

NOVEMBER 2023—ISSUE 259

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

TREVOR WATTS
PLAYING OUTSIDE FOR INSPIRATION WITHIN

SANTI
DEBRIANO

MIKI
YAMANAKA

LES
MCCANN

"PUCHO"
ESCALANTE

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Letter from the Editor

With each issue of *TNYCJR* we are reminded of the far-reaching, international scope of this music. Jazz is freedom—democracy at its best—regardless (and sometimes due to the influence) of background and geography. It invites dialogue, even through wordless communication. And most anyone from anywhere can contribute to the musical conversation. This month's features are a multi-generational and multi-national case in point, with musicians hailing from England (saxophonist Trevor Watts), Panama (bassist Santi Debriano), Japan (pianist Miki Yamanaka), Cuba (the late trombonist/arranger Pucho Escalante) and the Kentucky-born pianist/vocalist Les McCann. This month's Festival Report and Album Review sections offer further proof that jazz' tentacles stretch around the globe: from Argentina, Chile, Finland, Germany, and Israel to Philippines, Portugal, Spain, Turkey and Ukraine. So, whether you're traveling or just staying put, let *TNYCJR* be your jazz Zagat and Tripadvisor. And be sure to check out the extensive Event Calendar listings in the back pages for further details on the musicians you'll soon be reading about, as well as plenty of other concert recommendations. Get out and be global without even having to make a trip to the airport! Onwards and outwards—happy reading and listening, and see you out at the shows.

On a somber side note, we are saddened to report that veteran jazz advocate Robert Bush—a valued *TNYCJR* contributor for the last seven years, as well as esteemed colleague and radio host—recently passed away (d. Oct. 20, 2023). Even through his battle with cancer, he continued reviewing and covering the music he loved, including his last review for *TNYCJR* which appeared in last month's issue. Our condolences go out to his friends and family and all the musicians he so deeply cared and wrote about.

On The Cover: Trevor Watts (photo by Peter Gannushkin)

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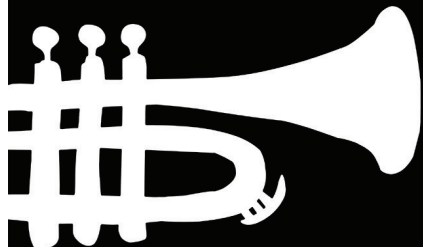
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At the second-story Hudson Eats food court in Battery Park's Brookfield Place, gridded picture windows overlook luxury yachts and sailboats moored in North Cove Harbor, the Jersey City skyline and Colgate Dock visible just across the Hudson River. It was an ideal backdrop for drummer **Johnathan Blake**'s mid-week trio gig (Oct. 4), as an early autumn, late afternoon sun eased westwards over the course of two sets. With Dezzon Douglas (bass) and Morgan Guerin (tenor), the leader was perched high on his drum throne, in contrast to the low-lying kit, drums and cymbals all positioned at the same level. He was a study in contrasts. Somehow, with little obvious physical motion—his sticks often sweeping sideways instead of vertically—Blake nevertheless was able to discharge fulgent cascades of polyrhythm. Even during his most brilliant outbursts of percussive bravado, though, he was fully attuned to what the others were doing. Douglas, without resort to such fusillades, captivated with his robust tone, soulful solos and loose but locked timekeeping, providing a flexible anchor over which Blake could work his magic. Guerin, the youngest lion in the pride, lacked the gravitas and charisma of his more seasoned colleagues, but showed promise and poise in his intelligent, cliché-free playing. The two sets mixed Blake's originals with eclectic covers including The Police's "Synchronicity I". The second set, longer and more energetic, culminated in several prodigious bass/drum exchanges between Douglas and the nominal leader.

— Tom Greenland



Johnathan Blake @Brookfield Place

Melissa Aldana, the Grammy-nominated Chilean-born saxophonist and composer, celebrated the music from her 2022 Blue Note release *12 Stars* at Smoke (Oct. 5), backed by a youthful unit: her frequent bassist Pablo Menares and drummer Kush Abadey (both on last year's album) and pianist Lex Korten, who proved a formidable partner with a spritely technique suggesting an evolution of stride piano. Aldana switched from alto to tenor when she first heard Sonny Rollins, who would become a mentor. The opener, "Falling", revealed her style as Rollins-based: succinct, sustained form with an added proclivity toward meditative composition. *12 Stars* was inspired by the tarot deck (think Mary Lou Williams' *Zodiac Suite*). "Falling" began as a meditation, opening to an arc of bop/modal improvisation. It was full of signature Aldana features, including an exploration of the horn's full range, from low to high, an area she mines like Cat Anderson's high-note trumpet wailing. "Falling" also built a pronounced arc, with climax and denouement. "Intuition" was largely melodic, with a recurring phrase, and showcased the saxophonist's stylistic preference for fluttering alternation on the keys. Although a prolific composer, the leader also regularly touches base with standards. In this case, it was "I'm Getting Sentimental Over You" (George Bassman), arranged in 1932 by saxophonist Noni Breernardi for Tommy Dorsey, with Aldana mostly responsible for the melody and ending with a dramatic, extended low, bellowing note.

— Marilyn Lester



Melissa Aldana, Pablo Menares @Smoke

It was Friday the 13th last month when multi-instrumentalist **Peter Apfelbaum** assembled a quartet edition of his Hieroglyphics ensemble (trombonist/tubist Josh Roseman, bassist Mali Obomsawin, drummer J.T. Lewis), at Harlem's Mount Morris Ascension Presbyterian Church, to offer a meditative musical palliative to, as he put it, "heavy stuff going on." Surrounded by high-vaulted ceilings supported by classical columns and a palisade of organ pipes, the musicians lofted tentative, suspiring tones up into the sanctuary's joists. Apfelbaum, at the grand piano, built an impressionist modal piece, Roseman switching between tuba and trombone, often off-mic but to intimate effect. Another hymnlike piece initiated on piano sounded Chopin-esque, like Abdullah Ibrahim, before the leader switched to tenor saxophone and expressed a string of strangely cohesive musical ideas. "Chimes" (his tribute to Roscoe Mitchell) was notable for collective interactivity, Apfelbaum's flute tête-à-tête with Lewis' malleted toms ending so delicately that entranced listeners took a moment to respond. Another highlight was Apfelbaum's solo piano tribute to Harlem stride players, which, though it began with characteristic stylistic moves, was soon de- and then reconstructed into something else entirely: a *sui generis* mash-up of gospel, African-tuned percussion and other, less definable, influences. All served to introduce the catchy serpentine theme of "Titiwa", Apfelbaum cueing a series of cascading accents like a snake charmer with a red melodica.

(TG)

The 31st iteration of the **Herbie Hancock Institute's** Jazz Award, this year an International Piano Competition (Oct. 14-15) at Perelman Performing Arts Center, was a slice of jazz heaven, if a very long one. On awards day, hosted by Dee Dee Bridgewater, jazz royalty gathered for a gala concert honoring Dianne Reeves (Maria Fisher Founder's Award) and architect Frank Gehry (Herbie Hancock Humanitarian Award). But before this particular extravaganza, on day one, eleven young international jazz pianists competed at the semifinals, judged by Don Sickler, Orrin Evans, Herbie Hancock, Hiromi and Danilo Pérez. On day two of the finals, Paul Cornish (Houston, TX), Connor Rohrer (Mechanicsburg, PA) and Jahari Stampley (Chicago, IL) each played two works, accompanied by Rodney Whitaker (bass) and Carl Allen (drums). But before the reveal, a host of A-list jazz artists, including Ambrose Akinmusire, John Beasley (Musical Director), Terri Lyne Carrington, Anat Cohen, Joe Lovano, Helen Sung and many, many more, performed magnificently in small groups, highlights of which were an astounding "Rhapsody in Blue" duet by pianists A Bu and Hélène Mercier and Reeves' version of "You Taught My Heart to Sing" with guitarist Romero Lubambo. The awaited reveal: third place to a soulful, subtle Cornish and second to the conceptually assertive Rohrer. Stampley, who nearly accelerated off the keyboard with exaggerated body movements and thundering pyrotechnics, captured first place for his passionate "on steroids" playing.

(ML)

One of the wonderful things about hearing veteran bassist **Ron Carter** perform is the generous way he invites the audience into the music, with anecdotes about the composer-legends who happened to be his friends, and peeks into his own creative process. Returning to Birdland with his great Big Band (Oct. 11), one week of a three-week residency of Carter-led groups, he guided the large ensemble through sprightly arrangements of tunes by John Lewis of the Modern Jazz Quartet (“The Golden Striker”) and Sonny Stitt (“The Eternal Triangle”), whom Carter met as a college senior, revering him as “the closest thing we had to Bird.” This group, in a slightly different formation, released the album *Ron Carter’s Great Big Band* in 2011. He described the music then as “what people who like big bands would like to hear.” And that’s exactly what they brought to Birdland: a set of mostly straight-ahead, upbeat numbers. His own pieces, including “Loose Change” (“Dedicated to April 16 of any year”) and “Wait for the Beep”, reflected a similar tone of whimsy and play. Carter himself never took a solo, but did take the opportunity to showcase almost every musician on the bandstand. One such highlight: James Burton III (trombone) as soloist across the entirety of “Lover Man” (Jimmy Davis, Roger “Ram” Ramirez and James Sherman). Carter, of course, knew at least one of the composers personally. Through his famously gentle demeanor, the bassist/bandleader managed to leave us with a sweet note of thanks: “We don’t mind being adored by you.” — *Kyla Marshall*

Standing solitarily center stage, spotlighted in a darkened Rose Theater, **Samara Joy** gracefully intoned the verse to her original lyric of Charles Mingus’ classic “Reincarnation of a Lovebird” to open her second of two nights at Jazz at Lincoln Center (Oct. 7). Her voice was both arresting in its beauty and gripping in its range, as she garnered resounding cheers from the sold-out crowd. As the stage lights came up, revealing the septet that would back her for the rest of the evening, she kicked up the tempo to deliver a spirited interpretation of the well-known melody, spurred on by the noticeably young band: Jason Charles (trumpet), David Mason (alto), Kendrick McCallister (tenor), Donovan Austin (trombone), Connor Rohrer (piano), Michael Migliore (bass) and Evan Sherman (drums). Demonstrating a thorough awareness of jazz vocal repertoire, Joy put her own stamp on “A Kiss From You”, “Three Little Words”, “Sweet Pumpkin” and “You Stepped Out of a Dream”. She sang of love convincingly on Austin’s “A Fool in Love Is Called a Clown” and wordlessly with spellbinding purity of tone on “Five Stages of Love”. It was off to the races on “Linger Awhile”, on which the vocalist acrobatically traded choruses with the band. She swooped and soared through tempo and register changes on a medley of Monk’s “San Francisco Holiday (Worry Later)” and “Round Midnight”, swung like mad on Betty Carter’s “Tight” and was passionate on “Guess Who I Saw Today”, ending with Horace Silver’s “Nica’s Tempo” before a raucous standing ovation brought Joy back for “Day by Day”. — *Russ Musto*

PHOTO BY ALAN NAHIGIAN



Ron Carter Big Band @Birdland

PHOTO BY LAWRENCE SUMULONG



Samara Joy @Jazz at Lincoln Center’s Rose Theater

Rained on but not rained out, an eclectic slate of performers gathered at Richard Rodgers Amphitheater in Harlem’s Marcus Garvey Park for the second annual **John Coltrane Miles Ahead Festival** (Oct. 6). The brainchild of State Senator Cordell Cleare, Jazzmobile, Harlem Late Night Jazz and others, the evening (officially proclaimed “Jazz Appreciation Day”) featured Bertha Hope, T.K. Blue, Wallace Roney, Jr., Alvin Flythe, Patience Higgins and many others in rotating ensembles. The Reggie Workman Group encompassed the spirit of the day, the bassist a former Coltrane bandmember and drummer Billy Hart a Miles Davis alum; their guest, emerging pianist and singer Zacchaeus Paul, recited a Psalm before delivering a tune with an arresting presence that belied his youth. Mujib “Satchmo” Mannan is nicknamed as such for good reason—he sings just like Louis Armstrong. Though it was odd hearing that voice come out of someone else, Mannan brought his own flair, playing alto and singing refreshing lyric versions of Coltrane’s “I Want to Talk About You” and “Beautiful Friendship” (Donald Kahn, Stanley Styne) alongside vocalist Nikita White. Overall, the feel of the evening was relaxed, loose and, perhaps, a little under-rehearsed. But there was also an energy of celebration, in honor of two of the greatest and most famous innovators of Black American music and its many offshoots. At the slightest hint of an uptempo number, couples jumped up to partner dance down front. It was music meant to be engaged with, not just passively listened to, a glimpse of what jazz once was and can be, with the right crowd. (KM)

As a teenaged pianist already steeped in the jazz tradition, **Eric Reed** had the opportunity to sit in with Art Blakey and the Jazz Messengers. And as the great drummer often declared, if you played with the band just once you were a Messenger for life. It was in that spirit that Reed assembled a fiery sextet comprising Jeremy Pelt (trumpet) and three Blakey alumni—Bill Pierce (tenor), Steve Davis (trombone) and Peter Washington (bass)—with Carl Allen (drums) in the hot seat from which Blakey powered dozens of units featuring many of jazz’ finest. Presented under the banner of Mission Eternal, the group began the second set of their opening night at Dizzy’s Club (Oct. 6) already fired up, delivering a *tour de force* rendition of Cedar Walton’s “Mosaic”. Reed introduced it, quoting Blakey, as featuring “no one in particular”, opening the door for incendiary solos by himself and the horns, before Allen closed with a Blakey-esque solo of his own. The set continued with similarly spirited performances of Wayne Shorter’s “Ping Pong” and Walton’s “Plexus”. Throughout the evening the pianist spoke knowledgeably of the Messengers’ history and the indelible impression the bandleader made on him. He recalled a conversation with Blakey about Bud Powell to introduce his original dedicated to the pianist, “Dear Bud”, which showcased the rhythm section. An extended Allen drum solo, replete with iconic Blakey licks, kicked off the set’s soulfully swinging closer, Benny Golson’s “Blues March”. (RM)

WHAT’S NEWS

The moment has finally arrived. **Tzadik Records** (est. 1995) has recently offered its catalogue to streaming platforms. Founder John Zorn has been celebrating his 70th birthday by giving his fans the best gift of all: 800+ gems (which up to now have eluded online streaming) to discover or rediscover. Start with “B” and “C”: Derek Bailey, Aram Bajakian, Steven Bernstein, Borah Bergman, Anthony Braxton, Anthony Coleman, Jacques Coursil, Marilyn Crispell... and eventually work your way to “Z”, where you may spend eternity with Zorn’s bottomless Masada songbook output—from Masada String Trio, Masada Quartet, Electric Masada, et al. to the recent New Masada Quartet. For more info visit tzadik.com. (“John Zorn at 70: Barbara Hannigan + John Zorn” is at Miller Theatre Nov. 16.)

The 2023 Baltic Film Festival takes place Nov. 8-19 at Scandinavia House, during which Copenhagen-based Estonian vocalist **Maria Faust** will make a rare Stateside performance Nov. 9 (following the documentary *What Would You Take?* on the plight of Ukrainian refugees); on Nov. 10 is the North American premiere of *Machina Faust*, a documentary on Faust. For the full schedule and more info visit balticfilmfestival.com. (Faust also performs solo at Zürcher Gallery Nov. 9.)

The 2023 **Jazz Forum Arts** (JFA) Fundraiser is at The Fifth Avenue Hotel Nov. 14. Founded in 1985, JFA is a 501(c) nonprofit organization that presents concerts throughout the New York metropolitan area, including at its intimate Tarrytown club just north of NYC and via outdoor free summer concert programming throughout Westchester along the Hudson River. Performers at the benefit will include trumpeter James Sarno and tenor saxophone veteran Houston Person. For more info visit jazzforumarts.org.

The Jazz Loft and Long Island Music and Entertainment Hall of Fame posthumously honor bassist **Lloyd Trotman** (1923-2007) with the “Sideman in Jazz” award. Trotman, a former resident of Huntington, NY, was the house bassist for Atlantic Records, and played with Duke Ellington and Billy Strayhorn, Dinah Washington, Big Joe Turner, Ray Charles, Ruth Brown and many others. The award ceremony takes place Nov. 3 with a performance by bassist Santi Debriano’s septet. For more info visit thejazzloft.org.

Of annual jazz competitions... The 12th **Sarah Vaughan International Jazz Vocal Competition** has announced its top five finalists (pared down from almost 300 contestant entries). On Nov. 19, Daryann Dean, Bianca Love, Tyreek McDole, Ekep Nkwelle and Emma Smith will perform and compete at New Jersey Performing Arts Center in front of a live audience and panel of judges including Jane Monheit, Madeleine Peyroux, Lizz Wright, Christian McBride and Mack Avenue Records Executive Vice President, Al Pryor. For more info visit njpac.org. And pianist Jahari Stampley took home honors for winning this year’s **Herbie Hancock Institute’s International Piano Competition Jazz Award** (held at downtown NYC’s swanky and stunning, new Perelman Center for the Performing Arts), with runners-up Paul Cornish and Connor Rohrer. For more info visit hancockinstitute.org.

Straight Ahead: The Omni-American, co-hosted by co-directors Greg Thomas and Aryeh Tepper, is a brand-new podcast (launched in late-September) from the founders of the Omni-American Future Project, a coalition of Black American and Jewish leaders joining to fight racism and anti-Semitism through jazz and culture. For more info visit bit.ly/m/StraightAhead.

George Lewis (Edwin H. Case Professor of American Music at Columbia University and, since 1971, member of the Association for the Advancement of Creative Musicians) and Harald Kisiedu (Lecturer in Music at Osnabrück University of Applied Sciences) will talk about their bilingual English-German edited publication *Composing While Black: Afrodiasporische Neue Musik Heute/ Afrodiasporic New Music Today*. The book offers unique perspectives on the lives, works, aesthetics and methods of Afrodiasporic contemporary composers (including opera, orchestral, chamber, instrumental and electroacoustic music, sound art, conceptual art and digital intermedia) whose works have largely been ignored by academic inquiry, concert programming and critical/journalistic accounts. The event is free and open to the public Nov. 16 at Columbia University’s The Center for Science and Society’s Fayerweather Hall (Room 513). For more info visit scienceandsociety.columbia.edu. Another event this month featuring Lewis, “The AACM: Power Stronger Than Itself—A Talk by George Lewis”, takes place at Park Avenue Armory Nov. 18, part of the venue’s Artists Studio events (April through December 2023) spotlighting the AACM and curated by pianist Jason Moran. For more info visit armoryonpark.org.

PHOTO COURTESY OF ARTIST



SANTI DEBRIANO

EAST NEW YORK BEMBÉ

BY KEITH HOFFMAN

Bassist Santi Debriano has been a first-call bassist for five decades. Born in Panama and raised in East New York, Debriano first cut his teeth in the late '70s with tenor saxophonist Archie Shepp and then in the early '80s with Sam Rivers. In his long career he has anchored ensembles featuring avant garde, straight-ahead and Latin takes on the music. A partial list of his impressive associations, in addition to Shepp and Rivers, gives an idea of his versatility: Don Pullen, Pharoah Sanders, Billy Hart, Oliver Lake, Larry Coryell, Chucho Valdés, Hank Jones, Cecil Taylor, Randy Weston, Kirk Lightsey, Freddie Hubbard, et al. His 2023 leader date Ashanti (JoJo) is an excellent exploration of these many influences, informed by his graduate studies in ethnomusicology at Wesleyan University. TNYCJR recently took the opportunity to speak with him about his remarkable life and work.

TNYCJR: How did your musical journey begin?

Santi Debriano: My father was a musician, a composer. For a short period, he was one of the top guys in Panama, but he was a young man. My grandfather had been an organist and my father learned some piano from him and developed on his own. He started writing for the popular music at the time, which was mambo and calypso because we're Afro-Panamanians on my father's side. His family came from Jamaica to work on the Panama Canal. But he couldn't get any traction in New York, and gave it up.

When we were in New York, we had one of those Grundig Majestic stereo consoles. He would put a stack of records on. Like Miles' 'Round About Midnight I probably heard every day of my childhood, with Paul Chambers on bass. Ahmad Jamal, Brubeck, Bill Evans, you know. He would stack ten records on in the morning, and they'd be playing all day.

I loved my childhood. We were in the projects in East New York. In the public schools, I was in a youth orchestra. They gave us violins, violas, cellos and basses and I chose a bass. Or my teacher chose a bass for me because I was one of the tallest kids in the class. Around seventh grade I started playing guitar, because I loved Jimi Hendrix.

As a young musician, I was kind of shielded from all the rough stuff because people in the neighborhood recognized me as a musician. They were friendly and they approached me that way because I had some kind of a promise or something. My friends tended to be other kids that were involved in the arts and we started this band. We used to get together at the church every Sunday for years. So it was like a little clique inside of all that other crazy stuff that was going on in the '60s. There were riots going on in other parts of Brooklyn, especially out there in East New York, but away from where we were living.

TNYCJR: What was your father's attitude on this?

Debriano: Well, he had given the music up. He went

back to school and was teaching science in the schools. He and my Mom tried to discourage me from music, I think because of his experience. Plus New York in the '60s, the junkies, it was a mess. The scene was dying. But I got into it because I got accepted into this special program that allowed me to have academic subjects in the morning and youth orchestra in the afternoons. And I did that three days a week and then the other two days they taught me painting in the afternoons. So I had a wonderful program. I just loved my childhood. I loved school.

TNYCJR: After Archie Shepp in the late '70s (and your debut recordings with him in the early '80s), you moved to Paris where you began to play with Sam Rivers there and throughout Europe.

Debriano: I had been playing with Archie Shepp for a few years. By the time I was hitting with Archie, we weren't doing avant garde like he used to. It was inside, you know. Archie's career was interesting that way. Archie's always been a student of the music. Even when he was doing his avant garde thing, you could hear his sound always had some Ben Webster, and sometimes he'd be doing things in the band that sounded like New Orleans street parades. He was always historically referential that way. Nobody could play changes like him. So during that time I was living here in New York.

But I met this woman, a French lady, a painter and a beautiful girl. And we fell into a love affair. That's Anna, my first wife. She's a painter and she actually did the covers for a few of my records. So I left Archie and went to Paris to stay with her. Sam Rivers would come to Paris quite often. His first connection was with Steve McCraven, a great drummer who was over there. Steve's son is that great Chicago drummer making all kinds of waves, Makaya McCraven. Steve recommended me and then the three of us started doing gigs on the road.

TNYCJR: What can you tell us about that experience?

Debriano: It was the early '80s. The first thing I learned was endurance. It was high energy all the time—you would start high and then you'd push up against it. It was chordless. Always chordless. Well, Sam would play the hell out of the piano. He played piano the way he played saxophone. He could play all the changes, everything, but he liked to really take it out. We would start out with him on tenor. We'd go through all kinds of feelings and stuff, and he'd take his long solos, then I'd take my solo and then he might come back and take a piano solo. Then there'd be a drum solo.

But Sam's mind, it's kind of like Cecil (Taylor's). So fast and so gone. What you tried to do as a bassist was just give him a blanket of notes that he could bounce wherever he wanted off of, and we could play free time that way. But the free time had to be dense to give him

that blanket. Sometimes he called tunes (and) a few of my favorite tunes are his.

TNYCJR: And where did you play with that trio?

Debriano: All over Europe. But he was really big in the East—then East Germany and (now former) Yugoslavia. They heard something in that music that I think resonated with them. It was freedom, but it was really rebellion too. We were playing for large rooms, full theaters, and people would come up to us on the breaks and whatnot and they just adored Sam Rivers.

(CONTINUED ON PAGE 33)

<p>Charts & Graphics Saturday, Nov. 4th @5:30pm The Delancey 168 Delancey St</p>	<p>Sound Liberation Setting Free The Funk Thursday, Nov. 16th @10pm Silvana 300 W 116th St</p>	
<p>Cycles & Solos Saturday, Nov. 11th @7pm Tenri Cultural Institute 43A W 13th St</p>	<p>Todd Rewoldt & Friends Saturday, Nov. 18th @7pm Steel Wig Music 939 8th Ave (56th St) Suite 502</p>	
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MIKI YAMANAKA

SPONTANEOUS EXPLORER

BY KEN DRYDEN

Pianist Miki Yamanaka took an unconventional path to becoming a jazz artist. Exposed to jazz by her parents while growing up in Japan, she explains, "You hear jazz a lot, it's everywhere. Jazz musicians go to Japan at some point in their careers. My parents liked to go to cafés that played jazz on vinyl." Yet jazz was not Yamanaka's primary focus in school. She took jazz band in middle school but after that classical choir. As a science major in college she found a group of people who liked jazz, and played some sessions once or twice a month. Fate then stepped in when she took a break from working on her master's degree to visit New York: "I saw Cedar Walton, fell in love with jazz and decided to quit science and move to New York!"

Yamanaka cites two mentors who helped her along the way: Jeb Patton and Larry Goldings. She studied with Patton at Queens College for her master's and says, "Patton is an incredible pianist and educator. He is soft-spoken but when he plays, he has a lot to say. I love the gab. He may not tell me what he wants to tell me, but when he shows me stuff, 'Ahhh!' He can talk to me in music so precisely." One especially valuable lesson he passed along was how to accompany the musicians around her: "He turned me onto comping... if you want to work as a pianist, you've got to know how to comp." Yamanaka has also taken lessons from Goldings, who wrote the liner notes for her debut album *Miki* (Cellar Music). She recollects visiting him at his house in L.A. and playing with him in his studio: "We became good friends during my month touring out there... he encouraged me to write new music, which is very inspiring."

Yamanaka's writing technique is unique. "I like to write about food, thinking about it or making food, then I come up with some melodies or chord changes. Food inspires me in a funny way. I think everybody takes a shower and starts singing nonsense. My composing process is like that—random humming or playing like I was practicing, going through ideas until I like something. I rely on spontaneity. If I like an idea, I use my phone to record, then come back to it. When I listen to it a few days later, I may see it going someplace else, so I need a few days to write a composition. Some ideas became tunes immediately, though."

Yamanaka talks about leading an ambitious octet project, and says, "I'm asking my friend Vickie Yang to be a composer. She brings a couple of compositions every time we get together to play." The two have shared gigs at The Jazz Gallery in April, and last month at BRIC JazzFest. "We (recently) rehearsed and I brought a new composition... For this one, I have to get grants: a lot of people are involved and I would like to compensate people right. Until then, I don't feel that I can record them. I'm still woodshedding, practicing writing for bigger ensembles, and hoping I will get better at it within a few years and record with them as well."

In addition to appearing on albums by Roxy Coss and playing with other saxophonists such as Antonio Hart and Nicole Glover, Yamanaka has five albums as leader, including her latest, *Shades of Rainbow* (Cellar Music), a quartet with Mark Turner (tenor), Tyrone Allen (bass) and Jimmy Macbride (drums), which came out in September (a quick turnaround, given it was recorded just over six months prior). The pianist speaks of the special bond she particularly shares with veteran saxophonist Turner (he has appeared on two of her albums to date), whose playing she has been a big fan of since her college days in Japan. "Working with Mark is an experience. He's a very studious human being who loves the music. The only things he does is eat, sleep and practice. A single note he plays shows me everything... it is a dream to work with him." The saxophonist reciprocates the compliments: "She is a fine player with a joyful, deep sense of swing, reverence for the masters and is not afraid to show it... One example might be her open admiration of Horace Silver, one of my personal favorites in composition and piano playing, which is evident in her style and in some of her writing, too."

Veteran vibraphonist Steve Nelson (who recorded with the pianist on her *Miki* album) is also enthusiastic with his praise for Yamanaka: "She's extremely talented (and) has been growing, developing and playing with all the great players in New York. She is highly respected amongst all musicians (and) has many bright moments ahead."

Though Yamanaka has used a number of different musicians on recordings and gigs, she has settled on her drummer of choice. "I used to not hire my boyfriend, Jimmy Macbride (husband since 2020), but then COVID-19 happened and I had no choice!" The two hosted the live-stream "Live From Our Living Room" series during the months of COVID lockdown, usually featuring a different bassist each week. "It was just the two of us at first, but then we started hiring bass players (and) we began creating a band sound." With talk of recording for Cellar Music again in the near future, she's already thinking about making her first piano trio album, with a focus on jazz standards.

For more info visit mikiyamanaka.com. *Yamanaka* is at Brookfield Place Nov. 8, *Cellar Dog* Nov. 24 and *Smalls* Nov. 27. See *Calendar*.

Recommended Listening:

- Miki Yamanaka—*Miki* (Cellar Music, 2017)
- Roxy Coss—*The Future Is Female* (Posi-Tone, 2017)
- Miki Yamanaka—*Human Dust Suite* (Outside In Music, 2020)
- Miki Yamanaka—*Stairway to the Stars* (Outside In Music, 2020)
- Pete Zimmer—*Dust Settles* (Tippin', 2022)
- Miki Yamanaka—*Shades of Rainbow* (Cellar Music, 2023)

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TREVOR WATTS

PLAYING OUTSIDE FOR INSPIRATION WITHIN

BY DANIEL A. BROWN

PHOTO BY ZIGA KORITNIK



A protean figure of the U.K. jazz scene, saxophonist Trevor Watts is part of a cadre of musicians who turned their backs on codified and conventional forms and squarely faced the measureless space of free jazz improvisation. Over the course of six decades as a leader and collaborator, his musical approaches have run the gamut from fiery improv shakedowns to African-inflected ensembles. Watts has left a deep impression on jazz and, in the process, widened the gates for subsequent players.

Born in York, England, on Feb. 26, 1939, the alto and soprano saxophonist began his musical journey in his early teens. “It was the sax, that was the cheaper option at the time in the shop,” says Watts from his longtime home in Hastings, U.K. That same year, Watts left school to live in Halifax, a market town in industrial West Yorkshire. Watts’ father was a baker and found Watts a job in a bakery. Before Watts was born, his father lived in Canada and would visit America and discovered early jazz recordings. “[He had records] like Nellie Lutcher, Nat King Cole, Ellington, Tex Beneke, Fats Waller, Bob Crosby,” recalls Watts. “This was my early inspiration to want to become a musician.”

Watts was largely self-taught. This autodidactic approach arguably prepared Watts for playing purely improvised music. “I learned everything by ear for starters. The more methodical type of learning came later, as I felt that’s what I must do. So I realized later that by teaching myself to read and write music, I became slightly more inflexible within the more purely improvisatory explorations.” Watts also notes that his environment influenced his development. “One has to remember that I was entirely in isolation at first. Halifax in England is no New Orleans or New York. However, the sense of determination needed to learn and to carry on stood me in good stead over the years.”

Like many post-WWII musicians, Watts met musical allies while enlisted in the military—in his case, the Royal Air Force. “I’d met [drummer] John Stevens and [trombonist] Paul Rutherford in the Royal Air Force School of Music at Uxbridge, London in 1960, and we all had an interest in jazz,” recalls Watts. He mentions the trio’s shared passion for Ornette Coleman, John Coltrane, Cecil Taylor and Sonny Rollins, as well as “wider interests” like Japanese gagaku music. “We had an ‘open’ and similar interest, too. So from the get-go, as you say, we were interested in pushing that music forward.”

In 1965, this trio coalesced as the Spontaneous Music Ensemble (SME) in London. Listening through discerning 21st-century ears, it can almost sound like the SME always existed. With the sheer availability of archival and current recordings, longtime and newer venues consistently willing to host the music, a devoted and equally receptive audience and the ongoing overlap of free jazz and underground rock, the principles of improvisation, sonic exploration and pure avant garde intent can sound as familiar as a proverb. Yet the core U.K. players who assembled as the SME, and those who joined in after hearing the clarion call, were absolute radicals. Watts recalls, “We needed a place to play regularly and develop the music, and it was pianist Veryan Weston’s sister [singer] Armored Weston who found the place for us: the Little Theatre Club in St Martin’s Lane.” The club opened January 1966 and was initially open every night.

“The group felt somewhat of an ‘outside’ force at the

start. It really was the place that you could go to and literally try anything you wanted.” The nascent experimental music scene in London began to bloom. Concurrent to the SME, the trio AMM (guitarist Keith Rowe, saxophonist Lou Gare and drummer Eddie Prévoist) were also working with freeform music, while the original Pink Floyd were melting rock-song structures into longform psychedelic sprawls. The audience feedback wasn’t immediately positive. “There was quite a bit of hostility, and quizzical looks regarding even thinking of playing like we did,” says Watts. “John and I played as a duo at the Speakeasy Club in London, an ‘after hours’ place for rock and pop stars. They gave us the money at half time and asked us *not to play* anymore.”

Watts also sees a parallel between the British and European free jazz explosion and the similar restless groundswell in America. “For instance, we had never heard of the Art Ensemble of Chicago. We were working within our own bubble.” The club and SME attracted similar English musical seekers, players inspired by Coltrane and Albert Ayler, yet who were imprinting an ineffable and indigenous British energy into jazz. Musicians including guitarist Derek Bailey, bassists Barry Guy and Dave Holland, singer Julie Driscoll and trumpeter-flugelhornist Kenny Wheeler found solidarity in the free London scene.

“I remember Evan Parker asking if he could sit in with us,” says Watts. “Evan had come down from Birmingham and he took to the music like a duck to water.” Decades later, Parker now describes the era as “fractious times” and views himself as an “interloper” in iterations of SME. Along with Bailey and Guy, Parker augmented the original line-up of Watts, Rutherford and Stevens.

“That sextet quite quickly fragmented into SME under Stevens’ control,” says Parker. “[The band] Amalgam being Trevor’s response, and Iskra 1903, formed by Paul Rutherford.” Guy describes himself as the “greenhorn” of the group. “Their combined passion for the music became the driver for totally new musical experiences... I found the whole scene exhilarating, but as always with committed artists, there were heated discussions concerning the semantics of the how, why and what we were doing to further the music.” The SME releases recorded in this era featured both small and larger ensembles, offering generally longform pieces that could sound confrontational or intimate, at times in the same song. “We stuck our necks out at a time when it felt like that is what you were doing,” says Watts.

From 1969 through the late ‘70s, Watts fronted Amalgam, their sound a potent, evolving blend of free playing and funk-fusion, and was a founding member of Guy’s London Jazz Composers’ Orchestra. There remains a wellspring of solid work by Watts from this era, as he and his cohorts expanded the jazz vernacular. “I have noticed a much greater feeling of confidence when I am taking part in what you [might] call the full state of improvisation,” says Watts, when pressed to articulate any interior shift that occurs during his improvisations.

In 1982, Watts took African rhythms into the fold with his Moiré Music project, which found him working with Ghanaian musicians and 10- to 14-piece drum ensembles. Well into the ‘90s, Watts led these groups through rollicking, syncopated performances. Like Amalgam, these projects found Watts working in more of a compositional aspect: “I

always had jotted new ideas down on paper practically every time I picked the horn up, and even today if you look in my music room there’s absolutely reams of used manuscript paper. So although improvisation was important to me, it was also important to write music, and even a juxtaposition of the two.” From the ‘90s through the early 2000s, Watts continued with his mercurial creative projects.

Beginning in the mid ‘80s, Watts has enjoyed a long-standing, fruitful collaboration with pianist Veryan Weston, with albums and concerts that are a counterpoint gradient to the grand impact of Moiré Music. In recent years, the Eternal Triangle—a trio featuring Watts, Weston and their longtime collaborator, percussionist Jamie Harris—has further distilled Watts’ most durable interests: European free jazz and African rhythms. Harris has played with the saxophonist since 1999. A fan of Watts’ music since his teens, Harris grew up in Hastings and would “kind of hassle and bug” him in local pubs. The younger musician was originally a singer; it was Watts who pushed him to play the drums. In the duo format, the pair can be heard as a microcosm of the Moiré Music sensibility. “The Moiré concept was like rhythmic lines interchanging,” says Harris. “And Trevor’s traditional big bands had an impressive and large sound. What we’re trying to do as a duo is to make it always sound a bit bigger than a duo should usually sound, using principally rhythmic concepts.”

From last month into this month, Watts and Harris are doing a 16-date stateside tour which includes a Hudson Valley concert at Tubby’s in Kingston, NY (Oct. 29) and culminates locally at The Jazz Gallery (Nov. 18). The 84-year-old saxophonist concedes that the NYC show will indeed be his final performance in the States. It will be an opportunity for longtime fans and curious listeners to witness the fearless improviser who, in all of his global travels, has always enjoyed a particular relationship with American audiences.

“This year, there was a celebration at Café Oto in London of the continuing influence of SME and AMM on improvised music. But I was never asked to take part as a player. It never came into anyone’s mind, perhaps because I have been very eclectic over the years, and not a stalwart of that improvising scene. I have noticed that in the U.S., I think there’s more openness to what an artist wants to do, rather than a solid expectation of what [the audiences] are going to get. Therefore to me, that is much more preferable and feels more like the people listening are more willing to go with the flow.”

For more info visit rdbf.org. Trevor Watts is at The Jazz Gallery Nov. 18. See Calendar.

Recommended Listening:

- Spontaneous Music Ensemble—*Challenge* (Eyemark, 1966)
- Spontaneous Music Ensemble (John Stevens/Trevor Watts)—*Bare Essentials 1972-3* (Emanem, 1972-3)
- Amalgam—*Wipe Out* (Impetus, 1979)
- Trevor Watts/Liam Genockey—*The Art Is In The Rhythm* (Jazz in Britain, 1989)
- Trevor Watts—*A World View* (Fundacja Słuchaj, 1996-2019)
- Trevor Watts—*The Lockdown Solos* (Hi 4 Head, 2020)

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PHOTO BY ALAN NAHIGIAN

LES MCCANN

MORE FROM LES
BY JIM MOTAVALLI

Pianist Les McCann, 88, bedridden in California with some serious health issues for the last five years, remains quite energetic and bristles at any attempt to sum up his long history of playing music. “Does that mean my career is over?” he asks. “Actually, I would say no one could have had a better life than the one I’ve had—it happened exactly the way I planned it.”

McCann, a soulful keyboard man from Lexington, KY, remembers hearing seminal influences like Ivory Joe Hunter, Ray Charles and Nat Cole on the radio when he was growing up. His first instruments were drums and tuba in the marching band, and he’s largely self-taught on the piano, with only a few weeks of lessons.

