DECEMBER 2017–ISSUE 188

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY

IKUE MORI
MUSICAL DNA

SPECIAL FEATURE
HOLIDAY GIFT GUIDE

IN MEMORIAM
MUHAL RICHARD ABRAMS

SHERMAN IRBY

ERIC REVIS

WILLIE PICKENS

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THE NEW YORK CITY JAZZ RECORD

DECEMBER 2017—ISSUE 188

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We at the Record like to think about jazz globally, the same way a traditional kiku artist approaches the single stem of a chrysanthemum, breeding it into a thousand different bulbs. But New York City is in our name and while the city is neither the beginning nor the end of jazz history, it does take up a great portion of the middle. Some are from here, others come; some stay forever, others pass through. All are affected by and thus affect the musical metropolis.

Laptop artist Ikue Mori (On The Cover) stumbled into the Downtown jazz scene from her native Japan and now, decades later, is among its elder statespeople. She performs at two Stones this month: the original and the heir at The New School. Saxophonist Sherman Irby (Interview) brings Alabama roots and Atlanta bandstand experience to that ultimate vehicle of city jazz, the Jazz at Lincoln Center Orchestra. He presents holiday concerts leading up to Christmas at Dizzy's Club. And even though bassist Eric Revis (Artist Feature) is back home in Los Angeles, New York continues to have a great impact on his work. He visits to present a commissioned work at The Jazz Gallery.

Happy Holidays to you, dear reader, and best wishes for a jazzy new year.

***On The Cover:* Ikue Mori (Peter Gannushkin/DOWNTOWNMUSIC.NET)**

***Corrections:* In last month's What's News column, the JEN Conference is taking place in Dallas, TX. In the Artist Feature with Sylvain Kassap, he meant to discuss the duet between Sidney Bechet and Kenny Clarke. In VOXnews, the composition "I'm Nobody" on Jay Clayton's *Unraveling Emily* is by Kirk Nurock.**

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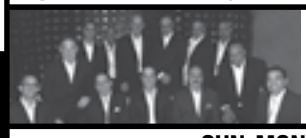

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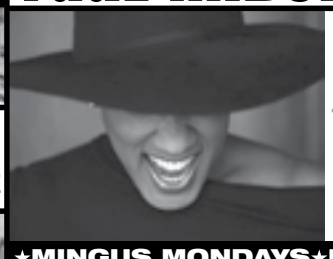

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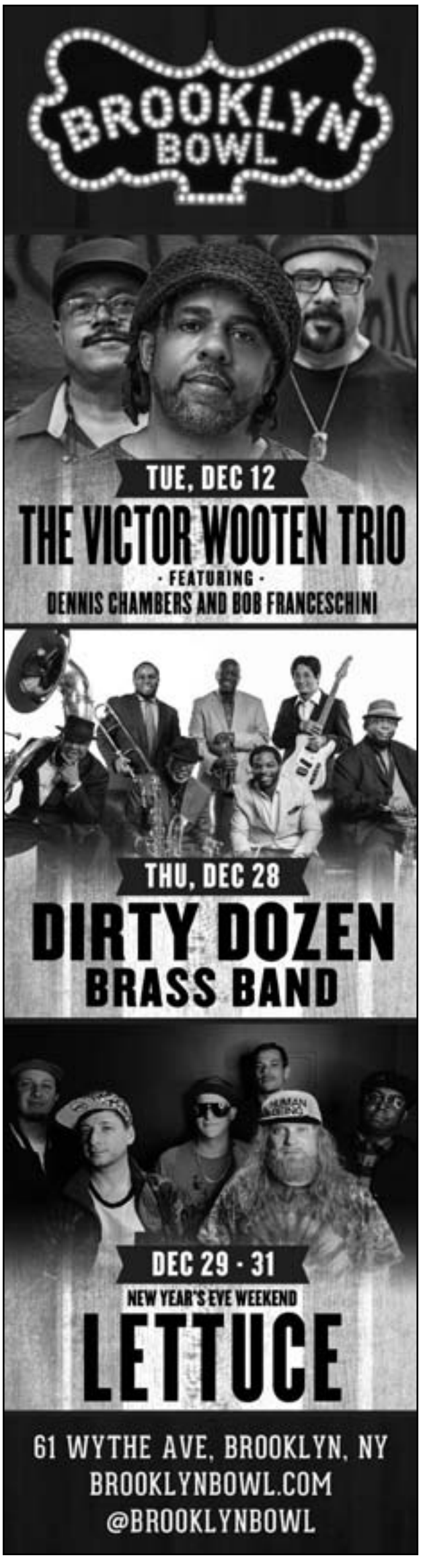

On a stage once occupied by his parents, saxophonist **Ravi Coltrane** held down a weeklong stand at the Village Vanguard, joined by Dezron Douglas (bass), E.J. Strickland (drums) and guitarist Adam Rogers. The group blends socking swing, squirrelly improvisation, gauzy electricity and an honest sense of the blues with a healthy amount of risk-taking, evidenced across five tunes (two originals and one each by Charlie Parker, Ornette Coleman and Charlie Haden) on the second set of Nov. 9th. The centerpiece and the first of two tenor features was Coleman's "Round Trip", which shares thematic and textural affinities with the better-known "Blues Connotation". Coltrane's preachy horn and full, bouncy cadences were reminiscent of Dewey Redman and just oblique enough to enter Sam Rivers territory, proof of his rightful place in the modern saxophone lexicon, especially when supported or propelled only by Douglas' factual pizzicato and the ultra-clean chug of Strickland's kit. Haden's "First Song (for Ruth)", the other tenor-led piece, was given airy, suspended space with pillowy guitar tendrils, though it ended in an oddly histrionic fashion, while the closing rendition of Parker's "Segment" was chunky and discursive, with the leader on sopranino. The contrast between the saxophonist's flinty clamber and Rogers' thinly-spread insularity was an interesting focal point, often granting the music an oppositional and strange energy.

—Clifford Allen

Clarinetist **David Krakauer** has immersed himself in everything from classical music and trad to free jazz and klezmer in the process of discovering his distinctive artistic voice, a voice clearly audible at National Sawdust (Nov. 2nd) when he appeared with Ancestral Groove, his quintet comprised of guitarist Sheryl Bailey, bassist Jerome Harris, drummer Michael Sarin and sampler Keepalive (Jeremy Flower). It was the type of music you might associate with a traditional Ashkenazi wedding in a rural Polish shtetl…but only if you can imagine the band doing P-Funk covers. The wild-haired minor-tinged themes, played by Krakauer with an uncanny combination of precision and abandon, liberally ornamented with deft trills and soulful note-squeezes, rising to husky screams at the topmost range of his instrument, were accompanied by Sarin's sparse but incisive backbeats, Bailey's wah-wahed chords, gritty scratches and metal-edged lead work, lightly thickened by Keepalive's unobtrusive sampling. While Krakauer's singing on "Mazel Tov Cocktail Party" was not his strongest suit, nor his chanted rants on a cover from John Zorn's *Kristallnacht*, his long-bending horn-sirens on the former were enthralling, as were his ecstatic riffs calling out the band on "Moskovitz and Loops of It" and spectacular solo introduction to "B Flat À la Socalled", during which he left no keypad unpressed, no pitch unplayed before the band sprinted ahead in a furious rush to the final bar.

—Tom Greenland

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Ravi Coltrane @ Village Vanguard

ADRIEN H. TILLMANN - WWW.AHT1985.COM

David Krakauer @ National Sawdust

It's appropriate that the 47th annual New York City Marathon was held on the same day as two improvised music sets at Scholes Street Studio in Williamsburg (Nov. 5th). Creative improvisation and marathon running are natural bedfellows: both are long-distance gambits that favor sharpening personal goals and exploring one's strengths, solitarily and in the company of groups. Alto saxophonist **Charles Waters** convened the Zodiac Saxophone Quartet with members of **Matt Lavelle's 12 Houses Orchestra**—baritone saxophonist Claire Daly, tenor saxophonist Ras Moshe and soprano saxophonist "Sweet" Lee Odom—and presented nine compositions dedicated to influential people and places, their specificity generated by hefty group interplay and painstakingly applied ensemble hues. The 12 Houses has an altogether different approach, expanding into landscapes occupied by Middle Eastern and East Asian rhythms, taut and elegantly stacked voicings, free rock, rollicking gospel-weighted R&B and even hip-hop. Lavelle convened many of the 17 musicians present over a year of Sunday workshops at Nublu and performances at the Red Hook Jazz Festival. In various guises this group has existed for about six years and a new book of five compositions showcased dynamic vision in a loose, rehearsal-like environment, giving ample space to the rhapsodic piano of Chris Forbes and Moshe's searing tenor. While the musicians may not be household names, their search is personal and covers many psychic miles. ***(CA)***

Not one to agonize over names or titles, bassist **Chris Lightcap** took the path of least resistance when showcasing his combined groups Bigmouth (with tenor saxophonists Tony Malaby, Chris Cheek, keyboard player Craig Taborn and drummer Gerald Cleaver) and Superette (with guitarists Jonathan Goldberger and Curtis Hasselbring and drummer Dan Rieser) at Roulette (Nov. 3rd), calling the new ensemble SuperBigmouth. The evening featured a long, seven-part, as-yet-untitled suite of rock-tinged compositions. The harmonies were identifiable, the major scale or pentatonic melodies mostly hummable and the rhythm formidably propulsive (the twin drumming called to mind the Allman Brothers Band), but the phrasing remained entirely Lightcap's. The surprises lay not in where the chords were going, but in when they would arrive or depart, often in mid-measure, confounding otherwise straightforward 4/4 rhythmic structures, creating a rolling momentum akin to a slinky falling sideways down the stairs. The house mix provided a balanced blend of instruments, especially effective on the frequent collective climaxes when various contrapuntal patterns coalesced in alpha-wave-inducing passages, less so during individual solos, which often got a bit buried, though Cheek, Taborn (whose stuttering, pitch-bent organ revealed just a hint of soul-jazz) and especially Malaby all had bright moments. "Sanctus", the encore, was the only tune with a title, but that was never mentioned. ***(TG)***

