender introspection to grand theatricality, has made her a defining figure in contemporary theater. Most recently, she has taken center stage in *A Wonderful World: The Louis Armstrong Musical*, currently dazzling audiences in New York City. With this latest role, Darlesia once again proves why she remains a vital and magnetic presence in the performing arts.

Darlesia's journey to Broadway was one forged with determination and an insatiable hunger for storytelling. She honed her craft at the University of Akron, laying a foundation of discipline and artistic integrity that would become hallmarks of her career. From there, she immersed herself in the art of performance, continually pushing the boundaries of her talent.

Her stage work reads like a masterclass in versatility. From musicals that demand soaring vocal performances to intimate dramas that require a nuanced emotional touch, Darlesia embodies every role with an uncanny ability to connect with both the material and her audience. Each performance is more than just an interpreta-

tion—it's an act of living, breathing storytelling. **Breaking Through and Owning the Spotlight**

Darlesia first caught Broadway's eye with standout performances in productions such as *Once on This Island*, where she portrayed Erzulie, the Goddess of Love. Her ethereal presence in the Tony Award-winning revival left audiences spellbound, marking her as an actress capable of infusing even mythical characters with raw emotional depth.

But her command of the stage didn't stop there. She brought grace and strength to her role as Nettie in *The Color Purple* and played a crucial part in *Shuffle Along, or the Making of the Musical Sensation of 1921 and All That Followed*. Her critically acclaimed turn as Sarah in *Ragtime* earned her a Helen Hayes Award nomination, a testament to her ability to elevate any role into something unforgettable.

While Broadway remains her home turf, Darlesia has also brought her talents to the screen. Appearances in *Law & Order: SVU*, *FBI*, *Madam Secretary*, *Mercy*, and *House of Cards* further showcase her ability to inhabit any character with depth and authenticity. Whether in a courtroom drama or a historical epic, Darlesia carries the same unwavering dedication to craft.

Now, Darlesia is wowing audiences in *A Wonderful World: The Louis Armstrong Musical*, a Broadway production that explores the life of

the jazz icon through the perspectives of his four wives. Taking on the pivotal role of Lucille Wilson, Armstrong's fourth wife, Darlesia delivers a performance filled with warmth, elegance, and unshakable strength.

Her interpretation of Lucille Wilson has been widely praised, particularly for its sincerity and emotional gravity. One critic noted, "Darlesia Cearcy doesn't just play Lucille Wilson—she embodies her, making her as real and as integral to Armstrong's story as the music itself." Her rendition of "That's My Home" has been singled out as a show-stopping moment, illustrating both her vocal prowess and her ability to convey deep, layered emotions through song.

Throughout her career, Darlesia has earned a wealth of critical acclaim. Her performances have been recognized with prestigious nominations, including the Helen Hayes Award for Outstanding Lead Actress in a Non-Resident Production. But beyond the awards, what makes her work truly special is the reverence and respect she garners from her peers and audiences alike.

Her work in *A Wonderful World* is yet another reminder of why she remains a sought-after talent in the industry. Fans, critics, and fellow actors have all highlighted her ability to transform a script into something deeply personal and resonant.

But what sets Darlesia apart isn't just her technical prowess or her ability to command a stage—it's the energy and philosophy she brings to every role. She once remarked, "Theater is a reflection of life, and through my performances, I hope to remind people of our shared humanity. Every role is an opportunity to tell someone's story, to give voice to their dreams, their struggles, and their triumphs."

This belief in the power of storytelling is evident in every role she takes on. Darlesia doesn't simply act—she immerses herself in the lives of the characters she portrays, ensuring that their stories are told with honesty and emotional truth.

As she continues to push the boundaries of her artistry, it's clear that Darlesia Cearcy's best work may still be ahead of her. Whether on Broadway or in front of the camera, her dedication, versatility, and unrelenting passion make her an artist worth watching. "one of Broadway's most compelling and vital voices"

Darlesia's belief in the power of storytelling is evident in every role she takes on. She doesn't simply act—she fully immerses herself in her characters, bringing their stories to life with honesty and emotional depth.

As she continues to push artistic boundaries, it's clear that her most powerful work may still be ahead. Whether on Broadway or on screen, her dedication, versatility, and unrelenting passion make her an artist to watch.

She remains one of Broadway's most compelling and vital voices—a storyteller who leaves an unforgettable mark on every stage she graces.



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CALENDAR OF EVENTS

HARLEM

449 LA: 449 Lenox Ave. btw. 132nd & 133rd Sts. 212-234-3298. Sun: 1-3pm \$15 adm Brunch Not! Jazz Vocal Adventure.

ALIANZA DOMINICANA CULTURAL CENTER: 530 W 166th St. btw. St Nicholas & Audubon Aves. www.cccsny.org. 917-242-0811. Mar 19: 6-9pm Mickey D & Friends w/ the Jazz Power Orchestra.

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. Mar 12: 7-8:30pm Jazzmobile|Sessions www.jazzmobile.org ft. Annette A. Aguilar & StringBeans.

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 CHÉLIE: 839 W 181st St. btw. Cabrini & Pinehurst Blvds. 212-740-3111. Mar 3: 7:30pm www.jazzwahi.org Jazz Wahi Vocal Series ft. Kate Baker.

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

MILLER THEATRE: At Columbia University. 2960 B'way at 116th St. www.millertheatre.com. 212-854-7799. Mar 1: 7:30pm Rudresh Mahanthappa Hero Trio.

MINTON'S PLAYHOUSE: 206 W 118th St. btw. Saint Nicholas Ave. & Adam Clayton Powell Jr Blvd. www.mintonsnyc.com. Sets: 8&9:30pm. Residency: Mon 03/1&2 11pm Late Night Jam w/ Michael Cruse. Mar 1: Eric Wyatt; 6: Jason Clotter & Friends.

NATIONAL JAZZ MUSEUM IN HARLEM: 58 W 129th St. at Malcolm X Blvd. 212-348-8300. www.jmih.org. Mar 8: 7pm Sara Serpa; 24: 6:30pm Jazz Foundation Jam Session; 27: 2pm Jazz Foundation ft. Beverly Crosby.

NEW AMSTERDAM MUSIC ASSOCIATION: 107 W 130th St. btw. Lenox & Adam Clayton Powel 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; Wed: Ray Blue Quartet or Frank Lacy Quintet.

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.

PENNY JO'S: 3898 B'way. at 163rd St. 646-609-2216. www.facebook.com/pennyjosuptown. Tues: 8:30pm Keyed Up! ft. The Penny Jo Sessions w/Tyreek McDole.

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; Fri-Sat 7-10pm. Residencies: Sun Jazzy Brunch & Dinner w/ Nate Lucas All Stars; Mon Ahmaya Knoelle & Friends; Tues The Deborah Newallo Experience; Wed TW Sample; Thurs Lynette Washington; Fri except 03/7 ACDS Life. Mar 15: Harmony Bartz; 22: Whitney Marchelle.

SCHOMBURG CENTER FOR RESEARCH IN BLACK CULTURE: 515 Malcolm X Blvd. 212-491-2200. Sets: 7-8:30pm. Mar 17: Sarah Elizabeth Charles; 24: Carnegie Hall Citywide ft. Camille Thurman.

SHRINE: 2271 Adam Clayton Powell Jr. Blvd. btw. 133rd & 134th Sts. 212-690-7807. www.shrinenyc.com. Mar 2: 8pm The Shrine Big Band, 10pm Pat Petrus Trio, 11pm Benjamin Simmons; 4: 10pm William Evans Group; 5: 10pm Chaphouse; 7: 8pm BLAK-STAR & The Diasporic 20 Orchestra, 11pm Blüe Crüe; 9: 8pm Jon Menges Quartet; 10: 7pm Kevin Du; 11: 7pm Jerry Bell; 12: 8pm Philip Chadwick Group, 9pm Mango Jam; 13: 8pm Charissa Hoffman; 14: 7pm Private Label Trio; 15: 7pm Baye Mahanta Diop; 18: 7pm Nico Jin; 19: 7pm Henry Berberi; 20: 10pm Paul Austerlitz Band; 21: 9pm Norah De Chant; 23: 10pm John Colonna Quartet; 25: 7pm Billy Edwards Trio, 9pm Luciano Soriano, 10pm Isla Brownlow; 26: 8pm Celina Pertini Quartet, 9pm Janae Yates; 27: 7pm Bees Deluxe; 29: 7pm Peter Louis Octet; 30: 8pm Nicholas Ramos.

SILVANA: 300 W 116th St. at Frederick Douglass Blvd. www.silvana-nyc.com. 646-692-4935. Residency (R): Mon 7pm Keyed Up! ft. Phil YoungHouse of Blues w/ spec. guests. Mar 2: 7pm Creative Jazz Workshop Winter Showcase, 10pm Sacred Machines; 3: 7pm R, 10pm Seth Trachy, 11pm Beto Guzman; 4: 7pm Audrey Silver, 10pm Isla Brownlow; 6: 7pm Josiah DeNooyer/Junho Lee Duo Project; 7: 8pm Joe Pino Quartet; 8: 8pm Jackie Messina; 9: 7pm James McQuade, 8pm Dafina Roots, 10pm John Colonna; 10: R; 11: 8pm Christian Vega, 10pm Benjamin Simmons; 12: 8pm Real Stormin Norman; 13: 7pm Brian Resnick Quintet, 9pm Glenn Makos; 14: 8pm Bill Warfield and the Hells Kitchen Orchestra; 15: 7pm Michael Morgan; 16: 7pm Katie Webster, 8pm Joe Fiedler Trio 2.0; 17: 7pm R, 10pm Peter Knoll, 11pm Nico Jin; 18: 7pm Seth

Burke, 8pm Jon Menges; 20: 8pm Steven Blane; 21: 7pm Kurzon Supply; 23: 7pm Janae Yates, 10pm Baye Mahanta Diop, 11pm Algonzo; 24: 7pm R, 10pm Angelo Della Valle; 25: 9pm Jon Madof Trio; 26: 9pm Antoine Dowdell Group; 27: 10pm SHC Collective; 28: 8pm Dr. Paul Austerlitz and the Vodou Horn; 29: 7pm Ab Sextet; 31: 7pm R.