After turning down an offer from Cannonball Adderley because he wanted to be the leader, McCann recorded more than a dozen albums for Pacific Jazz between 1960 and 1964. He is probably best known for *Swiss Movement*, the 1969 live-in-Montreux album he made with saxophonist Eddie Harris as co-leader. As McCann tells it, the lineup came together at the last minute—he hadn’t played with Harris before that date, and expatriate trumpeter Benny Bailey was a last-minute recruit after Clark Terry turned them down. They were seeing Harris’ “Cold Duck Time” for the first time that day.

When he returned to his hotel after the performance, McCann was distraught. “They told me there were mistakes made with the equipment they were using, that it hadn’t been recorded well,” McCann said. “And then they called me to come back, because they couldn’t believe how well it had turned out. That night was magic, it really was.” And Gene McDaniels’ “Compared to What”, with McCann’s impassioned vocal, became a huge hit, a protest song heard all over America—and from every dorm window—that year. The album reached number one on the *Billboard* jazz chart and was nominated for a Grammy.

Asked about his favorite among his recordings, McCann invariably cites *Invitation to Openness*, from 1972. It all goes back to hearing church congregations

singing in Lexington. “Half of them would be out of tune, but the other half was doing something unbelievably beautiful,” McCann said. A clear direction crystallized after a party at Frank Zappa’s house. “After getting out of the Navy in the ‘50s I got to know a lot of people, and Zappa was one of them,” McCann said. “I was invited to a party of his, along with 300 other people, and we were each handed instruments—bells, drums, tambourines. No one knew how it would sound but when we began playing I heard something in the middle of it, exactly what I’d been looking for—the hidden treasure.”

That’s why *Invitation to Openness*, led by the 26-minute “The Lovers”, has 14 players on it. “Everything about it was spontaneous, and it is what it is, a phenomenal piece of work,” McCann said. “[Drummer] Alphonse Mouzon was the last one to show up at the session in New York, and he had a bad attitude. He said, ‘You’ve got all these other motherfuckers, why do you need me?’ And I asked him, ‘Can they do what you do?’ and he said no, so I just said, ‘I hired you to be you. If you want to solo through the whole thing, fine.’ He ended up fitting in well.” Yusef Lateef, who had never played with McCann before, made a major contribution on saxophone, oboe and flute.

And there was a harpist, Corky Hale. “She had a regular gig with Tony Bennett and said she couldn’t stay long because she needed to get over to the Waldorf Astoria to play a duet with him,” McCann said. “But once we got into the music, she just couldn’t leave, so Tony ended up singing the song by himself. The next day, Tony fired her.”

McCann cites his very first album under the Les McCann Ltd. banner, *Plays the Truth* (1960), with great fondness. “It’s called *Plays the Truth*, and that’s what it is,” he said. “I had a long and happy relationship with Pacific Jazz. You can’t make that many records without it being a good relationship. It was a dream to have a record company sign me, because I was still trying to find my way back then.” A few years later (in 1962), McCann’s trio recorded *Stormy Monday* with singer Lou Rawls, and he remembers a long night at Capitol Records’ studio in which some 33 songs were recorded. “I’d heard the gospel groups that Lou was in back in Kentucky. So when we met, we hugged each other, and then got to work—he called out a blues in whatever key, and we were off.” There were only 10 tracks on the original Capitol album, and three more were added when Blue Note reissued it in 1990. So much may remain in the can.

A more recent happy chapter in McCann’s life is meeting a young protégé, pianist Joe Alterman, in 2010. Alterman fondly recalls, “I loved his music, and was so happy to open for him at the Blue Note, where I was an intern... He was doing all the things I was told not to do as a pianist, and he sounded so good. He said to me, ‘Play some blues, boy.’ He liked what he heard and the next day I got a call from Les saying, ‘It was nice to meet you, please keep in touch.’ Since then we connect on the phone almost every day—I talk to Les more than anyone else.”

In addition to their personal friendship, the Atlanta-based Alterman is a great admirer of McCann’s compositional skills, and recently self-released the trio album *Joe Alterman Plays Les McCann: BIG MO & little joe*. “No, I didn’t include ‘Compared to What’, even though it turned so many people on to jazz, because I wanted to showcase some of my favorites from the whole span of his career,” Alterman said. “Les’ tunes aren’t heard as often as they should be.”

Asked about the tribute album, McCann adds, “I’m totally thrilled with whatever Joe does, because he does it with love.” And he adds, “We talk all the time and say what’s necessary. It feels like we’re related.”

McCann is also an avid photographer, and his *Invitation to Openness: The Jazz and Soul Photography of Les McCann* was published by Fantagraphics. In late September, the pianist celebrated his 88th birthday, and later this month (on Record Store Day), Resonance Records will issue a triple set called *Never a Dull Moment! Live from Coast to Coast (1966-1967)*, recorded at Seattle’s Penthouse Club and New York’s Village Vanguard. In the notes, singer Roberta Flack points out that McCann’s recommendation of her to Atlantic “was a pivotal moment in my career.” And she echoes a sentiment that sums up McCann best: “He is a giant in (my/the) world of music—a limitless creator, inspiration and friend.”

Joe Alterman’s BIG MO & little joe Les McCann tribute album release concert is at Birdland Nov. 27. See Calendar.

Recommended Listening:

- Les McCann Ltd. — *Plays The Shout* (Pacific Jazz, 1960)
- Les McCann Presents Richard “Groove” Holmes — *Groove* (Pacific Jazz, 1961)
- Les McCann Ltd. — *But Not Really* (Limelight, 1964)
- Les McCann & Eddie Harris — *Swiss Movement* (Atlantic, 1969)
- Les McCann — *Invitation to Openness* (Atlantic, 1971)
- Les McCann — *On The Soul Side* (Musicmasters, 1994)

LEST WE FORGET



“PUCHO” ESCALANTE

THE ESCALANTE BROTHERS
BY SUZANNE LORGE

A year ago October, Leopoldo “Pucho” Escalante, a heralded trombonist from the golden age of Cuban jazz, passed away in New York City, two months shy of his 102nd birthday. Though largely overlooked today, Pucho and his older brother Luis made a lasting imprint on Latin jazz, not just for their forward-looking musicianship, but for their mentorship of the next generation of influential players. It was Luis who first tapped a teenaged Arturo Sandoval, in 1967, to play trumpet in the Orquesta Cubana de Musica Moderna (Cuban Orchestra of Modern Music, OCMM), the ground-breaking Cuban big band that Luis formed along with conductors Armando Romeu and Rafael

Somavilla. Pucho was the group’s dedicated trombonist and one of its principal arrangers.

“Actually, Luis did something very special for me when I was 16 years old,” reported Sandoval in a phone interview with *TNYCJR*. “He was the first trumpet in the best orchestra that ever existed in the history of Cuba. And when he left, he put me in a spot. Everybody was against that. I was such a risk because I [had] just come out of school and didn’t have any experience at all. But he had a lot of confidence in me—he had the vision that he saw something.”

Sandoval’s brief but formative tutelage with the Escalante brothers would end in 1971, the year that Luis died, at age 56. Soon thereafter, Sandoval and fellow OCMM alums pianist Chucho Valdés and clarinetist Paquito D’Rivera founded Irakere—the historic ensemble that introduced Cuban-based jazz fusion to the world.

One can trace Irakere’s musical lineage directly back to the Escalante brothers and their ready embrace of the jazz innovations that were pouring into Cuba from the U.S. in the first half of the 20th century. Growing up near Guantanamo, the brothers started their music

education early, with Luis teaching himself the trumpet and cornet and Pucho studying the trombone more formally. At the time, these brass instruments were crucial to the sound of Cuba’s popular dance bands, and the brothers had barely reached adulthood before they were gigging at Havana’s finest clubs and cabarets with some of the country’s most prominent bandleaders.

Luis, too, aspired to conductorship and soon parlayed his growing reputation as a premier big band trumpeter into a leader role: in 1940, he and Romeu formed the Bellamar Orchestra, the house band for the upscale cabaret Sans Souci, with Pucho in the trombone chair.

While much of their careers overlapped, Luis and Pucho didn’t always work side by side. As Luis continued to work as a sideman or leader within Cuba, Pucho began to accept opportunities abroad. In the ‘40s he moved to Panama to play with Armando Boza’s famed big band for several years, later relocating to Venezuela, where he worked with Luis Alfonzo Larraín, the beloved Venezuelan composer, and Billo Frómata,

(CONTINUED ON PAGE 33)

BLUJAZZ

A LABEL'S BUFFET OF SERVICES

BY MARILYN LESTER

Blujazz may have the term “jazz” in its name, but in truth the alternative label, now around 25 years old, has become a smorgasbord, a “label for everything to hang your hat on,” according to founder Greg Pasenko. The foundational concept was (and remains) that an artist can release his/her work for a one-time fee without giving up the rights to the intellectual property. Consequently, a visit to the label’s website reveals a catalog that spans jazz, blues/roots, and even pop to contemporary and progressive sounds. Amazingly, Pasenko alone manages the label’s operations, including artist contracting, distribution and booking. Until very recently, he was aided in radio and press promotion by Ralph Lampkin, whose sudden passing earlier this year was a shock to many. “We worked together on the vocal area of Blujazz for many years, and there was actually hardly a day that went by that he and I did not talk on the phone,” Pasenko says. “We also spent a lot of time encouraging each other to believe that [even if] what we were doing might not always be a ‘home run,’ we were helping artists further their careers.”

Cabaret and concert artist Liz Rubino is a musician who came to Blujazz through Lampkin, part of the genre expansion of the label. Like many artists, her experience included “trudging through the muck” and dealing with an array of disappointments from working within an industry that tends to be short on big hearts and open minds. She first met Pasenko and

Lampkin several years ago at the New York City APAP conference. “I was struck with the care and kindness that Greg had for the artists he represented. Blujazz put its artists at the forefront, and that particular conference showed me that we were all important to both Greg and Ralph, and that it was their mission for us to be seen and heard not just as artists but as humans. Blujazz and Greg get that. And that is a beautiful thing.”

Pasenko, a native of Springfield, IL, is himself a musician, a vocalist and guitarist who has played jazz, blues and R&B. He’s worked with the likes of Ramsey Lewis, Eddie Jefferson, Maynard Ferguson, Buddy Guy and Junior Wells, as well as rock groups Rush, Canned Heat and Blue Oyster Cult. As a jazz producer he has worked with George Mraz, Ed Thigpen, Frank Wess and Lew Soloff. His background also includes a stint in publishing, working for United Artists Records in L.A. during the Blue Note period. With this kind of background, running Blujazz as originally conceived has continued to make sense. As the label grew and the genres widened, so did the possibility of working with a wider variety of artists. “I have always believed that most promoters put out too many releases in any one genre,” Pasenko explains, “and radio and press can only take so much from any one promoter.” One of Blujazz’ early releases was 2002’s *Sunday in New York* by Abbey Lincoln protégé Libby York. The album was recorded at The Studio on Spring Street with Renee Rosnes (piano), Todd Coolman (bass) and Billy Drummond (drums). “We had some fun doing CD release events at the Metropolitan Room,” York remembers. “It was great working with Blujazz and renowned jazz publicist Peter Levinson, who had worked with Sinatra.”

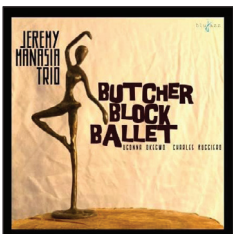
The buffet of services that Blujazz offers is a

spectrum from the proverbial soup to nuts. And what’s unique about the arrangement is that an artist’s music can be on the Blujazz label, or not. In the latter case, artists can utilize the services that fit their needs in the U.S. and beyond. “Working with Greg Pasenko and Blujazz has been a wonderful experience,” says pianist Jeremy Manasia, whose *Butcher Block Ballet* was released last year. “As an artist in this new landscape of ‘artist share’ deals with record labels, I found Blujazz offers the most freedom to the artist. I was given a blank canvas to make my record exactly how I wanted it. That included the cover art and layout, song order, length, material, mixing and mastering, etc. I had free rein to do whatever I wanted.”

High on the list of Blujazz services is digital and/or physical radio and press promotion. Blujazz utilizes the PlayMPE Platform with “digital fingerprinting”, which covers radio (terrestrial, internet, syndicated), blogs, trades, magazines, web mags and more internationally. Results can be received in real time via streams, downloads, clicks and views. Because the label was founded prior to the digital age and the subsequent revolution in the record business, Blujazz initially relied on the Jazz Week U.S. Jazz Chart stations and press and U.S. Living Blues/Roots Stations for physical CD promotion. For physical distribution, the label continues to recommend CD Baby or Distro Kid Digit. With the rise of social media, Pasenko makes use of all of the relevant platforms, including Spotify, Instagram, Tik Tok, Facebook and Google Ads.

Twenty-five years from its inception, Pasenko and Blujazz carry on with energy and optimism despite the

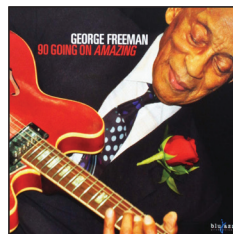
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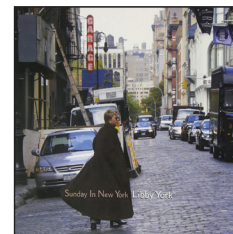
Butcher Block Ballet
Jeremy Manasia Trio



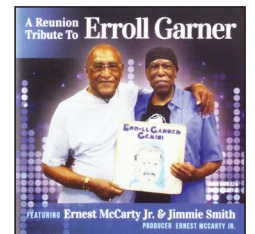
Songs My Mother Loves
Dee Alexander



90 Going On Amazing
George Freeman



Sunday in New York
Libby York



A Reunion Tribute to Erroll Garner
Ernest McCarty, Jr. & Jimmie Smith

VOXNEWS

VOZES

BRASILEIRAS

BY SUZANNE LORGE

Fall in New York means spring in Brazil, where soft breezes carry even softer voices, engaged in song. Singer/composer **Ivan Lins** is responsible for a great number of these songs: “after Jobim, [Lins] may be the most recorded Brazilian songwriter outside of Brazil,” writes music journalist James Gavin in the liner notes to *My Heart Speaks* (Resonance), the new tribute album to the renowned musician. Couched in resplendent orchestral arrangements (by Kuno Schmid), these Brazilian classics remain as heart-stealing as ever.

Lins has help from three prominent American jazz vocalists in this effort. **Dianne Reeves**’ deep contralto taps into the regret of lost love on “The Heart Speaks (Antes e Depois)” and **Jane Monheit** lends a lush romanticism to “Rio (Rio de Maio)”. Notably, Monheit wrote the English lyrics for these two selections. And **Tawanda Suessbrich-Joaquim**, the 2020 winner of the Sarah Vaughan International Jazz Vocal Competition, burnishes each vowel with warmth on “I’m Not Alone

(Anjo de Mim)” (lyrics by Will Jennings).

Of course, Lins’ interpretation of these tender compositions is the focus of the album, which revisits his 1996 collaboration with trumpeter Terence Blanchard, *The Heart Speaks* (Columbia). Of the 11 tracks in the collection, two derive from that release—the Reeves selection and the Afro-funk tune “Congada Blues”. Some of the tunes are straight vocalese pieces (“Missing Miles”, “Easy Going”), but most feature Lins’ own emotive vocals. The standout: 1975’s “Corpos”, a cheery jazz waltz that holds to account Brazil’s then-dictatorship for the scores of dissidents who “disappeared” during its reign. While Lins doesn’t seem to be playing New York anytime soon, Reeves will open the Exit Zero Jazz Festival in Cape May, NJ (Nov. 9), and Monheit headlines Birdland (Nov. 7-11).

Four other recent Brazilian jazz releases also demand attention: São Paulo native **Luciana Souza** celebrates her homeland with the piano-based Trio Corrente on *Cometa* (Sunnyside), a happy agglomeration of originals and Brazilian favorites. No fewer than six solo singers front the **Gafieira Rio Miami** big band on the ecstatically danceable *Bring Back Samba* (Brazilianaire Music). On the Franco-Brazilian release *Songs for My Daughter* (Sunnyside), **Camille Bertault** (and pianist/father Paul) tackle some Brazilian classics—including Lins’ wistful “Começar de Novo (The Island)”, along with Jobim’s “Dindi” and “Luiza”. And on their Franco-Brazilian release, *Entre*

eux deux: The Paris Sessions (Decca), vocalist **Melody Gardot** and pianist/vocalist **Philippe Powell** deliver a powerfully sad rendition of “Samba Em Prelúdio”, arranged by Alan Broadbent.

NEA Jazz Master **Dee Dee Bridgewater** will join pianist Bill Charlap to kick off the 12th Annual TD James Moody Jazz Festival (Nov. 3). The festival, led by bassist Christian McBride, always brings exciting singers to the NJPAC stage—this year’s roster includes such diverse talents as the vocal powerhouse **Lisa Fischer**, Cuba’s **Omara Portuondo**, the acapella group **Take 6** and R&B star **Gladys Knight**. But the main event for singers is always the Sassies. The five finalists in this year’s Sarah Vaughan Competition square off (Nov. 19): more than 280 singers from 37 countries applied, but only **Darynn Dean** (Los Angeles, CA), **Bianca Love** (New Orleans, LA), **Tyreek McDole** (St. Cloud, FL), **Ekep Nkwelle** (Washington, DC) and **Emma Smith** (London, UK) made the cut.

Jazz super-scatter **Louise Rogers** and pianist Mark Kross, founders of WaHi Jazz in upper Manhattan, will host the 6th edition of the Annual Washington Heights Jazz Festival (Nov. 2-5). Among its many impressive headliners is **Sheila Jordan**, at Le Cheile (Nov. 4). While in town, Jordan also will celebrate her free-bop collaborator **Jay Clayton** at Pangea (Nov. 8), alongside **Judy Niemack**, **Andrea Wolper**, **Erli Perez** and **Kendra Shank**. Jordan wraps up the month’s gigs at Birdland Theater (Nov. 19).

SOMMERFEST: UNSER BABY WIRD 80!

BY JOHN SHARPE

MONTCLAIR JAZZ FESTIVAL

BY KEITH HOFFMAN

AKBANK JAZZ FESTIVAL

BY FRANCESCO MARTINELLI



Gunter "Baby" Sommer @Sommerfest

PHOTO BY MATTHIAS CREUTZIGER



Regina Carter @Montclair Jazz Festival

PHOTO BY CHRIS WOODARD



Ilhan Erşahin @Akbank Jazz Festival

PHOTO BY CEM GULTEPE

While Fall might not seem the right time to put on a three-day "Sommerfest" (Sep. 22-24), the explanation was simple: the event was in honor of celebrated German drummer **Günter "Baby" Sommer's** 80th birthday year. He curated the program in his beautiful home city of Dresden, Germany at the prestigious Semperoper Dresden opera house's Semper Zwei modern wing on the first two evenings, while the intimate Jazz Club Tonne basement space (just around the corner from the historic Frauenkirche) hosted the third.

A fixture in East Germany's more adventurous outfits, Sommer subsequently formed fertile connections in the West, as evidenced by recordings with Wadada Leo Smith and Cecil Taylor. But in spite of his reputation in the European free scene, Sommer loves to swing. In that respect at least, his kinship with Dutchman Han Bennink is evident. His nickname stems from his affection for Louis Armstrong's drummer Warren "Baby" Dodds. Indeed, his consequent command of the rudiments—with their echoes of Prussian march music—have come to form the basis of his expression in even the most unfettered settings. Allied to that is an impish sense of timing and a finely honed ear for precise explosions of tuned pitches that add both drama and fun to any show.

Each of his three appearances constituted a highlight. First was an outing for his Brother & Sisterhood of Breath, a dozen-strong company that channeled the spirit of Chris McGregor's famous big band of almost the same name. Indeed, two of McGregor's charts featured alongside others by Sommer, pianist **Ulrich Gumpert** and saxophonist **Raymond MacDonald**. Sommer energized the band with a fierce drive that Art Blakey would have coveted. Punchy riffs intersected, counterlines uncoiled and glorious horn polyphony intermittently erupted, buoyed by Gumpert's off-kilter bluesy comping and bassist Robert Lucaciu's surefooted propulsion. Sommer's "Karawane", which incorporated trumpeter Martin Klingenberg declaiming Dada poet Hugo Ball's 1916 nonsense verse over a cantering funk, opened up for a sequence of impromptu duos and trios, with **Matthias Schubert's** choked tenor cries particularly notable. The stirring intensity of McGregor's "Do It" segued into the more exotic terrain of his "Night Poem", where trombonist **Gerhard Gschlössl** pontificated and burred affectingly over flutes and percussion. Other outstanding moments included the triumphant processional of Gumpert's "Japan Suite", which framed an *a capella* outburst from **Gebhard Uilmann's** tenor, full of burnished sinuosity, bleating false fingering and frayed multiphonics, while

(CONTINUED ON PAGE 32)

The streets were flowing with water, as people fled the downpour. Even those who at first insisted on standing their ground were rushed inside by public safety personnel, who told them to take shelter from the vicious lightning strikes in the area. Occasional strong thunder shook the ground, the tents and the confidence of the organizers.

Thus, the survival of the 15th Montclair Jazz Festival hung in the balance during a wet Saturday afternoon (Sep. 9). The Montclair streets that are the grounds for the festival, an annual one-day long event that has become the best-attended and most prestigious *gratis* jazz festival on the New Jersey music calendar, were entirely bereft of people.

"There was not a soul on the street," Melissa Walker, the executive director of Jazz House Kids, recalled recently. "I was not confident." But then Artistic Director Christian McBride, Melissa's husband, stepped in with his booming *basso profundo*: "The people are going to come back." It was not so much a viewpoint as a pronouncement, and so the decision was made: the organizers vowed to keep both main stages open, and to put on as much of the planned show as humanly possible. That's exactly what happened.

As soon as the technicians assured everyone they could proceed safe from electrocution, vocalist **Melanie Charles** was free to make jazz trill again on one stage, while the majestic **Regina Carter**, one of the world's great violinists, held forth on her own stage, blocks away up Bloomfield Avenue.

And, of course, McBride was right. Not only did they come back, but they came back in such force that both stages were more densely attended than ever before. There were well over 15,000 attendees, according to police estimates. "It was really a testament to how important this is to people," Walker noted. "This is their festival." Indeed, prior surveys have shown that more than half the people who come to the festival are return attendees. An outgrowth of the venerable Jazz House Kids, the Montclair-based music education program now in its 20th year, the festival began 15 years ago as merely the end-of-the-workshop student concert, with of course the addition of professional instructors, including McBride and Walker, herself a talented vocalist. To say that the beginnings were "humble" would be an understatement. Back then, McBride—now the successor to George Wein as the driving artistic force of the Newport Jazz Festival—was not even aware one needed a permit to take over a public space for the day.

"Christian and I just started driving around the

(CONTINUED ON PAGE 32)

The 33rd edition of the Akbank Jazz festival took place (Sep. 23 to Oct. 8) in the Turkish metropolis of Istanbul. Subtitled "The city's jazz situation", the event takes place all over the sprawling city, from the bohemian Yeldeğirmeni on the Asian side to the renovated Taksim Square's Atatürk Cultural Center. Founded by the brothers Mehmet and Ahmet Uluğ with Cem Yegül, Akbank has been instrumental in introducing cutting edge jazz in Turkey, Sun Ra Arkestra's parade on İstiklal Caddesi being its symbolic event. The same trio of entrepreneurs established the record label Doublemoon in the late '90s; they also opened the original Babylon club in Beyoğlu, which has now moved to Bomonti; the Sun Ra parade pictures are still proudly displayed in the new location.

The first week of this year's festival included trumpeter **Terence Blanchard's** new project (with the Turtle Island String Quartet) and guitarist **Al Di Meola**, while the second took place in a representative selection of venues on the European side, including the venerable Ses Tiyatrosu, where a performance by alto saxophonist **Lakecia Benjamin** was enthusiastically welcomed by the audience. The cozy auditorium of the bank's cultural center, AkSanat, hosted a Wayne Shorter tribute with a quartet of top Turkish musicians: Engin Recepoğulları (tenor), Can Çankaya (piano), Alper Yılmaz (bass) and Ediz Hafızoğlu (drums). U.K. pianist **Zoe Rahman** had excellent support from Alec Dankworth (bass) and Gene Calderazzo (drums) in music that was elegant but gripping only in the rare ripples appearing on its smooth surface (the stage patter, however, was admittedly overly cutesy). A Turkish band led by **Bulut Gülen** (trombone) featured the bright new talent of Barış Doğan Yazıcı (trumpet).

The unique combination of Ballaké Sissoko (kora), Vincent Segal (cello), Vincent Peirani (accordion) and **Émile Parisien** (saxophone) charmed the audience in the stately Cemal Reşit Rey Concert Hall. At Babylon, **Immanuel Wilkins'** trio (its bassist missing) had some issues with the sound system and their closing, meditative piece was the best on an evening where too often drums were overwhelming. **Hidden Orchestra's** trippy electronics and pulsating rhythms were a hit with the younger crowd, gathering for a night out where music was only one element of the turbocharged networking live and on social media.

The overlapping of events prevented my checking out the "Tribute to Ella & Louis" at the Nardis Jazz Club, for decades the haven of live jazz in the city. I regularly visited Bova, a very hip live music club with great atmosphere, and which featured the excellent trio of

(CONTINUED ON PAGE 32)

blu jazz

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See our feature article in this issue

New Releases and NYC Shows

Marieann Meringolo



Fri Dec 8th @ Chelsea Table + Stage - Single/Holiday Show

David Francis



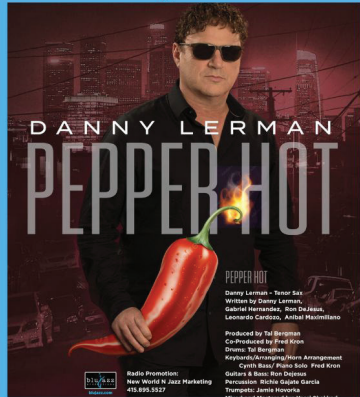
Fri Dec 15th @ Winnie's Jazz Bar- Holiday Show

Diane Fraser



Wed Dec 6th @ Dont Tell Mama -New Release CD

Danny Lerman



November - "Pepper Hot" Single

IN CONCERT + IN FILM

Maria Faust



THURSDAY, NOV 9, 7:00 PM @SCANDINAVIA HOUSE

Faust takes the stage for a live performance in support of Ukraine. Featuring the short documentary "What Would You Take?" (Mille Sina võtaksid, dir. Heilika Pikkov, Estonia, 2023, 23 min.), followed by a panel discussion.

FRIDAY, NOV 10, 6 PM @SCANDINAVIA HOUSE

"Machina Faust" (dir. Kaupo Kruusiak, Estonia, 2023, 77 min.) offers an unfiltered glimpse into the life of Maria Faust as a composer and feminist at the North American premiere of the documentary.

New York Baltic Film Festival

SCANDINAVIA HOUSE

More information: balticfilmfestival.com

New York Baltic Film Festival 2023 highlights the talents of renowned Estonian jazz saxophonist **Maria Faust** with a documentary and a live performance.

Special Audiences and Musicians, Inc. Benefit Concert



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Sunday December 10th, 2023

National Jazz Museum in Harlem
58 W. 129th Street, NYC (2 – 4PM)
Tickets \$35

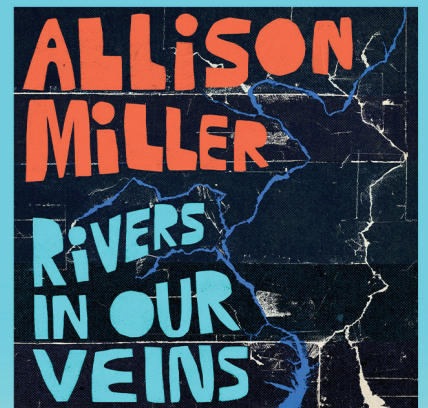
www.specialaudiencesandmusicians.org
RSVP: Jeffrey.nussbaum@gmail.com

"Creative music is for everyone, not just an elite few. Expanding access to the benefits of a creative life, for all people, is so important. I salute Special Audiences And Musicians for their efforts in carrying on this life-changing work." – **Scott Robinson**

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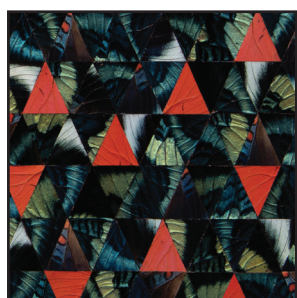


Lover to You
Hayes Greenfield/Dean Johnson (Sunnyside)
by Ken Dryden

Alto saxophonist Hayes Greenfield and bassist Dean Johnson's friendship goes back to their days at Berklee in the '70s, and they have worked together in various groups since the '80s. Greenfield has pursued diverse projects, including film scoring and solo performance utilizing electronics, and created the Jazz-A-Ma-Tazz interactive show to introduce jazz to kids. Johnson has pursued a more conventional career, making a name for himself in the latter-day Gerry Mulligan Quartet and becoming a first-call accompanist for vocalists. Over the past few years, the two discovered that they preferred playing as a duo. They have performed regularly in this format, particularly at Brooklyn's Soapbox Gallery (owned by the saxophonist's brother, Jimmy Greenfield), and this album contains material recorded at the venue over a three-month period.

Greenfield's "The Music Never Dies" is a solid opener, the saxophonist utilizing the full scope of his horn; Johnson's creative accompaniment and brilliant solo suggest Milt Hinton's humor and percussive effects. The extended exploration of Thelonious Monk's "Ask Me Now" makes great use of space, and the musicians take the tune into unexpected places. "Secret Love", a song long part of their live repertoire, is thoroughly reworked. Beginning with a staccato introduction and continuing with creative solos, the performance has a sassiness rarely present in interpretations of this standard. Their playful setting of Fats Waller's "Jitterbug Waltz" showcases the duo's humor: Greenfield's veiled song quotes elicit whimsical responses from Johnson. The saxophonist's "I Can't Make You Love Me Like I Wish I Could" has a tongue-in-cheek air, while his bittersweet ballad "Lover to You" conveys heartbreak without a lyric.

For more info visit sunnysiderecords.com. The album release concert is at Mezzrow Nov. 14. See Calendar.



Live at the Village Vanguard
Kris Davis' Diatom Ribbons (Pyroclastic)
by George Grella

This new live double album from pianist and bandleader Kris Davis is a distillation from sets in May 2022 at the Village Vanguard. Davis' Diatom Ribbons band is already a unique ensemble, with Trevor Dunn (bass), Terri Lyne Carrington (drums) and Val Jeanty (samples and turntables), and for these gigs Julian Lage joined on guitar. The result: ambitious music that demands and rewards close critical listening.

The main flaw in the album concerns Lage. There's no weakness in his playing, but rather in how he fits into the stretches of free playing. Those are neither numerous nor bad per se, but have the feel of everyone

being mutually accommodating, when something more focused and determined would bring the freer playing up to the level of the more structured music. And on those tracks, the music is often brilliant.

There are two takes of Wayne Shorter's "Dolores"; the rest is new repertoire from Davis plus her arrangements of Geri Allen's "The Dancer" and Ronald Shannon Jackson's "Alice in the Congo". Sampled spoken word bits from Sun Ra, Stockhausen, Paul Bley and Messiaen establish and extend modern music traditions. The album's peak is the two-part "Bird Call Blues", which include the pianist's version of Messiaen's bird song transcriptions. These aren't just referential but work musically. "Nine Hats", on the other hand, unconvincingly references both Dolphy's "Hat and Beard" and a Conlon Nancarrow player piano study.

The album's other flaw is the sound, which like the free improvising is warm but begs for more space between the instruments and sharper definition. With music so full of essential and fantastic details, one longs to hear them jump out of the speakers. Still, this remains a formidable, intriguing set of music that's ultimately one of the highlight releases of 2023.

For more info visit pyroclasticrecords.com. Davis is at The Jazz Gallery Nov. 11. See Calendar.



Joe Alterman Plays Les McCann: Big MO & little joe
Joe Alterman (s/r)
by Pierre Giroux

Joe Alterman Plays Les McCann: Big MO & little joe is a captivating journey through the multi-faceted career of jazz legend Les McCann via the elegant touch of Joe Alterman, who skillfully translates the dynamic range of McCann's work into an intimate piano trio setting. With Kevin Smith (bass) and Justin Chesarek (drums), this trio album is a heartfelt homage from Alterman to his mentor and friend McCann.

The eleven-song set spans the length and breadth of McCann's career, with all but one of the compositions attributed to him. It begins with a boisterous gospel-infused number, "Gone On and Get That Church", on which Alterman's playing is joyful and inventive. "Someday We'll Meet Again" is definitively funky, with the leader delivering a powerful, bluesy message. On "Could Be", the pianist creates an Erroll Garner-esque groove chock full of block chords and flourishes. "Ruby Jubilation" brings him back to a gospel-swing sound, his playing scrupulously tailored.

The relationship between Alterman and McCann goes back to 2010. It is an acknowledgement of the lasting force of mentorship and a personal relationship based on respect for each other's musicianship. On the lovely ballad "Doreen Don't Cry", Alterman builds layers of nuance derived from deep intimacy with the composition. The closing track, "Don't Forget to Love Yourself", was jointly composed by the two pianists. For years, McCann had used the phrase as part of his voicemail message, as he believed that everything in life can be boiled down to either love or fear.

This is an elegant, economical and sure-footed piano trio album and Alterman shows he thrives in the mainstream setting.

For more info visit joaltermanmusic.com. Alterman's album release concert is at Birdland Nov. 27. See Calendar.



New American Hymnal
Dave Meder (Outside In Music)
by Anna Steegmann

As a child, Dave Meder played piano in a Southern Baptist church where the hymns often brought tears to his eyes. However, don't expect any traditional religious hymns from *New American Hymnal*, his third album as a leader. This is a concept album with a central narrative. Each of the eight tracks is a musical meditation on an aspect of American civil life. Meder is an adventurous postmodern composer who has assembled a group of gifted musicians to get his message across: Marty Jaffe (bass), Michael Piolet (drums) and the outstanding Philip Dizack (trumpet).

The exuberant opening tune, "modern gothic", showcases the band's great chemistry. "invocation (call to worship)" is ephemeral and contemplative, and its melody later surfaces in "chant (our collective inaction)" and "chorale", becoming a unifying through-line. "chorale" starts with the words of Robert F. Kennedy announcing the death of Martin Luther King Jr. Jaffe's gorgeous bass lines create a somber, profoundly moving atmosphere. The most heartfelt track is "chant (our collective inaction.)", an expression of anger at the lack of political mobilization against

RECOMMENDED NEW RELEASES

- JD Allen – *THIS* (Savant)
- Florian Arbenz – *Conversation #10: Inland* (Hammer)
- John Butcher/Marjolaine Charbin/Ute Kanngiesser/Eddie Prevost/Jennifer Allum – *The Art of Noticing* (Matchless)
- Baikida Carroll (Baikida E.J. Carroll) – *Orange Fish Tears* (Palm-Souffle Continu)
- Jeff Coffin/Jordan Perlson/Viktor Krauss – *Coffin/Perlson/Krauss* (EarUp)
- Hilario Durán and His Latin Jazz Big Band – *Cry Me A River* (Alma)
- Tomas Fujiwara 7 Poets Trio – *Pith* (Out Of Your Head)
- Johnny Griffin – *Live at Ronnie Scott's 1964* (Gearbox)
- Thomas Heberer/Joe Fonda/Joe Hertenstein – *Remedy, Vol. 2* (Fundacja Sluchaj)
- Benjamin Koppel/Scott Colley/Brian Blade – *Perspective* (Cowbell)
- Thelonious Monk – *The Classic Quartet* (Candid)
- Amina Claudine Myers – *Song For Mother E* (Leo)
- Quinsin Nachoff – *Stars and Constellations* (Ahdyaropa)
- Angelica Niescier/Tomeka Reid/Savannah Harris – *Beyond Dragons* (Intakt)
- Ernst-Ludwig Petrowsky – *Luten at Jazzwerkstatt Peitz* (Jazzwerkstatt)
- Matana Roberts – *Coin Coin Chapter Five: In the garden...* (Constellation)
- JC Sanford/Anthony Cox/Michael Cain – *New Past* (Shifting Paradigm)
- Sex Mob – *The Hard Way* (Corbett vs. Dempsey)
- Frank Swart – *Funkwrench Blues* (Soundtrack For A Film Without Pictures) (Need To Know Music)
- Hein Westgaard Trio – *First as Farce* (Nice Things)

climate change. Dizack makes his trumpet weep, then creates dissonance and chaos before all instruments go back to the slow, somber melody. “adoration (of all that is good)”, an ode to multiracial democracy and the progress made in racial reconciliation since the Civil Rights Movement, gives drummer Piolet room to stand out. The most unique track might be “hope is the thing with feathers”, which features vocalist Isabel Crespo Pardo singing Emily Dickinson’s poem in a voice that sounds as if it could easily break like glass.

New American Hymnal is strong and commanding, even if short at 38 minutes. Meder has created compelling compositions and brought together a great quartet performing non-religious songs of worship which directly address our American civic and cultural experiment.

For more info visit outsideinmusic.com. Meder’s album release concert is at Mezzrow Nov. 1. See Calendar.



30: Live at Dizzy's Club
DIVA Jazz Orchestra (DIVA)
by Marilyn Lester

In 1992, drummer/composer/manager Stanley Martin “Kay” Kaufman founded the DIVA Jazz Orchestra, led by the drummer Sherrie Maricle. Kaufman passed away in 2010, leaving DIVA fully and capably in Maricle’s hands. She continues to be a force of nature, powering this hard-driving group of 15 female musicians. For the band’s 30th anniversary, marked by this performance recorded at Dizzy’s Club in August this year, Maricle chose band and fan favorites. The first track, “Something’s Coming” (from Bernstein’s *West Side Story*, here arranged by Michael Abene) is a fast freight train ride, opening with assertive drum statements and moving among thrilling meter changes and reharmonizations. Also from *West Side Story*, “I Feel Pretty” is one of the most trad orchestral cuts, with a trumpet solo dominating the tune’s mid-section. Duke Ellington is well represented with a fun and witty arrangement by Dennis Mackrel of “In a Mellow Tone”, featuring a bass-horn duet and a shout-out section. “I’m Gonna Go Fishin’”, from the score of *Anatomy of a Murder* (composed with Billy Strayhorn), was originally conceived by Stanley Kay with bass trombone as the “main character.” Rich Shemaria’s chart preserves the noir quality of the piece, with tenor saxophone, bass and drums serving as other “characters” in this musical reflection of the film.