There are times when being a jaded, dispassionate jazz critic is just fine. And there are times when that all defenestrates and the wide-eyed fan returns. So at the risk of sounding breathless, if it is true that **John McLaughlin** has retired from regular touring, his final NYC appearance, Town Hall (Nov. 3rd), was the most magnanimous gift imaginable. After a serviceable set by fellow guitarist Jimmy Herring and a fine offering by McLaughlin's own 4th Dimension, the nine musicians joined forces for a Meeting of the Spirits. Yes, McLaughlin recorded *Extrapolation*, played with Miles Davis, convened Shakti and the *Friday Night in San Francisco* Trio but the Mahavishnu Orchestra is his achievement above all others, the purest expression of fusion and spirituality ever recorded. All marks of the band were celebrated: "Meeting of the Spirits", "A Lotus on Irish Streams", "Dawn" and "Dance of Maya" from *The Inner Mounting Flame*; title track from *Birds of Fire*; monumental "Trilogy" from *Between Nothingness & Eternity*; and "Eternity's Breath", "Earth Ship" and "Be Happy" from *Visions of the Emerald Beyond*. The sight and sound of McLaughlin wielding a double-neck guitar run through nasty distortion, playing those inimitable arpeggios and scorched-earth solos, led to standing ovations after EVERY song. And if at first it seemed odd to include Herring, he both acquitted himself damn well and took some of the heavy lifting away from McLaughlin, who must have left his arthritis in the coat-check. ***—Andrey Henkin***

This year The National Jazz Museum in Harlem's annual fall benefit concert moved closer to home to the Schomburg Center for Research in Black Culture with a event billed as **Uptown In Autumn** (Nov. 14th), underscoring its mission to "preserve, promote and present jazz". The program began with bluesman Guy Davis delivering a set of iconic songs that conjured the spirits of Leadbelly, Blind Lemon Jefferson, Sleepy John Estes and Sonny Terry, bookended by a pair of politically tinged original compositions. The program's middle portion featured a rare duo appearance by pianist Randy Weston and bassist Reggie Workman. The former took the stage addressing the audience on the importance of the Harlem locale in the advancement of black culture. The pair then improvised compellingly on Weston's "Blues to Africa", showcasing the latter's uniquely personal pianism and the bassist's virtuoso technique. The concert concluded with an exciting set by pianist Marc Cary's quartet of tenor saxophonist Ron Blake, bassist Curtis Lundy and drummer Ronnie Burrage. The band got things started by ethereally introducing Cary's "The Big Room" before settling into a steady swinging rhythm that intensified as they segued into Gigi Gryce's bebopping "Minority" and Hotep Galeta's soulful "King Tut Strut". They closed the show with a medley of jazz classics: Duke Ellington's "Warm Valley", Abbey Lincoln's "The Music Is The Magic" and Thelonious Monk's "Little Rootie Tootie". ***—Russ Musto***

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John McLaughlin @ Town Hall

ALAN NAHIGIAN

Marc Cary @ Schomburg Center

If the piano trio is the most traded currency in jazz, then bassist **Gary Peacock** has accumulated a vault of riches through participation in some of the most noted examples, from Paul Bley and Bill Evans to Masabumi Kikuchi and Keith Jarrett (in fact, the latter group came into being via a 1977 ECM Peacock LP). With that said, Peacock hasn't recorded much in the format under his own name and even when he does it is hardly standard fare, as evinced by his latest ECM release *Tangents*. Peacock, pianist Marc Copland and drummer Joey Baron celebrated the release of the album for two nights at Jazz Standard, the second set of the first evening (Nov. 7th) an hour-long meditation featuring the 82-year-old leader's hoary tone and sage composing. Copland and Baron are quite different partners than Jarrett and Jack DeJohnette; the former, often sleepy on disc, impresses with a lovely delicacy in person while the latter is tastefully declarative and wonderfully impish. Peacock shepherds the space in his music with a watchful eye and bold lines, saying less than most but being heard far more. At moments the trio had a dry crackle to it, like a late-night fireplace; at others, one fell into their limpid pools with nary a ripple. Peacock writes pieces that are mini-fantasies and, as such, Copland's near-classical aesthetic and dancing phrases are very complementary. Most modern bassists have been withdrawing funds from the bank of Peacock for decades even if they don't directly realize his financial genius. ***(AH)***

The Jazz Gallery hosted a benefit concert billed **Fuerza Puerto Rico** to aid victims of Hurricane Maria (Nov. 1st). The brainchild of San Juan native Miguel Zenón, the evening began with the alto saxophonist's quartet of pianist Luis Perdomo, bassist Jorge Roeder and drummer Rudy Royston performing his episodic "Cantor". Afterwards Zenón recounted the devastation reaped upon the island. Trumpeter Dave Douglas then joined Zenón's rhythm section plus saxophonist Jon Irabagon for an engaging quintet set, beginning with idiosyncratic originals "Hawaiian Punch" and "Miracle Gro" before concluding with an arrangement of the hymn "God Be With You". Guitarist John Scofield's trio with bassist Larry Grenadier and drummer Bill Stewart followed, closing the first show with an electrifying set, performing his "Museum", "Green Tea", "Meant To Be" and "Chap Dance". Zenón's quartet got the second show started with his "Ciclo", a folklorically-tinged piece exuding soulful optimism. Vocalist Kurt Elling was up next, accompanied by guitarist Peter Bernstein, bassist Christian McBride and drummer Marcus Gilmore, on "Night Dreamer", "Goodbye Pork Pie Hat", "Everything Happens To Me" and "Did You Call Her Today", with saxophonist Branford Marsalis joining in on the first and last songs. Marsalis then played his own trio set with Grenadier and Stewart, swinging hard on "Just One Of Those Things" and softly on "Mood Indigo". The night ended with almost everybody jamming on "Caravan". ***(RM)***

WHAT'S NEWS

To celebrate its 500th edition, the **Konceptions** series curated by pianist James Carney, taking place weekly at Korzo in Brooklyn, is having a special concert fundraiser at The New School's Tishman Auditorium Dec. 2nd featuring regular performers from the series: Jen Shyu, Ravi Coltrane and Tim Berne. For more information and to purchase tickets, visit konceptions_500.eventbrite.com.

Quiana Lynell was named the winner of the 6th Annual **Sarah Vaughan International Vocal Competition** by a judging panel of Vanessa Rubin, Ann Hampton Callaway, Will Downing, Gary Walker and TS Monk during the TD James Moody Jazz Festival at New Jersey Performing Arts Center. Lynell receives $5,000 and a recording contract with Concord Music Group. For more information, visit sarahvaughancompetition.com.

Pianist **Fred Hersch** is big in France, having just won the Prix in Honorem Jazz as well as the Coup de cœur jazz from l'Académie Charles Cros, the former a lifetime achievement award and the latter an award for his recent recording *Open Book* (Palmetto). For more information, visit fredhersch.com.

Jazz at Lincoln Center (JALC) and *JazzTimes* will co-present the inaugural **Jazz Congress** at JALC's Frederick P. Rose Hall Jan. 11th-12th, 2018, featuring panels, workshops, meetings and performances. For more information and to register, visit jazzcongress.org.

Guitarist Charles Altura, saxophonist Melissa Aldana and pianist James Francies have been named recipients of the **2017-18 Jazz Gallery Residency Commissions**, with the premiere of the works taking place next year. For more information, visit jazzgallery.org.

Starting last month, **ECM Records**, in cooperation with its longtime distrubution partner Universal Music Group, has included its entire catalogue on major streaming platforms Apple Music, Spotify, Amazon, Deezer and Tidal. For more information, visit ecm.lnk.to/ECM_Streaming.

After several months of renovations and temporary 'housing' at The Triad on W. 72nd Street, the **Metropolitan Room** will reopen its 344 W. 22nd Street location Dec. 1st. For more information, visit metropolitanroom.com.

The **Tribeca Performing Arts Center**, as part of its Scenes through the Cinema Lens Presents series, will present footage of Ella Fitzgerald, Dizzy Gillespie and Thelonious Monk, all whom celebrated their centennials this year, on Dec. 19th at 7:30 pm. For more information, visit tribecapac.org/happy-birthday-ella-dizzy-and-monk.

The **2018 Next Generation Jazz Festival**, presented by Monterey Jazz Festival, is now accepting applications for middle school big bands; high school big bands, combos, vocal jazz ensembles, vocal soloists and composers; high school conglomerate big bands and combos; and college big bands, combos and vocal jazz ensembles through Jan. 14th, 2018. For more information and to apply, visit montereyjazzfestival.org/NGJF.

Festival International de Musique Actuelle de Victoriaville was given the "Best Presenter" award at the 2017 GalArt organized by Culture Centre-du-Québec in a November ceremony, acknowledging its over-three-decades' worth of exceptional programming. For more information, visit fimav.qc.ca.

Submit news to info@nycjazzrecord.com

FRANK STEWART/JALC

SHERMAN IRBY

BY MARILYN LESTER

Alabama-born alto saxophonist Sherman Irby found his musical calling at age 12, playing and recording with gospel singer and composer James Cleveland. Since those days, Irby's path has taken him to Atlanta, playing with Johnny O'Neal's quintet, and to tenures with Betty Carter, Elvin Jones and Roy Hargrove. Perhaps Irby's most important and influential association has been with the Jazz at Lincoln Center Orchestra (JLCO) under Wynton Marsalis. His first stint there was from 1995-97, he rejoined in 2005 and now serves as lead alto saxophonist. Irby runs his own label, Black Warrior, and his group Momentum is comprised of fellow JLCO players. His most recent CD, Cerulean Canvas*, with Momentum and guests trombonist Elliot Mason and trumpeter Wynton Marsalis, was released in October.*

The New York City Jazz Record: Who would you say had the most influence on you as a player and informed your style the most?

Sherman Irby: As far as saxophonists, Sonny Stitt was my man. To me, he represents bebop prayer. His playing was a kind of praying. He also played in a way I could understand. On his harmonic progressions he played up and down. Now, Charlie Parker was, of course, a great player, a great alto man, but his playing was very different. Parker would weave in and out. He was a clean player, but I couldn't figure out his path. But my biggest influences of all were Dizzy Gillespie and Kenny Dorham.

TNYCJR: But these were two trumpet players.

SI: Yes, but because brass players play very differently from reed players there was something to learn from them. And these two men were masters of harmony, voicing and articulation. I was most influenced by Kenny Dorham. His playing was melodic and soulful. You felt with him you didn't even need a piano in the band. It was the same with Stitt in his melodic approach. The goal is always the melody. Harmony is one thing—it has a language, but it's in melody where you actually say something.