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.rosewoodhotels.com/en/the-carlyle-new-york/dining/bemelmans-bar. 212-744-1600.

CAFÉ CARLYLE: At Carlyle Hotel. 35 E 76th St. at Madison Ave. www.rosewoodhotels.com/en/the-carlyle-new-york. 212-744-1600. Tues-Sat: 8:45pm. Mar 4-5, 18&25: Peter Cincotti.

The PENROSE: 1590 2nd Ave. btw. 82nd & 83rd Sts. www.penrosebar.com. 212-203-2751. Sun: 7-10pm. Mar 9: 7-10pm Alex Madeline.

SCARLET LOUNGE: 468 Amsterdam Ave. btw. 82nd & 83rd Sts. www.scarletlounge NYC.com. Sets: Sun 6-7&8-9pm, Mon 7&9pm.

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 except 03/12-16 \$40-\$65. Mar 1-2: A Jazz Messengers Tribute to Art Blakey; 5-9: Terri Lyne Carrington; 12-13: Fred Hersch Solo; 14: Fred Hersch w/ Donny McCaslin; 15: Fred Hersch w/ Miguel Zenon; 16: Fred Hersch Solo; 19-23: Charles McPherson Quintet; 26: Amina Figarova Sextet; 27-30: Jeremy Pelt Quintet.

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

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. Mar 9: 1pm Lea DeLaria.

ADELAIDE'S SALON: 176 8th Ave. at 19th St. 212-337-9577. www.adelaide-salon.com. Mar 8: 7-11:40pm Daddy Rabbit ft. Benny Benack III.

AMERICAN FOLK ART MUSEUM: 2 Lincoln Sq. btw. 65th & 66th Sts. 212-595-9533. www.folkartmuseum.org. Mar 12: 1-2pm Bill Wurtzel & Friends.

BAR BASTION: 610 Lexington Ave. btw. 52nd & 53rd St. 2nd Fl. www.barbastion.com. 212-451-9211. Fri-Sat: 7-10pm. Mar 7-8: Ken Fowser; 14-15: Jamile Ayres; 21-22: Noa Chait; 28-29: Claffy.

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; Sat E except 03/29 Gabrielle Stravelli. Mar 1: Stella Cole; 2: E Eric Comstock & Barbara Fasano; 4-8: John Pizzarelli; 9: E Laila Biali w/ John Ellis; 10: Nicolas King; 11-15: SF Jazz Collective; 16: E Ryan Keberle's All Ears Orchestra; 18-22: Cyrille Aimée & The Guitar Heroes; 23: E Jazz at Lincoln Center's Jazz Academy Big Band; 25: Anderson Brothers; 26-29: Kurt Elling; 29: E Hilary Kole Quartet; 30: E Dave Pietro Quintet.

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; adm varies \$20 min. Residencies: Mon-Tues E & Late Vince Giordano and 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 & Late except 03/13 5:30pm only The High Society New Orleans Jazz Band. Mar 1-2: Gunhild Carling; 7-9: Flying High with Champion Fulton, Olivia Chindamo & Ekep Nkwelle; 12-16: Frank Vignola's Django Reinhardt Celeb. ft. Joscho Stephan, John Jorgensen & Gary Mazzaroppi; 21-23: Richard Bona ft. Asante Trio; 28-30: Tony DeSare.

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. Mar 13: 7:30pm Ron Carter and String Quartet ETHEL Play Monk; 14: 9pm Steven Bernstein; 27: 8pm Cécile McLorin Salvant.

CHEZ JOSEPHINE: 414 W 42nd St. btw. 9th & Dyer Aves. www.chezjosephinenyc.com. 212-594-1925. Sets: Sun 12&5:30pm, Mon-Fri 5:30pm. Residencies: Sun 12pm Sheree Sano, 5:30pm Gabe Kuslansky; Mon-Wed Gabe Kuslansky; Fri Sheree Sano.

CONSTANCE BAKER MOTLEY RECREATION CENTER: 348 E 54th St. btw. 1st & 2nd Aves. www.nycgoparks.org. Mar 14: 6pm Jazz Foundation ft. Ghanniyya Green.

DAVID RUBENSTEIN ATRIUM: At Lincoln Center. B'way at 62nd St. 212-875-5350. www.lincolncenter.org/atrium. Sets: 7:30pm. Mar 21: Ariadne Orchestra; 27: Pascuala Ilabaca.

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. Mar 1-2: Walter Blanding Quartet; 3: Josh Evans Big Band; 4: Alphonse Horne's Gotham King; 5-6: Judy Carmichael Quartet; 7-9: Elio Villafranca Big Band; 10: New York Youth Symphony Jazz ft. Alan Ferber; 11: Salsa Meets Jazz; 12: Flamenco Festival NYC ft. Carles de Jacoba with spec. guest Zaccai Curtis; 13-14: George Coleman; 15-16: Orrin Evans; 17: Migiwa "Miggy" Miyajima; 18: Adam Birnbaum; 19-20: Akiko Tsuruga Quintet; 21-23: Nnenna Freelon Trio; 24: Future of Jazz Orchestra; 25: Alba Pujals; 26: Jihee Heo Quartet ft. Vincent Herring; 27-30: DIVA Jazz Orchestra ft. Clint Holmes; 31: Jazz at Lincoln Center Youth Orchestra.

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

DON'T TELL MAMA: 343 W 46th St. btw. 8th & 9th Aves. www.donttellmamany.com. 212-757-0788. Mar 24: 7pm \$5 adm \$20 min Scat School Jam by Kelly Wohlford ft. Quintin Harris.

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

FLATIRON ROOM: 9 E 37th St. btw. 5th & Madison Aves. www.theflatironroom.com. 212-725-3866. Sets: Mon 6:15pm; Tues 6pm; Thurs 5:30&9pm; Fri 5:30pm; Sat 9:30pm. Residencies: Mon Matt Chertkoff Trio; Tues Mariella Price & Eric Zolan Trio; Thurs 5:30pm Kai Gluska Trio, 9pm Brandi Disterheft Trio; Fri Nadia Chechet Trio; Sat Brian Newman Quintet.

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

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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 GREEN ROOM 42: 570 10th Ave. btw. 41st & 42nd sts. www.greenfignyc.com. 646-707-2990. Mar 2: 9:30pm All that Jazz.

INTERCONTINENTAL BARCLAY HOTEL: 111 E 48th St. at Lexington Ave. 212-755-5900. www.icbarclay.com. Mar 20: 6:30-8pm Vivienne Aerts.

The IRIDIUM: 1650 B'way at 51st St. 212-582-2121. www.theiridium.com. Sets: 8:30pm. Mar 7: Oz Noy, Chrissi Polan and Dave Weckl; 20: Andy McKee; 24: Ed Palemero Big Band.

JAZZ AT LINCOLN CENTER: 10 Columbus Cir. at 60th St. 5th Fl. www.jalc.org. 212-258-9800. Mar 1 4:30&7pm, 2 7pm: Journey Through Jazz | Part VII ft. The JLCO w/ Wynton Marsalis & Dan Nimmer; 6: 8-11pm A Celebration of Lenny White; 14 7&9pm, 15 4:30&7pm: Anat Cohen; 31: 8-10pm Herb Alpert & the Tijuana Brass.

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. Mar 1: David Gibson, L High and Mighty Brass Band; 4: Closed, L The Cafe Society; 5: Closed; 6: Richard Cortez, L Mingus Dynasty; 7: Gabrielle Stravelli, L Low Down Dirty Brass Band; 8: Closed; 11: Naama Gheber, L AC Lincoln; 12: Kelly Green, L Cole Ramstad; 13: Kim Kalesti, L Philippe Lemm; 14: Marius Van Den Brink, L Guy and Friends; 15: Sean Fitzpatrick, L Waterside Slim; 18: Olivia Chindamo, L Marcus G. Miller; 19: Jonathan Michel, L Danny Lipsitz; 20: Kate Baker, L Evan Howard Trio; 21: C. Anthony Bryant, L Melaner; 22: Briana Swann, L iLL Philosophy; 25: The Cafe Society, L Metalyn Alicia; 26: Sean Fitzpatrick, L Philippe Lemm; 27: Alberto Pibiri, L Emily Braden; 28: Kate Oberholtzer, L Saron Crenhaw; 29: Marianne Solivan, L Brooklyn Soul.

KLAVIERHAUS: 790 11th Ave. btw. 54th & 55th Sts. www.nycjazzpianofestival.com. 212-245-4535. Mar 4: 7pm \$25 adm From Tokyo to Times Square ft. Eri Yamamoto.

MADAME GEORGE: 45 W 45th St. btw. 5th & 6th Aves. www.madamegeorgeny.com. Sets: Tues-Thurs 8-11pm; Fri-Sat 9:30pm-12:30am.

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

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

The PIERRE: 2 E 61st St. at 5th Ave. 212-838-8000. www.thepierreny.com. Thurs-Sat: 8-11pm. Residency: Thurs The Modern Martinis. Mar 1: Jessie Wagner; 7: Mariella Price; 8: The Modern Martinis; 14: Break Out The Crazy; 15: The Modern Martinis; 21: Jessie Wagner; 22: The Modern Martinis; 28: Jessie Wagner; 29: Break Out The Crazy.

