

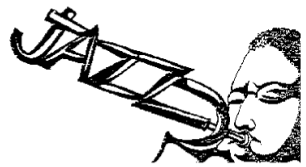


**Boundary**

Megumi Yonezawa/Masa Kamaguchi/Ken Kobayashi  
(ESP-Disk')  
by Tyran Grillo

After scrimshawing a name for herself in the ivory of jazz as sidewoman for saxophonist Greg Osby and following her 2016 leader debut *A Result of the Colors*, pianist Megumi Yonezawa releases her deepest personal statement to date. *Boundary* triangulates her tactful artistry with bassist Masa Kamaguchi and drummer Ken Kobayashi in a set of nine freely improvised tunes, plus a lone standard for good measure. If said standard—Sammy Fain-Irving Kahal's "I'll Be Seeing You"—feels like a message that has traveled light-years to get here and shows the trio at its most resonant, then the spontaneous wonders cushioning it feel like messages yet to be revealed and show the trio at its most inward. As in the droplets of piano that open the title track, each turn of phrase makes known a realm that only the ears can grasp.

While other titles offer descriptors of what one encounters here, their truth is limited. "Alchemy", for example, does indeed come across as a sonic conversion of base elements, even as one is constantly reminded of something far more precious than gold: namely, the coherence of flesh, bone and dedication that only



**World Class Jazz  
At Affordable Prices!  
Jazz Tuesdays In The  
John Birks Gillespie Auditorium**

**FEBRUARY 12  
JD PARRAN GROUP**

**FEBRUARY 19  
MIKE LONGO TRIO  
TRIBUTE TO  
OSCAR PETERSON**

**FEBRUARY 26  
GENE MARLOW  
HERITAGE ENSEMBLE**

**New York Baha'i Center  
53 E. 11th Street  
(between University Place and Broadway)  
Shows: 8:00 & 9:30 PM  
Gen Adm: \$15 Students \$10  
212-222-5159  
bahainyc.org/nyc-bahai-center/jazz-night**

musicians who listen to each other this closely can achieve. "Tremor", too, despite an underlying quiver of spontaneity, names the album's steadiest departure. Then there's "Wavelength", a duet between Kamaguchi and Kobayashi implying something greater than synergy: dialogue.

Even without such trail markers, one can hear the cartographic sincerity of "Reef" and tactile intensity of "Nostalgio" as if they were one and the same. The most absorbing promises are fulfilled in "Veil" and "Onement". Where the former is as beautiful as it is intrepid, the latter swirls with life-giving immediacy. Mirroring the patient unfolding of "Meryon", they seek catharsis on the path to getting there, so that by the end a new beginning has already opened its eyes for want of another day.

For more information, visit [espdisk.com](http://espdisk.com). This project is at Greenwich House Music School Feb. 9th. See Calendar.



**Forever Sanctified  
Joey Morant (Blujazz)**  
by Anna Steegmann

If you have experienced Joey Morant's dazzling trumpet and flugelhorn playing, scat singing and humorous banter on stage, you have witnessed an entertainer par excellence. This Charleston native is a musician from the Jenkins Orphanage Band tradition of the '50s. His admiration for Louis Armstrong is unmistakable and he has made a name for himself with his soulful Armstrong interpretations. He has won prestigious awards, performed internationally and played/recorded with Ray Charles, James Brown, Dizzy Gillespie, Benny Goodman and many others. Nonetheless, he has been called "one of the heaviest cats you never heard of." This should change with *Forever Sanctified*, his second CD after *Better Late Than Never* from 1998.

*Forever Sanctified* has 12 tracks, half Morant's tunes. The musicians play in duo, trio, quartet or sextet formation: Mike LeDonne or the late Gene Ludwig (organ), Mark Whitfield (guitar), Max Schweiger (baritone saxophone), John Simon (tenor saxophone), Cameron Brown (bass) and Tedd Firth or Terence Conley (piano) are excellent collaborators. Morant's 17-year-old son Amadeus plays drums throughout.

This is soul jazz at its best, lyrical, sincere and heartfelt. All the musicians are on top of their game but it's Morant's showcase for his wide range of talents. His dynamic and creative play stands out in the instrumental tracks. Jimmy McHugh-Dorothy Fields' "Don't Blame Me", a duo with Conley and Morant on flugelhorn, is riveting. Traditional song "Annie Laurie" shows the leader's superior command of both horns. Abel Baer-L. Wolfe Gilbert's "My Mother's Eyes" starts mournful and ends in a joyful upbeat improvisation, Morant pulling off astonishing lower registers on trumpet. "Sidewinder"'s spirited horn solos fête Lee Morgan.

In his own compositions, he presents poetry in song on "It's Expensive To Be Poor", lets his horns go into high-speed fire mode in "Wacky, Lacky, Clacky", takes wild flights in "Joey's Theme" and plays melodic postbop in "437 Race Street". Other tracks break no new ground but confirm his claim that he can "play and entertain in any genre and still be a jazz musician."

For more information, visit [blujazz.com](http://blujazz.com). Morant is at Blue Note Feb. 10th and Club Macanudo Feb. 20th. See Calendar.



**dizzy's club**

**SWING BY TONIGHT  
7:30PM & 9:30PM**

FEB 1-3  
**songs of freedom  
with ulysse owens, jr. & friends**

FEB 4 • WITH ELMO & WYNTON MARSALIS  
**joe fiedler's open sesame**

FEB 5 • 7:30PM SET ONLY  
**maria grand quartet**

FEB 5 • 9:30PM SET ONLY  
**joel ross good vibes**

FEB 6  
**troy roberts organ trio  
with special guest chris potter**

FEB 7-10  
**freddy cole quintet: songs for lovers**

FEB 11-12  
**brussels jazz orchestra &  
tutu puoane: we have a dream**

FEB 13  
**brian charette: music for organ sextette**

FEB 14 • SPECIAL 3-COURSE MENU  
**valentine's day:  
kim nalley sings love songs**

FEB 15-17  
**kim nalley: love songs**

FEB 18  
**juilliard jazz ensembles**

FEB 19  
**john chin quintet**

FEB 21  
**david binney's angelino quartet**

FEB 22-24  
**warren wolf quartet featuring joe locke**

FEB 25  
**matthew shipp trio**

FEB 26  
**allison miller's boom tic boom**

FEB 27-28  
**black art jazz collective**

[JAZZ.ORG/DIZZYS](http://JAZZ.ORG/DIZZYS)  
212-258-9595

jazz at lincoln center  
broadway at 60th st., 5th fl.