TNYCJR: Since your calling and first musical experiences came from gospel, especially working with James Cleveland, how did that circumstance inform your development?

SI: I learned two important skills from my experience playing in church. First of all, I played piano. I also tried to play the organ at one point. On the piano I had to learn hymns and contemporary gospel works. I remember looking at the sheet music of "Going Up Yonder". They had the written notes that I could read, but it also had letters with symbols that I didn't understand. Figuring out the relationship gave me a head start on reading chord changes and learning harmony and harmonic movement. The other important thing I learned from that experience was how to express myself and move others with music. The goal of music in church is to move the heart, give peace and relieve emotional pain. It's really the same in any environment that music is played. The greats, like Miles Davis or Dexter Gordon or Johnny Hodges—they all had that skill to lift people up.

TNYCJR: You mention Johnny Hodges, Duke Ellington's great alto player. Wynton Marsalis often remarks that the JLCO is built on the "Ellington ethic". Jazz at Lincoln Center also produces the yearly Essentially Ellington High School Band Competition.

SI: Duke Ellington was one of the most prolific men of any era—in composing, orchestrating, arranging. He may have composed more work than any musician in history and he did it without backing. For a black man in his time it was a great accomplishment, a tremendous feat. How could you not look up to and honor that?

TNYCJR: Has the Ellington influence had an impact on your playing and musicianship?

SI: Ellington was the master of every ingredient in jazz—the blues, the swing groove and improvisation. What made him truly special was his mastery of melody, harmony, harmonic movement and orchestration. He originally used those gifts to move people to dance, then to touch every musical taste bud on your palate. Why would one run away from that? Yes, Ellington and his legacy has had a huge impact on my music.

TNYCJR: As a composer and arranger, as on *Cerulean Canvas*, and with your work as a player, what's the most important objective you have?

SI: My objective is always to put emotion in the music and to be able to swing it at the same time. That's not as easy as it might sound and not all musicians can do that—or choose to do it. Some of them miss the mark when they try to play real cool. Then the music is about the coolness and the emotion goes out of it. That's a mistake to me. Even the coolest of the cool, Miles Davis, played with emotion. Maybe the better phrase to use is to create drama. I want the music to reflect drama in the swooping, the hollering, the growling. I want to get all that in there to create that sense. You may make mistakes that way, miss notes, but it's part of the process of making the music come alive. I want people to feel something—joy, sorrow, loss, gratitude, whatever. I want them to cry or dance if they need to while swinging the whole time.

TNYCJR: *Cerulean Canvas* has been receiving positive attention since its release. What is the over-arching message? What did you most want to convey beyond paying tribute to a number of great musicians, including late baritone saxophone master and JLCO stalwart Joe Temperley?

SI: When I compose, first I sit down at the piano. That's the way I work and I think about who I most want to play with. So that's what I did with *Cerulean Canvas*. I didn't have the title until the end, but I knew the blues had to be a part of it. The blues is the bedrock of jazz. It's not a form, but a feeling—and the blues can be found in even one single note. The blues can be found in any tune. Stevie Wonder had that ability to put the blues in everything he did and so did Duke Ellington. The blues was in all their music. That's what I strive for, to put the blues in everything I write.

TNYCJR: How did you arrive at the title?

(CONTINUED ON PAGE 42)

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ERIC REVIS

BY ROBERT BUSH

After breaking into the mainstream consciousness with vocal legend Betty Carter in the mid '90s, bassist Eric Revis became the backbone for saxophonist Branford Marsalis' quartet, a gig he has held down for the last 20 years. With such swinging credentials, it would have been easy for Revis to stay put, musically.

But staying put is not what Revis is all about. Back in his hometown of Los Angeles after years in Fresno, San Antonio, New Orleans and New York, Revis stays busy with Tarbaby (alongside pianist Orrin Evans and drummer Nasheet Waits); a formidable trio with pianist Kris Davis and veteran drummer Andrew Cyrille (responsible for 2012's *City of Asylum*); a quartet with alto saxophonist Darius Jones, tenor saxophonist Bill McHenry and drummer Chad Taylor (offering 2013's *In Memory of Things Yet Seen*); and a quartet with Davis, Taylor and reed player Ken Vandermark (yielding 2016's *Sing Me Some Cry*) all on the adventurous Portuguese label Clean Feed.

Surprisingly enough, Revis came to the bass relatively late in life, having flirted with the guitar and a variety of precursor instruments. "I bugged my parents for years for an electric bass and I finally got one in middle school. I went to the band director and said I really want to play, but because of 'clef-concerns' I played baritone horn, trombone and tuba right into high school."

Revis moved to San Antonio in his senior year of high school and got into the marching band at Sam Houston High playing his favored instrument. "They mounted a huge Ampeg B-15 onto the cabinet, hooked it up to a car battery and had two underclassmen follow me a round with a dolly. It was pretty hilarious."

He was already a gigging professional long before discovering the acoustic instrument. "I didn't start playing upright until my later teens, early 20s. I was doing a six-night a week gig in San Antonio at the Holiday Inn at the Riverwalk with a gentleman named Victor Parades who played piano and guitar. We became really good friends and he had an amazing record collection. He would lend me these records from a wide array of people, everything from Ornette and the AACM, early Trane, a lot of Miles, you know. So the double bass really caught my attention and I made the switch around that time."

A chance encounter with trombonist Delfeayo Marsalis would have a lasting impact. "He told me about the program his dad [pianist Ellis Marsalis] had at the University of New Orleans and said if I was serious, I should check it out. So I went back to school."

Logistical issues led to the bassist developing his huge, woody sound. "When I got to New Orleans, that's when it really kicked in. I might have four gigs in one day—playing on the street, doing a coffee house gig, then a club, then a private party, all the while, still trying to get to class in the morning!

"The whole idea of carrying around an amp wasn't practical at all, because you were just constantly running. The New Orleans tradition is very much concerned with getting a natural sound and those formative years in the city really impacted me. Plus I've always been attracted to guys with a huge sound."

A gig at Snug Harbor with pianist Peter Martin led to his breakthrough association with Betty Carter. "She had a program called Jazz Ahead in New York City. I was accepted and a lot of friends from New Orleans were living there, so I had a place to stay. So I packed up everything in my little Isuzu and headed to New York with $300 in my pocket." After finishing the program, Revis joined Carter's band. "She was very much a taskmaster, but those lessons have really stayed with me. She said, 'you're going to be a better musician when you leave me—and maybe a better person.' I like to believe that I have." Soon after, the call from Branford Marsalis came.

"Betty's thing is like a Master's Degree and Branford was like a PhD. He's very focused and he knows exactly what he wants. When I joined the band it was with [drummer] Jeff 'Tain' Watts and [pianist] Kenny Kirkland. I can't say enough how that shaped who I am today. Branford has always encouraged me to pursue whatever I'm interested in."

And Revis' interests are profoundly eclectic. "The wonderful thing about being in New York was the opportunity to play with like-minded people," says the bassist. "But even in San Antonio when I was doing the hotel gig, I was playing in punk bands, hardcore bands, rhythm and blues bands. I don't make these divisions. I think you develop and you get more comfortable in your own skin. So playing with Ken Vandermark or [reed player] Peter Brötzmann feels like something I should be doing as well."

A desire to spend more time with family led to a few more changes in geography for the bassist. "I had been in New York for 13 going on 14 years, but I wanted to have an opportunity to spend more time with my son before he got out of the house, so initially I moved back to San Antonio. Subsequently, my daughter was born and my soon-to-be wife decided she wanted to live in Los Angeles. I never thought I'd come back, but I'm really glad I did. It's turned out to be a very cool experience."

One thing stands out when viewing the Revis Curriculum Vitae—a long history of hooking up with strong drummers, from Watts to Cyrille and Taylor. Is there anyone he hasn't connected with yet, still on his personal bucket list? "I'd love to play with Alvin Fielder and Milford Graves," Revis responded without hesitation. "Those two for sure."

Keeping busy has not been a problem. "I'm playing with a lot of people from New York that moved out here. Meanwhile, Tarbaby just finished a record with [saxophonist] Oliver Lake. That's probably coming out on Clean Feed. They've been really great. The owner, Pedro Costa, has been really supportive. If I'm into a project, he's into it too. I've got three other bands going and I'm trying to keep all of these units together. It's just a matter of finding time to let the music coalesce. ❖

For more information, visit ericrevis.com. Revis is at The Jazz Gallery Dec. 20th-21st, presenting his Jazz Gallery Fellowship Commission and 22nd-23rd with Roy Hargrove. See Calendar.

Recommended Listening:

- Branford Marsalis Quartet—*Footsteps of Our Fathers* (Marsalis Music-Rounder, 2001)
- Eric Revis—*Tales of the Stuttering Mime* (11:11, 2004)
- Tarbaby—*The End of Fear* (Posi-Tone, 2009-10)
- Eric Revis—*In Memory of Things Yet Seen* (Clean Feed, 2013)
- Aruán Ortiz Trio—*Hidden Voices* (Intakt, 2015)
- Eric Revis—*Sing Me Some Cry* (Clean Feed, 2016)

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IKUE MORI
MUSICAL DNA
BY JOHN PIETARO

PETER GANNUSHKIN/DOWNTOWNMUSIC.NET

In 1977 a New York-bound flight from Tokyo touched down and carried a youthful Ikue Mori to more than just a new city. Mori was fulfilling a promise she'd made to herself as a restless art student back home, seeking a new life. But the awakening was far wider than expected. Priced out of her initial destination of the West Village, Mori found herself on the Lower East Side just in time for the turbulence of punk rock, Downtown experimentation and the boil-over of urban decay. 'Fun city' in the throes of bankruptcy and unrest. "It could be grim," she explained, "but it was New York, where I'd wanted to be for years. I always felt I was in a foreign country when I was in Japan." Needing no time to adjust to her new surroundings, Mori found a flat and immersed herself in the confluence of culture and change. "No one wanted to live here at the time, so it was easy to find a cheap place near everything. I still live in that same apartment today."

Mori was immediately drawn to the whirlwind of music about her. "On my first night in New York, a friend got us tickets to see David Bowie and Iggy Pop at the Palladium" she recalled. "What a gift!" She became a fixture in the city's still new underground nightlife then focused at CBGB's and Max's Kansas City, hosts of the punk movement's formative years. "I had been listening to Jimi Hendrix and The Doors in Japan, but suddenly I was exposed to these new sounds."