Kay is also represented by his “A Tribute to Ella Fitzgerald”, arranged as an instrumental in collaboration with Tommy Newsom. This version features vocalist Sue Giles, who introduces the track with personal statements about her feelings for Ella and her legacy. She begins with “The Object of My Affection”, accompanied only by piano, then powers on through “How High the Moon”; the band swings through several more numbers to reach the finale of “Oh, Lady Be Good”, with all five choruses of Ella’s scat solo intact. Kay’s first composition for DIVA, “Three Sisters and a Cousin”, was a tribute to Woody Herman and his Four Brothers. Baritone saxophonist Leigh Pilzer has reworked the original John LaBarbera chart to feature all five saxophones. The 1933 novelty song “Inka Dinka Doo” became Jimmy Durante’s theme song. The tune’s quirky syncopation gets a slow

jazz treatment; it’s a sweet rendition, and for those familiar with Durante, echoes of his trademark sign-off, “Good night Mrs. Calabash, wherever you are,” will come to mind. Closing track “Airmail Special” was, of course, a swinging, uptempo showcase for Goodman’s clarinet prowess. In the DIVA version, the arrangement is heavy on rhythmic variations and harmonic alterations that overlay the straight-ahead melody.

The DIVA Jazz Orchestra will surely go down in jazz history as comparable to the greats such as Basie and Ellington. This collection of tunes celebrating 30 years is a small yet representative window into their high level of creative musicianship.

For more info visit divajazz.com. Sherrie Maricle is at Mezzrow Nov. 5. See Calendar.



Songs and Symphonies: The Music Of Moondog
Ghost Train Orchestra/Kronos Quartet
(Cantaloupe Music)
by Jason Gross

Blind composer/poet/mystic Louis Hardin (1916-1999) was the dictionary definition of an American original. The mid-20th century saw him busking in midtown Manhattan in Viking outfits, but he would later perform at Carnegie Hall, collaborate with Julie Andrews and have his proto-minimalist works performed by everyone from Janis Joplin to orchestras. After moving to Germany in the mid ‘70s, he still made his unique percussion-heavy, big-band meets Baroque/Romantic music right up to his death. Sadly, most of his catalog was out of print for years; however, there was a revival of interest in his work shortly before he died, resulting in several reissues.

Fittingly, two adventurous groups are looking to revive his work yet again—the storied classical ensemble Kronos Quartet and Brooklyn jazz/chamber group Ghost Train Orchestra. Though they mostly skimp on his later albums, this new collection gives a wonderful tour of Moondog’s early works. The composer’s love of nursery rhymes comes through on “Coffee Beans” (with Karen Mantler’s overlapping voices), “Choo Choo Lullaby” (featuring producer/Ghost Train leader Brian Carpenter’s exuberant harmonica), “Be a Hobo” (a jolly rollicking time led by singer Rufus Wainwright) and “The Viking of 6th Avenue” (jaunty horns over tinkling marimba, with lively strings). The music also features many stylistic shifts, from Latin rhythms (“Caibea,” “Down Is Up”, “Fog on the Hudson”) to vocal chorales (“See the Mighty Tree” with Petra Haden’s layered vocals, the ghostly “Why Spend a Dark Night with You?” with Joan as Policewoman) to Irish folk music (“Behold”). There are also some graceful, moving moments: the heart-breaking “Speak to Heaven” and “All Is Loneliness”. The album is capped by three extraordinary vocal pieces: Jarvis Crocker croaking on “I’m This, I’m That”, Mantler reciting the animal kingdom as the strings and horns dance around her on “Enough About Human Rights” and Marissa Nadler’s stunningly sensuous take on “High on a Rocky Ledge”.

This tribute album is an important reminder of how pretty, joyous and catchy Moondog’s music can be.

For more info visit cantaloupemusic.com. The album release concert is at Roulette Nov. 18. See Calendar.

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NOV 16-18
THE MUSICAL WORLD OF LENNY WHITE

NOV 19
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NOV 20
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Earth Rebirth
Colette Michaan (Creatix Music)
by Anna Steegmann

A native New Yorker of Egyptian-Syrian heritage, flutist Colette Michaan heard a flute solo by Eric Dolphy on the radio when she was 12 and was awe-struck. Beginning in the '70s, she embarked on a musical journey, studying the solos of famous Latin flute players and the flute traditions of many cultures and playing with musicians in Thailand, Sumatra, Borneo, India, Indonesia, Senegal and Morocco. She may have a formidable range of cross-cultural influences, but her heart belongs to Latin music, especially Cuban son and charanga.

For *Earth Rebirth*, her fifth album as a leader, she assembled a remarkable group of musicians: Leo Genovese (piano/keyboard), John Benitez (bass), Luisito Quintero (timbales), Yusnier Sanchez Bustamante (congas/cajon) and, for two tracks, Mireya Ramons (vocals). Michaan plays flute and bamboo flute.

The opening title track is a group improvisation representing Earth's awakening. The listener feels transported to a rainforest teeming with life: humming insects, crickets, fluttering leaves, gushing wind, chirping birds and a lively stream. Michaan's adventurous playing rises above the rich instrumental tapestry, creating a unifying effect.

"Campiña" is a terrific take on the Cuban classic by Orlando "Maraca" Valle. Ramos' voice soars above the rhythm section and alternates delightfully with Michaan's flute. "Ni Contigo Ni Sin" (Jose Manuel Ortega Heredia) is sensual and joyful, enticing us to dance the habanera or danzón. There's excellent chemistry here between the leader, pianist Genovese and the rhythm section. Two jazz classics, Charles Mingus' "Reincarnation of a Lovebird" and Abbey Lincoln's "Throw It Away", are given surprising, fresh arrangements steeped in Latin rhythms, which make the listener feel like they are hearing these pieces for the first time.

Michaan's work is, as she says, "always inspired by something traditional, something original and something new." *Earth Rebirth*, her excellent new album, is proof of it.

For more info visit colettemichaan.com. Michaan performs at Teatro Latea on Nov. 4. See Calendar.



All One
Ben Wendel (Edition)
by Zachary Weg

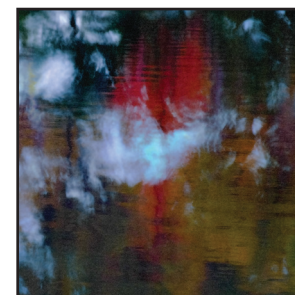
Ben Wendel is a wonderfully restless musician and his new, six-song *All One* album puts the tenor saxophonist's inquisitiveness on full display.

"I Loves You, Porgy", featuring vocalist Cécile McLorin Salvant, is the album opener and establishes the leader's playful quality. As Salvant honors the romance of the *Porgy and Bess* original, Wendel complements her with honeyed

horn lines, a sweetness that noticeably carries over to the rest of the selections. A generous leader, he commonly lets his featured artists shine. "Wanderers", which sounds like a '40s film score, pairs him with trumpeter Terence Blanchard (no stranger to film scores), and is full of tenderness and warmth. And on "Throughout", Wendel lets Bill Frisell unspool guitar lines like strings of shiny pearls. "Speak Joy" is one of the most festive jazz performances in recent memory, in no small part due to Wendel's wise choice to allow a certain amount of freedom of expression to flute player Elena Pinderhughes: she not only conveys the intended drama from the saxophonist's original composition, but also with an unabashed merriment. With his deep timbre, José James sings the line, "I can't forget how two hearts met" on "Tenderly", preserving Wendel's serious but also tenderhearted side. On album closer "In Anima", featuring pianist Tigran Hamasyan, the tenor saxophonist's refreshingly light playing includes thick, buttery notes, revealing once again that Wendel excels as a sentimental romantic.

True to its album title, from beginning to end, Wendel does no less than unite listeners in the sorrow and joy of existence. The fact that he has some fun in the process only makes the record that much more enduring and endearing.

For more info visit editionrecords.com. Wendel is at The Jazz Gallery Nov. 29-30. See Calendar.



An Offering
Photay with Carlos Niño (International Anthem)
by George Grella

There's a saxophone (more than one) here, but that's arguably the only link to "jazz". Heavily processed and layered, there's some lovely John Klemmer-like sax multi-tracking on the second cut, "CURRENT", but it is used to create a looping sonic context for plucked and whooshing harp and voices plus deep bass tones. This points out the direction for this release from last year by Evan Shorestein, a/k/a Photay, and percussionist Niño: electronic and ambient.

The context is the *kankyō ongaku* style of environmental ambient music: *An Offering* features the same kind of glimmering, shimmering sounds, the same use of regular, repeated rhythms and clear melodic lines that are very different than Brian Eno or Tim Hecker. This is also ensemble music, which enlists the services of Mikaela Davis (harp), Nate Mercereau (guitar synthesizer) and various singers and saxophonists.

The results are lovely, more active and forceful than the Japanese style—there's even a groove of a kind on "P U P I L"—but with pleasing timbres and resonance. The tracks are full of motion and atmosphere, but aren't in song form—they flow from one section to another or circle around a core idea, and may even reach for magnificence, but there's no going from start, to development, to conclusion. The music is all about the vibes.

And the vibes are good. There are always details to grab the ear, and the music casts a spell. Then the spell breaks with the last track, "EXISTENCE", a spoken word piece from an artist named Iasos, accompanied by ambient washes. Abandoning the music brings the album down to earth, but the text is clichéd New Age woo-woo that betrays the previous music.

For more info visit intlanthem.com. Photay is at Public Records Nov. 12, part of Durations Festival. See Calendar.

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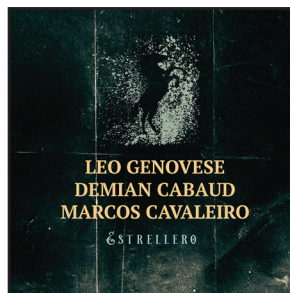
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MAX ROACH CENTENNIAL: THE JLCO WITH WYNTON MARSALIS

Celebrate the centennial of the great drummer, bandleader, and activist **Max Roach** (1924–2007), a leader in the civil rights and social justice movements whose no-limits virtuosity and endless musicality made him a legend of modern jazz drumming.



Estrellero
Leo Genovese (Sunnyside)
by **Matty Bannond**

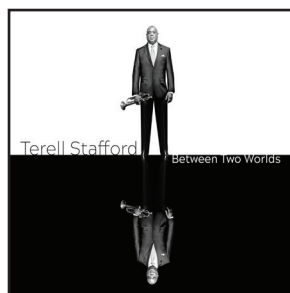
Wild horses dragged these musicians into the studio. Together, they created a free-ranging album inspired by *Estrellero*, the Argentinian word for a four-hoofed friend that can never be trained—always yanking the reins and gazing at the stars. The band feels close kinship with this animal and considers it a metaphor for their musical journey.

Pianist Leo Genovese leads the herd, with fellow Argentinean Demian Cabaud (bass) and Portugal’s Marcos Cavaleiro (drums) galloping alongside. In the liner notes, Genovese says the band is searching for answers and chasing madness. The opposite might be true, too.

“La Cueva Del Viento” is one of several tracks where madness abounds. Genovese mined it from a cave behind Niagara Falls, hurrying home from a visit to pen this turbulent piece. A deluge of percussion rushes throughout. Rising patterns from bass and piano build tension, then build it some more. It’s music with boundless kinetic force. There are a handful of gentler moments on the album. Cabaud composed “Dia De La Madre” on Mother’s Day while feeling the absence of his mother, wife and children. He uses the bow to weep and groan across the strings of his bass. The percussion is lighter here and the piano hangs behind, after charging out in front on the rest of the record. For the title track, Genovese discovered an ancient pump organ tucked in a shadowy corner of the studio and took it for a two-minute canter around the metaphorical paddock. Dense, accordion-like chords boom beneath spiraling right-hand patterns.

Estrellero regularly rears up in anger, but spends time pawing the earth with head lowered too. It’s an album with stars in its eyes and madness in its heart. Listeners must decide for themselves if the band found the answers it searched for. Yay or neigh?

For more info visit sunnysiderecords.com. *Genovese* is at *Bar Bayeux* Nov. 1. See Calendar.



Between Two Worlds
Terrell Stafford (Le Coq)
by **Ken Dryden**

For this session, trumpeter Terrell Stafford recruited a number of old friends, including Tim Warfield (tenor/soprano), Bruce Barth (piano), David Wong (bass), Johnathan Blake (drums) and Alex Acuña (percussion). The album kicks off in high gear with drummer Victor Lewis’ “Between Two Worlds”, where Stafford’s searing trumpet glides effortlessly over the driving rhythm section, buoyed especially by Blake’s powerful drumming.

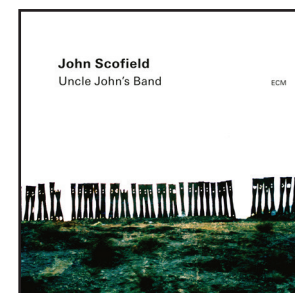
Stafford has been outspoken about his faith since the beginning of his career, so the inclusion of the hymn “Great Is Thy Faithfulness” is hardly a surprise. But the trumpeter gives it a breezy Afro-Cuban setting, blending his rich horn with Warfield’s tenor. The leader’s engaging “Mi a Mia” is an Afro-Cuban masterpiece, showcasing the saxophonist’s

ethereal soprano playing. The leader’s muted trumpet blends beautifully with Barth’s soft accompaniment in the lush ballad “Two Hearts as One”, while the pianist steals the show with an inventive solo during the full band’s forceful dive into hard bop on Horace Silver’s “Room 608”.

For a change of pace, Barth contributes a somber arrangement of Billy Strayhorn’s final composition, “Blood Count”, conveying the pain and anguish of the composer’s losing battle with esophageal cancer. Wong is prominent in the foreground, delivering a heartfelt solo, and Stafford is beautifully understated, letting the song speak for itself. The theme to Barth’s “Manaus at Dark” has an air of mystery, buoyed by a potent Afro-Cuban undercurrent. McCoy Tyner’s gorgeous “You Taught My Heart to Sing” has become a jazz standard that will easily stand the test of time. The band brings out the nuances within Tyner’s arrangement, while making it their own.

Between Two Worlds is yet another valuable addition to Terrell Stafford’s impressive discography to date.

For more info visit lecoqrecords.com. *Stafford’s* album release concert is at *Dizzy’s Club* Nov. 14. *Stafford* also is at *Smoke* with *Charles McPherson* Nov. 2-5. See Calendar.



Uncle John’s Band
John Scofield (ECM)
by **Daniel A. Brown**

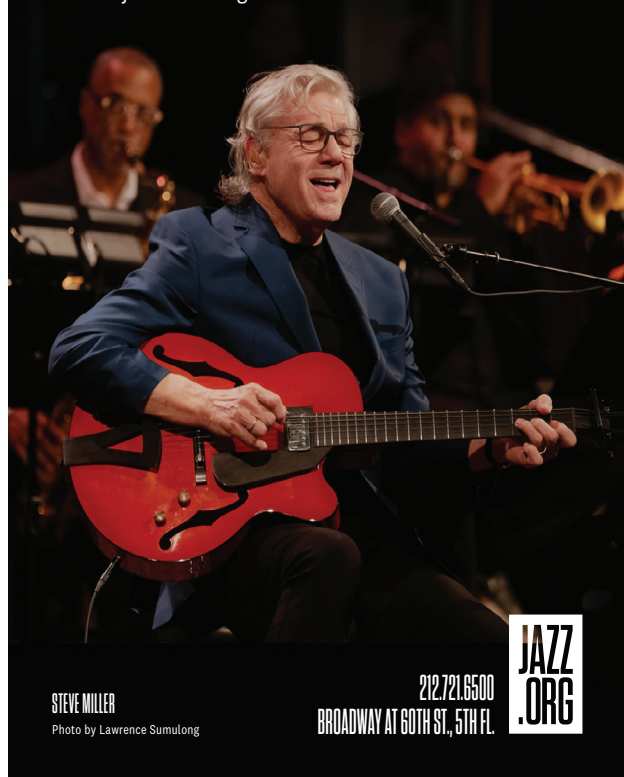
Recorded during COVID lockdown, John Scofield’s self-titled solo release from last year found the mercurial guitarist exploring his country, jazz and rock influences. On the new *Uncle John’s Band* he is joined by his trio for arguably an even deeper dive into similar waters.

Over the course of the double-album’s 14 tracks, the familiarity and empathy between Scofield, Vicente Archer (bass) and Bill Stewart (drums) is evident and in full force. For the opening salvo, the band delves into The Byrds’ arrangement of Bob Dylan’s “Mr. Tambourine Man”. The performance unfurls with the guitarist picking out ideas over a droning Eastern-tinged guitar loop. Archer and Stewart carry the tune along and the leader dials down his penchant for funk into an intimate low boil. Midway through, he pushes Dylan’s classic into gentle altered scales and, during his solo, peels off a lightning run that is an object lesson in Scofield’s all-encompassing technique and savvy harmonic choices.

Jazz standards are well-represented, too. The band plays a languid take on “Stairway to the Stars” and a spirited stroll through “Ray’s Idea”—both featuring understated solos by Archer. On Miles Davis’ “Budo”, Scofield turns in a dizzying guitar performance, refocused by Stewart’s poking and prodding; the drummer finally shuts the song down with a solo on the outro. Scofield’s composition “The Girlfriend Chord” is built around a Major7#5 chord over which the band multiplies and subtracts ideas over an already-nebulous theme.

Yet, while it’s hardly a nostalgia trip, in some ways *Uncle John’s Band* is the sound of Scofield adding more ‘60s folk and rock into his playbook. Aside from the Dylan tune, he also covers Neil Young’s “Old Man”, and closes the record with the album’s Grateful Dead title-tune. Nearly 20 years ago, Scofield toured with Dead bassist Phil Lesh, and that particular iteration of Lesh’s band left some scorching live shows in their wake. In lieu of ballroom psychedelia, Scofield’s trio morphs “Uncle John’s Band” into a mellow glow, encapsulating the Dead’s “space” into a minute-long microcosm.

For more info visit ecmrecords.com. *Scofield’s* album release concerts are at *Blue Note* Nov. 21-26. See Calendar.



STEVE MILLER
Photo by Lawrence Sumulong

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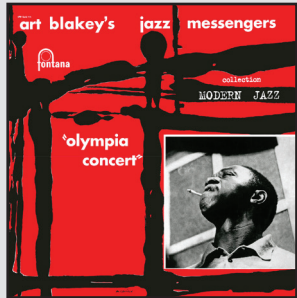
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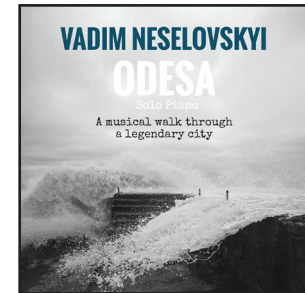


Olympia Concert
Art Blakey's Jazz Messengers (Fontana-Sam)
by Duck Baker

It's surprising to realize that tenor saxophonist Benny Golson's tenure with Art Blakey was only a matter of months, probably because his first recording with the Messengers was the iconic *Moanin'*, and also because several of Golson's tunes remained in the band book for decades. *Moanin'* was recorded on October 30, 1958, and three days later, Blakey added three percussionists to the quintet (Lee Morgan, trumpet; Golson, tenor; Bobby Timmons, piano; Jymie Merritt, bass) to record *Drums Around the Corner*. A couple of weeks later, the Messengers embarked on a European tour that would last until late December, and we are lucky to have several concert recordings from the tour, not least because these mark the end of Golson's time with the group. There are other reasons, of course, starting with Morgan's transcendent soloing and the

exemplary rhythm section accompaniment, without which the Jazz Messengers would not be the Jazz Messengers. Golson and Timmons were both in fine form as soloists as well, the former drawing on his Don Byas roots to match the trumpeter's firepower, and the latter coming into his own as a torchbearer for the soul jazz style. *Olympia Concert* is the best known of these European concert records, though to be fair they are all pretty great. The *Olympia Concert* music (we celebrate its 65th recording anniversary this and next month) was actually recorded not at one concert but two: the first three tracks date from November 22; the remaining four from December 17.

Golson's tunes were heavily featured on this tour, and no less than five of them are heard here, including three of his most famous: "I Remember Clifford", "Blues March" and "Whisper Not". One reason for this may be that the band was due to record the soundtrack to a film called *Des Femmes Disparaissent*, on which short versions of "Whisper Not" and "Just by Myself" are featured. The two non-Golson pieces are "Justice" (actually Monk's "Evidence") and Timmons' "Moanin'". It's a hell of a program, easy to recommend to fans of Blakey, Golson, Morgan, Timmons or hard bop. The beautifully produced vinyl version sounds terrific, and encompasses the two bonus tracks that appeared on some CD releases by including a one-sided LP, something this writer hasn't seen in many a decade.



Odesa: A Musical Walk Through a Legendary City
Vadim Neselevskiy (Sunnyside)
by Anna Steegmann

Now based in New York City, pianist and composer Vadim Neselevskiy grew up in Soviet Odessa (the Russian spelling) as a child prodigy, the youngest student ever admitted into the famous Odessa Conservatory. While training as a classical pianist, he fell in love with the music of Keith Jarrett, Chick Corea and Thelonious Monk. At 17, he moved to Germany, continued his classical studies and became known as a jazz pianist. In the United States, he collaborated with Gary Burton, John Zorn and Pat Metheny, to name a few. *Odesa*, his fourth and most recent recording as a leader, is an album tribute to his hometown, written before Russian forces' brutal invasion of Ukraine. The music has since then taken on new depth and significance.

The 13 tracks show Neselevskiy's brilliance as a pianist and improviser: he's an extraordinary virtuoso, able to spontaneously create elegiac tone poems, impressionistic moods and lively, upbeat motifs. He opens the solo piano travelogue through the streets and history of Odessa with the vibrant "Odesa Railway Station", which perfectly depicts a

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Benny Goodman
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Bill Harris
Anita O'Day

Falkoner Centre
Copenhagen
Denmark
October 17, 1959

SCCD 36501 Goodman

GERRY MULLIGAN CONCERT JAZZ BAND IN CONCERT

Gerry Mulligan
Dor Fontana
Certe Candali
Nick Siano
Bob Brookmeyer
Bill Dennis
Alan Ryan
Gene Quill
Bob Doroan
Jimmy Gasday
Zoot Sims
Gene Ammons
Buddy Clark
Mel Lewis

Tivoli's Concert Hall
Copenhagen, Denmark
October 31
1960
Berlin, Germany
November 4,
1960

SCCD 36502 Mulligan

ROY ELDRIDGE QUINTET

ELLA FITZGERALD QUINTET IN CONCERT

Roy Eldridge
Herb Ellis
Lou Levy
Wilfred Middlebrooks
Gus Johnson

Ella Fitzgerald
Herb Ellis
Lou Levy
Wilfred Middlebrooks
Gus Johnson

Falkoner Centre
Copenhagen, Denmark
May 21, 1959

SCCD 36503 Eldridge/Fitzgerald

ART BLAKEY & THE JAZZ MESSENGERS IN CONCERT

Freddie Hubbard
Wigane Shorter
Curtis Fuller
Cedar Walton
Jymie Merritt

Falkoner Centre
Copenhagen
Denmark
February 15, 1962

SCCD 36504 Blakey

CANNONBALL ADDERLEY QUINTET IN CONCERT

Cannonball Adderley
Nat Adderley
Victor Feldman
Sam Jones
Louis Hayes

Falkoner Centre
Copenhagen
Denmark
April 13, 1961

SCCD 36505 Adderley

GERRY MULLIGAN QUARTET IN CONCERT

Gerry Mulligan
Art Farmer (tr)
Bill Crow (b)
Dave Bailey (dr)

Falkoner Centre
Copenhagen
Denmark
May 21, 1959

SCCD 36506 Mulligan

JOHNNY HODGES SEPTET IN CONCERT

Johnny Hodges
Ray Nance
Lawrence Brown
Harry Carney
Al Williams
Aaron Bell
Sam Woodard

Falkoner Centre
Copenhagen
Denmark
March 17, 1961

SCCD 36508 Hodges

COUNT BASIE & HIS ORCHESTRA IN CONCERT

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Snooky Young
Sonny Cohn
Al Aarons
Quentin Jackson
Henry Coker
Benny Powell
Eric Dixon
Frank Foster
Marshall Royal
Frank Weiss
Charlie Fowlkes
Freddie Green
Eddie Jones
Sonny Payne
O.C. Smith
Irene Reid

Falkoner Centre
Copenhagen
Denmark
April 28, 1962

SCCD 36508 Basie

JIMMY GUIFFRE TRIO GENE KRUPA QUARTET IN CONCERT

Jimmy Guiffre
Jim Hall
Buddy Clark
Ed Wasserman
Rennie Ball
Jimmy Gannon
Gene Krupa

Falkoner Centre
Copenhagen
Denmark
May 21, 1959

SCCD 36508 Basie

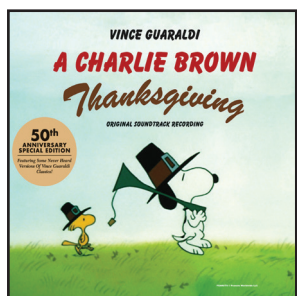
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bustling train station with its arrivals and departures. “Winter in Odesa”, gorgeous and poetic, conveys the stillness of winter. “Acacia Trees” allows us to take a contemplative, slow walk under the shady trees of an Odesa boulevard. “Waltz of Odesa Conservatory”, based on Neselovskyi’s memory of being accepted to the famed institution, is buoyant and playful, as is “My First Rock Concert”.

The pulse changes with “Potemkin Stairs”, full of drama, intensity and sharp tempo changes. Neselovskyi, who is Jewish, explores the horrors, fear and violence of the Holocaust in “Odesa 1941” and “Jewish Dance”. The former recalls the massacres of the city’s Jewish population and evokes the devastation of war. The mood is tense and terrifying, ending suddenly in profound stillness as if the world has ended.

All proceeds from the album’s sales and the pianist’s live performances will be donated to Ukrainian relief organizations. So far more than \$200,000 has been raised. That’s just one more reason to purchase this magnificent and heartfelt album.

For more info visit sunnysiderecords.com. Neselovskyi performs at The Stone Nov. 8-11. See Calendar.



A Charlie Brown Thanksgiving (Original Soundtrack)
Vince Guaraldi (Lee Mendelson Film Productions)
by Marilyn Lester

Jazz pianist Vince Guaraldi may be best remembered for his work on *Peanuts* animated films, but his signature sound was developed and lauded well before, especially after the 1962 release of his Grammy-winning hit composition, “Cast Your Fate to the Wind”. Guaraldi’s unique chord progressions in that piece, suffused with joyous uplift, are indicators of why he was tapped to compose several *Charlie Brown* soundtracks. The 50th anniversary release (timely for this month’s family gatherings) of *A Charlie Brown Thanksgiving* is all about that piano, especially the thematic motifs that define and unify the music (which was pretty much wall-to-wall during the 25-minute run time). *A Charlie Brown Thanksgiving* originally aired on the CBS network on November 20, 1973, the third *Peanuts* holiday special after *A Charlie Brown Christmas*. The album features the original music plus previously unreleased bonus material, which includes a window into the recording sessions with Guaraldi heard working out the piano voicings. The music has been remastered from the original 16-track source tapes, and instruments previously buried in the mix now pop. Compared to previous releases of the more straight-ahead *Charlie Brown* soundtracks, this one is funkier and groove-oriented. The musicians are: Guaraldi (piano, keyboards, guitar, vocals), Tom Harrell (trumpet and brass arrangements), Chuck Bennett (trombone), Seward McCain (electric bass) and Mike Clark (drums).

The first three tracks, “Charlie Brown Blues”, “Thanksgiving Theme” and “Thanksgiving Theme (Reprise)”, are short but swiftly set the joyous mood of the entire soundtrack. With the uptempo “Peppermint Patty”, various instruments come forward, including the surprising introduction of a flute. Brass leads a counterpoint on a sprightly “Linus and Lucy”, featuring a new four-chord climb at the end of each verse’s fourth measure. On the funky blues “Little Bird”, with its echoes of bird-speak and tuba voicings in the background, Guaraldi sings (the only vocal

on the album). The “Fife & Drums Theme” delivers exactly that, a sweet, short echo of the Pilgrim-era past. Reprises and alternate takes introduce even more new subtleties to the music: finger-snaps arrive in “Charlie Brown Blues”, for instance; the electric keyboard is more prominent on “Peppermint Patty”, while “Thanksgiving Interlude” becomes very much more bass-driven across multiple takes. Guaraldi well understood his end-goal when soundtracking the *Charlie Brown* features: to capture the mood and action of the story while remaining upbeat, even when there was tension in the plot points. He succeeded brilliantly in this task. You don’t have to know or have seen the cartoon to love this music. Tragically, Guaraldi died at age 47 from a heart attack. Happily, he left behind a musical legacy that’s as joyful as it is innovative.

For more info visit mvdaudio.com



Preludes
Adam Birnbaum (Chelsea Music Festival)
by Elliott Simon

Bach’s *Well-Tempered Clavier* is a set of preludes and fugues in all 24 major and minor keys, and was composed to illustrate the potential of well-tempered tuning systems. The preludes vary: some are relatively short, with a freer structure, and others more substantial and intricate. They offer a rich and fertile setting, with plenty of room for improvisation. Pianist Adam Birnbaum’s *Preludes* invites listeners to rediscover this music from his jazz-inspired perspective.

Long a source of inspiration for musicians, these pieces have also stirred controversy, as many classical musicians have downplayed or eliminated their improvisatory aspects. This is exemplified by a famous comment from harpsichordist Wanda Landowska to cellist Pablo Casals: “You play Bach your way, and I will play it his way.” Birnbaum’s way is characterized by clever alterations in rhythm and meter. This transformation is clearly evident in “Prelude in C Major”, as the original 4/4 meter is changed to 7/8, infusing it with a fresh and invigorating pulse. Similarly, in “Prelude in D minor”, Birnbaum shifts from a slow, introspective beginning to a breakneck tempo, filling the space with spontaneity and urgency and culminating with an impassioned climax.

Birnbaum’s trio (Matt Clohesy, bass; Keita Ogawa, percussion) shines on “Prelude in E Major”, where the original 12/8 melody is skillfully reimaged as an enthralling ballad. Gradual transitions not only reveal Birnbaum’s versatility but also highlight the group’s exquisite interplay. A Latin beat invigorates “Prelude in D-flat Major”, while “Prelude in B-flat minor” uses Bach’s original bass-line as the foundation for new melodies that pay homage to the original while birthing a gorgeous jazz structure. “Prelude in C minor” undergoes a powerful reconstruction, taking the listener on a melodic rollercoaster.

Although *Preludes* is a jazz interpretation, it reflects Birnbaum’s profound respect for Bach. This music—marked by moments of frenzy, reflection and melancholy—allows Bach to leap across three centuries into a modern jazz setting, with wonderful results.

For more info visit chelseamusicfestival.org/records. Birnbaum is at Village Vanguard with Vanguard Jazz Orchestra every Monday. See Calendar.

CHRIS BOTTI

HOLIDAY RESIDENCY

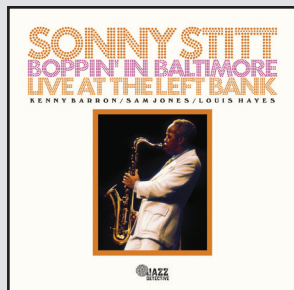
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Boppin' in Baltimore
Sonny Stitt (Jazz Detective)
 by Scott Yanow

Because he could sound like Charlie Parker's twin brother on alto, Sonny Stitt spent much of his life being criticized for being a Bird clone. Stitt, who often doubled on tenor, where a Lester Young influence could also be felt, claimed that he came up with his ideas completely independent of Parker. While that is a bit doubtful, he was a true master of the bebop vocabulary. Unlike Parker, who unquestionably would have sought new musical paths if he had lived past 1955, Stitt stuck to the style of his youth and sounded largely the same in 1980 as he had in 1950. He could play an endless number of licks in every key, tossed off speedy double-time passages with ease, and often extended songs with long closing vamps. He spent much of his career playing his favorite standards with local rhythm sections or with all-star groups. But even when Stitt was put in a commercial

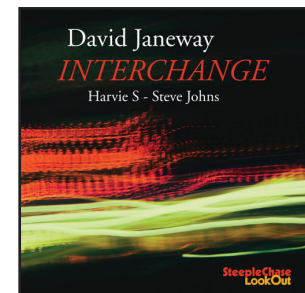
setting, reluctantly performing current pop songs, he always sounded like an uncompromising keeper of the bebop flame.

Boppin' in Baltimore, a two-album set, is a well-recorded and previously unreleased concert (recorded exactly 50 years ago on Nov. 11), with the leader joined by Kenny Barron (piano), Sam Jones (bass) and Louis Hayes (drums). This was a particularly prime period for the saxophonist, who the previous year had recorded such classic studio albums as *Tune Up*, *Goin' Down Slow* and *Constellation*. Stitt stretches out on four standards, "The Theme" and three blues, including the 20-minute "Baltimore Blues". While there is a certain amount of predictability, Stitt never runs out of ideas or enthusiasm.

An unidentified tenor saxophonist sits in with the quartet on "A Different Blues" and "Stella by Starlight". He is not mentioned at all in the liner notes, oddly enough, but fares well and might have been a local player since he does not sound familiar. (A discussion on the online jazz board Organissimo reached the conclusion that it is probably Baltimore tenor legend Mickey Fields.)

Since this is a Zev Feldman production (and co-produced by Cory Weeds), an extensive booklet is included that has fine liner notes by Bob Blumenthal and interesting stories from interviews with Barron, Hayes, Charles McPherson and Stitt (from the early '70s). Sonny Stitt fans will want this one.

For more info visit elemental-music.com

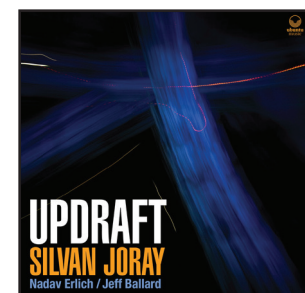


Interchange
David Janeway (SteepleChase LookOut)
 by Ken Dryden

There are numerous talented jazz musicians around the country who might have pursued a full-time career in music but had another skill that enabled them to make a living via another route. Pianist David Janeway balanced his career as a psychiatrist with playing jazz whenever possible; being based in New York City for an extended period (before moving to Hastings-on-Hudson, north of the city, in 1996) enabled him to work on his own terms, even if his discography as a leader hardly does justice to his many decades as an artist. This previously unissued studio date (from 1993) finds him in top form, and features the forceful rhythm section of Harvie S (bass) and Steve Johns (drums). The strong opener is the Janeway-composed title track, a driving post-bop vehicle with a bit of Afro-Cuban rhythm worked into the mix. The pianist's moody "Return" has a bittersweet air that is accented by Harvie S' arco bass introduction and his outstanding pizzicato playing in the body of the arrangement, while Janeway's lush yet introspective performance also has a powerful impact.

The pianist's inventive approach to standards and jazz classics is also noteworthy. The Latin-flavored setting of Branislaw Kaper's "Invitation" features the late alto saxophonist Pete Yellin delivering a searing, playful solo. Janeway's interpretation of Tadd Dameron's "The Scene Is Clean" is a rollicking affair, displaying his considerable bop chops in a breezy performance. Franz Lehar's ballad "Yours Is My Heart Alone" was a favorite of Oscar Peterson's, but it has all but vanished from modern jazz piano repertoire. Janeway's arrangement of it is straight-ahead without unnecessary frills, embellishing the melody sufficiently to keep it swinging. Bill Evans' "Very Early", which wraps the session, is in good hands: Janeway doesn't rush the tempo as the composer did in his final years, but instead engages in intricate interplay with his bassist and drummer. It is a shame that this session remained hidden from the jazz audience for three decades, as it reveals Janeway as a creative force, even back in his early thirties.

For more info visit steeplechase.dk. Janeway's album release concert is at Mezzrow Nov. 27. See Calendar.



Updraft
Silvan Joray (Ubuntu Music)
 by Andrew Hamlin

Silvan Joray grew up in a musical family in Switzerland and honed his chops with eight years of classical guitar studies before picking up an electric. Wes Montgomery was an early idol, but he found new directions studying with Austrian guitarist Wolfgang Muthspiel at Jazzcampus Basel.

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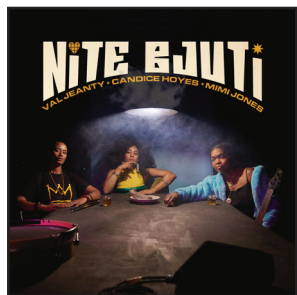
On this, his second album as a leader, Joray leaps in on quarter tones to unfold his harmonies into new dimensions; he uses some deft and tasteful tapping, and has a knack for answering chords with single notes. He darts, lags and shimmers, always with a sure sense of where he's landed, and how to go on and develop his ideas.

On "Updraft", a Joray original, his fleet fretboard work finds him in conversation with himself, the sort of thing where one person insists on a narrative, a story, a dominant tone—but someone else appears in the background, sometimes agreeing, sometimes hesitating. The internal dialogue continues even during Nadav Erlich's bass solo, although here they evolve into short, soft licks of praise. Joray and drummer Jeff Ballard trade eights, Ballard favoring an almost-constant pulse on a cymbal as he reaches around the rest of his kit.

Two brief, freely improvised tracks provide unique timbres: "Morning Breeze" finds Joray confident, Erlich imitating someone who just woke up very early, Ballard eliciting industrial squeak and scrape from his metal bits; by "Evening Breeze", everyone's conscious, lucid, like three old friends reflecting on a setting sun and what's transpired.