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

RUSSIAN SAMOVAR: 256 W 52nd St. btw. B'way & 8th Ave). www.russiansamovar.com. 212-757-0168. Mar 3 7:30-9pm, 11 6:30-8pm: Victor Neufeld.

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

SAINT PETER'S CHURCH: 619 Lexington Ave. at 54th St. www.saintpeters.org. 212-935-2200. Sun: 5-6pm free adm Jazz Vespers. Mar 2: John DiMartino Trio; 9: Judy Niemack; 16: Lisa Sokolov; 23: Laurie Dapice Duo/Trio; 30: Juan Carlos Polo Trio.

SONY HALL: 235 W 46th St. btw. 7th & 8th Aves. www.sonyhall.com. 212-997-5123. Mar 11: 8pm Lee Ritenour; 12: 6:30&9pm We call it Jazz.

SWING 46: 349 W 46th St. btw. 8th & 9th Aves. www.swing46.nyc. 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 (R): Sun L George Gee Swing Orch; Tues Michael Hashim, L Rob Edwards Big Band; Wed Kevin Blancq, L Swingadelic Big Band; Thurs L Stan Rubin ft. Joe Polit; Fri except 03/14 Janice Friedman; Sat Michelle Collier Swingtet. Mar 1: R, L Bill Malchow Band; 2: Amy London, L R; 4-5: R; 6: tba, L R; 7: R, L George Gee Swing All-Stars; 8: R, L The Nick Palumbo Combo ft. spec. guest vocalists; 9: tba, L R; 11-12: R; 13: tba, L R; 14: tba, L Swingadelic; 15: R, L Bill Malchow Band; 16: Michelle Collier Swingtet, L R; 18-19: R; 20: tba, L R; 21: R, L Swingadelic; 22: R, L Ingrid Lucia & The Flying Neutrinos; 23: Michelle Collier Swingtet, L R; 25-26: R; 27: tba, L R; 28: R, L George Gee Swing All-Stars; 29: R, L TKO Swingin' Dance Party w/ Timatha Kasten; 30: Michelle Collier Swingtet, L R.

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

WINNIE'S JAZZ BAR: At Refinery Hotel. 63 W 38th St. btw. 5th & 6th Aves. 646-846-9063. www.winniesnyc.com.

GREENWICH VILLAGE

ARTHUR'S TAVERN: 57 Grove St. at 7th Ave. www.arthurstavern.nyc. 212-675-6879. Sets: Sun Afternoon (PM) 3:30pm, Early (E) 7pm, Late (L) 10pm; Mon-Wed 7pm, L 10pm, Thurs-Sat PM 5pm, E 7pm, L 10pm. Residencies (R): Sun Creole Cookin' Jazz Band; Mon Grove Street Stompers; Thurs L Terry Waldo's Gotham City Band; Fri L Bobby Harden w/ Off Da Hook. Mar 1: PM Eri Yamamoto Duo, E Seydurah & Her Avecmoi Band of Blues, L Axel Tosca; 2: PM Yuichi Hirakawa Jazz Group, E R, L Charlie Apicella & Iron City; 3: R, L Seth Okrend; 4: Rich Townsend & the Magnificent NighTrain; 5: Richard Cortez, L Edsel Gomez Trio; 6: PM Tomohiro Mori, E Organ Monk Trio, L R; 7: PM Yuichi Hirakawa Jazz Group, E Mimi & The Podd Brothers, L R; 8: PM Yuichi Hirakawa Jazz Group, E Linda EPO, L Strange Majik; 9: PM Eri Yamamoto Duo, E R; 10: R, L Danny Lipsitz & His Brass Tacks; 11: Luisito Quintero Latin Jazz; 12: Eri Yamamoto Duo, L Mireya Ramos; 13: PM Tomohiro Mori, E Eric Lippin Quintet, L R; 14: PM Yuichi Hirakawa Jazz Group, L Mimi & The Podd Brothers, L R; 15: Axel Tosca, L Emilie Surtees with the Stage Revolution Band; 16: PM Eri Yamamoto Duo, E R, L Hope D Bates; 17: E R, L Mireya Ramos; 18: Edsel Gomez Latin Jazz Trio; 19: Linda EPO; 20: PM Tomohiro Mori, L R; 21: PM Edsel Gomez Trio, L R; 22: PM Yuichi Hirakawa Jazz Group, E Seydurah & Her Avecmoi Band of Blues, L Strange Majik; 23: PM Eri Yamamoto Trio, E R, L Rich Townsend & the Magnificent NighTrain; 24: R; 25: Xiomara Laugart; 26: Eri Yamamoto Duo, L Trevor Turla; 27: PM Ricardo Grilli Trio, E Organ Monk Trio, L R; 28: PM Yuichi Hirakawa Jazz Group, E Violette & La Vie en Rose, L R; 29: PM Yuichi Hirakawa Jazz Group, E Axel Tosca, L KJ Denhart & The NY Unit; 30: PM Eri Yamamoto Duo, E R, L Hope D Bates; 31: R.

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

BLUE NOTE: 131 W 3rd St. at 6th Ave. 212-475-8592. www.bluenotejazz.com. Sets: Sat-Sun 1:30pm Brunch, 8&10:30pm; Mon-Sat 8& 10:30pm. Residency: Sunday Brunch w/ The

World Famous Harlem Gospel Choir. Mar 1-2: esperanza spalding; 3: David Murray Octet; 4-5: Simon Phillips & Protocol V; 6-9: Ravi Coltrane; 10: Melanie Charles; 11-12: Phony Ppl; 13-15: The Roots; 16: tba; 17: David Murray Octet; 18-23: Billy Cobham's Time Machine; 24: Melanie Charles ft. Ignabu and Paul Wilson Bae; 25-26: Kimbra; 27-30: The Soul Rebels with spec. guests; 31: David Murray Quartet. Brunch ft. 03/1 Gideon King & City Blog, 03/8 The Anderson Brothers w/ Dalton Ridenhour, 03/22 Luladla Club | New York's All-Women Salsa Orchestra, 03/29 Michael Dutra & His Big Band Ensemble.

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. Mar 1: Cellar Dog All Stars, LAI Murakami Quartet; 2: Vanderlei Pereira Trio; 3: Champian Fulton Trio; 4: Ehud Asherie Trio; 5: Jeb Patton Trio; 6: Chris Beck Quartet, L Clovis Nicolas Quartet; 7: Bebop Collective, L Simona Premazzi Quartet; 8: Jihee Heo Quartet, L Sheryl Bailey Quartet; 9: Nick Hempton Trio; 10: Zaid Nasser Trio; 11: Our Delight; 12: Dan Aran Trio; 13: Richard Clements Quintet, L Matt Martinez Quartet; 14: Tony Davis Quartet, L Miss Maybell; 15: Wayne Tucker Quintet, L Kyoko Oyobe Quartet; 16: Saul Rubin Trio; 17: Greg Glassman Trio; 18: Brandi Disterheft Trio; 19: Ehud Asherie Quartet; 20: James Austin Quartet, L Carol Morgan Quartet; 21: James Burton Quartet, L Stefano Doglioni Quartet; 22: Samba de Gringo, L Jinjoo Yoo Quartet; 23: Rick Germanson Trio; 24: Will Terrill Trio; 25: Organ Grooves; 26: Ray Gallon Trio; 27: John Mosca Quartet, L Tad Shull Quartet; 28: Darrell Green Quartet, L Avi Rothbard Trio; 29: Swing Collective, L Steve Ash Quartet; 30: Ned Goold Trio; 31: Noriko Ueda Trio.

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

GREENWICH HOUSE MUSIC SCHOOL: 46 Barrow St. btw. Bleecker & Bedford Sts. 212-242-4770. www.greenwichhouse.org.

KNICKERBOCKER BAR & GRILL: 33 University Pl. at 9th St. 212-228-8490. www.knickerbockerbarandgrill.com. Fri-Sat: 9-11pm. Mar 1: Manuel Valera/Hamish Smith.

(LE) POISSON ROUGE: 158 Bleecker St. at Thompson St. www.lepoissonrouge.com. 212-796-0741. Adm varies. Mar 16: 8pm \$30 adm Alabaster dePlume; 20: 7:30pm \$25 LaMP ft. Russ Lawton, Scott Metzger & Ray Paczkowski; 23: 8pm \$30 Mark Guiliana.