But it wasn't all rock music. This underground creative tapestry embraced edgy free jazz, expansive visual and performance art and radical poetry and film, all made anew within the urgent cross-fertilization downtown. Under the banner of what would soon be titled 'no wave' culture, artists of each discipline forayed into the next. "One night I saw a performance of [alto saxophonist] James Chance with [poet/guitarist] Lydia Lunch," Mori explained. "After a friend of mine joined their band Teenage Jesus, I began attending rehearsals and got to meet others on the scene. I met Arto [Lindsay, guitarist/vocalist] and Robin [Crutchfield, organ player/vocalist] along with some people from the band Mars. They were all jamming at the studio and asked me to join in." Out of need more than interest, she moved to the drumset in the back of the room. And suddenly, she was playing. "That night, I picked up drums for the first time in my life." Mori soon found herself at the center of a brand new happening, a reimagining of established rules and mores. "Arto and Robin asked me to join their new band DNA. Everyone was looking for something new. We weren't talking about technique then. It was being in the right place. I was surrounded by rock musicians in Tokyo but never thought I could be in a band. It was a discouraging imbalance, especially in the rock world at the time. Especially for a woman drummer. But in New York 1977, all kinds of outsiders were getting together. I wasn't trying to play like anyone else and Arto wasn't either. I was very tom-tom heavy in the beginning—there must've been an influence from Japanese taiko drumming."

DNA sported layers of 'noise' with musical structures inspired by Lindsay's heritage in Brazil and Mori's Japanese culture. After purchasing a five-piece Ludwig drumkit for $100 from Anton Fier of The Lounge Lizards, Mori and the band created a repertoire of carefully arranged pieces that would come to define the no wave genre. DNA was one of four downtown ensembles chosen for the Brian Eno-produced *No New York* album (1978), which has since become legendary. It was the drummer's initial experience in a recording studio, but her primary recollection of it was Eno's length of time spent trying to get the perfect bass drum sound. "He never said much," she recalled. "We just played and got out. The recording didn't do us justice. It was a hard thing to capture." Still, *No New York* was seen as shocking to many listeners. In its brash radicalism, the album gave license to musical experimentalists who had come to the avant garde by way of punk culture, not postmodern classical music or jazz; more than a few of the recording artists had no history as musicians. Critics were polarized and the album was even beleaguered by other no wave progenitors who had been overlooked by Eno. Listening to DNA's segments on the album, one hears the breathless rush of the city in darkness, an urgency embodied in Mori's throbbing pulsations, unexpected tacits, stirring accents and driving patterns woven through Lindsay's pained vocals. The band went on to record a further single and an EP, but, again, Mori stated the essence of the band was elusive. "None of the recordings actually sound the way we did live." With a final 1983 gig at CBGB's, the trio's members went their separate ways, though Lindsay was included in some of the drummer's later endeavors.

Almost immediately after the dissolution of DNA, Mori began work with John Zorn, the ubiquitous saxophonist/improviser/composer. "It was totally new playing experience for me," she recalled. "DNA may have sounded free, but the songs were played the same way every time. The improvising music scene was eye-opening, mind-blowing. John was such an influence, not only his playing but his organization of concerts. And all of those revolutionary musicians like [percussionist] Cyro Baptista, [guitarist] Fred Frith, [cellist] Tom Cora and [guitarist] Derek Bailey. Just listening to Derek is amazing. Amazing. He was such a beautiful musician." Mori's place in the Zorn cadre saw her inclusion in noted album *Locus Solus* (1983) and a wide array of others led by the saxophonist. He also signed her to his Tzadik record label for which she went on to record numerous CDs.

The outgrowth of her musical expanse brought Mori not deeper into the sphere of drumming but into that of electronics. Early experimentation with a Casio drum machine alongside her drumkit developed as the medium itself grew. "My very first experience with drum machine programming in a recording was the *Mumbo Jumbo* album by Jim Staley. It was a trio with Bill Frisell." For that project, Mori attempted to take the machine out of the repetition mode it was known for and have it reflect more of the playing she'd been doing on the drumset. "But the drum machine then was still very limited, so I needed to play some drums with it. With time, I began adding more drum machine and less drums. By the end of 1990 I was playing three drum machines with multi-effects through a mixer and no actual drums." Within a decade, the full spectrum changed as Mori began using a laptop computer toward a limitless sound palette. "With the laptop, I can assign sounds to each key-pad and actually play it as a tuned instrument, not just one of drum sounds."

Over the course of 15 albums as a leader since 1993 and work in the projects of other musicians, Mori's use of digital sounds has taken on a new level of musicality; many collaborators now call on her almost exclusively to play in this realm. When asked if electronics had fully eclipsed the drumset, Mori clarified: "No, that chapter is really not over, but it's infrequent. I played drums again—alongside my laptop—when [bassist] Kim Gordon asked me to play with Body/Head a few years ago. I also played drums in Yoshimio's Twindrums Project, but it's not a focus for me."

Mori's resumé also includes time spent with Butch Morris, Dave Douglas, Erik Friedlander, Ensemble Modern and Zorn's Electric Masada in addition to Phantom Orchard, a duo with harpist Zeena Parkins, and the acoustic-electronic trio Mephista with pianist Sylvie Courvoisier and percussionist Susie Ibarra. And within all of this technology, Mori rediscovered her first means of artistic expression. "My earlier interest of creating hand-made materials has come back after all those years of using digital-only processing in my visual art projects. Playing drums was also part of those interests. Drumming allowed me to add physical aspects to performance."

This year Mori released a pair of albums for which she's been touring. Finally back in New York, she's preparing for a weekend of concerts at The Stone at The New School this month with Craig Taborn, Christian Wolff, Joey Baron and a guest she was not at liberty to disclose at press time. By the time this paper streets, Mori should just about be coming down from the high of her November residency at The Stone, one which boasts Downtown history in its lineup. Mori describes her week at the space as "one big improvising party with a lot of old friends." With the passage of time, the avant becomes the norm and the East Village luxury living. With a vengeance, the denizens of the underground no longer languish on the outside. ❖

For more information, visit ikuemori.com. Mori is at The Stone at The New School Dec. 15th-16th and The Stone Dec. 28th and 31st. See Calendar.

Recommended Listening:

- Ikue Mori—*Hex Kitchen* (Tzadik, 1993)
- John Zorn Electric Masada—*At The Mountains of Madness* (Tzadik, 2004)
- Phantom Orchard (Zeena Parkins/Ikue Mori)—*Orra* (Tzadik, 2007)
- Mark Nauseef/Ikue Mori/Evan Parker/Bill Laswell—*Near Nadir* (Tzadik, 2010)
- Erik Friedlander/Ikue Mori/Sylvie Courvoisier—*Claws and Wings* (Skipstone, 2012)
- Ikue Mori—*Obelisk* (Tzadik, 2017)

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WILLIE PICKENS

BY MARK KERESMAN

Conventional wisdom has it that musicians who are certain jazz is their path must move to that mythic Big Apple to pay dues and establish themselves. Yet some players remain where they feel they belong and—surprise—they thrive. Chicago pianist Willie Pickens is one such figure.

At 86, Willie Pickens is a legend of Chicago jazz. Modern masters Jason Moran and Donald Harrison have sung his praises and alto saxophone icon Lou Donaldson referred to Pickens as "one of the last great bebop pianists." He is a bandleader, educator, mentor to upcoming talent and accompanist to the stars, including those seemingly as disparate as Elvin Jones, Buddy DeFranco, Louis Bellson, Clark Terry and the late Chicago saxophone legend Von Freeman.

Since retiring from his day gig in education, Pickens leads his own trio and quintet and he's found a virtual home at Chicago's mythic Green Mill club, one of the oldest bars in America, performing regularly at New Years' Eve shows with Ed Peterson, "a great player. He comes up to play here from New Orleans every New Year's," Pickens volunteers. "Dave Jemilo is one of the best club owners I've ever worked for," Pickens says. "He genuinely values the music!" (This writer can attest to that: less than respectful audience members are not suffered gladly; in fact, they are usually reintegrated into the outer night with great alacrity.)

Even a cursory listen to Pickens' take on "Someday My Prince Will Come" (from his 2002 album *Mr. Swing: Tribute to Wynton Kelly*) will reveal what he's got going on: forceful without being heavy-handed; intensely lyrical; a fine balance of playing sparingly; and gloriously dense clusters of notes and rollicking undercurrents of the blues (in the manner of such aces as Bobby Timmons and dedicatee Kelly). One can understand why Elvin Jones wanted Pickens to play in his touring Jazz Machine (1990-95) as there are affinities between Pickens and McCoy Tyner, Jones' bandmate from his days with John Coltrane, both sharing the ability to articulate waves of notes without being excessive.

Pickens was born 1931 in Milwaukee, Wisconsin. As a youth, inspiration came by way of wizard Art Tatum: "I was nine years old and when I first heard [a record that] sounded like two people playing [the piano]." And if today Nat King Cole is known as one of the greatest pop balladeers in American history, earlier in his career Cole was first established as a pianist. "People [today] don't realize how much piano King Cole played, [incorporating] stride, how he influenced Oscar Peterson. He was one of the great pianists," said Pickens. While bebop piano forebear Bud Powell was another crucial figure, players such as Charlie Parker, Lester Young and Dizzy Gillespie were as important as influences. Affirms Pickens, "It was the woodwind and brass players that brought new ideas, in a way led the way to the future. There was nobody playing the way Charlie Parker played! He was revolutionary."

Pickens took up playing music in Wisconsin, but moving on and up in the world signaled in the form of a job in Chicago. "A friend in Milwaukee, bass player Connie Milano, had a job in Chicago and called for me to join him. My plan was to make my way east to New York. But the musicians in Chicago were so nice to me and made me feel welcome, beckoned to me, that I stayed. There were musicians like Ira Sullivan, Joe Diorio, Von Freeman. Freeman was a local light who decided to call Chicago home, working, teaching and playing music and raising a family."