Pianist Andrew Hill laid out his tune "Subterfuge" in a confident but slightly sinister manner, a series of chordal jumps underlying both the head and his soloing. This pianoless trio moves the jumps over to Erlich's strings, while the leader sails through legato and staccato, cheerfully heedless of bar-lines; the bassist plays like he's talking to himself, over and around the continuo. "At Long Last Love", the signoff and only standard here, stakes out its territory as anti-Sinatra—the opposite of the Chairman's declaiming. The quiet fire dies down even further here. Joray distinguishes the head from his solo by playing just a few more notes (with answering, sometimes quarter-toned chords). They sound like they're playing for themselves, late and alone. Be glad they let us in.

For more info visit wearebuntumusic.com. Joray's album release concert is at Threes Brewing Nov. 8. See Calendar.



s/t
Nite Bjuti (Whirlwind)
by Kurt Gottschalk

The remarkable self-titled debut of the trio Nite Bjuti—pronounced "night beauty" and comprising singer Candice Hoyes, percussionist Val Jeanty and bassist Mimi Jones, all also employing electronics—doesn't feel new, it feels timeless. Their sound—in which filtered and pitch-shifted loops fill a lot of what is still fairly empty space—is certainly contemporary, but draws from an eternity, deriving strength from Billie Holiday and Nina Simone, Gil Scott-Heron and Massive Attack.

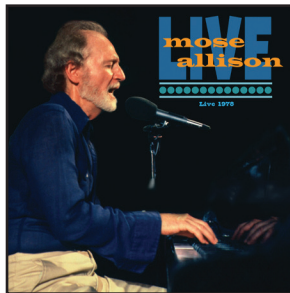
The fact that their music is all improvised was underscored at their all-too-short performance during "[at] The Intersection: The Apollo's Festival of Art & Ideas", a weekend-long conference curated by journalist and scholar Ta-Nehisi Coates. The uninterrupted 30-minute set began with Hoyes intoning "Apollo, Harlem," repeating and working the syllables and looping her voice over soft electronic beats. It soon became a poem, a song: "My ancestors walk with me through the streets of Harlem." Then, "The most

unprotected being in society is the Black girl." She sat with those words, repeating and varying the phrase. It would return before the half hour was over.

Hoyes held her place at the microphone with dignity and gravity, like the powerful women who have held the position before her (Eartha Kitt and Abbey Lincoln come to mind). She was dressed in a peach, floor-length dress, with a silver fringed elbow-length glove on one arm, her hair relaxed and cropped in a severe line, extending her jaw. Jones struck an Afrofuturist profile in black and shining red, a uniform that would befit Michael or Janet or any member of the Arkestra crew. Jeanty didn't just suggest a priestess in appearance—head shaved clean, trim black uniform—but carries it in her genes, in her Haitian upbringing. The presentation is relevant. Nite Bjuti is on a mission to represent and embody diasporic histories and how dark-skinned women have moved through the world, with strength under duress.

On the album, their music issues forth in songs, 11 of them, some lasting a friendly three to seven minutes, some passing in slow flashes. Opener "Mood (Liberation Walk)" is built from a schoolyard song; the quick "Soursop" is an island dance that's over far too fast; the final "Singing Bones" is an invitation to keep on keepin' on, or to start the record over again. It's alluring and inviting music, but be clear, the invitation is on Nite Bjuti's terms.

For more info visit whirlwindrecordings.com



Live 1978
Mose Allison (Liberation Hall)
by Duck Baker

From the time his first LP came out in 1957 through to the release of *Western Man* in 1971, pianist/singer Mose Allison (whose birthday and death anniversary are this month: b. Nov. 11, 1927 - d. Nov. 15, 2016) averaged more than one new studio album per year. Then things slowed down dramatically. His next studio release, *Your Mind Is On Vacation*, appeared in 1976, and the next, *Middle Class White Boy*, not until 1982. *Live 1978*, then, helps to fill a gap, showing how this unique artist's musical world was evolving towards the shape it held for his last decades, especially with regard to his piano playing. His '50s style was for the most part direct, uncluttered and winningly melodic, reflecting the influence of such modernists as Al Haig. But by the mid '60s, his instrumental breaks were getting busier and more idiosyncratic (one writer described his '70s style as sounding like a cross between Roosevelt Sykes and Paul Hindemith). This comes through loud and clear on *Live 1978*. The piano is higher in the mix than on the 1972 live date *Mose in Your Ear*, and we hear clearly how he intersperses his singing with quirky, harmonized chromatic runs that seem to come out of the piano at an angle.

Some jazz playing is described as being informed by the blues, but in Allison's case it's more like blues that's informed by very modern jazz thinking. It's tempting to also say that his songwriting introduced a sophisticated kind of ironic humor to blues, but to do so would understate how sophisticated blues writing could be. A listen to his version of Willie Dixon's "I Live the Life I Love" underlines the point. Another great cover here is "Meet Me at No Special Place", a 1947 hit for another early influence, Nat King Cole.

Standout originals include "Swingin' Machine", "Your Molecular Structure" and the iconic "Your Mind Is On Vacation".

One note of caution: a 1996 release called *Pure Mose* contained a live 1978 set that is virtually identical to this, and anyone in possession of this now hard-to-find release might not see any need to seek this one out. Other Mose Allison fans can proceed with confidence, though. The audio isn't perfect, but the music is excellent.

For more info visit liberationhall.com. The Mose Allison tribute band *Anything Mose* is at Bar Lunático Nov. 30. See Calendar.

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Violeta García (Relative Pitch)
Acoustic Reverb
Guilherme Rodrigues
(Creative Sources)
Sound of Music
Fink 70s Revisited (Jazzwerkstatt)
 by Fred Bouchard

Violoncello has undergone light-year transformations across decades and continents since the diverse innovations of jazz masters, from Fred Katz to Erik Friedlander to Tomeka Reid, and composers Dmitri Shostakovich, György Ligeti and Mauricio Kagel. Listen here to three practitioners from Argentina, Portugal and Germany.

Violeta García plays traditional tango at Buenos Aires dance clubs, but in her scorching solo set of white-hot cameos she stretches all technical parameters—amplified, prepared, extended, expanded—to riveting effect. She plays not a tuneful or ingratiating note in her deadly fierce *tour-de-force* (abrupt track endings suggest intentional rough-cuts from master tape). García clears an ominous black stage with a buzzing

drone, her lone electronic bit. She draws deep from her medicine bag: deft scrapings, quick arpeggios, pizz snaps, harmonic squeaks. Thumbs bang wood, rubbed C and G strings groan. She unleashes all-out energy with ‘flamenco’ cello, heavy metal scraping, and firmly articulated pizzicato. She does show an intimate (not soft) side with will-o-the-wisp arco and dreamy, resonant double-stops. And ferocity: quavery, unrelenting stops and crackling, rosiny tremolos. Fauna creep in: plaintive fly-buzz, bat-like squeals, anguished baying (triple-stopped), rustling katydids. She closes with droning ‘organ’ chords in octaves, and the shrieking of a tortured El Greco angelic host.

If García scratches furiously as a badger in a barrel, Guilherme Rodrigues on *Acoustic Reverb* slinks like a cat into a cathedral. The Lisbon transplant blithely tours rococo churches in his adopted Berlin, cello in hand, playing urbane tonal improvisations with classical technique and a modicum of modern effects (scratchy harmonics, radio static, bird twitters). Even as Rodrigues groups dozens of nobly mournful snippets from each church session (each one or two minutes in length), one senses a growing detachment, as a Baedeker tourist checks off a laundry-list of sights. The Passionkirche group includes tart-toned melody, languid legato lines, nails-on-a-blackboard, forest bird calls, a sad klezmery tune. At Zionkirche fluttery arpeggios float up the transept. Other bits coddle phrases of a somber

‘Bach’ sarabande. But threads of whale-song weave immediately in Christopherkirche: pleasing legato bowed ‘arches’, moody blow-hole sighs, whiny double-stops, spooky nasal arches, sharp “krk!” sforzandi, Morse-code tapping. It’s as restful as watching clouds in a slow breeze: patterns evolve, and who knows what’s next?

On *Sound of Music*, Berliner Johannes Fink, bassist but here exclusively as five-string cellist (and savvy composer), leads a sophisticated, amiable trio with suave altoist Silke Eberhard and tidy drummer Tilo Weber, in nine tightly-crafted, eclectic originals. Fink’s conventional jazz chops show flair and wit as he goes chameleon: he underlines the alto to create a ‘sax section’, pecks out funk (even wah-wah) bass, sparks electrified glissandi. Lighthearted tributes to Monk (“Misteriöser”) and [Steve] “Lacy” bookend the date and feature Eberhard’s pinpoint alto and Weber’s fancy brush/cymbal work. Fink plays smooth pizz lines in unison with Eberhard and bows easy arco on samba “Moscatel de Setubal”, whips out lightning arpeggios and multi-stop harmonics to perk up “Speaking Birds” and, on “Chicken 1970”, does Rufus Thomas’ “Do The Funky Chicken” mean. Adopting new techniques imaginatively and effortlessly into swinging jazz, Fink unearths a cheery, down-to-earth gem.

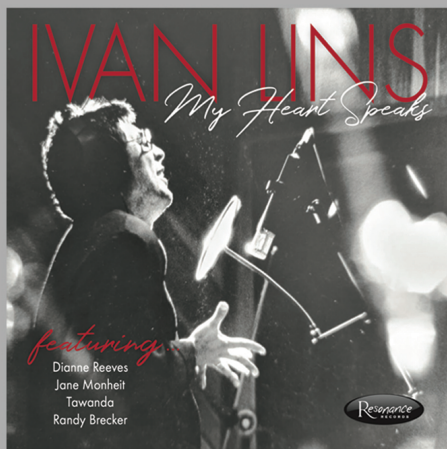
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**RSD BLACK
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LES McCANN

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LIVE FROM COAST TO COAST (1966-1967)

Never A Dull Moment! - Live from Coast to Coast (1966-1967) is a previously unissued pair of live recordings of unsung pianist/ vocal icon Les McCann captured at the Penthouse in Seattle in 1966 and the Village Vanguard in 1967. An official release in cooperation with Les McCann, the limited-edition 180g 3-LP edition (and deluxe 3-CD set) includes an extensive insert with rare photographs, liner notes by A. Scott Galloway and Pat Thomas, plus quotes and statements from **Roberta Flack**, **Monty Alexander**, **Roger Kellaway**, **Emmet Cohen** and others. Pressed at Le Vinylist.



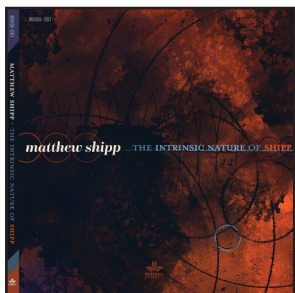
Vessel
Manuel Valera Quintet (Criss Cross Jazz)
 by Ken Dryden

While pianist Manuel Valera was born and raised in Cuba, there is much more to his music than Latin jazz and Afro-Cuban jazz. As a high school student, Valera immersed himself in bop, cool jazz and hard bop, though Latin music remained an important part of his playing. This 2023 session features both old friends and new, including John Ellis (tenor, flute, bass clarinet) and Alex Norris (trumpet), along with Hamish Smith (bass) and drummer Mark Whitfield Jr. (drums).

Many of the nine originals played on this date are dedicated to those whose music inspired Valera, starting with “Blues for Kenny K” (dedicated to the late pianist Kenny Kirkland), an uptempo post-bop blues that crackles with energy and punctuated by explosive solos from Norris and Ellis. “Pablo” is an emotional ballad honoring the late Cuban composer and singer Pablo Milanés; the leader’s solo introduction is very moving, and there’s also a potent duet between the pianist and the young bassist (Smith is a recent arrival in New York). “Crisis” is a tense, diverse composition that is suggestive of the great post-bop bands of the ’70s. Ellis’ passionate playing on tenor, Valera’s volcanic solo and Whitfield’s powerful drumming carry the day. “Remembrance” was written ten years after the terrorist attacks of 9/11; while the mood is serious, it isn’t a dark work per se. Valera’s constantly shifting theme utilizes Ellis’ overdubbed flute and bass clarinet, while Smith’s inventive bass line stands out. “Mr. Henderson” honors tenor saxophone master Joe Henderson with an intricate post-bop chart that incorporates Latin rhythms; it is easy to imagine Henderson digging into the piece had he lived to hear it. The sole cover is Kirkland’s “Chance”, an overlooked gem from the pianist’s sole recording as a leader. The band delivers its theme with precision, and Norris and Valera contribute expressive, to-the-point solos.

Manuel Valera is deserving of wider recognition, and *Vessel* provides ample proof.

For more info visit crisscrossjazz.com. Valera is at *The Django* Nov. 8. See Calendar.



The Intrinsic Nature of Shipp
Matthew Shipp (Mahakala Music)
 by George Grella

This solo album from pianist Matthew Shipp is easily one of the most beautiful, wide-ranging and richly expressive he’s ever made. The title, which strongly implies a statement about Shipp’s artistry and ideas, and the quality of his playing (and how it expresses his thinking), feels like a culmination of his career to this point.

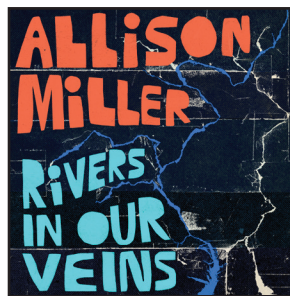
Through the decades, one is used to hearing a great density and mass in the music passing through Shipp’s

hands. That mass—the total amount of musical ideas within a given duration—is still there, but the density has fallen away and now there’s an extraordinary articulateness. Every note is crystal clear (it’s a beautifully engineered recording), even when things come in a rush or when he’s playing his trademark thick, dark chords. The inner voices are all present and significant, and his pedaling—especially with the sostenuto pedal—is fantastic, modulating with purpose and setting up a new musical idea.

This matters because there are so many ideas here. The title track alone seems an extended history of modern jazz piano, as if Shipp were looking back on Bill Evans and reshaping that influence into something free. “Crystal Structures” rumbles and spills forth like a waterfall of notes over a lament-like bass line. Even if this music eludes translation into words, there’s still logic and purpose everywhere.

Though Shipp is a singular player, he comes out of the tradition of modern pianists, and it’s fascinating to hear fleeting glimpses of these influences, including Chick Corea in “The Essence” and the flashes of Cecil Taylor, as well as Monk’s “Little Rootie Tootie”, on “Jazz Frequency”. It’s like watching a train go by at high speed and catching a glimpse of faces in the windows—surprising and fun. More than fun. Shipp sounds both serious and giddy—it’s an exhilarating album.

For more info visit mahakalamusic.com. Shipp plays solo at *The Clemente’s Flamboyán Theater* Nov. 11 as part of the “Pianos & Poets Festival”, presented by Arts for Art. See Calendar.



Rivers In Our Veins
Allison Miller (Royal Potato Family)
 by Jim Motavalli

This new album by Allison Miller (commissioned by the Mid-Atlantic Arts Organization and the Lake Placid Center for the Arts) is a 12-song cycle about the role of rivers in our lives. The title echoes Langston Hughes, whose poem “The Negro Speaks of Rivers” contains the line, “I’ve known rivers, ancient as the world and older than the flow of human blood in human veins.” Alto saxophonist Gary Bartz set the poem to music for his NTU Troop in 1973.

Miller’s album is brilliant and thrilling. And it’s not necessary to know it’s part of an ambitious multimedia extravaganza to enjoy the music on its own. She has put together an all-star band featuring some frequent collaborators, including Carmen Staaf (piano), Jenny Scheinman (violin), Todd Sickafoose (bass) and Ben Goldberg (clarinets), the latter three all members of Miller’s Boom Tic Boom ensemble. And Jason Palmer (trumpet) proves to be a valuable addition, as are the five tap dancers. It’s a small band that feels like a big band.

There are no arid stretches on this recording. It’s inventively through-composed and played by musicians up to the task. “Of Two Rivers, Part One” takes off, the whole group following the leader’s march cadences, clarinet and trumpet skating on top. Goldberg unsheathes his contra-alto clarinet to state an attractive theme, supported by Scheinman, while Palmer hits some impressively high notes.

In “Part Two”, the tap dancers take center stage with ensemble interjections before Sickafoose’s propulsive bass takes it up a notch. There are frequent,

abrupt changes, but they feel organic, as opposed to the dizzying effect of ’70s prog rock. Palmer, a real treat, has some good moments on this one, as does Staaf with an extended, ultra-lithe piano solo. She’s also featured on the particularly lovely “Water” (with its audible parallels to the Kurt Weill/Maxwell Anderson “September Song”).

“Hudson” gives Scheinman’s violin a poignant workout and showcases Golberg’s klezmer clarinet overtones. Listen to “Fierce” on headphones—is that Scheinman plucking the violin strings and dancing around in your head? The clarinetist takes a low, low solo, again on the rarely heard (at least in jazz) contra-alto (actually pitched below the bass clarinet favored by Eric Dolphy) and is additionally heard on the instrument playing a rather dissonant unaccompanied intro to “Shipyards” before Staaf relieves the squall with Halloween-ish piano.

“For the Fish” starts with a minute of unaccompanied hoofers before clarinet and trumpet join the dance. “Blue Wild Indigo” has a captivating melodic line (which should become an instant standard) and features Staaf and the leader, who solos to end the piece. What? You were expecting that earworm head to return? No such luck. “The Dancing Tide” doesn’t get around to its lyrical theme until two minutes in, but proves to be well worth the wait.

This new album by Miller never lets go of its high level of ambition and invention, and the players are unflagging. *Rivers In Our Veins* is on my Top 10 list for 2023. The distressingly polluted East Coast rivers Miller researched, by the way, are: the James, Delaware, Potomac, Hudson and Susquehanna.

For more info visit royalpotatofamily.com. Miller’s album release concert is at *Roulette* Nov. 25. See Calendar.

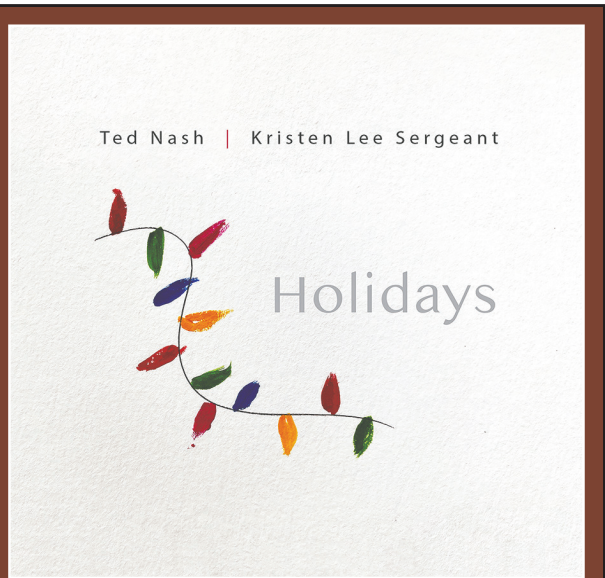


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Grammy Award winning multi-instrumentalist, arranger, and composer Ted Nash and singular singer/songwriter Kristen Lee Sergeant have brought something of this high caliber to the party in **Holidays**: a markedly distinctive record for the season.

Ted Nash is well known as a bandleader and as a member and arranger for the Jazz at Lincoln Center Orchestra. He is paired with Kristen Lee Sergeant, a vocalist and songwriter who has been singled out for her intelligent lyrics and dramatic styling of song.

Holidays capitalizes on the best of what a coupling like this can bring. Nash's memories of holidays spent making music with his family of legendary Hollywood studio musicians infuse many arrangements with a gravitas and depth which Sergeant treats with an actor's grace; and as Nash's more adventurous arrangements buck at conventionality, Sergeant clearly relishes the opportunity, and occasionally supplies original lyrics that add bracing clarity.



www.sunnysiderecords.com



I'm All for You: Ballad Songbook
Joe Lovano (Blue Note)
 by Pierre Giroux

I'm All for You is a beautiful and intimate double-album (recently reissued on vinyl) showcasing Joe Lovano's exceptional tenor saxophone talent, accompanied by a stellar rhythm section consisting of Hank Jones (piano), George Mraz (bass) and Paul Motian (drums). This quartet format allows the leader to take center stage as he delivers one masterful performance after another: his tone is warm and inviting, his phrasing both lyrical and expressive.

There are nine tracks in this ballad-themed album (originally issued on CD almost two decades ago), beginning with the title track which is based on the chord changes to "Body and Soul". It is a beautiful example of straight-ahead jazz at its best with Lovano and Jones creating a musical synergy that is both timeless and captivating. The following track, "Don't Blame Me", opens with a sleek, brief statement from the pianist; Lovano's solo is full of elegance and sophistication. Thelonious Monk's "Monk's Mood" works well with the saxophonist's hesitant tenor lines, while Jones is, as expected, captivating and technically impressive. "Stella by Starlight" is taken at a medium tempo; Lovano has a low-gloss tone and an elliptical sense of phrasing.

In 1947, Ralph Burns and Woody Herman collaborated on a multi-part composition called "Summer Sequence". Its fourth segment, "Early Autumn", featured a young Stan Getz and became a massive hit for the Herman band. Here, Lovano (a Herman alum) demonstrates his respect for the original construct with beautifully resonant playing, while infusing personal touches into his interpretation.

The closing track is John Coltrane's "Countdown", which the composer performed at warp speed. Lovano chooses a different route, though, taking the tune at a moderate tempo, propelled by Motian's unique steady drumming, and yet he still manages to capture the underlying beauty of the melody and its rhythmic drive.

For more info visit bluenote.com. Lovano is at *Village Vanguard* Nov. 14-19. See Calendar.



The Love Suite: In Mahogany
(Live at Jazz at Lincoln Center)
Roy Hargrove (Blue Engine)
 by George Kanzler

In 1993, Roy Hargrove was cresting a wave as the latest 20-something trumpet phenom in jazz, in the footsteps of earlier trumpet wunderkinds Clifford Brown, Lee Morgan and Wynton Marsalis. Invited to present an original work at Jazz at Lincoln Center,

Hargrove brought this suite, now released by JALC's inhouse label, Blue Engine. For the occasion, Hargrove expanded his working quintet of the time—Ron Blake (tenor), Marc Cary (piano), Rodney Whitaker (bass), Gregory Hutchinson (drums)—with Jesse Davis (alto) and Andre Hayward (trombone).

Consisting of six movements, *The Love Suite: In Mahogany* works its way through sections with various tempi and time signatures to culminate in a 20-minute long, medium-fast hard bop blues with a bridge. That final movement, "Into the Outcome", features crowd-pleasing (and rousing) saxophone and trombone solos, before Hargrove takes over, first as a scat singer (shades of Dizzy Gillespie's vocalizing) and then as a bravura trumpeter, climaxing with a series of four-bar trades with Hutchinson. Hargrove is just as impressive in the more restrained earlier movements. "Young Daydreams (Beauteous Visions)", the opening, finds his trumpet on top of shifting time signatures and broken rhythms, reigning magisterially and flowing into a solo capped with sumptuous smears. His trumpet swings through the second, 4/4 movement, "Obviously Destined", then steps back for the saxophone solos on the Afro-Latin "Stability". "The Trial", a ballad, begins hauntingly with high-pitched alto saxophone, arco bass and tom-toms, setting up features for the trombonist and leader, the latter's solo reminds us that he had already mastered the difficult art of ballad improvisation during his initial years of jazz stardom.

This recording reveals Hargrove's nascent ambition to write for and lead larger jazz ensembles, an ambition that culminated in his later big band efforts. Though Hargrove has since passed, his big band is still active and remains well worth hearing.

For more info visit jazz.org. The Roy Hargrove Big Band is at *The Jazz Gallery* Nov. 2. See Calendar.



Live at Scholes Street Studio
Stephen Gauci/Matt Shipp/William Parker/
Francisco Mela (Gaucimusic)
 by Elijah Shiffer

Even if Stephen Gauci was not the powerhouse entrepreneur of New York free jazz that he is—if he did not organize countless weekly and monthly concerts and document the best of them on his Gaucimusic label—he would still stand out as one of the scene's most distinctive tenor saxophonists. His vocabulary of swooping lines and high-overtone shouting is instantly recognizable in any setting. In his own groups, he joins like-minded individualists for powerful, memorable collective improvisations.

The November 2021 recorded installment of the Gaucimusic "Live at Scholes Street Studio" series features Gauci, Matthew Shipp (piano), William Parker (bass) and Francisco Mela (drums). This set is a striking example of just how free a quartet can get while still retaining their respective instrumental roles with such standard jazz instrumentation. Despite their far-flung abstraction, Shipp, Parker and Mela form a tight rhythm section for Gauci to wail over while also following their many shifts in intensity. These are four master improvisers who really know how to listen. It's no surprise that this set contains some exquisite moments of connection between the players, such as Shipp and Parker's

rhythmic interlocking at the very beginning. Though Mela can be a bombastic drummer, he displays a flexible sensitivity throughout the album. The pianist takes up a lot of the aural space, but he always makes room for the others even at his densest. If the tenor sounds distant at times, it's through no fault of Shipp's; Gauci moves around a lot as he plays, making him difficult to record but adding a unique spatial element to his music.

This is an unbroken set, divided into two tracks with the breakpoint occurring at the most extreme change of texture less than five minutes from the end. Though there are plenty of dynamic peaks and valleys, the quartet keeps up a high level of energy throughout virtually all of the 33-minute opening track. The second track is entirely different; quiet and fragmented, it shows another side of all four players while being no less of an interconnected statement.

For more info visit gaucimusic.bandcamp.com. Gauci is at Main Drag Music every Wednesday. See Calendar.



Clamor
Jessica Pavone (Out Of Your Head)
by John Sharpe

The String Ensemble is just one among a variety of outlets for violist and composer Jessica Pavone, who first came to prominence with Anthony Braxton and Braxton colleagues such as Taylor Ho Bynum and Mary Halvorson. While solo performance also looms large for Pavone, *Clamor* presents what might be seen as a concerto for string sextet and the bassoon of another Braxton alumnus, Katherine Young. Completing the outfit are Aimee Niemann and Charlotte Munn-Wood (violins), Abby Swidler (viola), Mariel Roberts (cello) and Shayna Dulberger (bass). Pavone uses the idea of "women's work" as the inspiration for the four constituent pieces, which she titles after women's inventions from around the world through which they have subverted the restrictions imposed by male-dominated society.

That idea of expression in spite of obstacles also informs a compositional practice in which she establishes various fixed parameters, particularly duration, within which her talented crew must operate. Pavone's fascination with concentrated long tones permeates her writing; the four pieces each exemplify a chamber minimalism of architectonic heft. Thus in "Neolttwigi" overlapping drones slowly modulate and interweave, at times ominous, triumphant or anxious. Latterly, Dulberger bows a pulse foundational to a series of rising pitches crowned by a ringing flourish. It promises a stately march, which never quite materializes before increasing dissonance summons a return to the initial terrain.

Young begins "Nu Shu (part 1)" with a juddering bellow. Here and on "part 2" she establishes her instrument as a sound generator, producing undulating reverberations, tabla-like thumps, slobbered groans and gradually fragmenting harmonics as much as flute tones and more expected bassoon timbres. By so doing she suggests alienation, protest and resistance to convention. Around such singular outpourings, Pavone conjures eddying string waves, from which she emerges at one point to exchange abrasive textures with Young. Roberts'

aching unaccompanied folk-inflected air opens "Bloom" (named for Amelia Bloomer, the popularizer of bloomers), before a variously fluttering, brittle and pastoral ensemble joins. As things turn darker and more uncertain, Pavone ushers in a short emphatic theme to finish an intriguing recital, which is both experimental and emotionally freighted.

For more info visit outofyourheadrecords.com. Pavone's album release concert is at Pioneer Works Nov. 12. See Calendar.



Arba
Itamar Borochoy (Greenleaf Music)
by Marco Cangiano

With *Arba*, his fourth album, trumpeter Itamar Borochoy confirms he is a force to be reckoned with in today's jazz scene. He is a compelling player, with full control of the instrument's range, from an almost breathy sound at the lower range to scintillating trills and runs at the opposite end. It is also worth noting that Borochoy performs on a custom-made Monette 4-valve quarter-tone trumpet, to further emphasize his sound.

Such ability as a player matches his flair as composer. Many of his tunes take the form of songs inspired by the Jewish Sephardic tradition with an added impressionistic twist. In a piece like "Wasabi", based on a repeated pattern, a modal approach can also be heard that derives from the *maqams* or modes found in the music of North Africa and the Middle East. Although the use of his voice is an element of novelty in this album, it comes across as a natural and integral development of Borochoy's musical vision and tradition, adding a sense of drama that undoubtedly also reflects the pandemic period around which the bulk of this music was composed. Further, he has an innate capacity to assemble empathic and congenial partners very much at ease with his musical palette—all of them were present on his 2018 *Blue Nights* album. Rob Clearfield (piano) sounds at times majestic and parsimonious, while Rick Rosato (bass) is the true anchor to this complex yet greatly enjoyable music, freeing up Jay Sawyer (drums) and his supple rhythms to fill up and complement the space left by the others. The addition of Borochoy's brother Avril (oud) in "Ye Sahbi" brings back dense atmospheres à la Omar Avital.

The result is a set of compositions of rare intensity ranging from the inspired opening "Abraham" to the tense "Dirge" and the more jazz-inspired "Bayat Blues", where Clearfield's Chicago roots and rhapsodic style take over, with Rosato and Sawyer setting a nerve-racking pace. Borochoy's whispering trumpet can be fully appreciated in the poignant "What Broke You?" and the medium-tempo ballad "Truth", where Sawyer's inventive hand drumming can also be savored. "Who Shall Give Me Flight" is a delightful duo between the leader's wordless singing and the pianist's delicate arpeggios. "Farewell" appropriately rounds off the album with its gospel-like feel.

One hopes there is more to come from Borochoy and his partners.

For more info visit greenleafmusic.com. Borochoy's album release concert is at Joe's Pub Nov. 7. See Calendar.

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SAT 11/11	Spike Wilner Trio Nick Hempton Band	7:30pm 10:30pm
SUN 11/12	Alexander Claffy Quartet Antonio Ciacca Quartet	6:30pm 9:30pm
MON 11/13	Shane Allesio Quartet David Yee Quartet	7:30pm 10:30pm
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Inside Scofield
Joerg Steineck
 (I'm Filming Productions/Steineck Films)
 by Anna Steegmann

Inside Scofield, the in-depth portrayal of John Scofield (available on Prime, Google Play, Vimeo and on DVD) is a must-see. For 86 minutes, the German filmmaker Joerg Steineck provides a fascinating journey into the acclaimed guitarist's musical mind and soul (the documentary is narrated entirely by Scofield) and his development as a musician.

Scofield calls himself a road dog: he has been on tour for at least half of each year since 1975. Following this band's tour, the first stop is Seattle's Jazz Alley. Scofield, Gerald Clayton (piano), Vicente Archer (bass) and Bill Stewart (drums) set up, perform sound checks and play for the audience. There's great chemistry, and everyone is given equal space to shine. The guitarist states, "It is my band, but when I start to play, I'm just another member of the band, even when I play a solo."

We learn about the jazz world and its changes. The engagement in Seattle lasts four days, a rarity

because many jazz clubs don't hire bands for more than a night. The band travels by van, bus, train and plane, revealing the exhausting schedule of a busy musician which doesn't leave much room for family life (Archer's wife gives birth during the sound check in Portland!). Scofield cherishes his time at home in Katonah, NY. We see him making his coffee and practicing in the morning; even after 40+ albums and a lifetime spent performing, he feels that he needs to practice every day to play well.

Scofield grew up in the suburbs of New York City, before moving there in 1975. As a young man, he saw Jimi Hendrix perform and decided he could never match that. He settled on jazz and calls B.B. King his biggest inspiration. We see the guitarist walking the streets of NYC, meeting saxophonist Joe Lovano, and the two reminiscing about jazz clubs replaced by trendy stores and the disappearance of many to most guitar shops. He speaks about his work with Charles Mingus, Gerry Mulligan, Joe Henderson, Chet Baker and his "gig of gigs": the three years with Miles Davis, and forming his first regular band in 1986.

The captivating film is interspersed with archival footage, unfolding at an unhurried pace to experience the joy and fatigue of musicians while on the road. "Jazz is not popular. It's a serious kind of music," he says. "You have to be well known to make a living..."

For more info visit scofilm.com. *Scofield* is at Blue Note Nov. 21-26. See Calendar.

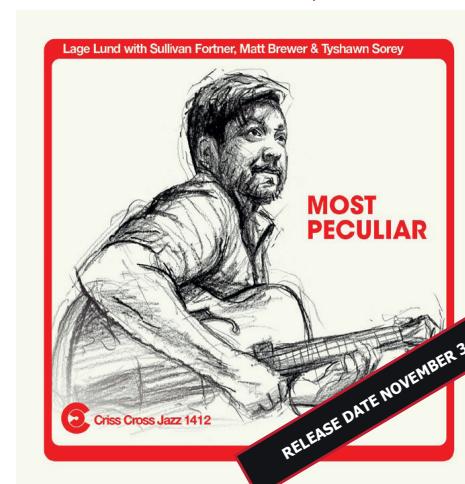


Mistaken Identity
Ron Blake (1733 Prods.)
 by Ken Dryden

During his long career, tenor saxophonist Ron Blake has made his mark recording with Art Farmer, Roy Haynes, Roy Hargrove, Christian McBride and others, as well as playing baritone saxophone in the Saturday Night Live Band for 18 seasons. His discography as a leader, though, has been unjustly sporadic. The self-released *Mistaken Identity* is his first album in 15 years, and it is easy to hear what jazz fans have been missing. The band he put together includes old friend Bobby Broom (guitar), Nat Reeves or Reuben Rogers (bass) and Kobie Watkins (drums). The saxophonist's strong sound has matured to the level where he makes his improvising seem absolutely effortless.

The program begins with a trio of lesser-known works by jazz masters. Blake transforms Duke Pearson's bop gem "Is That So?" as he glides effortlessly around the theme with the support of the highly interactive rhythm section. The leader makes Sonny Rollins' rarely heard "Allison" his own with an intricate, soulful solo and beautiful interplay with Broom. The saxophonist's treatment of Johnny Griffin's lush ballad "When We Were One" is a poignant affair that conveys the sorrow

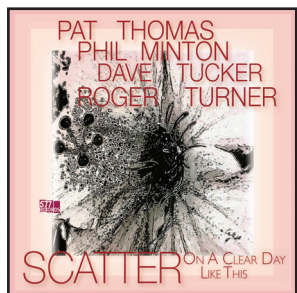
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of a lost love without the need of a lyric.

Benny Golson's upbeat "Stablemates" has long been a favorite among jazz musicians. Blake finds new ground here in his spacious, playful solo that grows in intensity with each chorus. Broom contributed the hip, swaggering "No Hype Blues", which lives up to its title: it's a master class in how to develop a simple blues riff. The guitarist takes the lead with his inventive solo, never losing steam, before passing the baton on to the leader. Blake switches to baritone for two tracks: "Grace Ann", a duet with Rogers who constantly shifts direction; and Victor Provost's "Mistaken Identity", an engaging calypso that could get any audience on its feet and dancing—no surprise, given that Blake, Rogers and Watkins are all natives of the Virgin Islands.

For more info visit ronblakemusic.com. Blake's album release concert is at Dizzy's Club Nov. 1. See Calendar.



On a Clear Day Like This
**Scatter (Pat Thomas/Phil Minton/Dave Tucker/
Roger Turner) (577 Records)**
by Stuart Broomer

Scatter—the quartet of Pat Thomas (piano, synthesizer), Phil Minton (vocals), Dave Tucker (acoustic and electric guitars) and Roger Turner (drums)—is a longstanding, if rarely recorded, all-star collective of British free improvisers. Originally assembled by Thomas in 1992, their sole previous release was the eponymous *Scatter* (FMR), a collection of mostly short pieces from London recordings, released in 2007. *On a Clear Day Like This* was recorded one decade later live at Café Oto.

As anyone familiar with the work of these musicians might expect, the group's dominant characteristic is its ability to produce the unexpected. There's no trace of the conventionally supportive, the complementary lick, the rhythmic or harmonic reinforcement. This group doesn't want to make conventional music assembled by empathetic free improvisation; nor does it aim for any deliberate disorder; rather, the individuals behave individually, contributing tangentially, each sonically decorating time. Like bees, mysteriously connected, they sometimes swarm, a sudden hive of sound arising that will soon disappear; similarly, there are passages in which silence stretches to include quiet, isolated sounds, individual contemplations finding a common volume level.

On the 34-minute "On a Clear Day", each musician mines a unique gestural territory. Turner is very fast, with machine-like precision applied to press rolls and sudden intrusions that contrast with his own randomizing fields of assorted and disconnected sounds. Tucker produces both dissociative lines of electronic bits and a kind of folksy, near-acoustic strumming that comes off as equally weird in this context, as if busking a touristy London landmark; it reinforces the sense of a journey that admits of only the barest association among band members. Thomas, playing synthesizer as well as piano, sometimes suggests the most dream-like ancient keyboard music, like serene modal memories. Minton (who celebrates his 83rd birthday this month), not just free improvisation's greatest singer, but seemingly the singer for whom it was invented, chatters like an accelerating tape, channeling imaginary languages, opera, music hall and diverse social gatherings.

That's the main event, a work of collective genius. The concluding three-minute "Like This" is a high-

speed explosion, a miniature that someone, amidst the applause, compares to Strayhorn's "Take the 'A' Train".

For more info visit 577records.com



In Solitude
Steven Lugerner's SLUGish Ensemble
(Slow & Steady)
by Ken Waxman

New York and New Orleans top the list of cities celebrated by jazz musicians. But here's a disc describing San Francisco in sound. Conceived by the multi-instrumentalist Steven Lugerner during wanderings in his neighborhood during COVID-19 lockdown, this seven-part suite features canny arrangements of swinging themes that at times may be a bit too immaculate.

The music often comes across as a less colorful version of The Headhunters' work. The tunes are embellished by the leader on bass clarinet, baritone saxophone and alto flute. Javier Santiago (acoustic and electric piano) adds rhythmic struts, flowery wriggles and coordinated linear ambulation, and Steve Blum (synthesizer) adds texture and occasional spacey sparkles. Justin Rock (guitar) lives up to his name with forcefully ringing but not overbearing licks, while Giulio Xavier Cetto (bass) and Michael Mitchell (drums) maintain a smooth flow.