MEZZROW: 163 W 10th St. btw. 7th Ave. & Waverly Pl. Lower level. 646-476-4346. www.smallslive.com. Sets: Sun 6&7:30pm, Late (L) 9&10:30pm; Mon-Thurs 6&7:30pm, L 9&10:30pm, Night (N) 11:30pm; Fri-Sat 6&7:30pm, L 9&10:30pm, N 11:55pm; Residencies: Mon-Thurs N Vinyl Happy Hour, Fri-Sat N except 03/1 Round Midnight Solo Piano. Mar 1: Adam Birnbaum Trio, L Caelan Cardello Trio; 2: Brandon Bain Trio, L Amos Hoffman Quartet; 3: Ed Cherry Trio, L tba; 4: Andy Brown Trio, L Michael Kanan Trio; 5: Greg Skaff Trio, L Nicola Corso Trio; 6: Richie Vitale Trio, L Low Key Trio; 7: Johnny O'Neal Trio, L Michael Weiss Trio, N Thomas Linger; 8: Johnny O'Neal Trio, L Michael Weiss Trio, N Marc Devine; 9: Mary Foster Conklin Quartet, L Naama Trio; 10: tba; 11: Kelly Green Trio, L John Merrill Trio; 12: Danny Tobias Trio, L Dave Baron Trio; 13: Tony Davis Quartet, L Simona Premazzi Trio; 14: Gillian Margot & Geoffrey Keezer, L John Chin Trio, N Ben Rice; 15: Gillian Margot & Geoffrey Keezer, L tba, N Yago Vazquez; 16: Gabrielle Stravelli Trio, L tba; 17: Alan Broadbent Trio, L Pasquale Grasso Trio; 18: Tal Ronen Trio, L Neal Miner Trio; 19: Mark McCarron Trio, L Felix Lemerle

Trio; 20: Raphael D'Lugoff Trio, L JD Walter Trio; 21: Tardo Hammer Trio, L Jon Davis Trio, N Willerm Delisfort; 22: Tardo Hammer Trio, L Jeremy Manasia Trio, N Simona Premazzi; 23: Michelle Walker Quartet, L Vanisha Gould Quartet; 24: Daryl Sherman Trio, L Pasquale Grasso Trio; 25: Neal Kirkwood Trio, L Andrea Domenici Trio; 26: Hilary Gardner Quartet, L Nat Harris Trio; 27: Tom Guarna Quartet, L Wilfie Williams Trio; 28: Bill O'Connell Trio, L Anthony Woney Trio, N Jon Thomas; 29: Bill O'Connell Trio, L Lex Korten Trio, N Jon Davis; 30: Emily Braden Trio, L Richard Cortez Trio; 31: tba.

The NEW SCHOOL FOR JAZZ AND CONTEMPORARY MUSIC: 55 W 13th St. 5th Fl. 212-229-5488. www.newschooledu/jazz. Wed-Sat: 8:30-9:30pm The Stone at The New School. Mar 1: Wendy Eisenberg; 4: 8:30pm Celine Kang; 8:30pm The Stone Student Concert ft. New School College of Performing Arts students; 5-8: Micah Thomas; 19-22: Theo Bleckmann; 26-29: Kate Gentile.

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. Mar 2: Aimée Allen Trio; 9: Andrea Wolper Trio; 16: Ben Cassara Trio; 23: Kate Baker Trio; 30: Paul Jost Trio.

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. Residencies: Fri-Sun PM Smalls Afternoon Jam, Sun w/ Ryo Sasaki. Mar 1: PM Kyle Colina, E Jesse Davis Quartet, L Noah Haidu Quartet; 2: Marianne Solivan Quartet, L Behn Gillice Quartet; 3: Joe Farnsworth Quartet, L Mike Boone Quintet; 4: George DeLancey Band, L Michela Marino Lerman Quartet and Tap Jam; 5: Willy Rodriguez Quintet, L Timothy Angulo Quartet; 6: Helio Alves Quartet, L Davis Whitfield Quartet; 7: PM David Sandman, E Walt Weiskopf Quartet, L Joel Frahm Quartet; 8: PM Justin Wert, E Walt Weiskopf Quartet, L Joel Frahm Quartet; 9: Pete Zimmer Quintet, L Theo Hill Trio; 10: Wallace Roney Jr. Quartet, L ELEW Trio; 11: Charles Ruggiero Quartet, L Jason Clotter Trio; 12: Dave Scott Quintet, L Marius Van Den Brink Quintet; 13: Cali Mambo, L David Gibson Quartet; 14: PM Andrew Kushnir, E Yotam Silberstein Quartet, L Dave Stryker Trio; 15: PM Matt Snow, E Yotam Silberstein Quartet, L Dave Stryker Trio; 16: Andy Farber Quintet, L Tad Shull Quartet; 17: Ari Hoenig Trio, L Philip Harper Quintet; 18: Mark Sherman Quartet, L Benny Benack Quintet; 19: Owen Howard Quartet, L Paul Wells Quartet; 20: Tim Hegarty Quartet, L Jacob Chung Quartet; 21: PM Adam Ray, E Eliot Zigmund Quintet, L Donald Edwards Quintet; 22: PM Ben Barnett, E Eliot Zigmund Quintet, L Donald Edwards Quintet; 23: Rodney Jones Quartet, L Frank Basile Sextet; 24: Steve Nelson Quartet, L Steve Kirby Quartet; 25: Lew Tabackin Trio, L Tyler Mitchell Quartet; 26: Lew Tabackin Trio, L Adam Niewood Quartet; 27: Matt Pavolka Septet, L Jon Beshay Quartet; 28: PM Andrew Kushnir, E Victor Jones Quintet, L Jonathan Barber & Vision Ahead; 29: PM Kyle Colina, E Victor Jones Quintet, L Jonathan Barber & Vision Ahead; 30: Craig Wuepper Quartet, L Joe Strasser Quartet; 31: tba, L Miki Yamanaka Quartet.

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. Mar 1-2: Melissa Aldana; 3: R; 4-9: Artemis; 10: R; 11-16: Bill Stewart Trio; 17: R; 18-23: Aaron Parks Quartet; 24: R; 25-30: Gilad Hekselman; 31: R.

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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, Thurs 7&8:45pm, Fri 7&8:30pm. Mar 5: Terry Waldo's Gotham City Ragtime Band; 6: Misha Piatigorsky Trio.

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 Quintet.

DROM: 85 Avenue A btw. 5th & 6th Sts. 212-777-1157. www.dromnyc.com. Mar 1: 7:30pm Mike Stern; 2: 5:30pm Hyeseon Hong Jazz Orchestra; 13: 7pm Rachel Therrien Latin Jazz Project.

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 62: 62 Avenue C btw. 4th & 5th Sts. www.nublu.net. 212-375-1500. Mar 2&4-5: Arts For Art ft. OUTMusic Festival w/ 03/2 7pm Ellen Christi's Chaos/Flux, 8pm Ahmed Abdullah Trio, 8:40pm Luke Stewart Remembrance, 9:30pm Gabby Fluke-Mogul & Tcheser Holmes + Jam, 03/4 7:30pm Joe McPhee/Warren Smith, 8:30pm Miriam Parker Solo, 9pm Ryan Easter Okra Juice, 10pm Shamanic Principle, 03/5 7:30pm Zekkereya El-magharbel Band, 9pm Cosmic Lexi-Glass, 10pm Marc Ribot/William Parker.

NUBLU 151: 151 Avenue C btw. 9th & 10th Sts. www.nublu.net. Mar 7: 7pm Rachel Eckroth and John Hadfield + Eden Har-Gil Quartet + Believers; 24: 8pm Mike Monford & Innovative Energy.

PANGEA: 178 2nd Ave. btw. 11th & 12th Sts. 212-995-0900. www.pangeanyc.com. Wed: 7-8:30pm \$25 adm \$20 min Wednesday Night Jazz Series. Mar 5: Val Hawk Trio, 8:30-10:30pm Nancy and Spencer Reed Jazz Duo; 19: Louise Rogers Trio.

ST. MARK'S CHURCH IN THE BOWERY: 131 E 10th St. btw. 1st & 2nd Aves. 212-674-6377. www.stmarksbowery.org. Mar 9: 3:30-5pm Kim Kalesti.

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. Mar 3: 6pm Diego Voglino Trio.

ARTISTS SPACE: 11 Cortlandt Alley btw. Lafayette & B'way. www.artistspace.org. 212-226-3970. Mar 1: 5pm Arts For Art ft. OUTMusic Festival w/ William Parker.

CHELSEA TABLE + STAGE: At Hilton Fashion District Hotel. 152 W 26th St. btw. 6th & 7th Aves. www.chelseatableandstage.com. 212-434-0499. Mar 28: 9:30pm Ty Stephens & (the) SoulJaazz.

CHURCH ST. SCHOOL FOR MUSIC AND ART: 41 White St. btw. Church St. & Franklin Pl. www.churchstreetschool.org. 212-571-7290. 1st Thurs: 7-10pm \$15 adm Keyed Up! ft. Tribeca Jazz Institute Sxt w/ spec guest + Jam.

The CLEMENTE: 107 Suffolk St. btw. Rivington & Delancey Sts. www.theclementecenter.org. 212-260-4080. Mar 1: Arts For Art ft. OUTMusic Festival w/ 6:30pm HS ICE Band, 7:30pm Matthew Shipp Solo, 8:15pm Fred Moten, 8:45pm Andrew Cyrille Solo, 9:15pm William Parker Song for Cecil John Blum.

CLOSE UP: 154 Orchard St. btw. Stanton & Rivington Sts. www.closeupnyc.com. Sets: Sun-Mon&Wed-Thurs 7:30&9pm; Fri-Sat 8&10pm. Residency: Wed 10:30pm Keyed Up! ft. Jam by Soloman Gottfried. Mar 2: Sarah Hanahan; 3: Elias Stemeseder; 5: The Smoogies; 6: tba; 7: Stephan Crump; 8: Felix Moseholm; 9: Priya Carlberg Trio; 10: Henry Solomon Trio; 12: Anthony Hervey Quintet; 13: Sasha Berliner Quintet; 14: Dabin Ryu Quartet; 15: Dida Pelled; 16: Jon Elbaz Quartet; 17: Robert Vega; 19: Nathan Reising; 20: Mat Maneri; 21: Simon Moullier; 22: Tyreek McDole; 23: Alon Benjamini.

CLUB ROOM: At Soho Grand Hotel. 310 W B'way btw. Grand & Canal Sts. 212-965-3588. www.clubroomnyc.com/events. Sets: Wed-Sat 7:30&9pm. Residencies: Wed Jeff Kazee Trio; Thurs Darnell White Trio. Mar 1: Alma Micic Quartet; 7: Anna Siciliano Quartet; 8: Anais Reno Quartet; 14: tba; 15: Closed; 21: tba; 22: Ollice Spaulding Quartet; 28: Lucy Wijnands Quartet; 29: Simona Daniele Quartet.