Because of a referral—"someone gave him my number"—in the early '60s Pickens played on the early Vee Jay recordings of future jazz star saxophonist Eddie Harris. In 1961 Harris recorded a jazz version of the theme to the movie *Exodus*, which became a hit single and the first jazz record to be certified gold. In the mid '60s Harris became known for records in which he played an electronically-amplified saxophone, but even in the days with Pickens Harris was an experimenter. "He'd play tenor with a baritone horn mouthpiece and trumpet with a saxophone mouthpiece." Pickens was also no stranger to a new wind that had its origins in Chicago, the Association for the Advancement of Creative Musicians (AACM), avant garde jazz players who formed a network to perform and promote their revolutionary style outside the system of jazz clubs and major record labels. Pickens befriended and played with a pivotal figure in Chicago music and the AACM, recently deceased pianist/composer Muhal Richard Abrams. Pickens got to know Chicagoans key to the city's—and eventually the world's—free/avant jazz scene: Roscoe Mitchell and Famoudou Don Moye, both of The Art Ensemble of Chicago.

In 1966 Pickens got a day job as a teacher of music in the Chicago Public School system and later Northern Illinois University Music School. This stability solidified being a family man but prevented him from touring nationally. But he could and did establish himself as the go-to pianist to accompany touring big names blowing through the Windy City, including Gene Ammons, Gerry Mulligan, Sonny Stitt, Zoot Sims, Dexter Gordon and "Sammy Davis, Jr.—I played with him at Orchestra Hall, now known as Symphony Hall."

The story of Willie Pickens is not one of the jazz world's should/could/would-have-been type of tales—it's a story of triumph, artistic and otherwise. Now fortunate NY-ers can witness first-hand the fruits of this success story. ❖

Pickens is at Dizzy's Club Dec. 12th-13th with Marquis Hill. See Calendar.

Recommended Listening:

- Eddie Harris—*Exodus to Jazz* (Vee Jay, 1961)
- Vernel Fournier—*Motherless Child* (Brad's, late '70s)
- Willie Pickens—*It's About Time* (Southport, 1981/86-87)
- Elvin Jones Jazz Machine—*It Don't Mean A Thing* (Enja, 1993)
- Marian McPartland/Willie Pickens—*Ain't Misbehavin'* (Concord, 2000)
- Willie Pickens—*Jazz Spirit, Volume 1-2* (Southport, 2005)

JIMMY DORSEY

BY SCOTT YANOW

Jimmy Dorsey was one of the greatest clarinetists and alto saxophonists of the '20s yet has been underrated ever since. During the early '40s, when his big band hit the peak of its popularity, Dorsey was overshadowed not only by Benny Goodman and Artie Shaw (and Johnny Hodges and Benny Carter among other alto players) but also by his own singers Helen O'Connell and Bob Eberle, who had a series of popular hits.

Dorsey was born on Feb. 29th, 1904 in Shenandoah, Pennsylvania, less than two years before his younger brother Tommy. Both were taught instruments by their father who had a local band. Jimmy started on cornet and slide trumpet and was playing with his father's group when he was just seven. When he was 11, he switched his focus to alto and clarinet, becoming a professional as a teenager. The brothers often teamed up, including with groups called Dorsey's Novelty Six and Dorsey's Wild Canaries. They made their recording debut in 1923 with the Scranton Sirens and worked together with Jean Goldkette's Orchestra in 1924.

The following year, Jimmy became a very busy studio musician. He appeared on sessions with Red Nichols' Five Pennies, California Ramblers, Frankie Trumbauer (including "Singin' The Blues" with Bix Beiderbecke), Joe Venuti, Paul Whiteman, Roger Wolfe Kahn, Irving Mills, Hoagy Carmichael, Boswell Sisters, Bing Crosby and Ethel Waters in addition to studio orchestras.

Despite occasional jazz dates and the money they were making, the Dorseys eventually became impatient with the radio work. While they had recorded as the Dorsey Brothers Orchestra on several sessions starting in 1928, it was not until 1934 that they took the plunge and organized a regularly working big band. Their orchestra, which had arrangements from trombonist Glenn Miller, mixed together Dixieland-flavored jazz numbers with dance music and ballad vocals. However both of the Dorseys had bad tempers; they gained the nickname of "The Battling Dorseys" and it all fell apart in the summer of 1935. Jimmy took over the remains of the orchestra while Tommy started a new band, which by 1937 was on its way to the top.

Jimmy had a solid orchestra but it was considered a minor league outfit for its first five years. However in 1941 a successful formula developed where Eberle started off a piece with a ballad vocal, Dorsey took an interlude and the song concluded with O'Connell's exuberant singing; sometimes the order of the singers was reversed. The result was hit records of such songs as "Amapola", "Green Eyes", "Tangerine" and "Brazil".

After the big band era ended, Dorsey had fun recording with a small combo out of his orchestra ("The Original Dorseyland Jazz Band") in 1949-50. He kept his big band going until 1953 when he broke it up and joined the Tommy Dorsey band, which they co-led as the Dorsey Brothers Orchestra, having long ago made up and co-starring in the fictional but entertaining 1947 film *The Fabulous Dorseys*. Tommy died unexpectedly in his sleep on Nov. 26th, 1956. Jimmy, already ill from cancer, had a surprise hit (his first in a decade) on his final record date with "So Rare". At the age of 53, he followed his brother on Jun. 12th, 1957. ❖

A tribute to the Dorsey Brothers by the Anderson twins is at The Appel Room Dec. 1st-2nd. See Calendar.

Recommended Listening:

- Red Nichols—*The Chronological Classics: 1927-1928* (Classics, 1927-28)
- The Dorsey Brothers—*Volumes 1-4* (Jazz Oracle, 1928-34)
- Jimmy Dorsey and His Orchestra—*Stop, Look and Listen (The Less Familiar Dorsey)* (Jasmine, 1935-46)
- Jimmy Dorsey and His Orchestra—*Contrasts* (Decca-GRP, 1936-43)
- Jimmy Dorsey and His Orchestra—*At the 400 Restaurant* (Hep, 1946)
- Tommy Dorsey and His Orchestra (featuring Jimmy Dorsey)—*The Fabulous Dorseys in Hi Fi* (Columbia, 1955)

ILUSO

BY JOHN SHARPE

Even in this age of widespread digitally-connected communities, there can't be many small independent labels run by partners on the opposite sides of the globe. But that's exactly the situation for Iluso Records, helmed by Madrid-born, New York-based guitarist Álvaro Domene and Australian drummer Mike Caratti. So how did they meet? Domene explains: "We met in 2007 at Middlesex University in London, where we both studied in the jazz program. We connected immediately and started playing music together. We found we had very similar values and interests in music, gastronomy, humor and life in general, so we became really close friends. The irony, of course, being that while we are really close friends, we live 12,000 miles apart from each other and have been since we both moved out of London in 2011."

But the distance didn't hinder musical partnership. In 2012 they put together a quartet with two other Spaniards in Madrid called Gran Masa. A lack of suitable outlets for their recording resulted in the birth of Iluso in 2013. Domene again: "I think it had always been an aspiration for the both of us, given that we were inspired by artist-run labels like Screwgun, Tzadik and Skirl. After it was done, we contacted a few labels and received a number of offers for release. The terms of these were pretty average so it was actually Mike who said we should release it ourselves so that we could do things our way and have control of the entire process, to which I completely agreed. So we quickly put together a website and started working on the distribution and promotion of that release."

One thing led to another and now five years later they are planning their tenth release. Initially each album presented a project by one or other of the principals. Domene featured on *Zöbik-3* (2013), as did Caratti on Low My Guy's *Failure To Thrive* (2016). The pair combined once again on *Synaptic Self* by dMu (2016), which added Josh Sinton on baritone saxophone and bass clarinet in a program of Caratti compositions, then *Live At The Firehouse Space* (2016) documented a concert by Domene and reed player Briggan Krauss. It's an eclectic mix, which unsurprisingly reflects the tastes of the two mainstays as Domene summarizes: "We are focused on releasing music that we love, which tends to fall in the categories of avant garde jazz, creative music, free improvisation, experimental metal and new music/contemporary classical."

The new imprint also drew attention from other musicians. Domene goes on: "Iluso firstly started as a way for us to release our own material, but the interest in the label started growing around the time our second release, *Zöbik-3*, came out, so we started discussing possibilities for other artists' releases. It was a very natural process. We firmly believe in the music we release and work very hard to support it." And consequently the rate and scope of releases is accelerating. In 2017 came not only *Hesitantly Pleasant*, a series of improvisations with saxophonist Rachel Musson and pianist Steve Beresford recorded on one of Caratti's occasional return visits to the U.K., but also the first discs on which neither of the main protagonists appear. These were *Slow Learner*, the debut of Sinton's Musicianer (with bassist Jason Ajemian and drummer Chad Taylor), and *Extremophile* by British bassist Dominic Lash's Quartet.

They came about via different routes. After the dMu sessions, Caratti approached Sinton expressing enthusiasm for his work and offering to put out one of his projects. Sinton takes up the story: "Unlike pretty much every other label I've worked with, with maybe one exception, Mike and Álvaro said they could come up with some money to help me make the record. The turnaround has been remarkably fast. That record was recorded in February [and released in September] and that just never happens. Mike and Álvaro have been behind it not just emotionally and aesthetically, but have also been sending it out to reviewers, trying to get people to talk about it and that's just been really great."

Sinton sees advantages in working with a small organization. "Because Mike and Álvaro are not pumping out a dozen records a year, that really does make a difference. There isn't really a shuffle to get lost among the label's releases. I just feel really lucky to be in the right time and right place." It was also Sinton who put his sometime collaborator Lash onto Iluso. As Lash explains: "I had the recording already of the second album of my quartet that became *Extremophile* and I was trying to think of who to send it to. Josh had just released something on Iluso so he suggested them. So I sent it to them and they said 'Yes' extremely rapidly and it all went from there. It's been as pleasurable an experience working with a label as I've ever had! Extreme enthusiasm and speed and the CDs are great."

So what do the musicians get from the label? Domene responds: "[The] short answer is a beautiful

(CONTINUED ON PAGE 42)

Öpik-3
ZÖBIK-3

Synaptic Self
dMu

Live at The Firehouse Space
Álvaro Domene/Briggan Krauss

Extremophile
Dominic Lash Quartet

Slow Learner
Musicianer

BALLROOM JAZZ SINGERS

BY SUZANNE LORGE

Music in Schools Today (MUST) has been providing in-school music programs for at-risk students in the San Francisco Bay Area for almost 20 years, having served thousands of young musicians during its tenure. MUST has an impressive list of financial supporters, board members and creative partners; among the latter is **Jazz at the Ballroom** (JATB), a not-for-profit arts organization that holds salon-type jazz concerts in the ballroom of Bing Crosby's former estate. JATB attracts premier jazz talent from around the U.S. and this year the organization called on some of them to record *Jazz at the Ballroom: Christmas* (s/r), the proceeds of which support the educational music program. You'd have to be pretty Scrooge-like indeed to miss the charm of this album: some of the best jazz musicians around; secular holiday tunes; the ghost of Bing Crosby past; a vintage Hollywood ballroom; and charitable giving to underprivileged kids.