Despite the declared focus, tellingly the most emotional and righteous sounds turn away from the city travelogue. "No Justice, No Peace" is dedicated to the individuals whose deaths sparked the Black Lives Matter movement. Across a rolling landscape of shuffling percussion and shattering, shrill keyboards, Lugerner embellishes his reed tones with altissimo screams to express anger and pain. Thumping drums and keyboard clanks inject excitable undulations into "Myra" (named for pianist Myra Melford), another standout.

Other tunes, although interrupted at points by ringing guitar twangs, heavy drum smacks and intense, pressurized saxophone, are all played with faultless professionalism, but lack the heated passion and grit that would make them more memorable. Overall, Lugerner's program is pleasant and effervescent, but more risk-taking would have been welcome.

For more info visit slowandsteadyrecords.com. Lugerner's album release concert is at Owl Music Parlor Nov. 19. See Calendar.



Taking Shape
Kaisa's Machine (Greenleaf Music)
by Matty Bannond

When Kaisa Mäensivu moved to New York in 2016, the Finnish bassist had straight-ahead sensitivities. The Big Apple kicked her off course. This latest release documents that change with compositions marked by abrupt shifts

and chance interactions. It aims to capture New York's transformative lightning in a twelve-track bottle.

The lineup of Mäensivu's band has also altered since she established it in 2015. This second album brings old friends and new buddies into the studio. Eden Ladin (piano), Max Light (guitar) and Joe Peri (drums) are long-term co-conspirators. The new members are Tivon Pennicott (tenor) and Sasha Berliner (vibraphone). The recording took place in New York. Where else?

Subway sounds inspired "Floating Light". The bassist carried a rhythm back to street-level and expanded it in the warm light of day. There's sunshine in Pennicott's twisting melodic line and clear sky in Light's echoey guitar that joins it.


Berliner's vibes are the focus of "Gravity". Her mallets ping, pop and hop across a spine-tingling solo that fills half of the track. A looping bassline in 9/4 fuels the forward momentum until the band leader gets a turn in the spotlight. From there, a funky new feeling carries the group home.

A trio of short, sparse interludes connects the album. "I" showcases Mäensivu's bass for just 40 seconds, her percussive patterns bouncing out through the speakers. "II" pulls more instruments together, with cymbals hissing and guitar singing. Pianist Ladin is all alone on "III", even when surrounded in the studio's tight space. There's something of NYC in that, too.

Taking Shape strides through sonic neighborhoods with rich, diverse properties. Mäensivu's upright bass exudes a swaggering charm and her compositions are bold and busy. This album is a colorful snapshot of her relationship with the city that never sleeps.

For more info visit greenleafmusic.com. Kaisa's Machine's album release concert is at Rizzoli Bookstore Nov. 16. See Calendar.

NEW MUSIC BY
LIZZIE THOMAS




LIZZIE THOMAS
Wonderful Christmastime

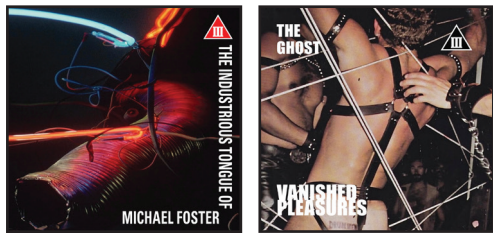
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The Industrious Tongue of Michael Foster
Michael Foster (Relative Pitch)
Vanished Pleasures
The Ghost (Relative Pitch)
 by John Pietaro

Though the title *The Industrious Tongue of Michael Foster* may raise an eyebrow among the delicate set, Foster's claim remains unchallenged by those in the know. While the saxophonist can be a champion of "straight" musicianship (shhh, he enjoys Bechet in private settings), Foster revels in open-ended experimentalism. A New Yorker who left some years back for the sunshine of L.A., he must have decided to be as artistically productive as possible since his return here a couple of years ago. He's now one of the busiest reed-players on the downtown scene.

This album of terse solo works is an aural gallery of extended tonguing and the use of tubes to further extend—figuratively and literally—his instrument. The first two cuts are brief forays into purely acoustic sound art, while "Function Smothered in Surmise" draws on New Thing free jazz. "Following the Brush" features a lengthy, flexible rubber hose in place of a mouthpiece, stretched and pulled by his feet to completely reshape embouchure and pitch. His is a jaw-dropping soundscape. Foster, a founder of the Gay Free Jazz genre and half of the ensemble the NY Review of Cocksucking, clearly loves a provocative

title: tracks include "Spirit as Organ", "The Invisible Prick" (burning distortion), and "Vibrator Torture". The brief opening track, "For Naomi Tami", refers to the noted Japanese "pink movie" actress, while closer "The 3 Positions", a 13+ minute journey, is dedicated to French New Wave director Jacques Rivette.

Foster's "queer jazz" trio The Ghost features Jared Radichel (bass) and Joey Sullivan (drums, percussion). Their album *Vanished Pleasures*, from the bondage imagery on the cover through the final sounds emitted, serves as a statement of LGBTQ culture as much as a powerhouse example of free improvisation. Opening cut "Is This How Long the Pleasure Lasts?" wonderfully confounds each instrumentalist's timbre and role, offering a new vision of harmolodics, pensive yet as avant as you want to be. "PsychoTwink" is a sizzling, uptempo Ornette-like piece that explodes into a fully liberated free section; listen for the rhythm section's bold capture of the aural space. This album includes versions of "The Invisible Prick" and "Vibrator Torture"; Foster's tenor saxophone on the former dips deep into Radichel's harrowing arco bass as Sullivan's drumming stealthily colors the space around the newfound melodies groaned by the saxophonist. Radichel, hailing from Philadelphia and still residing and thriving in that circuit, at times reflects bassist David Izenzon's work with Ornette, but one can hear Haden and Mingus, too. Relentless as his drive is, there is serenity at heart. And Sullivan is a drummer of rare taste and ability. It would be too easy to cite Milford Graves here, yet this influence seems too authentic to overlook, as is the artful elegance of a Paul Motian. This all comes together in the lengthy "La Touche", which evokes Ayler's trios; Foster's tenor and soprano reign over the ensemble with a special fraternalism deriving from an activism that goes beyond the music.

For more info visit relativepitchrecords.com. Foster is at Sisters with The Ghost Nov. 20. See Calendar.

NEW RELEASE In the **BRIAR PATCH**

Nonotes Records

CONCERT:
Sat. Dec. 2nd, 8pm

NYJW Main space
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Reservations only.
Contact: marc@mommaas.com

The briar patch, by definition, is a thorny place, but it is also a place of strength, safety and power. Ornette Coleman used to say during Prime Time rehearsals, "Now you're in the briar patch..." which I took as a good thing, that we were getting into the zone, that we had figured something out in the 'thorny,' deep and sometimes evasive world...

In the **BRIAR PATCH**

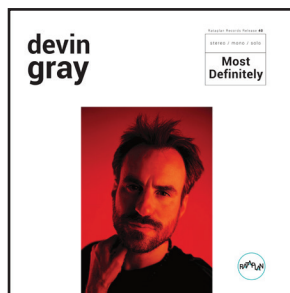
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Most Definitely
Devin Gray (Rataplan)
 by Thomas Conrad

There has been a distinct movement in recent jazz toward solo albums, perhaps due in part to the years of COVID-19 lockdown. The rarest of these single-instrument releases is the solo drum record. Devin Gray, throwing caution to the wind, has just released one.

For over a decade, Gray has been a factor in the left-of-center scenes of two major cities: New York and Berlin. He is a skilled and imaginative artist who understands that many people will initially resist the idea of a solo drum record. In his liner notes for *Most Definitely* he says, "The world needs more listening." He is right. When you truly listen, you hear these 23 tracks as distinct expressive entities: quick riveting gestures like "Upstate Berlin"; violent outbursts like "Tailgate Lunches"; drummer-to-drummer tributes like "Blackwell Magic" and "Soldier on Milford"; secret codes like "Only the Poets". The strangest and most haunting piece is "Tough Love", a 19-minute interaction with silence.

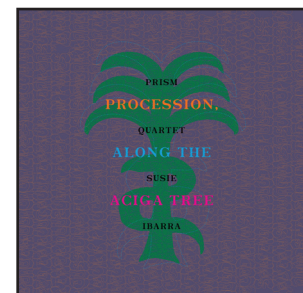
By eliminating all other distractions, Gray takes us deep inside his drum station. He immerses us in the

vast array of sonorities that can emanate from a drum kit in the hands of a creative practitioner: minute details, myriad tonalities, boundless dynamics, stark melodies, shifting moods and volatile energies.

The time spent with this album changed the experience of hearing Gray live. In late September, he performed in duo with alto saxophonist Caroline Davis at Endless Life Brewery in Brooklyn. On the one hand, in his physical presence, it was possible to more fully perceive and appreciate the plethora of percussive events he generated. On the other hand, he fulfilled a different role as a collaborator rather than one-man band. He surrounded the alto saxophone with a drum orchestra.

Davis responded to this deep, rich, secure setting by cutting loose and running wild. She presented a very different figure from the thoughtful conceptualist of her own albums. She postulated melodies in shrieking cries, burned them into the air, then wrung them dry. Her lines whirled in circles, repeating obsessively, spinning off variations. Reverberating in the brewery's small space, her sequences became maniacal incantations. Her first "song" lasted 45 minutes. It was a private stream of consciousness that she chose to share. The best moments came when she suddenly arrived at shattering lyricism. Within the overarching form created by Gray, Davis was able to portray both her demons and her dreams.

For more info visit rataplanrecordsnyc.bandcamp.com



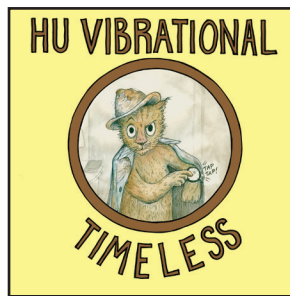
Procession Along the Aciga Tree
PRISM Quartet with Susie Ibarra (XAS)
 by Terrell K. Holmes

Percussionist/composer Susie Ibarra joins the PRISM Quartet (Timothy McAllister, soprano; Zachary Shemon, alto; Matthew Levy, tenor; Taimur Sullivan, baritone) on the dynamic suite "Procession Along the Aciga Tree", which explores the imperiled relationship between humanity and the environment. McAllister's soaring, flute-like soprano begins the journey through various musical landscapes. The saxophones flutter and bicker until a steady workman-like rhythm emerges, inspiring a spirited call-and-response. A vivacious march rhythm leads to an ostinato, with Sullivan's baritone at the center of the other horns chirping around him. There's a lighthearted, almost comedic passage that bursts with harmonics; the ensemble works out on what sounds like a Celtic folk song. These moments of joy, however, are countered by the suite's somber theme, a pensive melody that bridges each segment. It's Ibarra's multifaceted percussion, though, that's "Aciga's" connective tissue. The coda is measured and hopeful, an ending as solemn and beautiful as a prayer.

"Aciga" was part of a program presented last month at the DiMenna Center for Classical Music (Oct. 10). The program was curated by Ibarra, and she performed with PRISM (Shemon, Sullivan, and—sitting in for Levy and McAllister—guests Julian Velasco, soprano and Robert Young, tenor). In a soft voice that was just audible in the small concert space, Ibarra described the music as "environmental spirituals." The concert began with her composition "Walking on Water", inspired by the recordings

she made of the sound of glaciers melting. She set the mood with tom-toms, then switched to sticks to lay down foot-tapping funk grooves. The saxes engaged in cross-conversations and looping dialogues, moving to cyclonic riffs that recalled John Coltrane, even Philip Glass. Another Ibarra original, "Marienda" (a Tagalog word meaning "snack"), was performed twice. For the first version, she stood in front of the quartet and conducted. The saxophonists blew soundlessly into their mouthpieces, rendering the sound of the wind. The overall sonic tapestry was stunning, particularly the way that Sullivan mimicked Tibetan monk chants with his baritone. On the second version, Ibarra's hand drumming supplemented the dialogue between Sullivan and Young, while Velasco and Shemon used slap-tonguing to make their points. "Spring in New York" was composed by Indonesian composer Gardika Gigih; this was its New York premiere. The quartet supplied their own type of percussion by rattling their sax keys, and Ibarra used bells to add sonic mystery. She used every percussive element in uncommon, inventive and effective ways. One inspiration for "Aciga" was the processional music of the north Philippines. When the ensemble performed the march segment live, they left the stage and danced around the concert hall as they played. By the time this "Nawlins"-inspired second line did another circuit, audience members had happily joined the line, the culmination of a *tour-de-force* performance.

For more info visit prismquartet.com



Timeless
Adam Rudolph Hu Vibrational
(Meta Records)
by Tom Greenland

An audio *auteur* who's developed a distinctive circular approach to writing, building pieces in thick yet transparent layers of melodic percussion, percussionist/composer Adam Rudolph's latest effort, *Timeless*, suggests a jazz/world music version of Jamaican producer Lee "Scratch" Perry's innovative studio concoctions, where myriad colors and textures are punched in and out of the mix, dub-style.

One of the album's greatest accomplishments is its complementary melding of acoustic and electronic textures, as if a painter were to mix oils, charcoals and watercolors on one canvas without confusing the composite image. Based on modal grooves, several in odd or uneven meters—"Hittin'" in 5; the title track in 7, then 6 with elongated final pulse; "Jammin'" in 10, "Honey Honey" in 4+5+6—the tracks are eminently dance- and trance-inducing,

holding interest as new sounds emerge, billow, then fade. Quoting Don Cherry, Rudolph claims "the swing is in the sound", an apt description of the mesmeric effect caused by the staggered entrances and exits of a rotating cast of percussive/melodic characters.

Rudolph handles an impressive array of instruments himself—hand drums, bells, gongs, shakers, mbiras, flutes, double reeds, horns, mallet instruments, harps, zithers, mouth bows and keyboards—overdubbing this menagerie as taste dictates, with sparse but able assistance from Hamid Drake (drums on five of the nine tracks), Eivind Aarset (guitar, electronics) and Alexis Marcelo (keyboards), among others. Damon Banks (bass) plays on two tracks, drummer/percussionists Brahim Fribgane, Harris Eisenstadt, Munyungo Jackson and Sameer Gupta each feature on a track or two, but there are few melodic lead instruments, except occasional flutes. Over its course, the album plays like a night-into-day-into-night of a palpitant rainforest, suffused with bird calls, hidden animal rustlings and other unexplained movements and communications, some suggesting encroachment by human hunters and man-made machinery—a scenario epitomized by the latter half of "Jammin'", when two mouth-bows call and respond, driven by scraping snare strokes.

For more info visit metarecords.com. Rudolph's album release concert is at Public Records Nov. 18. See *Calendar*.

BOXED SET



Changes: The Complete 1970s Atlantic Studio Recordings
Charles Mingus (Atlantic-Rhino)
by George Kanzler

Two of bassist-composer Charles Mingus' most important 1950s albums—*Pithecanthropus Erectus* and *The Clown*—were on Atlantic. The label again signed Mingus to a recording contract in 1973, resulting in his last seven studio albums before his death in 1979. Those albums (plus several outtakes) are all included in this boxed set, released last year to commemorate his birth centennial.

The set can be neatly divided into three groups. The first three discs, *Mingus Moves*, *Changes One* and *Changes Two*, chronicle two of Mingus' last three working (quintet) bands (missing is the edition with baritone saxophonist Hamiet Bluiett instead of a trumpeter). These included his quintet with Don Pullen (piano), George Adams (tenor, flute), Ronald Hampton (trumpet, disc one) or Jack Walrath (trumpet, discs two and three) and Dannie Richmond (drums). The next two, *Three or Four Shades of Blues* and *Cumbia and Jazz Fusion*, represent Mingus' growing ambitions as a composer and leader of larger, more diverse ensembles. The last two were recorded after Mingus was diagnosed with ALS (amyotrophic lateral sclerosis); wheelchair-bound, he could no longer play bass. The recordings feature his extended compositions

for large ensembles, arranged by others but with Mingus supervising in the studio.

The quintets on the first three discs, especially the one with Walrath, were among Mingus' finest and most distinctive small working bands. In Pullen and Adams, Mingus had adventurous, cutting-edge musicians, versed in avant garde and free jazz. With his unique compositional forms reining in their freest impulses, their solos were wonders of controlled chaos. Pullen found a home for his dense, arpeggiated clusters, as did Adams for his perfervid blowing. Mingus shared the composer spotlight with his sidemen in this group, but the three discs contain some of his more important later works, especially on *Changes One*, which includes the enduring masterpieces "Sue's Changes" (whose head runs nearly 70 measures in length, including multiple tempos and themes) and "Duke Ellington's Sound of Love".

The next two discs find Mingus exploring fresh sounds, tones and timbres, including electric guitars (new to his ensembles), woodwinds and Afro-Latin percussion. *Three or Four Shades of Blues* employs a pair of guitars (Philip Catherine with either Larry Coryell or John Scofield) along with one or more saxophones, trumpet plus rhythm section. The guitars bring a new dimension to Mingus chestnuts like "Better Git Hit in Your Soul" and "Goodbye Porkpie Hat". But the gem here is the title track, a kaleidoscopic, episodic journey through everything, including Mendelssohn's "Wedding March", that Mingus considered "blues". The disc is also the last time, before the debilitating effects of ALS set in, that we hear Mingus' bass in full flower. His ability to lead the beat and drive an ensemble, as well as his clarion bass tone, comes through loud and clear, especially on the uptempo closer, "Nobody Knows (The Bradley I Know)."

The fifth disc brings us two of Mingus' best late, full-length large ensemble compositions: the

title track of *Cumbia and Jazz Fusion* and "Music for Todo Modo", a film soundtrack recorded in Italy that included local musicians, but was never used in the film. *Cumbia* is the national rhythm of Colombia, a lilting two-beat adopted naturally by Mingus, whose piece, close to half an hour long, features sizeable percussion and horn-woodwind sections, including a welcome return of trombonist Jimmy Knepper, a mainstay of the bassist's late '50s and early '60s groups. The piece ambles through diverse rhythmic and thematic sections, and is well worth reviving. The *Todo Modo* music is more lyrical and contemplative, featuring long introductory sections for solo or duo brass before the ensemble joins in. It is a unique item in the Mingus discography.

The last two discs (both recorded in 1978, the year prior to Mingus' passing) feature large ensembles (approximately two dozen strong) playing pieces suggested by Mingus to arrangers, who in many cases did the actual composing. Among them were Walrath, Paul Jeffries and Sy Johnson. *Me, Myself an Eye* features "Three Worlds of Drums", a long track showcasing five drummers/percussionists (Richmond, Joe Chambers, Steve Gadd, Ray Mantilla and Sammy Figueroa). Two early compositions are also reprised by the large ensemble: "Devil Woman" and "Wednesday Night Prayer Meeting". Mingus' continuing obsession with the music of Charlie Parker finds full flight on the last disc, *Something Like a Bird*. The title track is a Mingus contrafact on the song "Idaho", but with a typical Mingus touch: a nine- instead of eight-bar bridge. The two-part, 31+ minute title track features four alto saxophone soloists: Charles McPherson, Lee Konitz, Akira Ohmori and Ken Hitchcock.

For more info visit rhino.com. *Mingus Big Band* is at *Drom* every Monday and at *Birdland* Nov. 1-4. See *Calendar*.

(SOMMERFEST CONTINUED FROM PAGE 12)

Silke Eberhard's pneumatic phrasing and strangulated alto shrieks emerged from a string of joyful blasts on the last number before a standing ovation ensued.

Bassist **Robert Lucaciu** also featured alongside Sommer with his brothers, Antonio Lucaciu (alto) and Simon Lucaciu (piano), drawing their repertoire from the award-winning *Karawane*, issued like so much of the drummer's output on the enterprising Intakt imprint. Although two generations younger, the siblings have developed a remarkable rapport with the drummer. From the annunciatory Albert Ayler-tinged theme of "Impressions of Little Bird", Sommer was ultra-attentive and ever-ready to shift dynamics or complement the others.

For the festival's finale, Sommer convened an "All Star Band" quintet. In a testament to his talent, Lucaciu returned on bass, joined by **Till Brönner** (trumpet), **Nils Wogram** (trombone) and **Daniel Erdmann** (tenor). They leapt into Manfred Schoof's sprightly "Like Don", the three horns melding wonderfully in tight unisons, interspersed with bebop drum breaks. Thereafter, their magnificent interweavings and pithy interjections, suggesting a Mingus frontline, framed some tasty soloing. With his incisive note placement and elegant tone, Brönner (Germany's best-selling jazz musician) showed he was also more than capable of the sort of spontaneous invention familiar to Wogram and Erdmann. One of the peaks was a duet between Lucaciu and Sommer, by turns playful, syncopated and responsive.

Although Sommer played in only the final set each evening, his fingerprints were all over the preceding sets from a variety of collaborators chosen to showcase the

breadth of his interests. Some he placed in unfamiliar combinations. **Gunda Gottschalk** (violin) and **Xu Fengxia** (guzheng: a sort of zither, and sanxian: a three-stringed lute) joined Italian **Fabrizio Puglisi** (piano) to morph across a series of on-the-fly structures. More rhythmic than the instrumentation might suggest, they touched on martial grooves, lilting ditties and madcap swirls, all laced with humor and impetuous virtuosity. None of the three participants in Clarinet Summit had played together before, and only Italian veteran **Gianluigi Trovesi** had played with Sommer. Dutch bass clarinetist Joris Roelofs held center stage, flanked by Trovesi (alto clarinet) and Julius Gawlik (Bb clarinet). The encounter turned sinuous, conversational, excitable and disputatious, though Trovesi's love of folksong led to some mournful airs and anchoring pedal points during the freeform exchanges. The opening sets on the first two nights alluded to other strands of Sommer's work. Representing his dialogues with writers, including Nobel Prize winner Günter Grass, **Nora Gomringer** gave a vivacious solo performance. One of Germany's foremost contemporary poets, she was mischievous and piercing. **Wolf Biermann**, the 86-year old dissident singer-songwriter, launched the second evening, and was altogether more gruff. A colleague of Sommer since the '60s, when tapes of the pair were smuggled to the West, he undercut the seriousness of his songs by comical voices he adopted.

All three sold-out nights led to an outpouring of love from the large assembled crowd for one of the city's favorite sons. It probably wouldn't have mattered what he did, but the vital, engaging music he presented gave no indication that he was slowing down yet, and promised yet more to come.

For more info visit intaktrec.ch

Curators McBride and Ted Chubb always want the closing set to be electrifying, to be a party. "Look, there has to be a tie to the cultural tradition of jazz. But within that, we want the party energy, to send everyone home with that," Chubb said. The festival certainly succeeded. On one stage the closer was the dance-friendly Afrobeat of **Antibalas**, honoring Fela Kuti with every pulsing hit. On the other stage, the closer was **Mwenso and the Shakes**, clearly intent on shaking every bit of what God gave them.

By the time it was all done, and folks were finally packing up to go home, it was considerably later than originally scheduled. In fact, the music scraped right up against the time allowed by the permit, which yes, the organizers now obtain. All who took part, all who persevered through the rain and lightning, knew they had been involved in something special. "By the time we were back up and running, we had a sense that this will just be part of the festival's lore: the music won't be stopped," Walker concluded.

For more info visit montclairjazzfestival.org

(AKBANK CONTINUED FROM PAGE 12)

Cenk Erdoğan (guitar), Alper Yilmaz (bass) and Nedim Ruacan (drums).

At the comfortable Zorlu Theater in Levent, an all-female cast performed under the banner of "Ladies and New Standards". Singers Randy Esen, Ece Göksu, Sibel Köse, Ülkü Aybala Sunat and Deniz Taşar presented original interpretations of contemporary songs by some of the usual suspects (The Beatles, Sting, Radiohead), together with Gizem Dal (flute), İpek Ekteş (guitar, flute), Kamucan Yalçın (clarinet), Yasemin Özler (cello), Esra Kayıkçı (bass) and Nihal Saruhanlı (drums). Just seeing a stage full of women, each with her own style, was quite meaningful, especially in Turkey. Notably, almost all the instrumentalists were also impressively adept singers. In the same venue the new trio of **Tord Gustavsen** (piano), with Steinar Raknes (bass) and longtime associate Jarle Vespestad (drums), presented his mixture of folk motifs and classical-inspired pieces, the focus on delicate interplay and rich piano voicings.

Babylon and Pozitif visionary founder Mehmet Uluğ (who prematurely passed ten years ago) was commemorated by saxophonist (and NYC's Nublu founder) **İlhan Erşahin** with a specially assembled group: Tolga Bilgin (trumpet), Korhan Futacı (sax), Çağrı Sertel (piano), Turgut Alp Bekoğlu and Alican Tezer (drums), İzzet Kızıl (percussion), Özgür Yılmaz (guitar), Umut Arabacı (bass) and DJ Mercan Dede. Later trumpeter **Erik Truffaz'** quartet joined, as did Alp Ersönmez (bass), running from a gig he had with pop superstar Tarkan. Babylon was full and grooving again for the full set by Truffaz' quartet, sharp, focused and energetic, with Marcello Giuliani (bass), Alexis Anérilles (Fender Rhodes) and Raphaël Chassin (drums). Closing day featured the unusual duo of **Alara Tütüncü** (harp) and **Özgün Bora** (bass), in the Saint Benoît Church in Karakoy, amidst a visual art exhibition. The soft sounds were in sharp contrast with the dramatic images projected in the ancient church—an inspiring combination. The final party was held at the airy, green Bizim Tepe, the recreation and sports club of the Robert College alumni association, in Kuruçesme on the Bosphorus. Singer **Seçil Akmirza** performed with Alp Ersönmez's band again with energetic renditions of classic pop songs.

The jazz culture magazine *Loft*, free and exclusively an imprint, devoted ample space in its October issue to the festival, and boasted articles on Hermeto Pascoal, Peter Brötzmann and Emily Remler—even if you don't read Turkish, pick it up for the cool design if you're in town. It's a cousin to TNYCJR!

For more info visit akbanksanat.com/en/jazz/30-akbank-caz-festivali



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"This is an excellent recording, and the more you listen, the more compelling the music becomes. This could easily be one of the Top Ten Jazz CDs of 2021, and maybe one for the ages." (Michael G. Nastos, Hot House Magazine, SEMJA Update, WCBN, Ann Arbor, MI)

"...And while the trio illuminates the covers, Janeway's compositions sound like classics.. A compelling and polished product." (Dan McClenaghan, All About Jazz)

(MONTCLAIR CONTINUED FROM PAGE 12)

town, looking for a good space. We settled on Nishuane Park." Walker noted that the park, in the historically Black section of Montclair, the only part of town where the practice of redlining permitted African-Americans to live, was perfect. There was no stage. There was no permit. But 200 to 300 of McBride and Walker's friends, neighbors and parents of students came out to listen.

The next year Monty Alexander headlined, using an electric piano, because they still had no stage and certainly no acoustic piano. But 1,200 people came. He refused payment, insisting that they use the money to continue to grow their vision of access to all, both with their educational programs and festival. It is that vision that drives everything that Jazz House does.

As Carter and young bassist Liany Mateo bowed through the beauty of Ellington's "Come Sunday", a stroll around the festival this year demonstrated just how successfully they have fulfilled that vision. The festival-goers were a broad cross-section of America: all shades of skin, all ages, all backgrounds. Multiple languages could be heard in the air. "This is the melting pot, America," Walker said. "This is the best of who we are. People can't be cut out of culture because of economic circumstances."

Noted flute and saxophone player Erica von Kleist (now director of performance and education at Jazz House's New York extension), took in the scene around her: "This is the summit of all that is right in jazz education and performance," she reflected.

While festivals are always about the culture, the vendors, the camaraderie, they are also always about the music. So when **Christian McBride's New Jawn**, with Marcus Strickland (tenor), Josh Evans (trumpet) and Nasheet Waits (drums), tore into "Obsequious", the energy level was palpable on the stage and in front of it. It was a particularly appropriate tune to play for the New Jersey crowd, with two of Newark's finest responsible for the original: composer Larry Young and trumpeter Woody Shaw.



New Album
Elijah Shiffer
CITY OF BIRDS
Volume I
releases November 6th on Star Jelly Records

Elijah Shiffer's All The Birds Quartet
is at Lowlands Bar **Nov. 7th (8/9:30 pm)**
elijahshiffer.com

(INTERVIEW CONTINUED FROM PAGE 6)

You don't know how that music is going to reach people until you get it out to the people. I don't think (Rivers) necessarily thought of his music as rebellious. I did. He didn't have any political point of view that he was trying to get across. He was only thinking music, but they heard something in him in that spirit, and they gravitated.

TNYCJR: I'm surprised the authorities even let you do it.

Debriano: It was during that time when the Russian soldiers were all over East Germany and you had the Stasi that were watching the German people. There was a lot of tension and military presence on the trains. You could feel that when you traveled in eastern Europe, Poland, the old Yugoslavia.

TNYCJR: How were you treated, as African-American artists?

Debriano: I think the fact that we were doing what we were doing over there created its own sort of spectacle. They treated us with respect and I enjoyed this altar that they kind of placed us on, because we were coming from so far. We were Black people and there was respect for the art. Sam's music was fast. It was muscular, very explosive. They responded because it was probably just the opposite of their lives.

I have traveled as an ambassador of this country and ambassador of our music throughout the world. And I can tell you that the rest of the world is mystified the way we're treated here.

TNYCJR: Well, thanks for all that history. And to more current events: you are presumably happy with your latest release, *Ashanti* with your Arkestra Bembé?

Debriano: Very, very happy. The sound is really excellent—they captured the sound of the band. Dave Kowalski is a great engineer. Andreas Meyer did the mix. They both did great jobs.

TNYCJR: You gained so much with that clean, open mix.

Debriano: Absolutely. (Guitarist) Adrian (Alvarado) plays an important part in the whole harmony, and you really hear that on the record. We've been working on that with our live performances, too, to make it sound more prominent. Adrian is from Brazil by birth, but he lived a long time in Spain. So he brings both of those traditions to his playing. It's so authentic. The response has been really wonderful, really positive. Just last night we brought a pared-down version of the Arkestra into Clement's Place (in Newark, NJ), and they just loved it.

TNYCJR: And what are some things you are most looking forward to in the coming months?

Debriano: I'm playing with Joe Lovano. That's going to be nice. We were rehearsing the other day and we made a demo and it's fantastic. Boy, what a saxophone player he is. And he's got a great mind for music too. He wrote some of the most interesting compositions that have been put in front of me ever in my career. It reminds me of when I was working with Oliver Lake.

TNYCJR: Is it a chordless trio?

Debriano: No, he's got Julian Lage (guitar) and Will Calhoun (drums). Julian can play some guitar. But Joe Lovano, boy, he just amazes me what he can do with that saxophone.

I've known Joe Lovano for decades. He came to

visit me and my first wife, Anna, when we were living in Paris. But we just never put two and two together to play together and now we are. And it's been a joyous thing, because we think alike.

For more info visit jojorecords.com/santi-debriano. Debriano is at Mount Morris Ascension Presbyterian Church Nov. 10 as leader, at Dizzy's Club with Bill O'Connell Nov. 3 and at The Jazz Loft with his Septet as part of the "Lloyd Trotman Bassist Series" Nov. 3. See Calendar.

Recommended Listening:

- Archie Shepp—*I Know About The Life* (Sackville, 1981)
- Bobby Battle Quartet—*The Offering* (Mapleshade, 1990)
- Santi Debriano/Billy Hart/Arthur Blythe—*3-Ology* (Konnex, 1993)
- David Murray Quartet—*Long Goodbye (A Tribute to Don Pullen)* (DIW, 1996)
- Roni Ben-Hur/Santi Debriano/Duduka Da Fonseca—*Manhattan Style* (Jazzheads, 2014)
- Santi Debriano & Arkestra Bembé—*Ashanti* (JoJo, 2021)

(LEST WE FORGET CONTINUED FROM PAGE 10)

the founder of the Billo's Caracas Boys ensemble. In these rich musical environments, Pucho thrived.

In 1959—the year that Batista's government fell—Pucho decided to move back to Cuba, again working prolifically as a sideman and composer. But, like his brother, Pucho had the skills to lead, and in 1963 he formed Noneto Cubano de Jazz, a vehicle that made full use of his innovative musicianship. Here, the brothers' usual roles were reversed, with the younger Escalante on the bandstand and the elder following. This nonet, as much as any other ensemble, would lay the creative groundwork for the formation of OCMM in 1967.

(An aside: Following the success of the film *Buena Vista Social Club* in 1999, record label EGREM released the album *Sentimiento*, identifying pianist Rubén González—one of the film's featured artists—as the album's principal performer. In fact, this album was a re-release of the 1964 LP by Pucho Escalante y su Grupo Cubano de Jazz, on which Pucho was the producer, musical director, primary composer and trombonist.)

After Luis' death, Pucho returned to Venezuela, where he found ample work in television, the recording studio and jazz performance. By the mid '80s, he had made his way to New York—still performing and recording, but less visibly. His most prominent appearance in the U.S. from that time was, arguably, the 2001 recording *Generoso Que Bueno Toca Usted* (Pimienta), which received a Grammy nomination for "Best Traditional Latin Album" in 2003. Most poignantly, this record would reunite Pucho with D'Rivera and Sandoval in the studio—to pay tribute to another trombonist from the golden age of Cuban jazz: Generoso Jimenez.

(TNYCJR would like to thank Patrick Dalmace and Rosa Marquetti for their extensive research on Luis and Pucho Escalante)

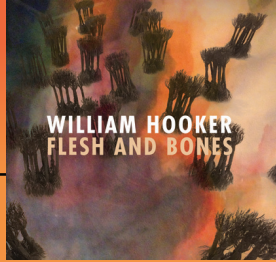
Recommended Listening:

- Leopoldo "Pucho" Escalante Y Su Grupo Cubano De Jazz Del I.C.R.—*Jazz Cuba* (Palma, 1964)
- Orquesta Cubana De Música Moderna—*Cuba Que Linda Es Cuba, Vol. II* (Areito, 1969)
- El Trabuco Venezolano—*Vol. 1-3* (Integra YVKCT, @1977-81)
- Nano—*Nano Y La Salsa Cubana, Vol. 1* (Antillana Musical, 1979)
- Irakere/Trabuco—*En Vivo Poliedro De Caracas Mayo 14-15 '81* (Integra, 1981)
- Gran Afro Cuban Orchestra de Generoso Jimenez—*Generoso Que Bueno Toca Usted* (Termidor/Pimienta, 2001)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

twists and turns of the business. New releases include those by vocalist Marieann Meringolo, drummer Mike Clark, alto saxophonist Donald Harrison and organist Jerry Z. "We have releases coming out this year by Dianne Fraser, L.A. cabaret/jazz vocalist, and Seattle crooner David Francis (who has a Christmas show in New York City Dec. 15)," Pasenko reports. As to the Manasia Trio's *Butcher Block Ballet*: the album recently reached #14 on Jazz Week—a good omen for the continued success of Blujazz.


For more info visit blujazz.com. Blujazz artists performing this month include Judy Niemack at Pangea Nov. 8. See Calendar.