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

The CUTTING ROOM: 44 E 32nd St. btw. Madison & Park Aves. 212-691-1900. www.thecuttingroomnyc.com. Mar 13: 7pm Steven Maglio & His Big Band Orchestra NOT Just Sinatra; 15: 7pm Sax and the City Buddy Rich Big Band Machine ft. Cathy Rich and Gregg Potter; 21: 7pm Reza Khan Contemporary Jazz.

The DJANGO: 2 Avenue of the Americas at Walker St. Lower level. 212-519-6649. www.thedjanganyc.com. Sets: Sun 6:30&8pm except 03/9 6:30pm only, 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 Dan Pugach Nonet. Mar 1: Joe Farnsworth Quartet, L JC Hopkins Biggish Band; 2: Michael Wolff Trio, L Michael Kanan Trio; 3: April Varner Quartet, L Max Bessesen Quartet; 4: R; 5: Ben Stivers Elektrik Band, L Fima Ephron Band; 6: Joe Alterman Trio, L Rick Germanson Trio; 7: David Gibson Quartet, L Pasquale Grasso Quartet; 8: Eric Person Quartet, L Vivian Sessoms; 9: Hector Martignon Quartet, L Ray Gallon Trio; 10: Raphael Silverman Quartet, L Ricardo Grilli Quartet; 11: R; 12: Rale Micic Quartet, L Michael Blake's Tartare; 13: John Sneider Quintet, L Mark Whitfield; 14: Ron Jackson Quartet, L T.K. Blue Quartet; 15: Jeff Rupert Quartet, L Freddy DeBoe Band; 16: Antonio Ciaccia Quartet, L Matt Chertkoff Trio; 17: Anna Siciliano Quartet, L Rico Jones Quintet; 18: R; 19: David Cook Five, L William Hill III Groovet; 20: Dave Stryker Trio, L Mike DiRubbo Quartet; 21: Todd Herbert Quartet, L Nick Di Maria Quintet; 22: Ed Cherry Quartet, L Nick Hempton Band; 23: Chris Berger Quartet, L Jonny King Trio; 24: Jamile, L tba; 25: R; 26: Brian Charette Sextette, L Tim Ries and Friends; 27: Gabriel Guerrero Trio, L Lee Taylor; 28: Tommy Campbell Trio, L Danny Jonokuchi Quintet; 29: Tyler Blanton Quartet, L Richard Cortez Band; 30: Noah Haidu Quartet, L Mark Sherman Trio; 31: Altin Sencalar, L tba.

DOWNTOWN MUSIC GALLERY: 13 Monroe St. btw. Market & Catherine Sts. 212-473-0043. www.downtownmusicgallery.com. Mar 4: 6:30pm Killick/Harvey Valdes Duo, 7:30pm Todd Capp Trio, 8:30pm Bassmosphere; 11: 6:30pm Musique Libre Femmes, 7:30pm Trio From Zagreb, 8:30pm Sylvain Leroux; 18: 6:30pm Aaron Rubinstein/ Mike LaRocca, 7:30pm Aaron Pond's Inverse and Observe, 8:30pm Ty Citerman Trio.

The FLATIRON ROOM: 37 W 26th St. btw. 6th Ave. & B'way. www.theflatironroom.com. 212-725-3860. Sets: Thurs&Sat: 5:30-8:30pm; Fri 9pm-12am. Residencies: Fri Kelly Green Trio; Sat Miss Maybell & Charlie Judkins. Mar 6:

Joanne Weaver Trio; 13: Alberto Pibiri Trio; 20: Joanne Weaver Trio; 27: Alberto Pibiri Trio.

FRIDMAN GALLERY: 169 Bowery btw. Delancey & Broome Sts. 646-345-9831. www.fridmangallery.com/gallery. Mar 3: Arts For Art ft. OUTMusic Festival w/ 7pm NuMBQ, 8:45pm Cooper Moore/DoYeon Kim, 9:30pm Studio We 3.

The IVY ROOM: At the Royalton Park Hotel. 420 Park Ave. S. btw. 28th & 29th Sts. 332-345-9232. www.royaltonrooftop.com. Mar 8: 6:30pm Andrea Wolper Trio.

The JAZZ GALLERY: 1160 B'way btw. 27th & 28th Sts. 5th Fl. www.jazzgallery.org. Wed-Sat: 7:30&9:30pm. Mar 1: Mary Halvorson Band; 5: Alfredo Colón Quintet; 6: Roy Hargrove Big Band Monthly Residency; 7-8: Dezron Douglas' 3 PEACE; 12: Angelika Niescier; 13: Dream Brigade; 15: Saul Rubin; 19: TJG 30th Anniversary Special Concert ft. Trion; 26: Eugenia Cho; 27: Miki Yamanaka Trio; 28: Steve Lehman Trio + Mark Turner; 29: Dabin Ryu.

JOE'S PUB: At Public Theater. 425 Lafayette St. at Astor Pl. www.joespub.com. 212-967-7555. Adm varies. Mar 1: 7pm Kinan Azmeh CityBand; 6: 7pm Monday Michiru; 7: 7pm Sirius Quartet; 23: 6&8:30pm Les Egarés; 26: 7&9:30pm Elizabeth Bougerol; 28: 9:30pm Adam O'Farrill; 30: 6pm Rondi Charleston/Fred Hersch ft. Kate McGarry & Gabrielle Stravelli w/ the Crosby String Quartet.

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

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

The NATIONAL ARTS CLUB: 15 Gramercy Park S. btw. Irving Pl. & Park Ave. S at E 20th St. www.nationalartsclub.org. 212-475-3424. Mar 12: 7pm Alexis Cole; 24: 6pm Fine & Mellows Jazz Series ft. Kelly Green Trio.

REBAR CHELSEA: 225 W 19th St. btw. 7th & 8th Aves. www.rebarchelsea.com. 646-863-2914. Thurs: 6-9pm free adm Keyed Up! ft. Richard Cortez & Friends + Jam.

RIZZOLI BOOKSTORE: 1133 B'way. btw. 25th & 26th Sts. www.rizzolibookstore.com/up coming-events. 212-759-2424. Mar 9: 4:30pm Rizzoli Music Aperitivo ft. Rachel Eckroth and John Hadfield.

ROXY BAR: 2 Avenue Of The Americas at Walker St. www.roxybarnyc.com. 212-519-6661. Sun: 12&1:30pm Brunch w/ Neal Caine.

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. Mar 1: L Wayne Tucker Quartet; 2: PM Hector Martignon Trio; 4: L Ben Stivers Quartet; 7: L Akiko Tsuruga Quartet; 8: L tba; 9: PM Alex Collins Trio; 11: L John Lee Quartet; 14: L Jeff Kazee Quartet; 15: L Camila Cortina Quartet; 16: PM Matthew Avedon Trio; 18: L Liya Grigoryan Quartet; 21: L Ben Butler Quartet; 22: L David Cook Quartet; 23: PM tba; 25: L Sonido Costeño; 28: L Chino Pons; 29: L Moses Patrou; 30: PM Andrew Latona Trio.

SAINT TUESDAY: 77 Walker St. btw. B'way & Cortlandt Alley. www.saintuesdaynyc.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. Mar 12: 8pm Jazz & Jewels Burlesque.

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.sourmousetnyc.com. Sun: 3-7pm Jorei 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. Wed: 7-11pm Lezlie Harrison ft. Wine & Jazz Trio.

440 GALLERY: 440 6th Ave. Brooklyn, NY 11215. 440gallery.com. 718-499-3844. Mar 16: 4:40pm Hilliard Greene.

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

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. Mar 1: (L) Peter Watrous; 5: Matt Slocum Trio w/Emmanuel Michael, Larry Grenadier; 8: Troy Roberts; 7: Caleb Wheeler Curtis w/ Sean Conly, Michael Sarin; 8: (E) Carmen Staaf & Adam Kolker, (L) Bokani Dyer Trio w/ Tim Norton; 12: Mark Shim Trio w/ John Benitez, Damion Reid; 13: Marc Copland; 14: Michael Sarin w/Brad Shepik, Jerome Harris, Fima Ephron, Rahul Carlberg; 15: (L) Jeong Lim Yang w/Mat Maneri, Jacob Sacks, Randy Peterson; 20: David Cook; 21: Frank Carlberg w/ Hery Paz, Leo Genovese, John Hebert, Dan Weiss; 22: David Berkman & Adam Kolker; 22: (L) Greve/Webber Qrt; 26: Vinicius Gomes Qrt w/ Jerome Sabbagh, Joe Martin, Billy Hart; 28: Simon Willson; 29: Joris Teepe w/Adam Kolker, Jon Davis, Matt Wilson.

BARBES: 376 9th St. at 6th Ave. 347-422-0248. www.barbesbrooklyn.com. Weekdays 7pm, Sat & Sun 8-9:30pm Resident Artist: Tim Berne Every Sat in March 3pm. Mar 1,15: 12 noon Pakula Surprise; 2, 16: 5pm Stephane Wrembel, 7pm Daisy Castro; 4, 18: Tamar Korn; 5: Andy Statman Trio; 7, 14, 21, 28: 2:30pm Oscar Noriega; 7: Big Lazy; 9: 3pm Ben Monder, 5pm Stephane Wrembel, 7pm Olli Soikkeli; 13: 4:30pm Leo Sidran; 14: 6pm Romeo Beat; 16: 3pm Miss Maybell & Ragtime Romeos, 7pm Baklava Express; 19: 4pm Rebecca Mac Klezmer Trio; 20: 5pm Pre-War Ponies, 7pm Simon Hanes' TSONS of Tsunami; 22: Zemog El Gallo Bueno; 23: 5pm Stephane Wrembel; 27: 5pm Dolunay; 31: 4pm Dana Lyn & Kyle Sanna.