To be clear, the majority of the album's 16 tracks were recorded in New York and its environs and most of its featured musicians are frequent fixtures in Manhattan jazz rooms. Some standouts from the New York regulars: singer/pianist **Freddy Cole** offering up a warm and swinging "Jack Frost Snow"; bassist/singer **Nicki Parrott** joining with pianist and current Artistic Director at JATB Konrad Paszkudzki on a cool, relaxed rendition of Vince Guaraldi's "Christmas Time Is Here"; and pianist/singer **Champian Fulton** turning out a sultry, bluesy "What Are You Doing New Year's Eve?" The multi-talented **Tony Desare** not only sings and accompanies on several of the tracks but also engineers two of them, including a tightly arranged "Santa Claus Is Coming to Town". (For what it's worth, this J.F. Coots-Haven Gillespie song is one of the biggest selling U.S. singles of all time. But the best-selling U.S. single of all time is Irving Berlin's "White Christmas", as Bing's wife, the singer Kathryn Crosby, explains in a spoken intro to her own gentle version of the uber-popular song.) Of the local singers on this disc, Cole is the only one performing in Manhattan this month, at Birdland (Dec. 19th-25th).

But Desare and Fulton will be gigging close by, at Shanghai Jazz in Madison, N.J., on Dec. 1st and 23rd respectively. Fulton's gig is in fact the CD release of her own holiday album, *Christmas with Champian* (s/r). Fulton covers many of the same tunes that appear on the Ballroom-produced release; not a surprise, given the enduring popularity of tunes like "The Christmas Song" and "Winter Wonderland". But Fulton shakes up the album's roster with some surprises: Willie Nelson's "Pretty Paper"; Spanish-language "Gracias a Dios" by Mexican songwriter Alfredo Bojalil Gil (Fulton is of Mexican heritage); and one original, "Merry Merry Christmas", a simple piano-voice melody expressing Fulton's wish to her fans for the season.

Last month, the day before he turned 82, trombonist Roswell Rudd released *Embrace* (RareNoise), an album of Songbook classics featuring vocalist **Fay Victor**, at Dizzy's Club. A long list of stellar jazz musicians showed up to perform in honor of Rudd that evening, including three very different kinds of singers—besides Victor, **Sheila Jordan**, who recorded with Rudd in the '70s. and **Heather Masse**, who released an album with him last year. On *Embrace* Victor and Rudd are about as straightahead as you're ever going to hear these two avant garde artists, but you'd have to do a lot of listening to grasp fully the musical reach of these two. To start, catch Victor this month at Clemente Soto Velez (Dec. 7th), Sistas' Place (Dec. 16th) and 55Bar (Dec. 28th).

For those looking to escape the chill, Symphony Space will be serving up its annual New York Hot Jazz Festival, a music marathon that this year celebrates New Orleans' contribution to jazz. Day one, The Big Easy on the Hudson (Dec. 13th), starts with The Hot Sardines, a horn-driven big band fronted by singer **Elizabeth Bougerol**; the group will be just back from a gig at Jazz at the Ballroom. Day two, Storyville Stomp: Last Night in Storyville (Dec. 16th), brings three indomitable blues singers to the stage: **Mara Kaye**, **Queen Esther** and **Blind Boy Paxton**. ❖

MUHAL RICHARD ABRAMS

BY ANDREY HENKIN

ALAN NAHIGIAN

Muhal Richard Abrams, the pianist/composer/organizer who helped found and continued to champion the Association for the Advancement of Creative Musicians (AACM) and recorded albums for Delmark, Black Saint, Arista Novus, RPR, Koch, Mutable and Pi, died Oct. 29th at 87.

Abrams was born on Sep. 19th, 1930 in Chicago and briefly attended the famed DuSable High School, dropping out to become an autodidact musician. He was part of Walter Perkins' MJT (appearing on the 1957 Argo album *Daddy-O Presents MJT + 3*). By the early '60s, Abrams had moved away from hardbop and founded his Experimental Band. It was this assemblage of musicians who would become part of the AACM, co-founded by Abrams, pianist Jodie Christian, trumpeter Phil Cohran and drummer Steve McCall in 1965 as a means of helping its members through collective action. Speaking to our own Kurt Gottschalk in 2015 on the occasion of the AACM's 50th anniversary, Abrams explained it prosaically: "There ain't no philosophy... It's an association, just like the name says, who agree to agree or sometimes not to agree. There is no philosophy, there's a million philosophies." The organization would go on to include every major Chicago experimenter, from Anthony Braxton and the members of the Art Ensemble of Chicago to younger players like Nicole Mitchell and Tomeka Reid. Upon moving to New York in the mid '70s, Abrams established a local chapter, which has been presenting a fall concert series for many years.

Concurrent with his organizing work, Abrams was a prolific composer and recorded numerous albums starting with 1968's *Levels And Degrees Of Light* (Delmark) through to 2011's *SoundDance* (Pi). He also appeared on albums by many of his AACM colleagues like Braxton, Joseph Jarman, Roscoe Mitchell, Chico Freeman, George Lewis as well as others like Eddie Harris, Sonny Stitt, Marion Brown, Robin Kenyatta, Barry Altschul, Clifford Jordan, Woody Shaw and Marty Ehrlich. Speaking to Ted Panken in 2007 for a cover story in this gazette, Abrams described his methodology thusly: "I am always composing and practicing for myself. Actually, it's more like studying than composing; I research and seek and analyze music—or sound, rather, because sound precedes music itself—and things come up. When a recording or something else comes along, I put some of those things together and it becomes a recording." He continued reflectively: "I always felt that you need to be about the work you need to do and that's to find out about yourself. That's pretty much a full-time job. You pay close attention to others, but the work that you have to do for yourself is the most difficult. I seem to move forward every time I reflect on the fact that I don't know enough." [See In Memoriam, pgs. 14-15]

WILFRIED EICHHORN (1939—Oct. 4th, 2017) The German saxophonist had a small recorded legacy, most significantly as part of the early avant garde group Modern Jazz Quintet Karlsruhe (MJQK) and then as part of Total Music Association, Fourmenonly (led by MJQK trumpeter Herbert Joos) and Frederic Rabold Crew. Eichhorn died Oct. 4th at 78.

LOU GARE (Jun. 16th, 1939—Oct. 6th, 2017) The saxophonist came out of the nascent avant garde scene of his native England, was an on-again/off-again member of English improvising ensemble AMM from its earliest days in the mid '60s, its reunion in 1972 and briefly in 1989-90 and had a 2005 solo record on Matchless, the label that released much of AMM's music. Gare died Oct. 6th at 78.

ATLE HAMMER (Mar. 11th, 1932—Oct. 22nd, 2017) The Norwegian trumpeter worked in various indigenous large ensembles led by Egil Kapstad and Kjell Karlsen as well as the Norwegian Radio Big Band and his own orchestra. Hammer died Oct. 22nd at 85.

FRANK HOLDER (Apr. 2nd, 1925—Oct. 29th, 2017) The singer/percussionist was born in British Guyana and, through a stint in the British Royal Airforce, made it to London, where during the '50s-60s he recorded a few albums as a leader and with Johnny Dankworth, Kenny Graham, Joe Harriott and, decades later, Barbara Thompson. Holder died Oct. 29th at 92.

ANDY McGHEE (Nov. 3rd, 1927—Oct. 12th, 2017) The saxophonist had credits as part of the Lionel Hampton and Woody Herman bands in the late '50s and '60s, giving up the road at the end of that period to become a full-time instructor at Berklee College of Music. McGhee died Oct. 12th at 89.

PHIL MILLER (Jan. 22nd, 1949—Oct. 18th, 2017) The British guitarist was part of his country's jazz-rock scene, releasing albums on Europa, Impetus, Reckless, Mantra, Virgin and Crescent and working with bands like Caravan, Matching Mole, National Health and Hatfield and The North. Miller died Oct. 18th at 68.

FRED STATON (Feb. 14th, 1915—Oct. 24th, 2017) The saxophonist (and brother to vocalist Dakota) had the distinction of being the oldest still-active jazz musician, working with the Harlem Blues and Jazz Band and appearing on recent albums by Danny Mixon and Catherine Russell. Staton died Oct. 24th at 102.

GRADY TATE (Jan. 14th, 1932—Oct. 8th, 2017) The jazz veteran had two careers, the first starting in the late '50s as a drummer for Jimmy Smith, Stan Getz, Oliver Nelson, Donald Byrd, Wes Montgomery, Lou Donaldson, Jimmy McGriff, Cal Tjader, Stanley Turrentine, Eddie Harris, Ron Carter and many others, the other, beginning in 1968 with *Windmills of My Mind*, as a vocalist with albums for Janus, Buddah, ABC, Milestone, Half Note and others, the latter becoming his exclusive trade by the new millennium. Tate died Oct. 8th at 85. ❖

EARSHOT

BY THOMAS CONRAD

DANIEL SHEEHAN

Jason Moran

There are, roughly speaking, two kinds of jazz festivals: those concentrated in place and time (like Monterey and Umbria) and those more spread out. The Earshot Jazz Festival is of the second type. In its 29th year in 2017, it ran for over a month (Oct. 8th-Nov. 12th), with 60 concerts at 25 sites all across the metro area of Seattle, Washington.

Seattle has many beautiful music spaces: acoustically brilliant Nordstrom Recital Hall; intimate Poncho Hall at Cornish College of the Arts; elegant Plestcheeff Auditorium in the Seattle Art Museum; and quaint brick Columbia City Theater. There is also the Triple Door, one of the coolest music supper clubs in the United States. But if the festival's settings were decorous, the music was mostly hell-bent and edgy. What makes Earshot a world-class festival is not the venues, nice as they are, but the adventurous tastes and diverse interests of the person who programs it, Executive Director John Gilbreath.