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Wednesday, November 1

- Leo Genovese and Quilombo Bar Bayeux 8, 9:30 pm \$20
- Andy Statman Trio Barbès 8 pm \$20
- Mingus Big Band Birdland 7, 9:30 pm \$30-40
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Henry Acker Birdland Theater 5:30, 8:30 pm \$20-30
- Robert Gasper with Yasiin Bey, Chris Dave, Derrick Hodge, DJ Jahi Sundance Blue Note 8, 10:30 pm \$60-85
- Nir Felder 3 Brookfield Place's Waterfront Plaza 5 pm
- Chris Beck Trio Cellar Dog 7, 8:30 pm \$5
- Ron Blake with Bobby Broom, Reuben Rogers, Kobie Watkins Dizzy's Club 7:30, 9:30 pm \$20-50
- John Sneider Quintet; Ashley Pezzotti Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Mareike Wiening Quintet with Rich Perry, Alex Goodman, Glenn Zaleski, Jakob Dreyer Jazz Gallery 7:30, 9:30 pm \$20-30
- Enrico Granafei Local 92 7:30, 9 pm
- Kaelen Ghandhi, Michael Larocca; TJ Borden; Todd Neufeld, Samuel Ber; Barbara Kasomenakis; Stephen Gauci, Adam Lane, Colin Hinton; Hery Paz, Kenneth Jimenez, Willy Rodriguez; Nick Gianni, On-ka Davis, Rich Rosenthal, Hill Greene Main Drag Music 7 pm \$15
- David Meder Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Craig Harris: "Brown Butterfly" National Sawdust 7:30 pm \$20
- Stan Killian Quintet with Paul Bollenback, Yukako Yamano, Will Slater, Russell Carter Nublu 151 8 pm \$22.66
- Teri Roiger Trio with Bill Ware, John Menegon Pangea 7 pm \$25
- Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 10 pm \$20
- OCEANS AND with Tim Berne, Hank Roberts, Aurora Nealand Roulette 8 pm \$25
- George Papageorge Trio; Curtis Nowosad Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Charles McPherson Quintet with Terrell Stafford, Jeb Patton, David Wong, Billy Drummond Smoke 7, 9 pm \$25-35
- Matt Mitchell with Brandon Seabrook, Kim Cass, Kate Gentile The Stone at the New School 8:30 pm \$20
- Tyshawn Sorey Trio with Aaron Diehl, Matt Brewer Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Ragtime Band Zinc Bar 7, 8:30 pm \$35

Thursday, November 2

- Helen Sung, Kayvon Gordon, Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- The Dollars with Giancarlo Vulcano, Taylor Bergren-Chrsiman, Greg Stare; La Banda Chuska with Felipe Wurst, Sam Day Harmet, Adele Fournet, Erica Mancini, Abe Pollack, Joel Mateo Barbès 8, 10 pm \$15
- Mingus Big Band Birdland 7, 9:30 pm \$30-40
- Sam Dillon Quartet Birdland Theater 8 :30 pm \$25-35
- Robert Gasper with Yasiin Bey, Chris Dave, Derrick Hodge, DJ Jahi Sundance Blue Note 8, 10:30 pm \$60-85
- Philip Harper Quintet; Ai Murakami Quartet Cellar Dog 7, 8:30, 11 pm \$5
- Claudia Acuña with Pablo Vergara, Carlos Henderson, Yayo Serka; Itai Kriss Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- Ron Jackson Trio; Joe Strasser Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Roy Hargrove Big Band Jazz Gallery 7:30, 9:30 pm \$35-45
- Joaquin Pozo y la Clave Suena Jazz Museum in Harlem 2 pm
- Danny Tobias Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Nublu JazzFest: Silvia Machete with La.O Brusco, Bill Dobrow, Alexandre Vaz Nublu 151 10 pm \$22.66
- Phil Young Experience Patrick's Place 7 pm \$10
- Ray Gallon Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Charles McPherson Quintet with Terrell Stafford, Jeb Patton, David Wong, Billy Drummond Smoke 7, 9 pm \$25-35
- Benno Marmur Trio Soapbox Gallery 8 pm \$25
- Matt Mitchell with Yuhuan Su, Miles Okazaki, Kate Gentile The Stone at the New School 8:30 pm \$20
- Marjorie Eliot Sugar Hill Children's Museum 6 pm
- Tyshawn Sorey Trio with Aaron Diehl, Matt Brewer Village Vanguard 8, 10 pm \$40

Friday, November 3

- Vanisha Gould Bar Bayeux 8, 9:30 pm
- Tyler Blanton's Urban Achievers Bar Lunático 9, 10:30 pm \$10
- Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Mamie Minch with Dean Sharenow; Anant Pradhan/Larry McDonald with Yoshi Takemasa, Rich Terrana, Preet Patel, Brett Tubin, Mike Sarason, Jeremiah McFarlane Barbès 5, 8, 10 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- Birdland Big Band; Mingus Big Band Birdland 5:30, 8:30, 10:30 pm \$30-40
- Peter Bernstein Quartet Birdland Theater 7, 9:30 pm \$20-30
- Michael Cochrane: "Tribute to Bill Evans" Bloomingdale School of Music 7 pm
- Robert Gasper with Yasiin Bey, Chris Dave, Derrick Hodge, DJ Jahi Sundance Blue Note 8, 10:30 pm \$60-85
- Antibalal Brooklyn Bowl 8 pm \$25
- Ehud Asherie Quartet; Marc Devine Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Alex Laurenzi with Noah Halpern, Birs Chatterjee, Joe Block, Solomon Gottfried, Eliza Salem Chelsea Table + Stage 9:30 pm \$20-40
- Incarnate Jazz: Sarah Pillow, Christopher Preston Thompson, Marc Wagnon, Ingrid Jensen, Edsel Gomez, Hamish Smith, Peter Retzlaff Church of the Incarnation 6 pm \$28.52
- Eddie Palmieri; Itai Kriss Dizzy's Club 7:30, 9:30, 11:15 pm \$25-65
- Jason Tiemann Quartet; Craig Handy And 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$25
- Secret Trio with Erkan Ogor Drom 7:30, 9:30 pm \$45-60
- Hannah Marks with Sarah Rossy, Nathan Reising, Lee Meadvin, Lex Korten, Connor Parks Jazz Gallery 7:30, 9:30 pm \$20-30
- Kuni Mikani/Jon Roche Knickerbocker Bar & Grill 9 pm
- Michael Weiss Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Darius Jones Mount Morris Ascension Presbyterian Church 7 pm
- Nublu JazzFest: EARTH UNION: Emilio Modeste, Natasha Agrama, Jeremiah Kal'ab, Miguel Russell, Black Buttafly Nublu 151 7 pm \$22.66
- Patience Higgins' Jazz Jam Patrick's Place 8 pm
- Kate Baker; Domo Branch Room 623 at B2 Harlem 7, 8:30, 10 pm, 12 am \$20
- Makrokosmos Orchestra ShapeShifter Lab 8 pm \$20
- Christopher McBride Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Charles McPherson Quintet with Terrell Stafford, Jeb Patton, David Wong, Billy Drummond Smoke 7, 9, 10:30 pm \$25-35

- Matt Mitchell with Brian Krock, Laura Cocks, Madison Greenstone, Sara Schoenbeck, Erica Dicker, Joanna Mattrey, Mariel Roberts The Stone at the New School 8:30 pm \$20
- Tyshawn Sorey Trio with Aaron Diehl, Matt Brewer Village Vanguard 8, 10 pm \$40
- Allan Harris with Arcoiris Sandoval, Marty Kenney, Norman Edwards Zinc Bar 7, 8:30 pm \$35

Saturday, November 4

- Gary Versace/Adam Kolker; Dave Scott Quintet with Rich Perry, Gary Versace, Johannes Weidenmuller, Jeff Williams Bar Bayeux 6, 8, 9:30 pm
- Pakula Surprise with Eric Pakula, Blake Lindberg, Nick Cudahy; Peni Candra Rini with Andy McGraw, Curt Sydnor; Banda de Los Muertos with Oscar Noriega, Jacob Garchik, Chris Speed, Ben Holmes, Justin Mullens, Curtis Hasselbring, Brian Drye, Rachel Drehmann, Jim Black, Mireya I. Ramos Barbès 3, 8, 10 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- Loston Harris Duo; Mingus Big Band Birdland 5:30, 8:30, 10:30 pm \$25-40
- Peter Bernstein Quartet Birdland Theater 7, 9:30 pm \$20-30
- Robert Gasper with Yasiin Bey, Chris Dave, Derrick Hodge, DJ Jahi Sundance Blue Note 8, 10:30 pm \$60-85
- Antibalal Brooklyn Bowl 8 pm \$25
- Abraham Burton Quartet; Clovis Nicolas Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Colette Michaan with Silvano Monasterios, John Benitez, Luisito Quintero, Yusnier Sanchez Bustamante Clemente Soto Velez Cultural Center 7:30 pm
- CompCord Ensemble with Jason Hwang, Michiyo Suzuki, Gene Pritsker, Jay Elfenbein, Damien Bassman Delancey 5:30 pm \$10
- Eddie Palmieri; Itai Kriss Dizzy's Club 7:30, 9:30, 11:15 pm \$25-65
- Sheryl Bailey Quartet; Matt Chertkoff Quartet with Houston Person The Django 7:30, 9, 10:30 pm, 12 am \$25
- Eden Har-Gil Trio Fiction Bar/Café 9, 10:30 pm
- Melanie Dyer with Ken Filiano, Michael Wimberly; Jeff Pearring with Eri Yamamoto, Ken Filiano, Michael TA Thompson; Diego HedeZ / Yvonne Rogers Ibeam Brooklyn 8 pm \$20
- John Ellis with Scott Wendholt, Lex Korten, Joe Martin, Obed Calvaire Jazz Gallery 7:30, 9:30 pm \$30-40
- Kuni Mikani/Jon Roche Knickerbocker Bar & Grill 9 pm
- Michael Weiss Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Mecadon McCune Silvana 9 pm
- Nat Adderley Jr. Band Sistas' Place 8, 9:30 pm \$25
- Christopher McBride Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Charles McPherson Quintet with Terrell Stafford, Jeb Patton, David Wong, Billy Drummond Smoke 7, 9, 10:30 pm \$25-35
- Arkadiy Figlin/François Moutin/Louis Moutin Soapbox Gallery 8 pm \$25
- Matt Mitchell with Chris Tordini, Dan Weiss The Stone at the New School 8:30 pm \$20
- Tyshawn Sorey Trio with Aaron Diehl, Matt Brewer Village Vanguard 8, 10 pm \$40
- TC The 3rd with Neal Caine, Taru Alexander, Marcus Persiani Williamsburg Music Center 10 pm \$25

Sunday, November 5

- Eri Yamamoto Duo Arthur's Tavern 3 pm
- Chuño with Franco Pinna, Sofia Tosello; Stéphane Wrembel; Daisy Castro with Max O'Rourke, Brad Brose, James Robbins Barbès 6, 8, 10 pm \$20
- Hyeseon Hong Jazz Orchestra; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$20-40
- Caity Gyorgy Birdland Theater 7, 9:30 pm \$20-30
- Robert Gasper with Yasiin Bey, Chris Dave, Derrick Hodge, DJ Jahi Sundance Blue Note 8, 10:30 pm \$60-85
- Harry Allen Trio Cellar Dog 7, 8:30 pm \$5
- Eddie Palmieri Dizzy's Club 5, 7:30 pm \$25-65
- Jed Levy Quart. ; Neal Miner Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- EarRegulars with Jon-Erik Kelloso, Matt Munisteri, et al. The Ear Inn 8 pm
- Teri Roiger with John Menegon, Steve Berger Entwine Wine Bar 6, 7, 8 pm
- Welf Dorr with Robert Boston, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- Sherrie Maricle Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Mathis Picard Trio with Savannah Harris, Parker McAllister National Sawdust 7:30 pm \$20
- Lauren Kinhan Trio North Square Lounge 12:30, 2 pm
- Nublu JazzFest: Ones is Fives; Noah Rott; Rocket Sci with Jonathon Haffner, Kenny Wollesen, Tony Scherr, Dalius Naujo Nublu 151 7, 10 pm \$22.66
- K&W Jazz Duo with Ron McClure, Wajdi Cherif, Kana Miyamoto Opera America Marc. A Scorca Hall 4 pm
- Michael Foster/Ben Bennett Duo; Crystal Penalosa Solo P.I.T. 8:30 pm \$20
- Boncellia Lewis and Friends Patrick's Place 12 pm \$10
- Marcus Goldhaber with Freddie Bryant; Mimi Jones and Jam Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Paul Jost, Josh Richmond, Dean Johnson Saint Peter's Church 5 pm
- Ian Maksin ShapeShifter Lab 7 pm
- Shrine Big Band Shrine 8 pm
- George Colligan Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Charles McPherson Quintet with Terrell Stafford, Jeb Patton, David Wong, Billy Drummond Smoke 7, 9 pm \$25-35
- Tyshawn Sorey Trio with Aaron Diehl, Matt Brewer Village Vanguard 8, 10 pm \$40

Monday, November 6

- Grove Street Stompers Arthur's Tavern 7 pm
- Dabin Ryu, Johnathan Blake, Matt Penman Bar Lunático 9, 10:30 pm \$10
- Musics with Ilusha Tsinadze, Gocha Tsinadze, Chris Tordini, Jason Nazary; Tamar Korn Barbès 7, 9 pm \$20
- George Abud & Katrina Lenk Birdland 7 pm \$30-40
- Vince Giordano And The Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Harold López-Nussa with Grégoire Maret Blue Note 8, 10:30 pm \$25-35
- Peter Zak Trio Cellar Dog 7, 8:30 pm \$5
- Louis Hayes with Abraham Burton, Steve Nelson, David Hazeltine, Dezron Douglas Dizzy's Club 7:30, 9:30 pm \$20-55
- Naama Gheber Quartet; Akili Bradley Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Mingus Big Band Drom 7:30, 9:30 pm \$30
- Brenda Earle Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- John Ellis Smalls 7:30, 9, 10:30 pm, 12 am \$35
- L. Shankar Sony Hall 8 pm \$35-60
- Steve Cardenas/Ricardo Silveira Quartet with Eduardo Belo, Rogerio Boccato Zinc Bar 7, 8:30 pm \$35

Tuesday, November 7

- Shane Shanahan Quartet Bar Lunático 9, 10:30 pm \$10

- Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 9 pm \$20
- Jane Monheit Birdland 7, 9:30 pm \$30-40
- Vince Giordano And The Nighthawks Birdland Theater 5:30, 8:30 pm \$20
- Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$30-45
- Our Delight Cellar Dog 7, 8:30 pm \$5
- Louis Hayes with Abraham Burton, Steve Nelson, David Hazeltine, Dezron Douglas Dizzy's Club 7:30, 9:30 pm \$20-55
- Conrad Herwig And The Latin Side All-Stars The Django 7:30, 9, 10:30 pm, 12 am \$25
- Melvin Bauer, Samuel Ber; Selendis Sebastian, Alexander Johnson, Nathan Chamberlain, Joshua Mathews; Dave Grollman, Brenna Rey, James Paul Nadien Downtown Music Gallery 6:30 pm
- Itamar Borochoch with Rob Clearfield, Rick Rosato, Jay Sawyer Joe's Pub 9:30 pm \$20
- Elijah Shiffer with Kevin Sun, Dmitry Ishenko, Colin Hinton Lowlands 8, 9:30 pm \$10
- Jonathan Reisin with Shinya Lin, Jarred Chase Scholes Street Studio 7:30 pm
- Ben Sutin Quartet with Ben Rosenblum, Chris Tordini, Johnathan Blake ShapeShifter Lab 6 pm \$20
- Amos Hoffman Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Kurt Rosenwinkel "Chopin Project" with Jean-Paul Brodbeck, Lukas Traxel, Jorge Rossy Village Vanguard 8, 10 pm \$40
- Seongjin Kim York College 7 pm
- Luis Perdomo Zinc Bar 7, 8:30 pm \$35

Wednesday, November 8

- Lafayette Harris Trio 333 Lounge 7:30, 9:30 pm
- Eri Yamamoto Trio Arthur's Tavern 7 pm
- The Fringe with George Garzone, John Lockwood, Francisco Mela Bar Bayeux 8, 9:30 pm \$20
- Jane Monheit Birdland 7, 9:30 pm \$30-40
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Nicole Zuraitas Birdland Theater 7, 9:30 pm \$20-30
- Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$30-45
- Miki Yamanaka Trio with Pablo Menares, Jimmy McBride Brookfield Place's Waterfront Plaza 5 pm
- Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- Bill O'Connell with Randy Brecker, Craig Handy, Santi Debriano, Billy Hart Dizzy's Club 7:30, 9:30 pm \$20-45
- Manuel Valera And New Cuban Express; Itai Kriss Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Louis Armstrong Legacy Monthly Jazz Jam Flushing Town Hall 7 pm \$10
- Nicole Glover Jazz Gallery 7:30, 9:30 pm \$20-30
- Enrico Granafei Local 92 7:30, 9 pm
- David Gross, Patience Higgins, G. Calvin Weston; Mel Greenwich; Ryan Siegel, Max Kutner, Nick Neuberger; Stephen Gauci, Adam Lane, Colin Hinton; Kuba Cichocki, Luke Stewart, Tcheser Holmes; Evan Palmer, Shinya Lin, Jonathan Reisin, Jarred Chase Main Drag Music 7 pm \$15
- Frank Kohl Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Vira with Mary Spencer Knapp, Marco Capelli, Tom Shad, Ethan Meyer; Rubin Kodheli Group with Santiago Leibson, Kevin Shea Nublu 151 7 pm \$22.66
- Jay Clayton Celebration with Judy Niernack, Sheila Jordan, Eri Perez, Kendra Shank and Andrea Wolper Pangea 7 pm \$25
- Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 10 pm \$20
- Gryphon Rue with Ka Baird, Qasim Naqvi Roulette 8 pm \$25
- Yuhan Su with Caroline Davis, Matt Mitchell, Marty Kenney, Dan Weiss ShapeShifter Lab 8:30 pm \$20
- Bruce Williams Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Sarah Hanahan Smoke 7, 9 pm \$25-35
- Tamara Lukasheva/Vadim Neselovskyi The Stone at the New School 8:30 pm \$20
- Silvan Joray with Noah Garabedian, Jay Sawyer Threes Brewing 8:30 pm
- Kurt Rosenwinkel "Chopin Project" with Jean-Paul Brodbeck, Lukas Traxel, Jorge Rossy Village Vanguard 8, 10 pm \$40
- Mike Davis and The New Wonders Zinc Bar 7, 8:30 pm \$35

Thursday, November 9

- The Grassroots Jazz Effort with Jerome Sabbagh, Adam Kolker, Jeremy Stratton, George Schuller Bar Bayeux 8, 9:30 pm
- Caracas Trio Bar Lunático 9, 10:30 pm \$10
- Miss Maybell and the Jazz Age Artistes with Charlie Judkins, Brian Nalepka; Balsa de Fuego with Raquel Baena, Dan Neville, Justin Flynn, Andrés Fonseca, Juan Sebastián Monsalve Barbès 8, 10 pm \$20
- Jane Monheit Birdland 7, 9:30 pm \$30-40
- Suede Birdland Theater 8:30 pm \$25-35
- Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$30-45
- Bruce Harris Quartet; Chris Byars Quartet Cellar Dog 7, 8:30, 11 pm \$5
- Angelica Sanchez; Miriam Parker, No Land, Melanie Dyer; Cooper-Moore Clemente Soto Velez Cultural Center 7 pm
- Jacques Schwarz-Bart "The Harlem Suite" with Victor Gould, Matt Penman, Obed Calvaire; James Haddad Dizzy's Club 7:30, 9:30 pm \$20-55
- Wildebeest Wind Quintet: Michel Gentile, Katie Scheele, Michael McGinnis, Nathan Koci, Sara Schoenbeck Ibeam Brooklyn 8 pm \$20
- Melissa Almaguer: "Angel of Air/Angel of Water" with Christina Carminucci, Samantha Feliciano, Shinya Lin, Franklin Rankin, Natalie Greffel, Lesley Mok Jazz Gallery 7:30, 9:30 pm \$20-30
- Valery Ponomarev Jazz Museum in Harlem 2 pm
- Frank Perowsky Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Russell Kranes, Sam Weber, Alex Levine, Jay Sawyer The Owl Music Parlor 8 pm \$12
- Phil Young Experience Patrick's Place 7 pm \$10
- Maria Faust Scandinavia House 7 pm
- Michael Morgan Silvana 8 pm
- Caroline Davis Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Cyrus Chestnut Quintet with Freddie Hendrix, Stacy Dillard, Gerald Cannon, Chris Beck Smoke 7, 9 pm \$40-50
- Vadim Neselovskyi: "Odesa" The Stone at the New School 8:30 pm \$20
- Chris Pierce Symphony Space Leonard Nimoy Thalia 7:30 pm \$20-30
- Kurt Rosenwinkel "Chopin Project" with Jean-Paul Brodbeck, Lukas Traxel, Jorge Rossy Village Vanguard 8, 10 pm \$40
- Joe Fiedler solo Zürcher Gallery 8 pm \$20

Friday, November 10

- Duane Eubanks Bar Bayeux 8, 9:30 pm
- Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Michael Bates' Acrobat with Marty Ehrlich, Mazz Swift, Sara Schoenbeck, Michael Sarin Barbès 5, 8 pm \$20

- ★Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★Birdland Big Band; Jane Monheit Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★Lakecia Benjamin Quartet Birdland Theater 7, 9:30 pm \$20-30
- ★Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$30-45
- ★Saul Rubin Quartet; Courtney Wright Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Danny Bacher Quartet & AC Lincoln Chelsea Table + Stage 7 pm \$20-40
- ★David Virelles; Tracie Morris; Dave Burrell Clemente Soto Velez Cultural Center 7 pm
- ★The Heavy Hitters with Eric Alexander, Vincent Herring, Brian Lynch, Mike LeDonne, Peter Washington, Kenny Washington; James Haddad Dizzy's Club 7:30, 9:30, 11:15 pm \$25-65

- ★Ed Cherry Quartet; Ben Stivers Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Jaleel Shaw/Kris Davis Duo Jazz Gallery 7:30, 9:30 pm \$30-40
- ★Rick Germanson, Rob Duguay Knickerbocker Bar & Grill 9 pm
- ★Dan Nimmer Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Santi Debriano Mount Morris Ascension Presbyterian Church 7 pm
- ★Patience Higgins' Jazz Jam Patrick's Place 8 pm
- ★Sebastián de Urquiza; Holly Bean Room 623 at B2 Harlem 7, 8:30, 10pm, 12am \$20
- ★Maurer Metrailler Quartet Silvana 8 pm
- ★Tommy Campbell Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Cyrus Chestnut Quintet with Freddie Hendrix, Stacy Dillard, Gerald Cannon, Chris Beck Smoke 7, 9, 10:30 pm \$40-50
- ★Ralph Alessi/Vadim Neselovskyi The Stone at the New School 8:30 pm \$20
- ★Kaia Kater Symphony Space Leonard Nimoy Thalia 7:30 pm \$20-30

- ★Andrea Wolper Trio with Ron Affif, Ken Filiano Topsy Grape Wine Bar 7 pm
- ★Kurt Rosenwinkel "Chopin Project" with Jean-Paul Brodbeck, Lukas Traxel, Jorge Rossy Village Vanguard 8, 10 pm \$40
- ★Tivon Pennicott with Idris Frederick, Kenn Salters, Ben Tiberio Zinc Bar 7, 8:30 pm \$35

Saturday, November 11

- ★Marta Sanchez Bar Bayeux 8, 9:30 pm
- ★Brooklyn Qawwali Party with Brook Martinez, Kenny Warren, Oscar Noriega, Brian Drye, Xavier Del Castillo, Michael Gamble, Tony Kieraldo, Noah Jarrett, Conor Elmes Barbès 10 pm \$20
- ★Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★Loston Harris Duo; Jane Monheit Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★Lakecia Benjamin Quartet Birdland Theater 7, 9:30 pm \$20
- ★Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$30-45
- ★Samba de Gringo; Simona Premazzi Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Mara Rosenbloom; Randall Horton; Anne Waldman; Matthew Shipp Clemente Soto Velez Cultural Center 7 pm
- ★The Heavy Hitters with Eric Alexander, Vincent Herring, Brian Lynch, Mike LeDonne, Peter Washington, Kenny Washington; James Haddad Dizzy's Club 7:30, 9:30, 11:15 pm \$25-65
- ★Spike Wilner Trio; Nick Hempton Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Jaleel Shaw/Kris Davis Duo Jazz Gallery 7:30, 9:30 pm \$30-40
- ★Sunny Jain's Wild Wild East Joe's Pub 9:30 pm \$20
- ★Jordan Piper, Rob Duguay Knickerbocker Bar & Grill 9 pm
- ★Brandee Younger with Rashaan Carter, Allan Mednard LeFrak Hall, Queens College 8 pm \$30

- ★Jean Carla Rodea Mark O'Donnell Theater 8 pm
- ★Dan Nimmer Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Marcelo Cardozo Trio with C. Kelly Wright Patrick's Place 7 pm \$10
- ★Ken Kobayashi Project Silvana 9 pm
- ★Tommy Campbell Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Cyrus Chestnut Quintet with Freddie Hendrix, Stacy Dillard, Gerald Cannon, Chris Beck Smoke 7, 9, 10:30 pm \$40-50
- ★Billy Lester Soapbox Gallery 8 pm \$25
- ★Vadim Neselovskyi "Ukrainian Diary" with Bengisu Gokce, Sofia Nikas, Thiago Wolf The Stone at the New School 8:30 pm \$20
- ★Hazmat Modine The Sultan Room 8 pm \$25-14
- ★Elizabeth Lubin Symphony Space 7:30 pm \$20-30
- ★Melanie Mitran, Michelle Shocked, Maria Tegzes, Adriana Valdes, Geoffrey Burleson, Steve Sandberg, Kathleen Supové, Christopher Vassiliades Terri Cultural Institute 7 pm \$20-30
- ★Kurt Rosenwinkel "Chopin Project" with Jean-Paul Brodbeck, Lukas Traxel, Jorge Rossy Village Vanguard 8, 10 pm \$40

Sunday, November 12

- ★Stephan Crump 440Gallery 4:40 pm \$10
- ★Eri Yamamoto Duo Arthur's Tavern 3 pm
- ★Pasquale Grasso Quartet Bar Lunático 9, 10:30 pm \$10
- ★Stéphane Wrembel Barbès 8 pm \$20
- ★Marcello Pellitteri with Joe Lovano, Steve Slagle, Luis Perdomo, Cameron Brown; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★Lakecia Benjamin Quartet Birdland Theater 7, 9:30 pm \$20
- ★Juilliard Jazz Ensembles; Dizzy Gillespie All-Stars Blue Note 12:30, 2:30, 8, 10:30 pm \$30-45
- ★Felix Lemerle Quartet Cellar Dog 7, 8:30 pm \$5
- ★Vocal Ease with Lee Roy Reams Chelsea Table + Stage 2 pm \$25-85
- ★Papo Vázquez' Mighty Pirates Troubadours with Jose Mangual, Ivan Renta, Rick Germanson, Ariel Robles, Alvester Garnett, Carlos Maldonado, Reinaldo De Jesus Dizzy's Club 5, 7:30 pm \$20-45
- ★Alexander Claffy Quartet; Antonio Ciacca Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★EarRegulars with Jon-Erik Kelloso, Matt Munisteri, et al. The Ear Inn 8 pm
- ★Teri Roiger with John Menegon, Steve Berger Entwine Wine Bar 6, 7, 8 pm
- ★Welf Dorr with Elias Meister, Dmitry Ishenko, Dave Miller The Keep 9 pm

- ★Susan Tobacman Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Anita Wardell Trio with Misha Tsiginov, Sam Bevin North Square Lounge 12:30, 2 pm

- ★Boncellia Lewis and Friends Patrick's Place 12 pm \$10
- ★Jessica Pavone Pioneer Works 1 pm
- ★Photay; Lester St. Louis; Zosha Warpeha Trio Public Records 7 pm \$25.75
- ★Amy Azzara; Mimi Jones Jam Room 623 at B2 Harlem 6, 8, 10 pm \$20
- ★Ron Jackson Trio Saint Peter's Church 5 pm
- ★Eli Heinen Quintet Shrine 8 pm
- ★John Sneider Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Cyrus Chestnut Quintet with Freddie Hendrix, Stacy Dillard, Gerald Cannon, Chris Beck Smoke 7, 9 pm \$40-50
- ★Kurt Rosenwinkel "Chopin Project" with Jean-Paul Brodbeck, Lukas Traxel, Jorge Rossy Village Vanguard 8, 10 pm \$40
- ★Maria Faust solo Zürcher Gallery 8 pm \$20

Monday, November 13

- ★Grove Street Stompers Arthur's Tavern 7 pm

- ★Underworld Orchestra (Hadestown Band) with Ben Perowsky, Brian Drye, Marika Hughes, Dana Lyn, Ilusha Tsinaize, Robinson Morse, Nathan Koci, Cody Owen-Stine Birdland 7 pm \$30-40
- ★Vince Giordano And The Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$30-45
- ★Ed Cherry Trio Cellar Dog 7, 8:30 pm \$5
- ★Papo Vázquez' Mighty Pirates Troubadours with Jose Mangual, Ivan Renta, Rick Germanson, Ariel Robles, Alvester Garnett, Carlos Maldonado, Reinaldo De Jesus Dizzy's Club 7:30, 9:30 pm \$20-45
- ★Shane Alessio Quartet; David Yee Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band Drom 7:30, 9:30 pm \$30
- ★Jochen Ruekert Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- ★Pasquale Grasso Zinc Bar 7, 8:30 pm \$35

Tuesday, November 14

- ★Leo Genovese, Sean Conly, Diego Voglino and Jam Bar Bayeux 8, 9:30 pm
- ★Arthur Kell Speculation Quartet Bar Lunático 9, 10:30 pm \$10
- ★Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 9 pm \$20
- ★The Django Reinhardt NY Festival with Dorado, Samson & Amati Schmitt with Anat Cohen Birdland 7, 9:30 pm \$30-40
- ★AC Lincoln Birdland Theater 5:30 pm \$20-30
- ★Nick Hakim Blue Note 8, 10:30 pm \$25-35
- ★Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- ★Terell Stafford with Tim Warfield, Bruce Barth, Sam Harris, Justin Faulkner Dizzy's Club 7:30, 9:30 pm \$20-50

- ★Conrad Herwig And The Latin Side All-Stars The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★CN Trio; Gian Perez, Michael Gilbert, Marc Edwards; Patrick Golden Group Downtown Music Gallery 6:30 pm

- ★James Sarno Quartet; Houston Person Quartet: "Jazz Forum Benefit" Fifth Avenue Hotel 6 pm

- ★Jacob Shulman with Jasper Dütz, Phillip Golub, Adam Olszewski, Eliza Salem, Ben Rosenblum Lowlands 8, 9:30 pm \$10
- ★Hayes Greenfield Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Shara Lunon's Bitter Fruits with Lesley Mok, Chris Williams, Kalia Vandever, Lester St. Louis, 13th Law Roulette 8 pm \$25
- ★Jon Menges Quartet; Leo Yablans Shrine 7 pm
- ★Dan Pratt Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Joe Lovano with Marcin Wasilewski Trio Village Vanguard 8, 10 pm \$40
- ★Michael Wolff Zinc Bar 7, 8:30 pm \$35

Wednesday, November 15

- ★Ron Jackson Trio 333 Lounge 7:30, 9:30 pm
- ★Eli Yamin Quintet with Zaid Nasser, David F. Gibson, Elias Bailey Alianza Dominicana Cultural Center 7 pm
- ★Glenn Zaleski Quintet with Lucas Pino, Brandon Lee, Desmond White, Allan Mednard Bar Bayeux 8, 9:30 pm \$20
- ★Gilad Hekselman Bar Lunático 9, 10:30 pm \$10
- ★The Django Reinhardt NY Festival with Dorado, Samson & Amati Schmitt with Edmar Castaneda Birdland 7, 9:30 pm \$30-40
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night Birdland Theater 5:30, 8:30 pm \$20-30

- ★Nick Hakim Blue Note 8, 10:30 pm \$25-35
- ★Alfredo Colon Quartet with Lex Kortzen, Kobi Abcede Brookfield Place's Waterfront Plaza 5 pm

- ★Bebop Collective Quartet Cellar Dog 7, 8:30 pm \$5
- ★Al Schulman & David Gurwin Chelsea Table + Stage 7 pm \$20-40
- ★Will Calhoun with Emilio Modeste, Orrin Evans, John Benitez Dizzy's Club 7:30, 9:30 pm \$25-50

- ★Tyler Blanton Quartet; Charged Particles with Bill O'Connell, Lincoln Goines, Jon Krosnick The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Jazzmobile Presents: Akiko Tsuruga Quartet with Joe Magnarelli, Myron Walden, Byron Landham Interchurch Center 7 pm
- ★FACE the MUSIC Jazz Gallery 7:30, 9:30 pm \$30-40
- ★Enrico Granafei Local 92 7:30, 9 pm
- ★Jason Belcher, Kenny Warren, Nick Neuburg; Camila N, Melvin Bauer, John Hebert; Stephen Gauci, Adam Lane, Kevin Shea; Igor Lumpert, Santiago Leibson, Lim Yang, Dave Trout; Main Drag Conduction Orchestra Main Drag Music 7 pm \$15

- ★Carmen Staaf Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Marcelino Feliciano Birthday Celebration Pangea 7 pm \$25
- ★Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 10 pm \$20
- ★Brandon Terzakis Scholes Street Studio 7:30 pm
- ★Mango Jam Silvana 8 pm
- ★Joe Lepore Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Sean Lyons Quintet with George Coleman, Al Foster, David Hazeltine, Nat Reeves Smoke 7, 9, 10:30 pm \$40-55
- ★Nicole Mitchell The Stone at the New School 8:30 pm \$20
- ★Joe Lovano with Marcin Wasilewski Trio Village Vanguard 8, 10 pm \$40
- ★Terry Waldo's Gotham City Ragtime Band Zinc Bar 7, 8:30 pm \$35

Thursday, November 16

- ★Glenn Zaleski Quintet with Lucas Pino, Brandon Lee, Desmond White, Allan Mednard Bar Bayeux 8, 9:30 pm
- ★Erik Deutsch Band Bar Lunático 9, 10:30 pm \$10
- ★Buck And A Quarter Quartet with Brian Nalepka, Mike Weatherly, John Bianchi, John "Sir Scratchy" Landry, Chris Bannon, Angus Loten, Ben Mealer; Sugartone Brass Band with Moses Patrou, Kenny Bentley, Conor Elmes, Thomas Abercrombie, Steve Thomas, Scott Bourgeois, Tim Vaughn, Alex Asher Barbès 8, 10 pm \$20
- ★The Django Reinhardt NY Festival with Dorado, Samson & Amati Schmitt with Ken Peplowski Birdland 7, 9:30 pm \$30-40
- ★Duduka Da Fonseca & Quarteto Universal with Vinicius Gomes, Helio Alves, Gili Lopes Birdland Theater 8:30 pm \$25-35
- ★Tank and the Bangas Blue Note 8, 10:30 pm \$45
- ★Duduka Da Fonseca Quartet; Mariel Bildsten Quartet Cellar Dog 7, 8:30, 11 pm \$5
- ★Simone Baron + Arco Belo Chelsea Table + Stage 7 pm \$30-50
- ★Sáje with Nicole Zuraitis, Amanda Taylor, Johnaye Kendrick, Erin Bentlage Cutting Room 9 pm \$28.52
- ★Lenny White with Mike Rodriguez, Nicole Glover, Dave Kikoski, Ryoma Takenaga Dizzy's Club 7:30, 9:30 pm \$25-55

- ★Joe Farnsworth Quartet; AC Lincoln Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25

- ★Gian Perez with Michael Gilbert, Mark Edwards; Jeff Pearring with Hidemi Akaiwa, Michael Gilbert, Ken Kobayashi Ibeam Brooklyn 8 pm \$20
- ★Kaisa's Machine with Kaisa Mäensivu, Juieta Eugenio, Max Light, Joe Peri InterContinental New York Barclay's Club 6:30 pm

- ★Altus with David Adewumi, Nathan Reising, Neta Raanan, Isaac Levien, Ryan Sands Jazz Gallery 7:30, 9:30 pm \$20-30
- ★Kali Rodriguez-Peña's Melange Louis Armstrong House 5 pm
- ★Bill Cunliffe Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★"John Zorn at 70" with Barbara Hannigan, Christopher Otto, Austin Wulliman, John Richards, Jay Campbell, Michael Nicolas, Jorge Roeder, Stephen Gosling, Sae Hashimoto, Ches Smith Miller Theatre 8 pm \$20-30
- ★Phil Young Experience Patrick's Place 7 pm \$10
- ★Amira B, Franz Hackl, Todd Rewoldt, Gene Pritsker, Jai Jeffryes, Jose Mouro, Lee Jeffryes Silvana 10 pm
- ★Alan Ferber Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Nicholas Payton Trio with Alexander Claffy, Joe Dyson Smoke 7, 9 pm \$40-55
- ★Shai Jaschek with Benjamin Young, Willis Edmundson, Naama Gheber Soapbox Gallery 8 pm \$25

- ★Nicole Mitchell The Stone at the New School 8:30 pm \$20

- ★Joe Lovano with Marcin Wasilewski Trio Village Vanguard 8, 10 pm \$40

- ★Miguel Frasconi, Viv Corringham, Chris Cochrane Zürcher Gallery 8 pm \$20

Friday, November 17

- ★Jazz at Lincoln Center Orchestra with Wynton Marsalis: "Journey Through Jazz Part IV" Appel Room 7, 9 pm \$10-75
- ★Alex Wintz Bar Bayeux 8, 9:30 pm
- ★Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Slow Motion with Joel Matteo, Julia Chen, Kyle Miles, Alex Asher; Super Yamba Quartet Barbès 5, 8, 10 pm \$20
- ★Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★Birdland Big Band; The Django Reinhardt NY Festival with Dorado, Samson & Amati Schmitt with Madeleine Peyroux, Ken Peplowski Birdland 5:30, 8:30, 10:30 pm \$25-35

- ★Robin McKelle with Kenny Barron, Peter Washington, Kenny Washington Birdland Theater 7, 9:30 pm \$25-35

- ★Tank and the Bangas Blue Note 8, 10:30 pm \$45
- ★Yasunao Tone, Marcia Bassett, Bob Bellerue Brooklyn Music School 8 pm
- ★Richard Clements Quintet; Kyoko Oyobe Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Simona Daniele & Matt Baker Chelsea Table + Stage 9:30 pm \$20-40
- ★Lenny White with Mike Rodriguez, Nicole Glover, Dave Kikoski, Ryoma Takenaga Dizzy's Club 7:30, 9:30 pm \$25-55

- ★Joe Magnarelli Quartet; Mariel Bildsten Septet The Django 7:30, 9, 10:30, 12 am \$25
- ★Jon Davis, Yuma Takagi Knickerbocker Bar & Grill 9 pm
- ★Brandon Goldberg Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Neil Clarke Mount Morris Ascension Presbyterian Church 7 pm
- ★Magos Herrera with Vinicius Gomes, Hamish Smith, Alex Kautz National Sawdust 7:30 pm \$20

- ★Patience Higgins' Jazz Jam Patrick's Place 8 pm
- ★Altin Senclar; Cameron Campbell Room 623 at B2 Harlem 7, 8:30, 10 pm, 12am \$20

- ★Telos Consort with Cole Reyes, Thomas Giles, Kyle Landry, Jules Biber ShapeShifter Lab 8 pm \$25

- ★Peter Louis Octet Silvana 8 pm
- ★Mike Rodriguez Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Nicholas Payton Trio with Alexander Claffy, Joe Dyson Smoke 7, 9, 10:30 pm \$40-55

- ★Leslie Pintchik Trio with Scott Hardy, Michael Sarin Soapbox Gallery 8 pm \$25

- ★Kalia Vandever/Joel Ross The Stone at the New School 8:30 pm \$20

- ★Jerron Paxton/Dennis Lichtman: "Revelry" Symphony Space 7:30 pm \$20-30

- ★Joe Lovano with Marcin Wasilewski Trio Village Vanguard 8, 10 pm \$40

Saturday, November 18

- ★Jazz at Lincoln Center Orchestra with Wynton Marsalis: "Journey Through Jazz Part IV" Appel Room 4:30, 7 pm \$10-75
- ★JT Bowen & The Mighty Kings of Soul Arthur's Tavern 10 pm
- ★Vardan Ovsepian Quintet with Ingrid Jensen, Vinicius Gomes, Noah Garabedian, Mark Ferber Bar Bayeux 8, 9:30 pm
- ★Yamba Quartet Bar Lunático 9, 10:30 pm \$10
- ★Pakula Surprise with Eric Pakula, Blake Lindberg, Nick Cudahy; FALSA with Umer Piracha, Roshni Samlal, Siddharth Ashokkumar, Tom Deis, Paul Arendt; Combo Daguerre with Olivier Conan Adele Fournet, Felipe Wurst, Andres Fonseca, Neil Ochoa, Dan Martinez Barbès 3, 8, 10 pm \$20
- ★Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★Loston Harris Duo; The Django Reinhardt NY Festival with Dorado, Samson & Amati Schmitt, with Randy Brecker Birdland 5:30, 8:30, 10:30 pm \$25-35
- ★Robin McKelle with Kenny Barron, Peter Washington, Kenny Washington Birdland Theater 7, 9:30 pm \$25-35