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

BROOKLYN CENTER FOR THE PERFORMING ARTS AT BROOKLYN COLLEGE: 2900 Bedford Ave. Leonard & Claire Tow Center for the Performing Arts. 718-951-4500. www.brooklyncenter.org. Mar 21-23: 7pm Electroacoustic Music Festival.

BELL HOUSE: 149 7th St. Brooklyn www.thebellhouse.com. (718) 643-6510. Mar 6: 7:30pm Don't Stop I'm About to Jazz.

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

CAFE ERZULIE: 894 Broadway Brooklyn, NY 11206. www.cafeerzulie.com. (718)450-3255. Jazz on Wed and Thurs. 7-11pm.

FICTION: 308 Hooper St. 718-599-5151. www.fictionbk.com. Jazz every Night Sets: 9pm + 10pm Jam free adm/1 drink min. Mar 1: Henry Plotnik Qrt; 2: Dylan DelGiudice Qrt; 3: David Trullo Qrt; 4: Bruce Acosta Qrt; 5: Orjan Rose Qrt; 6: Reid Riddiough Qrt; 7: Austin Loman Qrt; 8: Anthony Dom Qrt; 9: Nicholas Saia Qrt; 10: Andrea Longato Qrt; 11: Sam Levine & John Cushing Qrt; 12: Sofia Carrasco Qrt; 13:

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Sean Saville Shatter Machine Qnt; 14: Brendan Mark & Matt Levine Qnt; 15: Andrew Pereira Qnt; 16: Guilhem Fourty Qrt; 17: David Truilo Qrt; 18: Stefano Battaglia Qrt; 19: Becka Dots; 20: Alex Ramirez Qrt; 21: Leo Yablans Qrt; 22: David Bailis Qrt; 23: Nadav Brenner Qrt; 24: Odin Scherer Qrt; 25: Max Case Qrt; 26: John Cushing Big Band; 27: Ben McClintock Qrt; 28: Brendan Mark & Matt Levine Qnt; 29: Takeshi Asai Qnt; 30: Benjamin Lindenburg Qrt; 31: Zach Silverberg Qrt.

IBEAM: 168 7th St. www.ibeambrooklyn.com. Mar 1: 8pm Don Peretz/Jacob Sacks & Josh Dion Solo; 5: Spontaneous Resonance 8pm Colonial Crime Spree, Stephen Gauci w/ Eric plaks, Sach Swanson, Ken Kobayshi; 6: 7:00pm Croatian Connection; 7: Instrumental Underground 8pm Peering/Odamura/Lane/Saki, 8:30 HedeZ/Binter.

JALOPY: 315 Columbia St. www.jalopytheatre.org. 718-395-3214. Mar 27: 8:30pm Miriam Hacksaw / Mira Lazuli / Melanie Beth; 29: 7pm Lizzie No & Olivia Ellen Lloyd Double Record @ Public Records; 29: 8:30pm Beareather Reddy; 30: 7:30pm Royce Martin.

JAZZMOBILE: 500 MacDonough St, Brooklyn, NY 11233. www.jazzmobile.org. Wed : Mar 12 7pm. Annette A. Aguilar & Stringbeans.

LOWLANDS BAR: 543 3rd Ave. 347-463-9458. www.lowlandsbar.com. Tues: 8 & 9:30pm Thurs: 8pm - 9:30pm Mon Mar 3: Beyondo Band; 4, 11, 18, 25: Capotosta - Tim Berne, Tom Rainey, Gregg Belisle; 25: Kevin Sun; 31: Visitors Trio w/ Jonathan Goldverger, Jeff Davis, and JP Schlegelmilch.

LUNATICO: 486 Halsey St. Bed-Stuy 718-513-0339. www.barlunatico.com. Sets: 9 & 10:15pm \$10 don. Mar 1: Vinicius Gomes; 2: Savannah Harris Trio; 3: Adam Levy Trio ft Vicente Archer & Kenny Wollesen; 9: Joel Frahm Trio; 16: Chet Doxas Organ Trio w/ Gary Versace & Tomrainey; 19: Ana Rossi & Federico Diaz; 20: EJ Strickland "5"; 24: Miki Yamanaoka Organ Project; Jerome Sabbagh Trio.

NEWSROOM AT DAILY PRESS COFFEE HOUSE AND BAR: 38 Somers Street Brooklyn, NY 11233 www.dailypresscoffee.com . 347-442-1410. Thursdays 7:30pm NYC LIVE JAZZ MUSIC - The Newsroom Brooklyn.

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

The OWL MUSIC PARLOR: 497 Rogers Ave. www.theowl.nyc. 718-774-0042 Sets: 8pm. Mar 6: Trevor Dunn solo & The Churhashestra; 21: tilt & Ali Dineen; 23: Gregg Belisle-Chi Trio & James Carney Quartet.

PUBLIC RECORDS: 233 Butler St. www.publicrecords.nyc. (347) 529-4869. Shows 7pm. Mar 6: Sam Amidon: Salt River Album Show; 21: Eddie Chacon + Marem Ladson; 25&26: Benjamin Booker + Kenny Segal; 28: Kadawa + My Trio.

ROULETTE: 509 Atlantic Ave. 917-267-0363. www.roulette.org. Shows 8pm. Mar 1: Mixology: Joy Guidry, Shamar Watt, Kwami Winfield; 6: Interpretations: SPACE (Roscoe Mitchell / Thomas Buckner / Scott Robinson) with Robert Dick; 9: Anzû Quartet: Anna Webber, Mario Diaz de Leon, and Ryan Carter; 25: [Ahmed]; 26: Jason Kao Hwang: Soliloquies and Resonance; 27: The Turntable Trio: Maria Chávez, Victoria Shen, and Mariam Rezaei.

ST. MAIZE BAR & SUPPER CLUB: 345 Grand Street. Www.stmaize.com 718-384-4808. Saturdays 5-7pm Happy Hour w/Jazz. Mar 1: 5pm Jordan Hyde, 7:30pm Diego Campo, 8pm Olli Soikkeli, 10pm Rich Townsend & The Magnificent Night Train; 2: 8pm Konstantin & The Konstellation; 3: 8:30pm Kings County

Swing; 4: 10:30pm Fat Tuesday Celebration w/Konstantin & The Konstellation; 5: 8pm Alex Simon; 6: 7:30pm Antoine Thouvenin, 8pm Samoa Wilson; 7: 7:30pm Julian Smith Trio, 8pm Gabriel Hermida, 10pm Sedi Donka Balkan Band; 8: 5pm Asher Ben-Or, 7:30pm Koran Agan Trio, 8pm Gabriel Hermida, 10pm Bill Maichow; 9: 8pm Konstatin & The Konstellation; 10: 8:30pm Kings County Swing; 11: 8pm Miss Maybell & The Jazz Age Artistes; 12: 8pm Peter Yarin Trio; 13: 7:30pm Ryan Weisheit, 8pm Mariella Price; 14: 7:30pm Julian Smith Trio, 8pm Adrien Chevalier, 10pm New Wonders; 15: 5pm Dion Berardo, 7:30pm Diego Campo, 8pm Charlie Roman, 10pm The Milkman & Sons. More TBA.

SHAPESHIFTER CAFE: 837 Union St. www.shapeshifterplus.org. Shows 7pm. Mar 2, 9, 16, 23, 30: 11am The Fat Cats Youth Orchestra Open Workshop and Rehearsals; 5: 7pm JC Sanford's EQ (Electric Quartet); 7: 7pm Jonathan Kirschner Trio Album Release Show; 9: A Night Of Tribute IV featuring Earl McIntyre, Renee Manning & Tribute; 15: 10am The Silly Jazz Band: Concert and Book Signing; 30: Unspeakeable Garbage.

SISTAS' PLACE: 456 Nostrand Ave. 718-398-1766. www.sistasplace.org. Sat: 8&930pm. Check website

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

WILLIAMSBURG MUSIC CENTER: 367 Bedford Ave. www.wmcjazz.com. 718-384-1654. \$25 adm Keyed Up! ft. Gerry Eastman Experience. Mar 22: 9:30pm Guilhem Fourty.

QUEENS

CULTURE LAB LIC: At The Plaxall Gallery. 5-25 46th Ave. Long Island City. 347-848-0030. www.culturelablic.org. Mar 6-9 & 13-16 : 7pm Hina Oikawa's "Short Songs"; 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.facebook.com/dominies.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; Mar 23: 5pm Indo-Constellations: Rāgini Festival x Flushing Town Hall's First Mini-Global Mashup Festival.

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. Mar13: 8pm Franklin Rankin; 26: 7pm Javier Diaz; 29: 7pm Strength, Courage & Wisdom - Performances in Celebration of Women's History: Stacyann Chin.

KUPFERBERG CENTER FOR THE ARTS AT QUEENS COLLEGE: 153-49 Reeves Ave, Flushing. 718-793-8080. www.kupferberg-center.org. Feb 15: 8pm Sunny Jain.

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.louis-armstronghouse.org. Thurs-Sat: 11am-3pm

\$15 adm Guided Tour. Mar 1: 3pm Javon Jackson Live at the Louis Armstrong Jazz Room; 22: 1pm Special Archival Tour: The Real Ambassadors.

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

BOULTON CENTER FOR THE PERFORMING ARTS: 37 W Main St, Bay Shore, NY 11706 . www.boultoncenter.org . 631-969-1101. Mar 15 - 8pm Ana Popovic.

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.