There were several Monk events, in honor of the pianist's centennial of 2017. The Danilo Pérez Trio and T.S. Monk played tribute projects at the Triple Door. Elliott Sharp did a solo guitar Monk recital at the Royal Room (another simpatico Seattle jazz lounge). On Oct. 10th, 100 years to the day from Monk's birth, a celebration was held at Plestcheeff Auditorium. Dawn Clement, the festival's Artist in Residence, played solo piano and revealed that she is a special Monk interpreter. She has internalized his steely touch and eccentric timing and also gets his impishness. Her stabbing, clanging left hand was Monk but her lavish subjective right hand decorations were Clement. The second half of the birthday party was a startling set by the 16-piece Royal Room Collective Music Ensemble, which played Wayne Horvitz' bold rearrangements of Monk tunes, with Horvitz providing "conduction", Butch Morris style. A shattering medley contained "Abide with Me", voiced with celestial dissonance, and "Well You Needn't", which kicked like a mule.

An even more ambitious Monk program and the high point of the festival, was Jason Moran's "In My Mind", held at the Neptune Theater in the University District. This epic multimedia project is ten years old and has only been performed approximately 40 times but never before in Seattle. It is based on Monk's legendary 1959 large ensemble concert at Town Hall in New York. The octet was badass: Moran (piano), Ralph Alessi (trumpet), Walter Smith III (tenor saxophone), Frank Lacy (trombone), Bob Stewart (tuba), Immanuel Wilkins (alto saxophone), Tarus Mateen (bass) and Nasheet Waits (drums). On a movie screen behind the seated players, a montage of video and audio Monk imagery continuously evolved. Moran's charts (if that

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EXIT ZERO

BY JOEL ROBERTS

RICHARD CONDE PHOTOGRAPHY

Etienne Charles

Outside, the weather was frightful, as unseasonably cold temperatures on the Jersey Shore dipped into the 20s. But inside, it was a delightful weekend of jazz for thousands of fans who made the trek to the historic seaside town of Cape May, N.J., for the fall edition of the Exit Zero Jazz Festival (Nov. 10th-12th). The truly festive twice-a-year event brings together a diverse mix of artists representing jazz, blues and beyond while also giving exposure to some of the area's best local talent.

Vocalists were front and center at the festival, led by Grammy winner Gregory Porter. There was an audible sigh from the audience the moment Porter took to the stage of a local high school auditorium and sang the first notes of his opening number, "Holding On", in his resonant, impossibly rich baritone. Porter, who has finally achieved genuine star status after years of grinding, presented some of his own compositions, like the powerful "When Love Was King", as well as pitch-perfect covers of tunes like The Temptations classic "Papa Was a Rolling Stone". He also showcased several songs from his new album paying tribute to Nat King Cole, a singer with whom he shares an uncanny vocal resemblance. His spot-on rendition of "Mona Lisa", backed only by piano, highlighted the smoky, smooth textures of his once-in-a-generation voice and left the crowd cheering wildly.

Lizz Wright graced the stage of the Cape May Convention Hall on the festival's opening night with a soulful set of songs drawn from her new album *Grace*, which finds the Georgia-born singer moving in a more rootsy, folk-and-gospel-inspired direction. Backed by an electric guitar-fueled band, Wright offered alluring versions of everything from the Louis Armstrong favorite "Stars Fell on Alabama" and the Allen Toussaint-penned Glen Campbell hit "Southern Nights" to the gorgeous Nina Simone ballad "Seems I'm Never Tired Lovin' You".

Rising star Jazzmeia Horn, a Thelonious Monk vocal competition winner, also impressed, bringing her scatting chops to a packed beachfront club for an afternoon set of standards.

One of the festival's more subdued highlights was provided by the Brian Blade Fellowship, the long-running band led by the dynamic drummer who has anchored Wayne Shorter's legendary quartet for the past 17 years. Blade shows a much more relaxed, introspective side here than in the intense, often frenzied Shorter group, drawing on folk and gospel influences alongside pianist Jon Cowherd, bassist Chris Thomas and the two-horn frontline of Myron Walden (bass clarinet and alto saxophone) and Melvin Butler (tenor saxophone).

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He was a spiritual man,
Full of light was always his way.

He guided the message from his heart as he played the ebony and ivory soundbox.

Straight away his knowledge went forth into the suffering and divided world; A love illustrating unity; The sweet powerful truth.

He returned home with a slow and fast dance, not long, not short.

Just right!

Yet quietly and peaceful he remained.

Forever his wisdom and music will keep springing up through the ebony and ivory soundbox.

Like
Fire.
Light light
Life.

Light.

—WADADA LEO SMITH, TRUMPET

Muhal Richard Abrams was a big part of my early formative years. He mentored myself and many many others. He was a visionary, great musician, artist, composer, funny, humble, curious and friend to many. A true renaissance man. His music was always inspiring and challenging. His influence on the Chicago music scene was unparalleled; he was one of founders of the AACM, which became a jumping off point for many musicians that became world-renowned.

I am truly grateful that we were able to reunite with Roscoe Mitchell, Henry Threadgill and Larry Gray to record *Made in Chicago* in 2013. He was a very wise man. I will always be grateful for having him in my life. My heart goes out to his family who embraced us all.

—JACK DEJOHNETTE, DRUMS

Muhal Richard Abrams was the spearhead in introducing me to the AACM and the many great musicians therein. Afterwards, I played club dates, concerts and recorded with Muhal, as with other members of the AACM, here and abroad on many occasions.

Muhal was an extraordinarily giving person. He gave me a lot! In particular, I'll always treasure the composition he wrote especially for me, titled "Drum Man Cyrille". In music and in life, a great person, Muhal Richard Abrams, has now bodily transitioned, but his spirit has not. It remains here with many of us.

—ANDREW CYRILLE, DRUMS

Simply put, Muhal Richard Abrams was a supreme force of artistic nature. His innovative profound impact as a pianist, composer, improviser, bandleader, teacher, scholar, painter and more exemplifies and personifies the power of the human spirit at its highest level. Having the honor and privilege to record and tour with him (and generally just be within his presence) played a huge part in my personal development as a musician and human being. I will miss Muhal Richard Abrams...a true master and genius!

—BRAD JONES, BASS

Polonius: "This above all: to thine own self be true and it must follow, as the night the day, thou canst not then be false to any man."

This was the essence of the life of Muhal Richard Abrams, husband, father, mentor, friend, pianist, composer and teacher. He was wise, kind and honest. I remember once when I accompanied him to a lecture/workshop where he shared his knowledge without restraint. I was wondering why he did this; give away what I thought were his professional secrets, as I believed that many artists held what they knew very close to their vest. I confronted him and with some consternation asked why? His response was: "If I deny any part of myself, I deny the truth." He lived his life this way, shielded and protected by the truth and his continued search for the same. It was great fortune for me the day that Fred Anderson told me about Muhal Richard Abrams and suggested that I contact him. I did and he became my teacher, mentor, friend and opened the door for me to become part of his family with his wife Peggy and his daughter Richarda. I will be forever grateful and honored that he came into my life.

—CHICO FREEMAN, SAXOPHONE

My memories of Muhal Richard Abrams take me back to the '70s. My band director drove a few of us from Milwaukee to Chicago to check out his friend Muhal's big band. The music was something I'd never experienced. When they went on break Muhal came over and sat with us. The musicians started to work their way back on the bandstand and started tuning up. This "tuning" process turned into a composition. I was speechless, puzzled and amazed at what I saw. Moving 10 years ahead, I'm in NYC playing in Charli Persip's big band. We rehearse a brand new arrangement of a ballad by Duke Ellington called "Melancholia", rich colors and textures and stays in the Ellington style, arranged and directed by Muhal. Afterward I told Muhal how much I loved what he did and that I'd love to work with him someday. He said he liked my energy and that he'd call. I figured he was being kind. I was just happy to meet him. Moving ahead 5-10 more years…he called and asked me to play with him. At our very first rehearsal he said to me, "I told you I would call you."

I never heard Muhal talk just for the sake of talking. He's always been a wealth of information and willing to share with anyone who really wanted to know. His range and knowledge of music extended far beyond what anyone who saw him in one light could ever imagine. Most people have heard him play "avant garde" and probably thought that was it. I've had the pleasure of hearing him play Rag, Stride, European classical, Swing, through chord changes and sounding comfortable with them all. With all the knowledge he's shared with me, I can only imagine how much I'll be missing from him.

—EDDIE ALLEN, TRUMPET

Muhal always inspiring by example, always teaching by example, always there to give an ear, always asking what you working on, how's your family, how you feeling, what you reading, what you listening to, what you eating. Muhal, a man who walked the walk, not just talk. I can hear his voice, check this out, check that out. He says "I'm telling ya", here it is as he steps to the piano to demonstrate some theoretical question. Always there for three generations of young aspiring musicians, offering teaching and sharing. Again his voice, "Come on by the house," Muhal always there.

—CRAIG HARRIS, TROMBONE

This music elevates
quick into chromatic
byways, cross layered
with rhythmic turns, the ground
painted in refracted light.
Wind and tall grass in the darkening
field voice
something like a slow
blues coming back around.
These sounds grow
fierce in their kaleidoscopic
daring, mapping a way
out of no way.
We've been walking
past time through
a vast tent open
on all sides. What vibrant life
listened into these things
to come,
heard well those
now gone, stayed compelled in its
brilliance to share blessing
after blessing
asking us to feel the silence
strong within
these vivid songs?

—MARTY EHRLICH, REEDS AND WINDS

Muhal Richard Abrams was, is and will forever be my spiritual brother. I have known him for 54 years and I recognized his wisdom on life in general. He was a master creator in the world of music. I have been amazed through the years with his compositions of symphonic music, jazz and "extended forms" (his description of creative music). He loved the blues, gospel and other forms of music. He wrote several plays with no written dialogue; he left it up to the musicians to create it. His painting always told a story with color and form. Whenever I attended his solo piano concerts, I immediately started creating in my mind and actually wanted to go home, play the piano and create music. This was because his music was so spiritual it touched my soul. He was a beautiful spirit, personally and artistically. He never hesitated to come to my aid many times when needed. He introduced me to the music of Meade Lux Lewis, Willie The Lion Smith, James P. Johnson, Jimmy Yancey and many more. He was a free spirit completely open to what the universe had to offer. He was a teacher, a one-of-a-kind artist who inspired others in many ways. He will never be forgotten!