- ★Greg Glassman Quartet; James Austin Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Ty Stephens & SouJazz Chelsea Table + Stage 9:30 pm \$20-50
- ★Lenny White with Tom Guarna, Dave Kikoski, Richie Goods Dizzy's Club 7:30, 9:30 pm \$25-55

- ★Tommy Campbell Trio; Freddy Deboe Band The Django 7:30, 9, 10:30 pm, 12 am \$25

- ★Kevin Norton Everything Goes Café 7 pm
- ★Trevor Watts/Jamie Harris Jazz Gallery 7:30, 9:30 pm \$30-40
- ★Eli Yamin Quintet with Zaid Nasser, David F. Gibson, Elias Bailey Jazz Museum in Harlem 4 pm

- ★Dred Scott Knickerbocker Bar & Grill 9 pm
- ★Brandon Goldberg Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Reggie Nicholson Percussion Concept with Warren Smith, Bryan Carrott, Levy Lorenzo, Baba Don Eaton, Ernest Dawkins Park Avenue Armory 7 pm \$45
- ★Hu Vibrational with Adam Rudolph, Damon Banks, Alexis Marcelo, Harris Eisenstadt, Neel Murgai, Tim Kieper, Tripp Dudley Public Records 7 pm \$25.75
- ★Ghost Train Orchestra "Plays Moondog" with Brian Carpenter, Andy Laster, Curtis Hasselbring, Matt Bauder, Dennis Lichtman, Sara Schoenbeck, Brandon Seabrook, Ron Caswell, Chris Lightcap, Rob Garcia, David Cossin, Max Moston, Sara Caswell, Karen Waltuch, Alex Waterman, Joan Wasser, Karen Mantler Roulette 8 pm \$25
- ★Klazz-Ma-Tazz Silvana 7 pm
- ★Eddie Allen Band Sistas' Place 8, 9:30 pm \$25
- ★Mike Rodriguez Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★Nicholas Payton Trio with Alexander Claffy, Joe Dyson Smoke 7, 9, 10:30 pm \$40-55

- ★Todd Rewoldt, Gene Pritsker, Jai Jeffryes: "New Music for Alto Saxophone, Piano, and Guitar" Steel Wig Music 7 pm
- ★Kalia Vandever with Isabel Crespo Pardo, Carmen Rothwell The Stone at the New School 8:30 pm \$20

★ Joe Lovano with Marcin Wasilewski Trio Village Vanguard 8, 10 pm \$40

Sunday, November 19

- ★ Eri Yamamoto Duo Arthur's Tavern 3 pm
- ★ Sarah Cabral Bar Lunático 9, 10:30 pm \$10
- ★ Juancho Herrera/Franco Pinna; Stéphane Wrembel Barbès 6, 8 pm \$20
- ★ Purchase Latin Jazz Orchestra; The Django Reinhardt NY Festival with Dorado, Samson & Amati Schmitt with Houston Person Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★ Sheila Jordan Trio Birdland Theater 7, 9:30 pm \$25-35
- ★ Victor Gould Trio Cellar Dog 7, 8:30 pm \$5
- ★ Songbook Sundays: Cy Coleman" with Jon Weber, Linda Purl, Nicholas King, Ekep Nkwelle, Jay Leonhart, Birsá Chatterjee, TJ Reddick Dizzy's Club 5, 7:30 pm \$20-45
- ★ Gabrielle Stravelli Quartet; Caelan Cardello Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ EarRegulars with Jon-Erik Kelloso, Matt Munisteri, et al. The Ear Inn 8 pm
- ★ Teri Roiger with John Menegon, Steve Berger Entwine Wine Bar 6, 7, 8 pm
- ★ GPS with Guillermo Gregorio, Jeff Pearring, Charley Sabatino; Guillermo Gregorio with Jeff Pearring, Charley Sabatino, Eva Novoa, Dan Kurfist Ibeam Brooklyn 8 pm \$20
- ★ Welf Dorr with Robert Boston, Dmitry Ishenko, Rob Mitzner The Keep 9 pm
- ★ Maru Conklin Foster Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Lew Tabackin Trio with Mark Lewandowski, Jason Tiemann Michiko Studios 7, 8:30 pm \$20
- ★ Astghik Martirosyan with Vardan Ovsepian, Joe Martin, Ari Hoenig National Sawdust 7:30 pm \$20
- ★ Ben Cassara Trio with Marius van den Brink, Dean Johnson North Square Lounge 12:30, 2 pm
- ★ Late Aster; Gregg Belisle-Chi's HUM Quartet with Sam Decker, Noah Garabedian, Jeff Davis; Steven Lugerner's SLUGish Ensemble The Owl Music Parlor 7:30 pm \$12
- ★ Brandon Lopez Trio with Zeena Parkins, Cecilia Lopez P.I.T. 8:30 pm \$20
- ★ Boncellia Lewis and Friends Patrick's Place 12 pm \$10
- ★ Pyeng Threadgill Rizzoli Bookstore 5 pm \$25
- ★ Kaushik; Mimi Jones and Jam Room 623 at B2 Harlem 6, 8, 10 pm \$20
- ★ Nicole Zuraitis Trio Saint Peter's Church 5 pm
- ★ Ras Moshe's Music Scholes Street Studio 4 pm
- ★ Frank Basile Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Nicholas Payton Trio with Alexander Claffy, Joe Dyson Smoke 7, 9 pm \$40-55
- ★ Joe Lovano with Marcin Wasilewski Trio Village Vanguard 8, 10 pm \$40

Monday, November 20

- ★ Grove Street Stompers Arthur's Tavern 7 pm
- ★ Rich Hinman vs. Adam Levy Bar Lunático 9, 10:30 pm \$10
- ★ Reginald Chapman's Chaphouse; Guachinangos Barbès 7, 9 pm \$20
- ★ Karen Akers Birdland 7 pm \$40
- ★ Vince Giordano And The Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★ Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$30-45
- ★ Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- ★ Caelan Cardello/Rufus Reid; Don Braden with Kenny Davis, Jeremy Warren Dizzy's Club 7:30, 9:30 pm \$20-45
- ★ Simon Mogul Quartet; James Haddad Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Mingus Big Band Drom 7:30, 9:30 pm \$30
- ★ The Ghost with Michael Foster, Brandon Lopez, Joey Sullivan Sisters 8 pm \$20
- ★ Ari Hoenig Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- ★ Rodney Jones Zinc Bar 7, 8:30 pm \$35

Tuesday, November 21

- ★ Julieta Eugenio Trio Bar Lunático 9, 10:30 pm \$10
- ★ Tamar Korn; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 7, 9 \$20
- ★ Ken Peplowski Quartet Birdland 7, 9:30 pm \$30-40
- ★ Naama Gheber Trio with Jeb Patton, Dave Baron Birdland Theater 5:30 pm \$25-35
- ★ John Scofield Trio with Vicente Archer, Bill Stewart Blue Note 8, 10:30 pm \$30-45
- ★ Zaid Nasser Trio Cellar Dog 7, 8:30 pm \$5
- ★ Sean Jones, Bruce Harris, Giveton Gelin: "Armstrong Now: Louis At Newport" Dizzy's Club 7:30, 9:30 pm \$20-45
- ★ Conrad Herwig And The Latin Side All-Stars The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Shift: Antonio Sánchez & Bad Hombre with Thana Alexa, BigYuki, Lex Sadler: "Mexico Now!" Le Poisson Rouge 6 pm \$30-45
- ★ Kevin Sun Trio with Walter Stinson, Kayvon Gordon Lowlands 8, 9:30 pm \$10
- ★ Joe McCarthy's New York Afro Bop Alliance Big Band: "Pan American Nutcracker Suite Reimagined" Merkin Concert Hall 7:30 pm \$40
- ★ Bryn Roberts Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Luke Sellick Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Jason Moran & The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40
- ★ Nahum Richardson York College 7 pm
- ★ Laurence Hobgood Zinc Bar 7, 8:30 pm \$35

Wednesday, November 22

- ★ Ben Sher Group 333 Lounge 7:30, 9:30 pm
- ★ Eri Yamamoto Trio; Marty Kenney Trio Arthur's Tavern 7, 10 pm
- ★ Sasha Berliner Bar Bayeux 8, 9:30 pm \$20
- ★ Ken Peplowski Quartet Birdland 7, 9:30 pm \$30-40
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night Birdland Theater 5:30, 8:30 pm \$20-30
- ★ John Scofield Trio with Vicente Archer, Bill Stewart Blue Note 8, 10:30 pm \$30-45
- ★ Akiko Tsuruga Trio Cellar Dog 7, 8:30 pm \$5
- ★ Herlin Riley Quintet Dizzy's Club 7:30, 9:30 pm \$25-55
- ★ Hendrik Meurkens Quartet; Simona Premazzi/Kyle Nasser Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Enrico Granafei Local 92 7:30, 9 pm
- ★ Ethan Iverson Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Curtis Nowosad Trio with Andrew Renfroe, Luke Sellick Rockwood Music Hall Stage 2 8 pm
- ★ Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 10 pm \$20
- ★ Ryan Keberle Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ David Weiss Sextet Smoke 7, 9 pm \$25-35
- ★ Jason Moran & The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

Thursday, November 23

- ★ Ken Peplowski Quartet Birdland 7, 9:30 pm \$30-40
- ★ Jinjoo Yoo Quartet Birdland Theater 8:30 pm \$25-35
- ★ John Scofield Trio with Vicente Archer, Bill Stewart Blue Note 8, 10:30 pm \$30-45
- ★ Herlin Riley: "A Dizzy's Club Thanksgiving" Dizzy's Club 7 pm
- ★ Helio Alves Quartet ; Tsutomu Nakai Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Kofi Hunter Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Jason Moran & The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

Friday, November 24

- ★ Alvin Rogers 449 La Jazz Café 8 pm \$15
- ★ Peter Konreif Bar Bayeux 8, 9:30 pm
- ★ Alvaro Benavides Group Bar Lunático 9, 10:30 pm \$10
- ★ Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Big Lazy with Stephen Ulrich, Andrew Hall, Yuval Lion Barbès 5, 10 pm \$20
- ★ Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★ Birdland Big Band; Ken Peplowski Quartet Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★ David Ostwald's Louis Armstrong Eternity Band Birdland Theater 7, 9:30 pm \$25-35
- ★ John Scofield Trio with Vicente Archer, Bill Stewart Blue Note 8, 10:30 pm \$30-45
- ★ Darrell Green Quartet; Miki Yamanaka Quartet with Simon Moullier, Pablo Menares, Jimmy Macbride Cellar Dog 7, 8:30, 11 pm \$10
- ★ Herlin Riley Quintet Dizzy's Club 7:30, 9:30 pm \$25-55
- ★ David Gibson Quartet; JC Hopkins Biggish Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Alexander Leonard Knickerbocker Bar & Grill 9 pm
- ★ David Kikoski Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★ Kenny Davis Mount Morris Ascension Presbyterian Church 7 pm
- ★ Steve Millhouse Cinema Trio with Allen Farnham and Eric Halvorson Pangea 7 pm \$25
- ★ Patience Higgins' Jazz Jam Patrick's Place 8 pm
- ★ Brazil Night": Sarah Cabral; Nilson Matta Room 623 at B2 Harlem 7, 8:30, 10 pm, 12 am \$20
- ★ Scott Wendholt Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ Jeremy Pelt Quintet with Jalen Baker, Alex Wintz, Leighton Harrell, Allan Mednard Smoke 7, 9, 10:30 pm \$40-55
- ★ Jason Moran & The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40
- ★ Arcoiris Sandoval Sonic Asylum Trio with Marty Kenney, Kenn Salters Zinc Bar 7, 8:30 pm \$35

Saturday, November 25

- ★ Zoe Obedia Bar Bayeux 8, 9:30 pm
- ★ Itai Kriss' Telavana Bar Lunático 9, 10:30 pm \$10
- ★ Zemog with Abraham Gomez-Delgado, Rosa Avila, Gabo Tomasini, Reinaldo Dejesus, Bryan Vargas, Juancho Herrera, Stefan Zeniuk, Olia Toporovsky Barbès 10 pm \$20
- ★ Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★ Loston Harris Duo; Ken Peplowski Quartet Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★ David Ostwald's Louis Armstrong Eternity Band Birdland Theater 7, 9:30 pm \$25-35
- ★ John Scofield Trio with Vicente Archer, Bill Stewart Blue Note 8, 10:30 pm \$30-45
- ★ Jade Synstelien Quartet; Jamale Davis Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★ Herlin Riley Quintet Dizzy's Club 7:30, 9:30 pm \$25-55
- ★ Dwayne "Cook" Broadnax Quartet; Lee Taylor The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Peter Evans Jazz Gallery 7:30, 9:30 pm \$30-40
- ★ Steve Blaine Knickerbocker Bar & Grill 9 pm
- ★ David Kikoski Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★ Allison Miller with Claudia Rahardjanoto, Maleek Washington, Luke Hickey, Todd Winkler, Jenny Scheinman, Ben Goldberg, Jason Palmer, Carmen Staaf, Todd Sickafoose Roulette 8 pm \$25
- ★ Scott Wendholt Smalls 7:30, 9, 10:30 pm, 12 am \$40
- ★ Jeremy Pelt Quintet with Jalen Baker, Alex Wintz, Leighton Harrell, Allan Mednard Smoke 7, 9, 10:30 pm \$40-55
- ★ Jason Moran & The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

Sunday, November 26

- ★ Eri Yamamoto Duo Arthur's Tavern 3 pm
- ★ Mike Moreno Quartet Bar Lunático 9, 10:30 pm \$10
- ★ Stéphane Wrembel Barbès 8 pm \$20
- ★ Bryan Carter/Charlie Rosen CARTOONESTRA!; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★ David Ostwald's Louis Armstrong Eternity Band Birdland Theater 7, 9:30 pm \$25-35
- ★ John Scofield Trio with Vicente Archer, Bill Stewart Blue Note 8, 10:30 pm \$30-45
- ★ Sheryl Bailey Trio Cellar Dog 7, 8:30 pm \$5
- ★ Herlin Riley Quintet Dizzy's Club 5, 7:30 pm \$25-55
- ★ Craig Handy Quartet; Lafayette Harris Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ EarRegulars with Jon-Erik Kelloso, Matt Munisteri, et al. The Ear Inn 8 pm
- ★ Teri Roiger with John Menegon, Steve Berger Entwine Wine Bar 6, 7, 8 pm
- ★ Welf Dorr with Robert Boston, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- ★ Gabrielle Stravelli Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Kate Baker Trio North Square Lounge 12:30, 2 pm
- ★ Boncellia Lewis and Friends Patrick's Place 12 pm \$10
- ★ Sam Gravitte; Mimi Jones and Jam Room 623 at B2 Harlem 6, 8, 10 pm \$20
- ★ Jenny Scheinman with Carmen Staaf, Steve Cardenas, Tony Scherr, Kenny Wollesen Roulette 8 pm \$25
- ★ William Parker Trio Saint Peter's Church 5 pm
- ★ John Lang Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Jeremy Pelt Quintet with Jalen Baker, Alex Wintz, Leighton Harrell, Allan Mednard Smoke 7, 9 pm \$40-55
- ★ Jane Ira Bloom/Mark Helias Duo Soapbox Gallery 4 pm \$25
- ★ Jason Moran & The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

Monday, November 27

- ★ Grove Street Stompers Arthur's Tavern 7 pm
- ★ Noah Garabedian's Brazilian Trio with Edu Ribeiro Bar Lunático 9, 10:30 pm \$10
- ★ Joe Alterman Trio Birdland 7 pm \$20-30
- ★ Vince Giordano And The Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★ Brazilian Grooves Cellar Dog 7, 8:30 pm \$5
- ★ Manhattan School of Music Jazz Orchestra Dizzy's Club 7:30, 9:30 pm \$20-45

- ★ Eitan Kenner Quartet; David Zheng Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Mingus Big Band Drom 7:30, 9:30 pm \$30
- ★ Ed Palermo Big Band Iridium 8:30 pm
- ★ Hot Sardines Joe's Pub 7, 9:30 pm \$45
- ★ David Janeway Trio with Cameron Brown, Billy Hart Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Joe Farnsworth; Miki Yamanaka Trio with Tyrone Allen, Jimmy Macbride Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- ★ David Gilmore Zinc Bar 7, 8:30 pm \$35

Tuesday, November 28

- ★ Jenny Scheinman with Carmen Staaf, Steve Cardenas, Tony Scherr, Kenny Wollesen; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 7, 9 pm \$20
- ★ Eliane Elias Birdland 7, 9:30 pm \$30-40
- ★ Anais Reno Trio Birdland Theater 5:30 pm \$25-35
- ★ Nick Hakim Blue Note 8, 10:30 pm \$25-35
- ★ Johnny O'Neal Trio Cellar Dog 7, 8:30 pm \$5
- ★ At Play with Romero Lubambo, Helio Alves, Edu Ribeiro, Reuben Rogers Dizzy's Club 7:30, 9:30 pm \$20-55
- ★ Conrad Herwig And The Latin Side All-Stars The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Beyond Flute Group with Cheryl Pyle; Jerry Lim; Sohrab Saadat Ladjevardi Downtown Music Gallery 6:30 pm
- ★ Hot Sardines Joe's Pub 7, 9:30 pm \$45
- ★ Max Light with Julian Shore, Walter Stinson, Steven Crammer Lowlands 8, 9:30 pm \$10
- ★ A Bu Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Morgan Guerin with Alexis Lombre, Mike King, JK Kim, Milena Casado Roulette 8 pm \$25
- ★ Kuba Cichoki Scholes Street Studio 8 pm
- ★ Steve Nelson Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Mark Turner Quartet with Jason Palmer, Joe Martin, Jonathan Pinson Village Vanguard 8, 10 pm \$40
- ★ Norberto Rios York College 7 pm
- ★ Jim Ridl Zinc Bar 7, 8:30 pm \$35

Wednesday, November 29

- ★ Steve Sandberg Trio 333 Lounge 7:30, 9:30 pm
- ★ David Kikoski Bar Bayeux 8, 9:30 pm \$20
- ★ Jenny Scheinman with Carmen Staaf, Steve Cardenas, Tony Scherr, Kenny Wollesen Bar Lunático 9, 10:30 pm \$10
- ★ Bill Carney's Jug Addicts with Karl Meyer, Brian Mulrone, Steve Cooney, Jerry Fabris, Seth Kessel; Mamady Kouyate and his Mandingo Ambassadors Barbès 8, 10 pm \$20
- ★ Eliane Elias Birdland 7, 9:30 pm \$30-40
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night Birdland Theater 5:30, 8:30 pm \$20-30
- ★ Nick Hakim Blue Note 8, 10:30 pm \$25-35
- ★ Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- ★ At Play with Romero Lubambo, Helio Alves, Edu Ribeiro, Reuben Rogers Dizzy's Club 7:30, 9:30 pm \$20-55
- ★ April Varner Quartet; Fima Ephron Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ CompCord Ensemble: "Art Of The Art Song" with Ljiljana Winkler, Peter Oswald, Dennis Brandner, Jai Jeffries, Troy Rinker, Jr., Lee Jeffries Drom 9 pm \$30
- ★ Ben Wendel with Joel Ross, Simon Moullier, Patricia Brennan, Juan Diego Villalobos Jazz Gallery 7:30, 9:30 pm \$30-40
- ★ Hot Sardines Joe's Pub 7, 9:30 pm \$45
- ★ Enrico Granafei Local 92 7:30, 9 pm
- ★ Jonathan Haffner, Kevin Eichenberger, Matt Bent; James Paul Nadien, Ras Moshe, Sarah Bernstein, Ken Filiano; Stephen Gauci, Adam Lane, Kevin Shea; Yoni Kretzmer & Juan Pablo Carletti's BIGGISH; Matei Predescu, Jonathan Reisin, Michael Gilbert, Jarred Chase Main Drag Music 7 pm \$15
- ★ Asen Doykin Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ CeCe Gable Trio with Roni Ben-Hur, Harvie S Pangea 7 pm \$25
- ★ Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 10 pm \$20
- ★ Lena Bloch's Feathery Quartet with Russ Lossing, Cameron Brown, Billy Mintz Scholes Street Studio 7 pm
- ★ Alex LoRe Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Side Pocket with Wayne Horvitz, Ivan Arteaga, Ray Larsen, Greg Sinibaldi, Carmen Rothwell, Mike Gebhart The Stone at the New School 8:30 pm \$20
- ★ Andrea Wolper Trio with Nicki Adams, Ken Filiano Tippy Grape Wine Bar 7 pm
- ★ Mark Turner Quartet with Jason Palmer, Joe Martin, Jonathan Pinson Village Vanguard 8, 10 pm \$40
- ★ Sarah King Zinc Bar 7, 8:30 pm \$35

Thursday, November 30

- ★ Carmen Staaf, Allan Mednard, Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- ★ Anything Mose with Richard Julian, John Chin Bar Lunático 9, 10:30 pm \$10
- ★ Erik Della Penna's Byzantine Stompers with Daisy Castro, Wade Schuman; Shabbos Ranks with Celeste Cantor-Stephens, Sam Day Harnet, Ilya Shneyveys, Erica Mancini, Jordan Auber Barbès 8, 10 pm \$20
- ★ Eliane Elias Birdland 7, 9:30 pm \$30-40
- ★ Bria Skonberg Birdland Theater 8:30 pm \$25-35
- ★ Cautious Clay Blue Note 8, 10:30 pm \$25-45
- ★ Wayne Tucker Quintet; Jinjoo Yoo Quartet Cellar Dog 7, 8:30, 11 pm \$5
- ★ Antonia Bennett Dizzy's Club 7:30, 9:30 pm \$20-60
- ★ Alex Brown Quartet; Danny Jonokuchi Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Pedrito Martinez Group Drom 7:30, 9:30 pm \$30
- ★ Andrea Brachfeld with Bill O'Connell, Harvie S, Jason Tiemann; T.K.Blue Duo Jazz Museum in Harlem 2, 7 pm
- ★ Hot Sardines Joe's Pub 7, 9:30 pm \$45
- ★ Avi Rothbard Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Phil Young Experience Patrick's Place 7 pm \$10
- ★ Los Vecinos with Arturo Soriano, Adrián Alvarado, About Alfonso Cid, Peter Teresi, Luis Ossa Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Matt van Roderick SoulBK 7, 9:30 pm \$20
- ★ Reggie Woods SoulBK 7, 9:30 pm \$20
- ★ Wayne Horvitz with Matt Mitchell, Sara Schoenbeck The Stone at the New School 8:30 pm \$20
- ★ Mark Turner Quartet with Jason Palmer, Joe Martin, Jonathan Pinson Village Vanguard 8, 10 pm \$40

100 MILES OUT

CONNECTICUT

11/3, 11/10, 11/17, 11/24 (7 pm) Bill's All-Star Jazz Band
Bill's Seafood (Westbrook, CT) billsseafood.com
 11/1, 11/8, 11/15, 11/22, 11/29 (7 pm) Hartford Jazz Society presents Black-Eyed Sally's Jazz Jam
Black-Eyed Sally's Southern Kitchen & Bar (Hartford, CT) blackeyedsallys.com
 11/3 (8 pm) Trevor Davis & The Central City Stompers
 11/4 (7 pm) Terry Jenoure, Harvey Sorgen, Joe Fonda, Christopher Rocher:
 "Composers and Improvisers Festival"
 11/10 (8 pm) Post Traumatic Jazz Disorder
Buttonwood Tree Performing Arts Center (Middletown, CT) buttonwood.org
 11/4 (4 pm) Michael Coppola Jam
 11/7 (8 pm) Mimi Lines
 11/11 (4 pm) Gary Grippo Jam
 11/14 (7 pm) Yale Jazz Collective
 11/18 (4 pm) Tony Di Jam
 11/25 (4 pm) Chervansky, Tappan & Ice Jazz Jam
 11/28 (7 pm) Adam Szulczewski
Café Nine (New Haven, CT) cafenine.com
 11/6, 11/13, 11/20, 11/27 (7:30 pm) Hartford Jazz Orchestra
Elicit Brewery (Manchester, CT) elicitbrewing.com
 11/10 (8:30/10 pm) Stephan Crump's Slow Water with Patricia Brennan, Jacob Garchik,
 Kenny Warren, Joanna Mattrey, Erica Dicker
 11/17 (8:30/10 pm) Michael Musilami Trio with Joe Fonda, George Schuller
Firehouse 12 (New Haven, CT) firehouse12.com
 11/30 (7:30 pm) The Bad Plus
The Kate (Katherine Hepburn Cultural Arts Center) (Old Saybrook, CT)
katharinehepburntheater.org
 11/8 (7:30 pm) Stanley Street Big Band
Kinsman Brewing Company hartfordjazzsociety
 11/1, 11/8, 11/15, 11/22, 11/29 (9 pm) Kevin Saint James Band
Owl Shop (New Haven, CT) owlshopcigars.com
 11/17 (7/9 pm) Noa Fort Quartet
Palace Theater Poli Club (Waterbury, CT) palacetheaterct.org/shows/jazz
 11/6 (6:30 pm) Nat Reeves, Jason Anick, Rick Germanson, Molly Sayles
 11/20 (6:30 pm) Nat Reeves, Steve Davis, Rick Germanson, Chris Beck
Parkville Market hartfordjazzsociety.com
 11/5, 11/12, 11/19, 11/26 (12 pm) Dr. G's Jazz Brunch with Gary Grippo
Quattro's Italian Restaurant (Guilford, CT) hartfordjazzsociety.com
 11/5 (2:30 pm) Joe Morris, Ikué Mori and Nate Wooley
Real Art Ways (Hartford, CT) realartways.org/
 11/10 (8 pm) Al Di Meola
Sacred Heart University Community Theater (Fairfield, CT) shucommunitytheatre.showare.com
 11/3 (8:30 pm) George Colligan Quartet
 11/4 (8:30 pm) Benny Benack III Quartet
 11/10, 11/11 (8:30 pm) Bobby Watson Quartet
 11/17 (8:30 pm) Lizzie Thomas Quintet with John Di Martino, Noriko Ueda, Neal Smith
 11/18 (8:30 pm) Ryan Sands Quartet
 11/24, 11/25, 11/26 (8:30 pm) Joey Alexander with Larry Grenadier, Kendrick Scott
Side Door (Old Lyme, CT) thesidedoorjazz.com
 11/3 (6 pm) Bob Ahern Trio
Thames Club (New London, CT) thamesclubnewlondon.org

NEW JERSEY

 11/18 (6 pm) TD James Moody Jazz Festival: Cyrus Chestnut
Bethany Baptist Church (Newark, NJ) njpac.org/series/james-moody-jazz-festival
 11/3 (7 pm) Organ Eyes with T.K.Blue, George Coleman Jr., Matt Smyth
 11/10 (7 pm) Obasi Akoto
 11/17 (7 pm) James Stewart
 11/24 (7 pm) Hilliard Greene
Brothers Smokehouse (Ramsey, NJ) brotherssmokehousenj.com
 11/2 (8/9:30 pm) Luisito Quintero with Luques Curtis, Juan Diego Villalobos, Yusniel Sanchez,
 Alex Pastrana
 11/3, 11/10, 11/17, 11/24 (5 pm) Rich Seigal's Open Mic and Workshop
 11/3 (8/9:30 pm) Joe Magnarelli Quartet
 11/4 (8/9:30 pm) Pete Rodriguez with Dayna Stephens, Koleby Royston, Raul Reyes,
 Luis Perdomo
 11/9 (8/9:30 pm) Sharik Hasan
 11/10 (8/9:30 pm) Mark Gross Quartet
 11/16 (8/9:30 pm) Silvano Monasterios Trio with Corey Rawls, Alex "Apolo" Ayala
 11/30 (8/9:30 pm) New Jazz Legacy
Brush Culture (Teaneck, NJ) brvshcuTur3.com/
 11/4 (3:30 pm) Brian Betz
 11/11 (3:30 pm) Bill Schilling
 11/18 (3:30 pm) Dave Schumacher
 11/25 (3:30 pm) Rob Henderson H Factor
Candlelight Lounge (Trenton, NJ) candlelighteventsjazz.com
 11/16 (7:30 pm) TD James Moody Jazz Festival: James Austin Jr. "Jazz Jams"
 11/17 (7:30/9 pm) TD James Moody Jazz Festival: Mark Gross & The Moody Project with
 Cyrus Chestnut, Lewis Nash
Clement's Place (Newark, NJ) njpac.org
 11/2 (7:30 pm) Deb Callahan
Collingswood Community Center (Collingswood, NJ) jazzbridge.org
 11/2 (7 pm) Jazz@the Point Fall Festival: Troy Roberts with Sarah Hanahan, Lauren Sevan,
 Pat Bianchi, Jimmy Macbride
 11/3 (7 pm) Jazz@the Point Fall Festival: Chad LB Quartet with Erena Terakubo, Liya Grigoryan,
 Ben Tiberio, Charles Goold
 11/4 (7 pm) Jazz@thePoint Fall Festival: Dizzy Gillespie Afro-Latin Experience with Sharel Cassity,
 John Lee, Tommy Campbell, Freddie Hendrix, Abelta Mateus, Roger Squitero
 11/3 (9 pm) Jazz@the Point Fall Festival: Kathy Mitchell Quartet with Brian Betz, Andy Lalasis,
 Dan Monaghan
 11/4 (9 pm) Jazz@the Point Fall Festival: Budes Brothers with Fostina Dixon, Craig McGiver
Gregory's Restaurant & Bar (Somers Point, NJ) southjerseyjazz.org
 11/30 (7 pm) Jazz House All-Stars with Birska Chatterjee, Ebban Dorsey, Andrew Wagner,
 Tyreek McDole, Ben Schwartz, Liany Mateo, Esteban Castro
Jazz House Kids (Montclair, NJ) jazzhousekids.org
 11/11 (10 pm) Alon Nechushtan Quartet
 11/19 (4 pm) Slavo Rican Assembly
Jersey City Theater Center (Jersey City) jctcenter.org

11/3 (7 pm) Jerry Weldon Sextet
New Brunswick Performing Arts Center (New Brunswick, NJ) njpac.org
 11/17 (7 pm) TD James Moody Jazz Festival: NJMEA/All State Jazz Band and Choir
 with Stefan Harris
New Jersey Performing Arts Center @Chase Room (Newark, NJ) njpac.org
 11/19 (11 am/1 pm) TD James Moody Jazz Festival: Steve Turre Generations
New Jersey Performing Arts Center @NICO Bar and Grill (Newark, NJ) njpac.org
 11/4 (8 pm) TD James Moody Jazz Festival: Grupo Niche & Héctor Acosta "El Torito" Tropicaliente
New Jersey Performing Arts Center @Prudential Hall (Newark, NJ) njpac.org
 11/17 (8 pm) TD James Moody Jazz Festival: Dave Grusin: "A Life in Music" with Lee Ritenour,
 Patti Austin, Will Downing, Jane Monheit, Randy Brecker, Ernie Watts, Dave Wecki,
 Tom Kennedy
New Jersey Performing Arts Center @Prudential Hall (Newark, NJ) njpac.org
 11/3 (7:30 pm) TD James Moody Jazz Festival: Dee Dee Bridgewater/Bill Charlap
New Jersey Performing Arts Center @Victoria Theater (Newark, NJ) njpac.org
 11/4 (3 pm) TD James Moody Jazz Festival: Elio Villafranca: "Crossroads" with Vincent Herring,
 Freddie Hendrix, Hamish Smith, Domo Branch, Mauricio Herrera
New Jersey Performing Arts Center @Victoria Theater (Newark, NJ) njpac.org
 11/9 (7:30 pm) TD James Moody Jazz Festival: Ranky Tanky with Lisa Fischer, Charlton Singleton,
 Clay Ross, Kevin Hamilton, Quentin Baxter, Quiana Parler
New Jersey Performing Arts Center @Victoria Theater (Newark, NJ) njpac.org
 11/10 (7:30 pm) TD James Moody Jazz Festival: Omara Portuondo with José Portillo,
 Lino Daniel Piquero, Degnis Bofil, Ramses Rodriguez
 11/11 (7:30 pm) Take 6 with Hillary-Marie
 11/12 (3 pm) TD James Moody Jazz Festival: Abdullah Ibrahim Trio with Cleave Guyton,
 Noah Jackson
 11/12 (7 pm) TD James Moody Jazz Festival: Gladys Knight with Davell Crawford
 11/16 (7:30 pm) TD James Moody Jazz Festival: The Sound of (Black) Music with The Shakes,
 Vuyo Sotashe, Brianna Thomas, Charenee Wade, Alexis Lombre, Zhanna Reed
 11/17 (7:30 pm) TD James Moody Jazz Festival: National Jazz Museum Band with
 Sean Mason, Patti Austin, Kim Nalley, Sasha Dobson, Ahmad T. Johnson,
 Corentin Le Hir, Alicyn Yaffee, Anthony Hervey
 11/18 (7:30 pm) TD James Moody Jazz Festival: Christian McBride, Savion Glover
 11/19 (3 pm) TD James Moody Jazz Festival: "Sarah Vaughan International Jazz Vocal Competition"
 with Daryann Dean, Bianca Love, Tyreek McDole, Ekep Nkwelle, Emma Smith
New Jersey Performing Arts Center @Victoria Theater (Newark, NJ) njpac.org
 11/12 (3 pm) Radam Schwartz Jazz Organ Quartet
Ocean City Arts Center (Ocean City, NJ) southjerseyjazz.org/events/
 11/15 (7:30 pm) Jon Batiste, Suleika Jaouad
Princeton University Richardson Auditorium (Princeton, NJ) music.princeton.edu/events/
 11/11 (8 pm) Michela's Love Movement
 11/25 (8 pm) "Kenny Barron, Giant of Jazz" with John Lee, Steve Davis, Roberta Gambarini,
 Paquito D'Rivera, Mark Gross, Jonathan Blake, Evan Sherman, Lenny White,
 Freddie Hendrix, Terell Stafford, Diego Urcola, Dezron Douglas, Essiet Okon Essiet,
 Rufus Reid, David Wong, Bill Charlap, Cyrus Chestnut, Jeb Patton, Renee Rosnes,
 Jon Regen
South Orange Performing Arts Center (South Orange, NJ) sopacnow.org/events
 11/2 (7/8:30 pm) Nat Adderley, Jr. Quartet
 11/7 (7/8:30 pm) Frankie Midnight Quartet
 11/9 (7/8:30 pm) Rick Savage Quartet
 11/14 (7/8:30 pm) Donald Solomon Quartet
 11/16 (7/8:45 pm) Rico Jones Quartet
 11/21 (7/8:30 pm) Ian Eisenzweig Quartet
 11/28 (7/8:30 pm) Kyle Courter Quartet
 11/30 (7/8:30 pm) Sarah Cion Trio
Tavern on George (New Brunswick, NJ) tavernongeorge.com
 11/5 (4 pm) Spirit of Life Ensemble: "Ben Jones Tribute"
William Paterson University, Shea Center (Wayne, NJ)
wpunj.edu/wppresents/visitor-info/shea-center.html

NEW YORK

 11/11, 11/25 (7:30 pm) Leslie Pinter Trio with Scott Hardy
Alvin & Friends (New Rochelle, NY) alvinandfriendsrestaurant.com
 11/4 (6 pm) Mala Waldron Quartet
 11/11 (6 pm) Joe Natale Jazz Quartet
 11/16, 11/17 (7 pm) Bob Baldwin, Dave Livolsi, Tony Lewis
 11/18 (6/8:30 pm) Bob Baldwin, Dave Livolsi, Tony Lewis
Bean Runner Café (Peekskill, NY) beanrunnercafe.com
 11/3 (7:30 pm) Omar Hakim's Sonic Boom Squad
 11/5 (7:30 pm) Guillermo Klein Quintet with Vinicius Gomes, Rogerio Boccato,
 Sebastian de Urquiza, Rodrigo Recabarren
 11/12 (7:30 pm) Don Byron Quartet with Joe Berkowitz, Dezron Douglas, Ben Perowsky
The Falcon (Marlboro, NY) liveatthefalcon.com
 11/5, 11/12, 11/19, 11/26 (6 pm) Armen Donelian
Isaan Thai Star Restaurant (Hudson, NY) isaanthaistar.com
 11/2, 11/9, 11/16, 11/30 (7/8:30 pm) Chris Morrison, Paul Connors, Jon Doty
 11/4 (7/8:45 pm) Doug Munro & La Pompe Attack with Albert Rivera, Ted Gottsegen,
 Michael Goetz
 11/18 (7/8:45 pm) Jennie Colabattisto and the Eric Puente Quartet with Sarah Scion,
 Rich Williams, Bob Gingery
Jazz at The Lodge (Ossining, NY) jazzatthelodge.com
 11/3, 11/4 (7/9:30 pm) Vincent Herring/Eric Alexander with Mike LeDonne, Nat Reeves,
 Jerome Gillespie
 11/5 (4/6 pm) Marianne Solivan
 11/10, 11/11 (7/9:30 pm) Joey Alexander with Larry Grenadier, Kendrick Scott
 11/12 (4/6 pm) Peter Hand Quartet
 11/17, 11/18 (7/9:30 pm) David Anram "At 93!"
 11/19 (4/6 pm) Kate Baker Brazilian Quartet
 11/24, 11/25 (7/9:30 pm) Duduka Da Fonseca & Quarteto Universal with Vinicius Gomes,
 Helio Alves, Gili Lopes, Maucha Adnet
 11/26 (4/6 pm) Nanny Assis
Jazz Forum Arts (Tarrytown, NY) jazzforumarts.org
 11/1 (1/7 pm) Tom Manuel's Jazz Loft Trio; Keenan Zach's Jam
 11/2, 11/16, 11/17, 11/18 (7 pm) Jazz Loft Big Band
 11/3 (7 pm) Santi Debriano Septet
 11/4 (7 pm) Akiko Tsuruga Organ Quartet with Jerry Weldon
 11/8, 11/15, 11/22, 11/29 (7 pm) Keenan Zach's Jam
 11/9 (7 pm) Marty Isenberg with Sami Stevens, Sean Nowell, Ric Becker, Marta Sanchez,
 Alicyn Yaffee, Rodrigo Recabarren
 11/30 (7 pm) Interplay Jazz Orchestra
The Jazz Loft (Stony Brook, NY) thejazzloft.org