LTV MEDIA CENTER: 75 Industrial Rd, Wainscott, NY 11975 . www.ltvmedia.com. 631-537-2777. Mar 8 - 7:30pm . Miki Hayama.

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

PATCHOGUE THEATRE FOR THE PERFORMING ARTS: 71 E Main St. Patchogue. www.patchoguetheatre.org. (631) 207-1313. Mar 13: 8pm Spyro Gyra / Lee Ritenour; 14: 8pm Preservation Hall Jazz Band.

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

SUFFOLK THEATRE: 118 E Main St, Riverhead, NY 11901. 631-727-4343 www.the-suffolk.org. Mar 9: 7pm J Emerson, Lake & Palmer.

TILLES CENTER FOR THE PERFORMING ARTS: 720 Northern Blvd, Brookville. www.tillescenter.org. 516.299.3100. Mar 2: 7pm Dear Erich, A Jazz Opera by Ted Rosenthal; 20: 7:30pm The Joni Project: A Tribute to Joni Mitchell.

BRONX

ALIANZA DOMINICANA CULTURAL CENTER: 530 W 166th St. . cccsny.org/services/allianza-dominicana-cultural-center. 888-744-7900. Every Third Wednesday 7-9pm Jazz Power Jam. Mar 19: 7pm Dancing Women in Jazz featuring Mickey D & friends with the Jazz Power Swing Band.

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.

BRONX MUSIC HERITAGE CENTER @ BRONX MUSIC HALL: 438 East 163rd Street (at Washington Avenue). www.whed-co.org/bronx-music/bronx-music-heritage-center-bmhc/. Shows 7pm. Mar 15: Tribute To Arsenio Rodriguez - El Ciego Maravilloso; Mar 20: 7pm Berta Moreno & La Troupe.

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 / PRRTT: 571 Walton Ave. 718-585-1202. www.pregonesprtt.org. Open Mic. Final Friday of Every Month 10pm. Shows 7pm. Mar 1: YAMBAWA featuring Anthony Carrillo & Amy Quint Millán; 2&3: 3pm Bronx Piano Sundays: Gabrielle Chou & Moriah Trenk Piano Duo; 8: Sol Carbone: Latidos de Latinoamérica; 9: 3pm Bronx Piano Sundays: Siyu Guo; 15: Fiesta en el Batey with Papo Vázquez Mighty Pirates Troubadours; 16: 3pm Bronx Piano Sundays: Juhee Lim; 22:

Mind-Builders Jazz Night; 23: 3pm Bronx Piano Sundays: Brielle Perez; 29: Zaccai Curtis Quintet: Cubop Lives!; 30: 3pm Bronx Piano Sundays: Esme Bolucek.

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. Mar 7: Victor LaGamma Qrt; 8: Leslie Pintchik Trio. See website for line-up.

BEANRUNNER CAFÉ: 201 S Division St. Peekskill. www.beanrunnercafe.com. 914-737-1701. Fri-Sat: 6-8pm \$20 adm. Mar 2: David August; 4: George Kilby Jr's Mardi Gras Revue; 7: Chico Alvarez & Ran Kan Kan; 8: Tamuz Nissim Trio; 14: Natalie Hamilton Band; 15: Andrea Wolper Trio; 16: Alexandra Noailles & Hiroshi Yamazaki; 22: The Erena Terakubo Quartet; 28: AffinitNYC.

elks LODGE: 118 Croton Ave. Ossining. www.jazzatthelodge.com. 917-488-7187. Thurs 7&8:30pm \$10 adm. Mar 6, 20: Chris Vitarello; 13: Alex Smith / Jesse Lewis Organ Trio; 15: Jones Factor; 27: The Jon Doty/Tom Kohl Quartet.

EMELIN THEATRE: 153 Library Ln, Mamaroneck, NY 10543 . emelin.org. 914-698-0098. Mar 6: 8pm Jontavious Willis Band; 21: 8pm Alex Cuba; 29: 8pm A Tribute to Sting & The Police.

FIRST PRESBYTERIAN CHURCH: 199 N Columbus Ave. Mount Vernon. 914-636-4977. www.pjsjazz.org. 5:30-9pm \$25 adm Second Sunday Jazz Series. Mar 9: Sage.

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. Mar 1&2: Bill Charlap & Renee Rosnes; 7,8: Ray Blue Qnt; 9: Neal Spitzer; 14 -15: Javon Jackson Qrt; 21: Jane Monheit Duo; 23: Peter Brainin Grp ft Jamile Ayres; 28-29: David Janeway Qnt; 30: Fabiana Masili.

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 Brunch Jazz; Thurs Jam. Mar 1: 7pm Simona De Rosa Qrt; 2: 12noon Jazz Brunch w/ Jon Cobert; 7: Ryan Peterson Trio; 8: Meital Waldmann; 9: Jazz Brunch w/Ron Drotos; 13: Jake Hart & Jake Hart Trio; 14: Juliet Ewing & Ron Drotos; 15: Corinne; 16: Brunch with Ron Drotos; 20: Steps Behind; 21: A Global Fusion of Jazz; 22: La Pompe Attack; 23: Brunch with Kari Van Der Kloot; 27: Mike Stark Soul Jazz Trio; 28: Miss Maybell and the Jazz Age Artistes.

NEW YORK

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

BEARSVILLE THEATER: 291 Tinker St, Woodstock, NY 12498. www.bearsvilletheater.com. 845-684-7133. Mar 15: 8pm .God Street Wine.

The BOP SHOP: 1460 Monroe Ave. Rochester. www.bopshop.com. 585-271-3354. Shows: 8pm. Mar 5: The Fully Celebrated Orch; 13: Antony Taddeo; 26: Agape Trio ft Alex Harding, Joel Peterson & Dave Hurley.

CAFFE LENA: 47 Phila St. Saratoga Springs. www.caffelena.org. 518-583-0022. Sets: 8pm. Mar 1: 3pm Fab5; 6, 13, 20: 7pm Dylan Perrillo;

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10: 7pm Chuck Lamb Trio w/ Cliff Lyons; 27: 7pm Giacomo Smith.

COLONY WOODSTOCK: 22 Rock City Road, Woodstock. www.colonywoodstock.com. Mar 5: 7pm Regina Bonelli.

EASTMAN SCHOOL OF MUSIC: 26 Gibbs St, Rochester. www.esm.rochester.edu. 585-274-1000. Mar 13: 7:30pm Kilbourn Concert Series: Kevin Hays Trio.

The EGG: Empire State Plaza, Albany. 518-473-1845. www.theegg.org. Mar 5: 7:30 Los Lobos; 8: 8pm Preservation Hall Jazz Band; 19: 8pm Christian McBride & Ursa Major; 27: 7:30pm Avishai Cohen.

The FALCON: 1348 Rte 9 W, Marlboro. www.liveatthefalcon.com. 845-236-7970. Dining 5:30-9pm. Music 7pm. Mar 1: Cuboricaul; 2: Kojo Melche' Roney; 14: Glen David Andrews; 15: Person 2 Person | Eric & Houston Person; 16: Bobby Rush; 20: Jeffrey Gaines; 23: The Professors; 27: Miramar; 30: Lojobrown.

FIREHOUSE STAGE: 48 Willow St, Johnson City. www.firehousetage.org. 607-772-2404. Mar 24: 7pm enJOY Jazz w/ Bill Carter's Presbybop Qnt.

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.isaanthai.com. (607) 651-4751. Sundays 6 & 9 pm. Armen Donelion Solo.

ISLAND SOUL: 105 West Sunrise Highway Lindenhurst. Jazz Every Thursday. 7Pm Knappertime Band.

LANGSTON HUGHES: 100-01 Northern Boulevard, Corona, NY. Mar 15: 11am Lady Got Chops 23rd Annual Festival Multi-Artist Celebration.

MADIRAN THE WINE BAR: 209 Route 25A, East Setauket. www.madiranthewinebar.com. 631.675.2778. (7-10pm Fridays and Saturdays, 7-9pm Thursdays Feb 1, 15; Douglas Baldwin Jazz Trio; 7,8, 20,22: Tim Siciliano; 13: Jazz Loft Dispatch Series; 14,21,28: John Maurice Restrepo and Eduardo Withrington; 27: Rod Borrie.

MAUREEN'S JAZZ CELLAR: 2 N B'way, Nyack. www.maureensjazzcellar.com. 845-535-3143. Fri-Sat: 8pm \$25 adm. Feb 1: Kate Baker Qrt; 7: Souren Baronian's Taksim - Middle Eastern Jazz; 8: Daniel Glass Trio; 21: Lew Tabackin Trio; 22: Gabrielle Stravelli / Billy Stritch; 28: Marvin Stamm / Mike Holober Qrt.

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

OTHER SIDE (The): 2011 Genesee St, Utica. www.theothersideutica.org. 315-735-4825. Mar 15: 7:30pm Annette St John.

OTTO'S FULL SERVICE: 505 Piermont Ave, Piermont. www.ottosfullservice.com. 845-359-5900. Mar 5 - Mar 31 6pm Live Jazz at Otto's Full Service.

PEARL MOON WOODSTOCK: 52 Mill Hill Rd. Woodstock. 845-684-5537. www.pearlmoonwoodstock.com. Mar 5: 6:30pm Spaghetti Eastern; 9: 11am - 2pm Jazz Brunch w/ Indigo Trio.

QUINN'S: 330 Main St. Beacon. 845-202-7447. www.quinnsinbeacon.com Mon: 8:30-10:30pm \$15 adm Monday Jazz Sessions. St. Andrew Church: 15 South Ave, Beacon. www.beacon-episcopal.org. 845-831-1369. Mar 1: 8pm EFW Solo Piano Festival: Dave Burrell; 8 : 8pm Kris Davis - Solo; 15: 8pm : \$ Alexis Marcelo - Solo; 22: 8pm Eri Yamamoto - Solo; 29 - 8pm Jamie Saft - Solo.

ST. ANDREW CHURCH: 15 South Ave, Beacon. www.beacon-episcopal.org. 845-831-1369. Mar 1: 8pm EFW Solo Piano Festival: Dave Burrell; 8 : 8pm Kris Davis - Solo; 15:

8pm . \$ Alexis Marcelo - Solo; 22: 8pm Eri Yamamoto - Solo; 29 - 8pm Jamie Saft - Solo.

SUFFOLK COUNTY HISTORICAL MUSEUM: 300 West Main Street, Riverhead. Mar 8: 1pm St Albans Jazz Enterprise LI Presents Trilogy Of Jazz Series Featuring The Keisha St Joan/ Bertha Hope Quartet.

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. Mar 1: Ssteve Davis; 2: 4:30pm Bertha Hope; 6: The Brighton Beat; 7: James Francies; 8: Grease Patrol; 13: Bianca Grooves; 14: Charles Ruggiero. Keisha St Joan/ Bertha Hope Quartet.

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. Saturday Jazz Jam. Every Tuesday Night Jazz Jam Session Sets: 7 - 10pm. Mar 1: 4pm Mike Coppola.

ELICIT BREWERY: 165 Adams St, Manchester. 860-791-8440. www.elicitbrewing.com. Mondays 7:30pm-9:30pm Hartford Jazz Orchestra.

FIREHOUSE 12: 45 Crown St., New Haven. 203-785-0468. www.firehouse12.com. Jazz Series Fridays March 15 - June 7 Sets 8:30 and 10pm.

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. Mar 5: Hot Swing - La Pompe Attack & Doug Munro; 12: David Brandom All-Star Qnt; 19: Pangeal World Beat; 26: Ralph Lalama Qrt Ft Andrew Wilcox, Steve Bulmer & Tom Melito.

LYMAN CENTER AT SOUTHERN CONNECTICUT STATE UNIVERSITY: 501 Crescent St, New Haven. www.lyman-center.org. 203-392-6154. Mar 7: 8pm Marion Meadows; Sat : Mar 22: 7:pm . Barry Eastmond Special Guest Regina Belle Featuring Ellis Hamilton and Walter Christopher.

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. Mar 7-8: Tyreek McDole; 14: Sean Mason; 15: Greg Abate; 21: Jam Session w/ Wes Lewis.

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. Mar 1 - 6:00pm. Antoinette Montague, Leo Johnson, Brandon McCune & Earl Grice.

CLEMENT'S PLACE: At Rutgers University. 15 Washington St. Newark. 862-205-7660. www.facebook.com/clementsplacejazz. Shows: 7pm Mar 3; 7pm . Lance Bryant & Shout!; 5: 7:30pm Manuela Zapata; 6: 7:30pm . Zoe Obadia Quartet; 12: 7:30pm . Patricia Walton; 13: 7:30pm . NJPAC Jazz Jams; 14: 7:30pm . Carla Cook Quintet; 26: 7pm . Jamale Davis; 27: 7pm . Whitney Marchelle Birthday.

NEW JERSEY PERFORMING ARTS CENTER: 1 Center St Newark. 888-696.5722. www.njpac.org. Mar 8 :3pm Zakir Hussain's Masters of Percussion, 7:30pm Regina Carter: Gone in a Phrase of Air.

SOUTH ORANGE PERFORMING ARTS CENTER: 1 SOPAC Way. South Orange. 973-313-2787. www.sopacnow.org. Mar 23: 7pm Jazz In The Loft: Winard Harper & Jeli Posse.

HUDSON

AMERICANO STEAKHOUSE: 957 Broadway Bayonne. 201-402-3599. www.americanoj.com. Shows: 7pm. Mar 4: Joe Baione Qrt; 11: Jerry Welden Qnt; 13, 27: Winard Harper Jam Session & Open Mic; 18: Larry Banks Qnt; 25: Simona Danielle Qnt.

FOX & CROW: 594 Palisade Ave. Jersey City. www.foxandcrowjc.com. 201-984-2775. Live music Thursdays & Sundays.

HUNTERDON

FLEMINGTON DIY: 26 Stangl Rd. Flemington. www.flemingtondiy.org. 856-431-3692. 1st Sun: 1-5pm Jazz Jam. Feb 2: 1pm Jazz Jams; 22: 7:30pm Marel Hidalgo Qrt.

MERCER

AMERICANA KITCHEN & BAR: 359 US Hwy 130. East Windsor. 609-448-4477. www.americankitchenandbar.com. Sun: 11am-3pm Jazz Brunch. Mar 2 : 11am Jazz Brunch w/ Keith Franklin Grp; 6: 6pm Mark Sganga; 9: 11am Jazz Brunch w/ John Bianculli; 13: 6pm Mark Sganga; 16: 11am Jazz Brunch w/ Yvonne & Friends; 23: 11am Jazz Brunch w/ James Rosocha; 30: Jazz Brunch w/ Rebecca Paige Trio.

HOPEWELL VALLEY VINEYARDS: 46 Yard Rd. Pennington. 609-737-4465. www.hopewellvalleyvineyards.com. Sun: 2:30-5:30pm free adm. Mar 23: Mark Feingold Grp; 30: HVV Jazz Band.

MIDDLESEX

TAVERN ON GEORGE: 361 George St. New Brunswick. www.tavernongeorge.com. 732-545-6205. Tues&Thurs: 7-10pm free adm. Emerging Artists Series & Open Jam Sessions. Mar 4: Maria Kolesnik Quartet; 6: Jackie Johnson Quartet; 11: Seraphina Taylor Quartet ; 13: Leonieke Scheuble Quartet; 18: Kristin Field Quartet; 20: Erena Terakubo Quartet; 23: Ariana Hartunian-Sowa Quartet; 27: Akiko Tsuruga Quartet.

PARLOR (THE) AT HAILEY'S HARP & PUB: 15 Station Pl, Metuchen. www.haileyssharpandpub.com. 732-321-0777. Mar 29: *:30pm The Professors

MONMOUTH

ALGONQUIN ARTS THEATRE: 60 Abe Voorhees Dr, Manasquan, NJ 08736. 732-528-9211. <http://www.algonquinarts.com>. Mar 2: 3pm Boogie Woogie Big Band.

MORRIS

SHANGHAI JAZZ: 24 Main St. Madison. 973-822-2899. www.shanghaijazz.com. Tues-Thurs 7pm Fri&Sat 7 & 9pm Sun 6pm. Mar 2: Petra

Van Nuis, 4: Leonieke; 11: John Bianculli; 18: Jerry Veza and Bob Hanlon; 19: Ed Laub Qrt ft Jerry Veza, Hal Slapin & John Vourtsis; 20: Deep Groove Trio ft Leonieke; 25: George Naha.

COUNT BASIE CENTER FOR THE ARTS: 99 Monmouth St. Red Bank. www.thebasie.org. 732-842-9000. Mar 13: 7:30pm Preservation Hall Jazz Band.

MORRIS MUSEUM: 6 Normandy Heights Rd, Morristown. www.morrismuseum.org. 973-971-3706. Mar 2: 5pm Mardi Gras w/ Thaddeus Expose.

PASSAIC COUNTY

WAYNE PUBLIC LIBRARY: 461 Valley Rd, Wayne. 973-694-4272. www.waynepubliclibrary.org.

SOUTH BRUNSWICK

SOUTH BRUNSWICK ARTS COMMISSION: 540 Route 522 (Ridge Rd) Monmouth. www.sbarts.org. Mar 7: 7pm Caleb Eckstein - Jeremy Leon Quintet

SUSSEX

STANHOPE HOUSE: 45 Main Street, Stanhope. Mar 8: 3pm Regina Bonelli @ North Jersey Blues Society's Women In Blues, at Madison Ave. www.rosewoodhotels.com/en/the-carlyle-new-york. 212-744-1600. Tues-Sat: 8:45pm. Mar 4-5,18&25: Peter Cincotti.

The PENROSE: 1590 2nd Ave. btw. 82nd & 83rd Sts. www.penrosebar.com. 212-203-2751. Sun: 7-10pm. Mar 9: 7-10pm Alex Madeline.

SCARLET LOUNGE: 468 Amsterdam Ave. btw. 82nd & 83rd Sts. www.scarletlounge NYC.com. Sets: Sun 6-7&8-9pm, Mon 7&9pm.

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 except 03/12-16 \$40-\$65. Mar 1-2: A Jazz Messengers Tribute to Art Blakey; 5-9: Terri Lyne Carrington; 12-13: Fred Hersch Solo; 14: Fred Hersch w/ Donny McCaslin; 15: Fred Hersch w/ Miguel Zenon; 16: Fred Hersch Solo; 19-23: Charles McPherson Quintet; 26: Amina Figarova Sextet; 27-30: Jeremy Pelt Quintet.

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

DELAWARE/PENNSYLVANIA

PITTSBURGH

CON ALMA: 613 Penn Avenue Pittsburgh. www.conalmappgh.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. Mar 1: Mardis Gras Weekend: Funky Miracle; 2: Benny Benack II Qrt; 3: Tony Campbell; 4: Fat Tuesday with the Colby's.

GREER CABARET THEATER: 655 Penn Ave, Pittsburgh. (412) 456-6666. Mar 27: 7 & 9:30pm Yellowjackets.

LOUNGE at the GREER CABARET: 655 Penn Ave, Pittsburgh. (412) 456-6666 Mar 4: 5pm Tubby Daniels; Mar 18: 5pm Jason Kush

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.