11/2 (8 pm) Jacobs Ladder Band & Jam
 11/3 (7/9 pm) Artemisia LeFay, Renee Guerrero, Khullip Jeung
 11/5 (12 pm) Sunday Brunch Jazz with Laurel Aronian
 11/8 (7 pm) Veronica Nunn Quartet with Travis Shook, Jennifer Vincent, Jeff "Siege" Siegel
 11/9 (8 pm) Andy Stack's Roots Organ Trio with Eric Finland, David Tedeschi
 11/10 (7/9 pm) Miss Maybell and the Jazz Age Artistes with Charlie Judkins, Brian Nalepka,
 Andy Stein
 11/11 (7/9 pm) April Vamer Quartet with Caelan Cardello, Griffin Fink, Miguel Russell
 11/12 (12 pm) Tamuz Nissim/George Nazos
 11/17 (7/9 pm) Rale Micio/Peter Slavov Quartet
 11/18 (7/9 pm) Oz Noy Trio
 11/19 (12 pm) In the Groove: Ingrid Mudge, Victor Dusovic, Steve Farella, Joe Mondello
 11/24 (7/9 pm) Brian Charette's Mighty Grinders with Eric Zolan, Jordan Young
 11/25 (7/9 pm) Simona Daniele/Julian Brezon
 11/26 (12 pm) Cary Brown/Andy Stack
 11/30 (8 pm) Ben Turner Organ Trio and Jam with Tommaso Perazzo, Zach Adelman
Jazz on Main (Mt. Kisco, NY) jazzonmain.com
 11/12 (4 pm) Ingrid Sertso, Steve Gorn, Timothy Hill, Michael Bisio
The Lace Mill (Kingston, NY) facebook.com/TheLaceMill
 11/4 (7 pm) Nico Soffiato Trio with Martin Keith, Dean Sharp
 11/11 (7 pm) Mark Usvolk Quintet with Ron Horton, Mark Dzubia, Peter Tomlinson,
 Bram Kinchele
 11/18 (7 pm) Nelson Riveros Trio with Jay Anderson, Tony Jefferson
 11/25 (7 pm) Marc Black/Michael Esposito
Lydia's Café (Stone Ridge, NY) lydias-cafe.com
 11/3 (8 pm) Baklava Express with Josh Kaye, Daisy Castro, John Murchinson, James Robbins,
 Jeremy Smith
 11/4 (8 pm) Kate Baker Quintet with Paul Bollenback, Dean Johnson, Tim Horner, Zach Brock
 11/10 (8 pm) Richard Sussman Trio with Jay Anderson, Andy Watson
 11/11 (8 pm) Eric Wyatt Quartet with Marius Van Den Brink, Will Slater
 11/17 (8 pm) Alan Ferber Quintet
 11/18 (8 pm) Bill Cunliffe Trio with Martin Wind, Tim Horner
 11/24 (8 pm) Sheryl Bailey 3 with Mike Fahn, Ron Oswanski, Ian Froman
 11/25 (8 pm) Richard Baratta Quintet with Bill O'Connell, Craig Handy, Michael Goetz,
 Paul Rossmann
Maureen's Jazz Cellar (Nyack, NY) maureensjazzcellar.com
 11/30 (7 pm) Jazz and Poetry Choir Collective
Pocantico Center, The (Tarrytown, NY) rbf.org/pocantico
 11/12 (7 pm) Chiara Izzi
South Street Jazz (Peekskill, NY) hightopproductions.net/south-street-jazz
 11/12 (7 pm) Empathy Gene with Jim Yanda, Herb Robertson, Phil Haynes
Tubby's (Kingston, NY) tubbyskingston.com
 11/3 (7:30 pm) Benny Benack III
 11/4 (7:30 pm) Charles Owens
 11/10 (7:30 pm) KJ Denhart
 11/11 (7:30 pm) Champion Fulton
Uncle Cheef (Brewster, NY) unclecheef.com

PENNSYLVANIA

 11/1 (7:30 pm) Tom Cohen
Cheltenham Center for the Arts (Cheltenham, PA) jazzbridge.org
 11/1 (7:30/9 pm) Justin Farquhar & His Jazz Orchestra
 11/2 (7:30/9 pm) Jacob Kellermann
 11/3 (7:30/9 pm) Jonathan Michel Quintet with Abraham Burton, Nicole Zuraitis,
 Khary Abdul Shaheed, Axel Tosca
 11/7 (7:30/9 pm) Chris Oatts Nonet with Dylan Band, Josh Lee, Jon Shaw, Joe Anderson,
 Joe McDonough, Tim Brey, Sam Harris, Donovan Pope
 11/8 (7:30/9 pm) Mathis Picard
 11/9 (7:30/9 pm) V. Shayne Frederick
 11/10 (7:30/9 pm) Harold López-Nussa with Grégoire Maret
 11/11 (7:30/9 pm) Lucy Yeghiazaryan with The Grant Stewart Quartet
 11/15, 11/16 (7:30/9 pm) Kurt Rosenwinkel "The Chopin Project" with Jean-Paul Brodbeck,
 Lukas Traxel, Jorge Rossy
 11/17 (7:30/9 pm) Benny Benack/Anais Reno Quintet with Peter Bernstein
 11/18 (7:30/9 pm) Benny Benack Quintet with Kate Kortum, Peter Bernstein
 11/22 (7:30/9 pm) Maci Miller
 11/24, 11/25 (7:30/9 pm) Tyreek McDole with Joe Block, Dylan Band, Sam Harris,
 Byron Landham
 11/29 (7:30/9 pm) Luminous Unity Sextet with Silas Stewart, Elliot Bild, Josh Walker, Ben Karp,
 Doug Drewes, Steve Perry
 11/30 (7:30/9 pm) Susie Meissner with John Swana, Greg Riley, John Shaddy, Lee Smith,
 Byron Landham
Chris' Jazz Café (Philadelphia, PA) chrisjazzcafe.com
 11/2, 11/9, 11/16, 11/23, 11/30 (7 pm) Jazz Jam with Bill Washer
 11/3 (7 pm) JD Walter Quartet with Jim Ridd, Lorin Cohen, Colin Stranahan
 11/4 (7 pm) 3D Jazz Trio with Sherrie Maricle, Amy Shook, Jackie Warren
 11/5 (5 pm) Dave and Marli Lantz with Jesse Green, Daniel Gonzalez
 11/10 (7 pm) Stephane Wrembel Band with Josh Kayeon, Ari Folman-Cohenon, Nick Anderson
 11/11 (7 pm) Paul Jost Quintet with Jim Ridd, Paul Bollenback, Dean Johnson, Tim Horner
 11/12 (5 pm) Mark Sherman Quartet with Sam Dillon, Gene Perla, Jason Tiemann
 11/17 (7 pm) Nicole Zuraitis Quartet with Idan Morim, Sam Weber, Dan Pugach
 11/18 (7 pm) Houston Person and the David Leonhardt Trio with Matthew Parrish, Colby Inzer
 11/19 (5 pm) La Cucina with Vinny Bianchi, Bill Washer, Paul Rostock, Danny Gonzalez,
 Ruben Ariola
 11/24 (7 pm) Co-Op Bop with Alan Gaumer, Nelson Hill, Tom Hamilton, Craig Kastelnik,
 Tom Kozić, Dave Mohn
 11/25 (7 pm) Emily Braden
 11/26 (5 pm) Denny Carrig with Bill Washer, Jon Ballantyne
Deer Head Inn (Delaware Water Gap, PA) deerheadinn.com
 11/1 (6 pm) 4th Annual Nova Award: Honoring Odean Pope
 11/2 (8 pm) Oceans And with Tim Berne, Hank Roberts, Aurora Nealand
 11/28 (8 pm) Marshall Allen's Ghost Horizons
Solar Myth (Philadelphia, PA) arsnovaworkshop.org
 11/2 (7/9:30 pm) Pablo Batista Latin Jazz Ensemble with Ben Lapidus, Anthony Carrillo
 11/3, 11/4 (7/9:30 pm) Orrin Evans with Robin Eubanks, Bilal
 11/5 (6:30/8:30 pm) Donald Robinson
 11/10, 11/11, 11/12 (7/9:30 pm) Emmaline
 11/16, 11/17 (7/9:30 pm) Keiko Matsui
 11/18, 11/19 (7/9:30 pm) Dominick Farinacci Quintet with Shenel Johns
 11/24, 11/25 (7/9:30 pm) Arnetta Johnson
 11/26 (6:30/8:30 pm) Alexis Morrast
South Jazz Club (Philadelphia, PA) southjazzkitchen.com

CLUB DIRECTORY

- **333 Lounge** 333 Flatbush Ave. (718-399-8008) Subway: B, Q to Seventh Ave. 333lounge.com
- **440Gallery** 440 Sixth Ave., Brooklyn (718-499-3844) Subway: F, G to Seventh Ave. 440gallery.com
- **449 La Jazz Café** 449 Lenox Ave. Subway: 2, 3 to 135th Str.
- **The 92nd Street Y** Lexington Ave. at 92nd Str. (212-415-5500) Subway: 6 to 96th Str. 92ny.org
- **Alianza Dominicana Cultural Center** 530 W. 166th Str. (917-242-0811) Subway: 1, A, C to 168th Str. facebook.com/ADCC530
- **The Appel Room** Broadway at 60th Str., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **Arthur's Tavern** 57 Grove Str. (212-675-6879) Subway: 1 to Christopher Str. arthurstavernnyc.com
- **Bar Bayeux** 1066 Nostrand Ave. (347-533-7845) Subway: 2, 5 to Sterling Str. barbayeux.com
- **Bar Lunático** 486 Halsey Str. (917-495-9473) Subway: C to Kingston-Throop Ave. barlunatico.com
- **Barbès** 376 9th Str. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. barbesbrooklyn.com
- **Bard Graduate Center Gallery** 18 W. 86th Str. (212-501-3023) Subway: B, C to 86th Str. bgc.bard.edu
- **Bill's Place** 148 W. 133rd Str. btwn. Lenox and 7th Ave. (212-281-0777) Subway: 2, 3 to 125th Str. billsplaceharlem.com
- **Birdland** 315 W. 44th Str. btwn. 8th and 9th Ave. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str. birdlandjazz.com
- **Bloomingdale School of Music** 323 W. 108th Str. (212-663-6021) Subway: 1 to Cathedral Parkway bsmny.org
- **Blue Note** 131 W. 3rd Str. at 6th Ave. (212-475-8592) Subway: A, C, E, F, V Grand Str. Shuttle to W. 4th Str. bluenotejazz.com
- **Brookfield Place's Waterfront Plaza** 230 Vesey Str. (212-978-1673) Subway: 2, 3 to Park Place bfplny.com
- **Brooklyn Bowl** 61 Wythe Ave., Brooklyn (718-963-3369) Subway: L to Bedford Ave. brooklynbowl.com
- **Brooklyn Music School** 126 Saint Felix Str., Brooklyn (718-907-0878) Subway: 4 to Atlantic Ave. -Pacific Str. brooklynmusicsschool.org
- **Cellar Dog** 75 Christopher Str. at 7th Ave. (212-675-6056) Subway: 1 to Christopher Str. /Sheridan Sq. cellardog.net
- **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W 26th Str. (212-434-0499) Subway: C, E to 23rd Str.; R, W to 28th Str. chelseatableandstage.com
- **Church of the Incarnation** 209 Madison Ave. (212-689-6350) Subway: 4, 6 to 33rd Street churchoftheincarnation.org
- **Clemente Soto Velez Cultural Center** 107 Suffolk Str. (212-260-4080) Subway: F, J, M, Z to Delancey Str. csvcenter.com
- **The Cutting Room** 44 E. 32nd Str. (212-691-1900) Subway: 6 to 33rd Str. thecuttingroomnyc.com
- **The Delancey** 168 Delancey Str. (212-254-9920) Subway: F to Delancey Str. thedelancey.com
- **Dizzy's Club** 33 W. 60th Str., 11th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **The Django** 2 Sixth Ave. (212-519-6600) Subway: A, C, E to Canal Str. ; 1 to Franklin Str. thedjanganyc.com
- **Downtown Music Gallery** 13 Monroe Str. (212-473-0043) Subway: F to East Broadway downtownmusicgallery.com
- **Drom** 85 Ave. A (212-777-1157) Subway: F to Second Ave. dromnyc.com
- **The Ear Inn** 326 Spring Str. at Greenwich Str. (212-246-5074) Subway: C, E to Spring Str. earinn.com
- **Entwine Wine Bar** 765 Washington Str. (212-727-8765) Subway: 1, 2, 3, A, C, E, L to 14th Str. entwinenyc.com
- **Everything Goes Café** 208 Bay Str., Staten Island (718-447-8256) Subway: Bus: S51
- **Fiction Bar/Café** 308 Hooper Str. (718-599-5151) Subway: M, J to Hewes Str. fictionbk.com
- **The Fifth Avenue Hotel** 250 Fifth Ave. (212- 231-9400) Subway: N, Q, R, W to 28th Str.; 4,6 to 28th Str. jazzforumatthefifth.rsvpify.com
- **Flushing Town Hall** 137-35 Northern Blvd., Flushing (718-463-7700) Subway: 7 to Main Str. flushingtownhall.org
- **Fotografiska** 281 Park Ave. South (212-433-3686) Subway: 6 to 23rd Str. fotografiska.com/nyc
- **Guggenheim Museum** 1071 Fifth Ave. at 89th Str. (212-423-3500) Subway: 4, 5, 6 to 86th Str. guggenheim.org
- **Ibeam Brooklyn** 168 7th Str. btwn. Second and Third Ave. Subway: F to 4th Ave. ibeambrooklyn.com
- **Interchurch Center** 475 Riverside Drive at 120th Str. Subway: 1 to 116th Str.
- **InterContinental New York Barclay's Club** 111 E. 48th Str. (212-755-5900) Subway: 6 to 51st Str. intercontinentalnybarclays.com/
- **Iridium** 1650 Broadway at 51st Str. (212-582-2121) Subway: 1,2 to 50th Str. theiridium.com
- **The Jazz Gallery** 1158 Broadway, 5th fl (212-242-1063) Subway: C, E, to Spring Str. ; 1, 2 to Houston Str. jazzgallery.org
- **Jazz Museum in Harlem** 58 W. 129th Str. btwn. Madison and Lenox Ave. (212-348-8300) Subway: 6 to 125th Str. jazzmuseuminharlem.org
- **Joe's Pub** 425 Lafayette Str. (212-539-8770) Subway: N, R to 8th Str. -NYU; 6 to Astor Pl. joespub.com
- **The Keep** 205 Cypress Ave., Queens (718-381-0400) Subway: L to Jefferson Str. thekeepny.com
- **Knickerbocker Bar & Grill** 33 University Pl. at 9th Str. (212-228-8490) Subway: N, R to 8th Str. -NYU knickerbockerbarandgrill.com
- **Le Poisson Rouge** 158 Bleecker Str. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Str. lepoissonrouge.com
- **LeFrak Concert Hall** 65-30 Kissena Blvd, Flushing (718-793-8080) Subway: 7 to Main Str. , The n bus kupferbergcenter.org
- **Local 92** 244 Mulberry Str. (212-432-2232) Subway: 4, 6 to Spring Str.; N, Q, R, W to Prince Str. local92ny.com
- **Louis Armstrong House** 34-56 107th Str., Queens (718-478-8274) Subway: 7 to 11th Str. satchmo.net
- **Lowlands** 543 Third Ave., Brooklyn (347-463-9458) Subway: R to Prospect Ave. lowlandsbar.com
- **Main Drag Music** 50 S. 1st Str. between Kent and Wythe Ave.s (718-388-6365) Subway: L to Bedford Ave. maindragmusic.com
- **Mark O'Donnell Theater** 160 Schermerhorn Str., Brooklyn (718-640-1841) Subway: A, C, G to Hoyt-Schermerhorn; F to Bergen Str. entertainmentcommunity.org
- **Merkin Concert Hall** 129 W. 67th Str. btwn. Broadway and Amsterdam (212-501-3330) Subway: 1 to 66th Str. -Lincoln Center kaufman-center.org/gjastrebki@kaufman-center.org
- **Mezzrow** 163 W. 10th Str. (646-476-4346) Subway: 1 to Christopher Str. smalls.com
- **Michiko Studios** 15 W. 39th Str. Floor 7 (212-302-4011) Subway: N, Q, R, W to Times Square michikostudios.com
- **Miller Theatre** 2960 Broadway and 116th Str. (212-854-7799) Subway: 1 to 116th Str. -Columbia University millrtheater.com
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West (212-831-6800) Subway: 2, 3 to 125 Str.
- **National Sawdust** 80 N. 6th Str. (646-779-8455) Subway: L to Bedford Ave. nationalsawdust.org
- **North Square Lounge** 103 Waverly Pl. at McDougal Str. (212-254-1200) Subway: A, B, C, E, F, V to West 4th Str. northsquareny.com/about-jazz.php
- **Nublu** 151 151 Ave C Subway: L to 1st Ave. nublu.net
- **Opera America Marc. A Scorca Hall** 330 7th Ave. (212-796-8620) Subway: 1 to 28th Str. operaamerica.org
- **The Owl Music Parlor** 497 Rogers Ave. (718-774-0042) Subway: Subway: 2 to to Sterling Str. theowl.nyc
- **P.I.T.** 411 South 5th Str., Brooklyn (347-763-0333) Subway: J, M to Hewes Str. propertyistheft.org
- **Pangea** 178 Second Ave. (212-995-0900) Subway: L to First Ave. pangeanyc.com
- **Park Avenue Armory** 643 Park Ave. (212-616-3930) Subway: 6 to 68th Str. armoryonpark.org
- **Patrick's Place** 2835 Frederick Blvd. (212-491-7800) Subway: B, D to 155th Str. patrickspplaceharlem.com
- **Pioneer Works** 159 Pioneer Str., Brooklyn (718-596-3001) Subway: Bus: B61 pioneerworks.org
- **Public Records** 233 Butler Str. (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. publicrecords.nyc
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th Str. rizzolibookstore.com
- **Rockwood Music Hall Stage 2** 199 Allen Street (212-477-4155) Subway: F, V to Second Ave. rockwoodmusichall.com
- **Room 623 at B2 Harlem** 271 W. 119th Str. (212-280-2248) Subway: B, C to 116th Str. b2harlem.com
- **Roulette** 509 Atlantic Ave. (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. roulette.org
- **Saint Peter's Church** 619 Lexington Ave. at 54th Str. (212-935-2200) Subway: 6 to 51st Str. saintpeters.org
- **Scandinavia House** 58 Park Ave. at 37th Str. (212-879-9779) Subway: 4, 5, 6 to 42nd Str. -Grand Central scandinaviahouse.org
- **Scholes Street Studio** 375 Lorimer Str. (718-964-8763) Subway: L to Lorimer Str. ; G to Broadway scholesstreetstudio.com
- **ShapeShifter Lab** 837 Union Str. (646-820-9452) Subway: R to Union Str. shapeshifterlab.com
- **Shrine** 2271 Adam Clayton Powell Blvd. btwn. 133rd & 134th Str. (212-690-7807) Subway: B, 2, 3 to 135th Str. shrinenyc.com
- **Silvana** 300 W. 116th Str. (646-692-4935) Subway: B, C, to 116th Str. silvana-nyc.com
- **Sistas' Place** 456 Nostrand Ave. at Jefferson Ave., Brooklyn (718-398-1766) Subway: A to Nostrand Ave. sistasplace.org
- **Sisters** 900 Fulton Str. (347-763-2537) Subway: C to Clinton-Washington Ave.s sistersbklyn.com
- **Smalls** 183 W 10th Str. at Seventh Ave. (212-252-5091) Subway: 1 to Christopher Str. smallsjazz.com
- **Smoke** 2751 Broadway btwn. 105th and 106th Str. (212-864-6662) Subway: 1 to 103rd Str. smokejazz.com
- **Soapbox Gallery** 636 Dean Str. Subway: 2, 3 to Bergen Str. soapboxgallery.org
- **Sony Hall** 235 W. 46th Str. (212-997-5123) Subway: N, R, W to 49th Str. sonyhall.com
- **SoulBK** 706 Nostrand Ave, Brooklyn (347-240-8440) Subway: S to Park Pl.; 2, 5 to President Str. soulbk.com
- **Steel Wig Music** 939 8th Ave, Suite 502 Subway: N, Q, R, W to 57th St; 1, 2, 3, A, C, E, B, D, F to Columbus Circle livemusicproject.org/events/venues/5741/steel-wig-music
- **The Stone at The New School** 55 West 13th Str. (212-229-5600) Subway: F, V to 14th Str. thestonenyc.com
- **Sugar Hill Children's Museum of Art and Storytelling** 898 St. Nicholas Ave. (212-335-0004) Subway: C to 155th Str. sugarhillmuseum.org
- **The Sultan Room** 234 Starr Str. (612-964-1420) Subway: L to Jefferson Str. thesultanroom.com
- **Symphony Space Leonard Nimoy Thalia** 2537 Broadway at 95th Str. (212-864-5400) Subway: 1, 2, 3 to 96th Str. symphonyspace.org
- **Tenri Cultural Institute** 610 W. 56th Str. (212-645-2800) Subway: F to 14th Str. tenri.org
- **Threes Brewing** 333 Douglass Str. (718-522-2110) Subway: R to Union Str. threesbrewing.com
- **Tipsy Grape Wine Bar** 110 Smith Str., Brooklyn (347-588-3955) Subway: F, G to Bergen Str.; A, C, G to Hoyt/Schermerhorn str. tipsygrapeny.com
- **Village Vanguard** 178 Seventh Ave. South at 11th Str. (212-255-4037) Subway: 1, 2, 3 to 14th Str. villagevanguard.com
- **Williamsburg Music Center** 367 Bedford Ave., Brooklyn, NY (718-384-1654) Subway: L to Bedford Ave.
- **York College CUNY**, 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center york.cuny.edu
- **Zinc Bar** 82 W. 3rd Str. (212-477-8337) Subway: A, C, E, F, V, Grand Str. Shuttle to W. 4th Str. zinbar.com
- **Zürcher Gallery** 33 Bleecker Str. (212-777-0790) Subway: 6 to Bleecker Str. ; B, D, F to Broadway-Lafayette galeriezurcher.com

RUSSELL BATISTE, JR. (Dec. 12, 1965 – Sep. 30, 2023) The New Orleans drummer, multi-instrumentalist and bandleader (and cousin to Jon Batiste) died at 57 in LaPlace, LA, from a heart attack. Born into one of the Crescent City's most heralded musical families, Batiste started playing drums at four and was working in the Batiste Brothers Band with his father and uncles two years later. He studied with Kidd Jordan at Southern University of New Orleans before working with singer Charmaine Neville and the Funky Meters, later launching a genre-crossing trio called Vida Blue with Phish keyboardist Page McDonnell and bassist Oteil Burbridge. He also led his own band, Orkestra from 'Da Hood, which released two studio albums. Along the way he recorded with Harry Connick, Jr., Allen Toussaint and Robbie Robertson.

BOSSE BROBERG (Sep. 6, 1937 – Aug. 26, 2023) The trumpeter/composer, who led the jazz department at Swedish Radio for 24 years, died at 85 in Uppsala, Sweden. Born in Ludvika, Broberg started on accordion and piano before switching to trumpet in grade school. He studied musicology at Uppsala University and performed in local groups, focusing on hard bop. Broberg joined pianist Gugge Hedrenius' band in the mid '60s and also worked with saxophonists Christer Boustedt and Lennart Åberg before starting at Swedish Radio. In 1967, he founded the Radiojazzgruppen, which regularly hosted visiting jazz luminaries (George Russell, Carla Bley, Thad Jones, Bob Brookmeyer, Palle Mikkelborg) and commissioned works from noted jazz composers (Anthony Braxton, Gil Evans, Don Cherry). Broberg was a member of the Contemporary Bebop Quintet and led the Nogenjagrup big band, while often recording and performing with Sweden's top jazz artists. In 2014, he was awarded the Riksförbundet Svensk Jazz grand prize.

RICHARD DAVIS (Apr. 15, 1930 – Sep. 6, 2023) The masterful bassist with a big, memorable sound, who was named a National Endowment for the Arts Jazz Master in 2014, died at 93 in Madison, WI. Born in Chicago, Davis first sang in his adopted family's vocal group before taking up the bass at DuSable High School, receiving both classical training and jazz know-how on the instrument. He played in the Chicago Youth Symphony Orchestra before landing at VanderCook College of Music. After graduation, he began playing with pianist Don Shirley, and the two played and recorded together (Davis' recording debut was with Shirley) and moved to New York City. Davis found work quickly with the Sauter-Finegan Orchestra, then joined Sarah Vaughan in 1957, staying three years, before becoming a busy session musician, his strong musical training and natural gifts making him a versatile, resourceful accompanist. In 1964, Davis played on landmark jazz albums such as Eric Dolphy's *Out to Lunch!* and Andrew Hill's *Point of Departure*. Other notables Davis recorded with in the '60s included Jaki Byard, Booker Ervin, Joe Henderson and Elvin Jones, with whom Davis cut his first album as a leader, 1967's *Heavy Sounds*. Davis performed with the Thad Jones/Mel Lewis Orchestra for six years, into the early '70s. He played on notable recordings by Paul Simon, Bruce Springsteen, Janis Ian and Van Morrison (*Astral Weeks*), as well as classical music dates with Igor Stravinsky, Leonard Bernstein and Pierre Boulez. In 1977, Davis became a full-time professor at the University of Wisconsin-Madison, where he remained for almost 40 years, establishing the Richard Davis Foundation for Young bassists there in 1993. He also created a nonprofit organization, the Institute for the Healing of Racism. Musical artistry, education, social advocacy: a remarkable legacy.

WOLFGANG ENGSTFELD (Dec. 9, 1950 – Sep. 18, 2023) The German hard bop saxophonist and composer died at 72 in his native Düsseldorf, Germany, from cancer. Engstfeld began playing at 14, studying music in German and Austrian schools. He founded a jazz-rock band called Jazztrack in the early '70s and worked in a band co-led with Michel Herr before teaming up with drummer Peter Weiss (he and Weiss worked together for the next 40 years) in Changes, which released its first album, *Home Again*, in 1979. Engstfeld worked with many jazz notables over the years, including Chet Baker, Randy Brecker and John Scofield. For 20 years he taught saxophone at the Cologne University of Music and Dance.

CHARLES GAYLE (Feb. 28, 1939 – Sep. 5, 2023) A deeply religious free jazz saxophonist, Gayle died at 84 in Brooklyn, NY, following a long struggle with Alzheimer's disease. Even in the long history of jazz' uncommon personalities, Gayle stood out, developing an alter ego called "Streets", performing costumed as a circus clown complete with a round, red nose. Born in Buffalo, NY, he studied piano in grade school, but was largely self-taught. Gayle started playing saxophone while attending Fredonia State Teachers College, dropping out to work as a musician after two years. A 1965 recording with Buell Neidlinger while they were both teaching at the University of Buffalo was finally released as *Gayle Force* in 2015; otherwise, Gayle did not record again until 1988. He had moved to New York City in the early '70s and spent most of his time busking in the subways and on sidewalks. Three recordings with Revolutionary Ensemble bassist Sirone from 1988 renewed Gayle's professional career, and he became a frequent performer in NYC's downtown music scene, often also playing piano and bass clarinet. In his prime, Gayle worked with—and stood with—some of jazz' most dedicated improvisers, including Cecil Taylor, William Parker, Rashied Ali and Sunny Murray; he also recorded with punk-rock poet Henry Rollins. His last appearance on the bandstand was in 2018.

JOST GEBERS (1940 – Sep. 15, 2023) The double-bassist and cofounder of Free Music Production (FMP), the influential German record label, died at 82. A Berlin native, Gebers famously started FMP with Peter Brötzmann, Alexander von Schlippenbach, Peter Kowald and Detlef Schönenberg in 1969, after helping launch the "anti-festival" Total Music Meeting a year earlier as an artistic response to the strict dress code of Jazzfest Berlin (TMM ran until 1999). FMP released countless important albums by notable European and American artists, most memorably the award-winning 11-CD boxed set *Cecil Taylor in Berlin '88*. Ownership and leadership of FMP shifted over the years; Gebers, who supported himself as a social worker, regained direction of the label/organization in 2007. Much of the label's output has since remained in print.

AL HAMME (Jan. 5, 1939 – Sep. 10, 2023) The saxophonist and woodwind artist, and longtime educator, died at 84 in Vesta, NY. Originally from York, PA, he earned degrees in music education at Ithaca College, Binghamton University and the Eastman School of Music. Hamme played in orchestras led by Les Elgart, Sammy Kaye and Jimmy Dorsey. In 1964, he became the founding director of the jazz program at Harpur College (now Binghamton University), staying until his retirement 33 years later. Hamme also served as the first Artistic Director of the School of Jazz Studies for the New York State Summer School of the Arts program from 1985-1991. He can be heard on recordings by Phil Woods, Tom Harrell, Fred Hersch, Frank Wess and Slam Stewart.

JOHN MARSHALL (Aug. 28, 1941 – Sep. 16, 2023) A British drummer known for his work in pioneering jazz fusion outfits Nucleus, Centipede and the long-running Soft Machine, Marshall died at 82 in South London. Born in Isleworth, a west London suburb, he took to the drums as a child and initially prepared for a career in psychology while playing in local combos. Marshall studied with Allan Ganley and Philly Joe Jones, then residing in England, before joining the house band at Ronnie Scott's. In the mid '60s London jazz scene, Marshall was ubiquitous, collaborating with Graham Collier, John Surman and Kenny Wheeler, while also working with Jack Bruce, Terje Rypdal, John Abercrombie, Sarah Vaughan and Arthur Brown. He cofounded Nucleus in 1969, joined Keith Tippett's Centipede the following year and worked in a trio with Bruce and Chris Spedding. In 1972, Marshall replaced Robert Wyatt in Soft Machine, performing with the band through the rest of his life, including the group's most recent *Other Doors* (MoonJune).

SPENCER MBADU (Jan. 1955 – Sep. 6, 2023) A bassist and one of South Africa's best loved jazz artists, Mbadu died at 68. Born in Kensington, a suburb of Cape Town, he was relocated with his family to the Gugulethu township at 4,

about the time he began playing, later learning piano from his grandmother. Mbadu turned to the electric bass in his teens, played in a rock band, and while working as a car mechanic joined Skyf, a jazz fusion band, with saxophonist Winston Mankunku Ngozi. Mbadu also worked with Tony Cedras, Robbie Jansen, Spirits Rejoice and the pop band Joy in the '70s and early '80s. Mbadu is featured on Abdullah Ibrahim's acclaimed album *Mantra Mode* (Enja); he played alongside U2's Bono and Queen, and regularly backed visiting artists at the annual Cape Town International Jazz Festival. As an educator, he was long associated with Musical Action for People's Power.

FRANK OWENS (Sep. 1, 1933 – Sep. 15, 2023) The prolific pianist, arranger and musical director, whose long career encompassed nearly every corner of the entertainment world, died at 90 in Washington, DC, from injuries sustained in a car accident while enroute to a performance. Born in NYC, he grew up in Harlem, studying classical piano as a youth; his first professional gig was at the Apollo Theater's fabled Amateur Night, where he later accompanied countless vocalists—great early training that enabled Owens later to serve as a musical director for a wide array of show biz stars. His theatrical credits included important roles in Broadway hits *Ain't Misbehavin'*, *Sophisticated Ladies*, *Uptown... It's Hot!*, *The Wiz* and his own Off-Broadway creation, *Shades of Harlem*. In 1980, he served as the first musical director for *The David Letterman Show*, and subsequent television work included a long stint as the bandleader on *It's Showtime at the Apollo*. His 1983 PBS special *Eubie Blake: A Century of Music* reflected his authoritative knowledge about the popular ragtime pianist, whom he briefly studied with. In jazz circles, Owens was known for his '60s and '70s work with Clifford Jordan, Louis Armstrong, Bobbi Humphrey, Sonny Stitt, Sylvia Sims, Astrud Gilberto and Bucky Pizzarelli. In 1965, Owens entered immortality as the session pianist on Bob Dylan's epochal albums *Bringing It All Back Home* and *Highway 61 Revisited*; he later earned a gold record for his work on Tony Orlando and Dawn's hit "Tie a Yellow Ribbon Round the Ole Oak Tree". Owens' own recordings as a leader began with *Oliver! Olé!* (1969) and included *Brown 'N Serove* and *Plays the Music of Eddie Heywood*. In 2021, he was accompanist for Freda Payne. Through his 80s Owens stayed busy, working with the Maryland Youth Ballet and the Washington School of Ballet, hosting open mics in New York and D.C., and performing in Bryant Park's "Piano in the Park" series.

SIMON PEARSON (Aug. 26, 1969 – Sep. 3, 2023) A virtuosic English drummer, renowned in both the jazz and rock worlds, Pearson died at 54 in London from cancer. Born and raised in Leeds, England, he received a degree from the Leeds College of Music and a post-graduate diploma from the Guildhall School of Music and Drama. Pearson rose to prominence performing the works of composer Steve Martland while working in various jazz ensembles, including a quintet led by pianist John Crawford. In the mid '90s Pearson began working with the indie rock band Goya Dress, and eventually worked with vocalist-guitarist David Gedge in two other influential outfits with sizable U.S. followings: Cinerama and the Wedding Present.

MIKE TRAVIS (Dec. 2, 1944 – Sep. 22, 2023) The drummer and actor died at 78 in Duns, Scotland. Born in Falkirk, he moved to Edinburgh at 10 and, interested in traditional Scottish music and the blues, began playing guitar before taking up drums at 16. He left school the following year and worked in the Edinburgh music scene, playing behind Jon Hendricks, Rahsaan Roland Kirk and Percy Heath. He moved to London and worked in the jazz scene there, with Reg Powell, the London Jazz Four and Henry Lowther's big band. In 1972, Travis cofounded the prog jazz band Gilgamesh with keyboardist Alan Gowen, and later played with bassist Hugh Hopper and Japanese percussionist Stomu Yamash'ta in his band East Wind. Travis returned to Scotland in 1978, backing touring artists such as James Moody, Art Farmer and Charlie Byrd, while also working in theatrical productions that fused music and politics, which led to an illustrious second career as a stage actor.



james moody JAZZ festival

nov 3 – 19

Christian McBride, Jazz Advisor

Gladys Knight with Davell Crawford

Take 6 with Hillary-Marie

Omara Portuondo

Dave Grusin

Dee Dee Bridgewater & Bill Charlap

Fri, Nov 3 @ 7:30PM

The legendary vocalist and brilliant pianist unite for a cabaret of jazz standards and American Songbook classics, from Duke Ellington to Cole Porter to Stephen Sondheim and beyond.

Grupo Niche & Héctor Acosta "El Torito" Tropicaliente

Sat, Nov 4 @ 8PM

Dance the night away with the hot tropical sounds of Colombian salsa band **Grupo Niche** and Dominican merengue and bachata singer **Héctor Acosta "El Torito."**

Ranky Tanky with very special guest Ms. Lisa Fischer

Nov 9 @ 7:30PM

Get in a Gullah groove with GRAMMY®-winning band **Ranky Tanky** and very special guest **Ms. Lisa Fischer** (*Twenty Feet from Stardom*).

Omara Portuondo

Fri, Nov 10 @ 7:30PM

An original member of the Buena Vista Social Club, the legendary **Omara Portuondo** performs a retrospective of her life in music.

Take 6 with Hillary-Marie

Sat, Nov 11 @ 7:30PM

A cappella vocals, beatbox and tap dance unite in this compelling showcase of the human instrument and all its creative possibilities.

Abdullah Ibrahim Trio

Sun, Nov 12 @ 3PM

An intimate performance with the **Abdullah Ibrahim Trio**, South Africa's most distinguished pianist and NEA Jazz Master.

Gladys Knight with special guest Davell Crawford

Sun, Nov 12 @ 7PM

National treasure **Gladys Knight** shares songs and stories from her incredible 50+ year career. Opening the show is singer and pianist **Davell Crawford**, the "Piano Prince of New Orleans."

The Sound of (Black) Music

Nov 16 @ 7:30PM

The Sound of (Black) Music reimagines Rodgers & Hammerstein through an Afrofuturistic lens combining jazz, soul, funk and hip hop starring vocalists **Brianna Thomas** and **Chareene Wade** and musical director **Vuyo Sotashe**.

NJMEA All-Star Jazz Band and All-Star Jazz Choir with Stefon Harris

Fri, Nov 17 @ 7PM

Hear the next generation of jazz artists perform with special guest **Stefon Harris**.

When You Wish Upon a Star A Jazz Tribute to 100 Years of Disney

Fri, Nov 17 @ 7:30PM

The new **National Jazz Museum** in Harlem (Artistic directors: Jon Batiste and Christian McBride) lends its house band to this jazzy Disney extravaganza. Featuring pianist **Sean Mason**, singers **Kim Nalley** and **Sasha Dobson**, and more.

Dave Grusin A Life in Music

Featuring **Dave Grusin**, **Lee Ritenour**, **Patti Austin**, **Jane Monheit**, **Will Downing**, **Randy Brecker** and **New York Voices**

Fri, Nov 17 @ 8PM

The jazz pianist and award-winning film/TV composer (*St. Elsewhere*, *On Golden Pond*, *Tootsie*) performs with an all-star ensemble.

Dorthaan's Place Jazz Brunch The Steve Turre Generations Sextet

Sun, Nov 19 @ 11AM & 1PM

Join us for Dorthaan's Place, the legendary jazz brunch series at NICO Kitchen + Bar — with **The Steve Turre Generations Sextet**.

Sarah Vaughan International Jazz Vocal Competition

Sun, Nov 19 @ 3PM

Hear the next generation of powerhouse jazz vocalists with judges **Jane Monheit**, **Christian McBride**, **Madeleine Peyroux**, **Al Pryor** and **Lizz Wright**.



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