—AMINA CLAUDINE MYERS, PIANO

Muhal Richard Abrams was a musician of the highest order. I met Muhal after returning to Chicago in 1961 after a tour of duty with the U.S. Army Band. Our first meeting was at the Experimental Band rehearsals he held every Monday night at the C & C Lounge on 64th and Cottage Grove. I knew I had arrived at a special place the first night I went there. Muhal had a way of making everyone welcome with his words of encouragement. He was writing amazing music at that time. I will always remember his composition "Fats", dedicated to Fats Waller, where he turned the big band into a stride piano. Soon after that I would go to his house to play music and study composition with him. We also talked a lot about painting and went to see paintings by the great masters and special exhibitions at the Art Institute. As time went on, when we had not seen each other for a while, when we got together again we would just pick up from where we left off.

—ROSCOE MITCHELL, REEDS AND WINDS

I could write about Muhal Richard Abrams as a virtuoso builder who created compositions, improvisations and an institution of worldwide significance, all of which will far outlive him. I could also remember him as an organic intellectual who would always provide trenchant insights. But you have to remember why he could do that: like Malcolm X, Muhal spent his early years hustling in pool halls and on the streets. He was able to meld the knowledge you pick up there, the understanding of people and their motivations, with his studies of the sonic, the spiritual and the esoteric and translate all that into both music-making and institution-building.

Of course, Muhal was known as a master pedagogue. When I was at the University of California, San Diego, the Department of Music invited him as a visiting lecturer. He and about 30 students and faculty developed a multi-tiered, open-form score in which people were performing everyday tasks, like reading the daily paper, playing simple scales or performing on little instruments or making odd gestures that the score suggested.

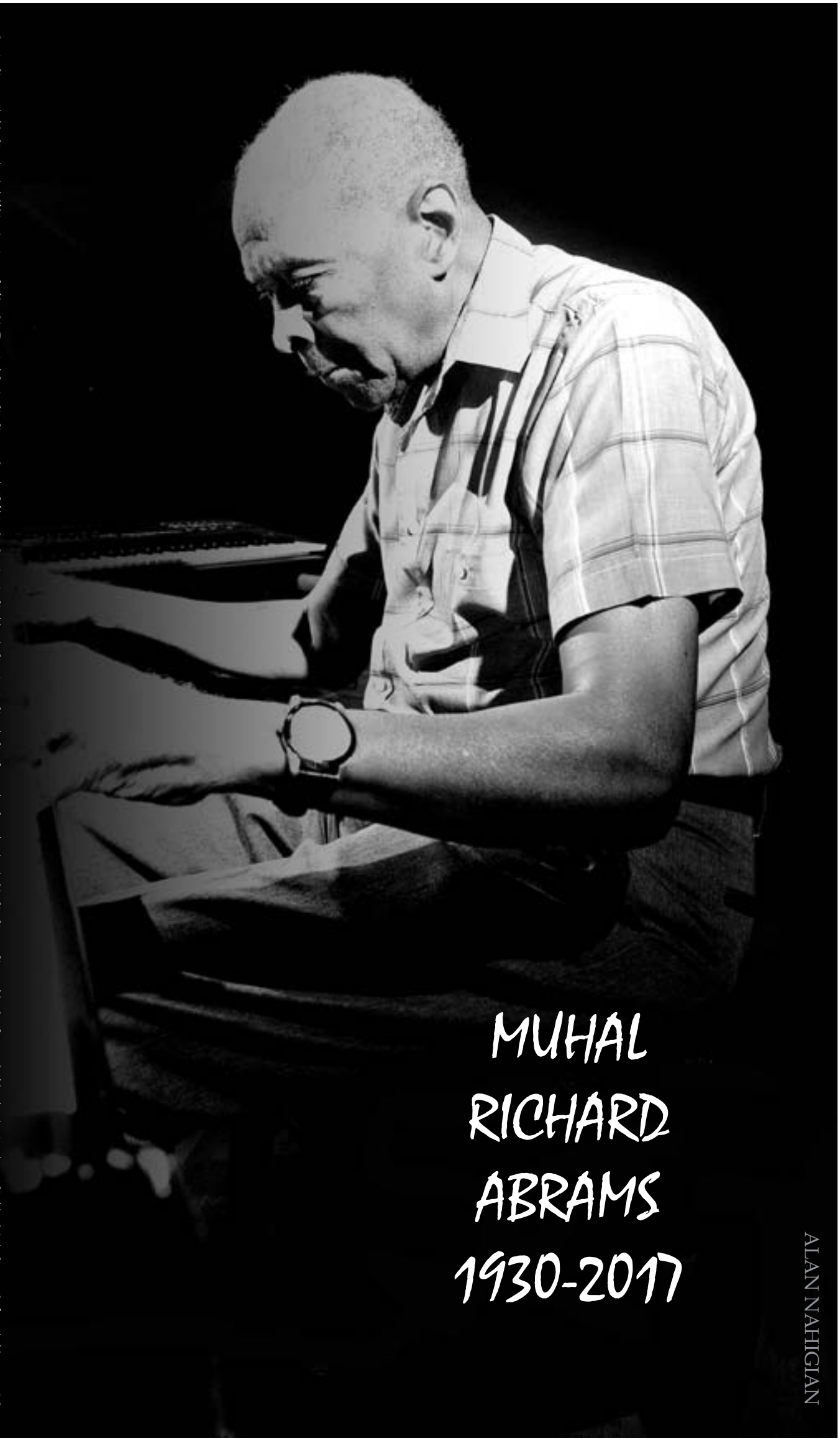
He also gave several lectures and Muhal's lecture style was like no other. I realized from watching him that most of the lecturers I encounter in academia spend a fair amount of their lecture time establishing their credentials and their right to stand before you. Not one to waste time on this expression of insecurity, Muhal immediately asked someone in the room, "What do you do?" Then he would dialogue with the student (or faculty member—he didn't care). He asked everyone that same question and the "lecture" became a series of one-to-one dialogues that went wildly over time. If you had something else to do, another class to attend, you'd have to just forget about it—and people did. It was full of suspense and everyone learned from everyone else—"through Muhal", as he sometimes said about the provenance of his musical works.

No wonder his visit was so fondly remembered by my students at the time, a number of whom have written me with their own remembrances. The pianist and composer Dana Reason said, "I will never forget my lesson with him and how he told me to embrace all the music I had learned and that my job was to incorporate those into my practice. I draw upon that advice often."

Muhal's house in Chicago was pretty close to where I lived with my parents in the early '70s. I could walk over there, listen to music, look at scores or just listen to him talk, welcomed by his wife and fellow AACM member Peggy Abrams and the very young and already brilliant Richarda. One day there were a lot of kids about Richarda's age running around. Some of them (definitely not Richarda!) started banging on the Baldwin Acrosonic upright piano in the basement. Muhal came over and stopped them, sternly intoning, "You can play the piano anytime you want, but in this house we always play real good or not at all." That seemed like a good motto to remember, one that works in many different situations and not just with children. What he told those kids is reverberating in my consciousness right now, as I write these words. That's why I have a hard time believing that he is gone.

Muhal insisted on excellence, but he was prepared to wait patiently, even indefinitely, for you to achieve it. Whatever it meant to play "real good", though, was something that he thought you could work out for yourself.

—GEORGE LEWIS, TROMBONE



Conversations
Joris Teepe/Don Braden (Creative Perspective Music)
by Joel Roberts

Conversations is an apt title for this intimate album of hard-grooving mainstream jazz by Dutch bassist Joris Teepe and smooth-toned tenor saxophonist Don Braden. Both are well-established, mid-career jazzmen who have collaborated frequently over the past 25 years, working together as sidemen, playing in each other's bands and touring as co-leaders.

Three of the tracks here were recorded back in 2009 and feature Teepe and Braden in a duo setting. Their strong musical and personal connection is obvious in this context, with no other instruments separating them, providing an open, airy space for their musical exchanges. And they don't disappoint, digging deep into the blues of the Charles Mingus classic "Goodbye Porkpie Hat" and trading quick, darting solos like bits of dialogue on Kurt Weill's "This is New". The album closer, a Teepe original called "We Take No Prisoners", is a more open-ended vehicle for the pair, with Braden cutting loose on some of his most impressive, freewheeling solos, evoking the power and creativity of Sonny Rollins.

The rest of the tracks were recorded seven years later in 2016 and add a pair of esteemed drummers to the mix: Matt Wilson (on four cuts) and Gene Jackson (on three). The equally dynamic trios tear into modern jazz classics by Chick Corea, Wayne Shorter and Elvin Jones (a terrific arrangement of Jones' "Three Card Molly" by Jackson), along with originals by the two leaders (and Wilson) and a sly take on the standard "Our Love is Here to Stay".

This album is a testament to a powerful bond, two veteran jazz journeymen with a quarter-century of playing together whose musical ongoing conversation continues to yield creative and entertaining results.

For more information, visit donbraden.com. This project is at Smalls Dec. 1st. See Calendar.

Copenhagen 1964
Albert Ayler Quartet (hatOLOGY)
by Stuart Broomer

There is little music in jazz as startling as the work produced by saxophonist Albert Ayler in his brief career. His first recordings to reflect fully his musical conception were made in 1964 and by the end of the year he had recorded a batch of LPs that radically extended (one might argue exhausted) the expressive possibilities of jazz. In a single day in February he recorded *Spirits*, a band set of his own compositions and a quartet set of traditional gospel songs with pianist Call Cobbs, bassist Henry Grimes and drummer Sunny Murray. In July he recorded *Spiritual Unity* with a trio of Murray and bassist Gary Peacock for ESP-Disk', a work that when released a year later would arrive with the force of revelation. A few days later he recorded the *New York Eye and Ear Control* soundtrack in which filmmaker Michael Snow combined Ayler, Peacock and Murray with the horns of Don Cherry, Roswell Rudd and John Tchicai, creating an essential document in the rise of free collective improvisation.

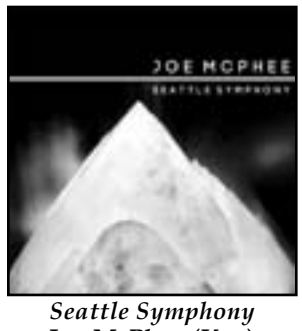
In September Ayler left for a European tour with Peacock, Murray and Cherry. Their earliest work to appear was a 1965 release called *Ghosts* on Danish Debut. Waxed on Sep. 14th, it was the first recording on which Ayler's radically simplified heads were presented with another horn player who could fully integrate himself into their sprung rhythms and broad gestures. In recent decades more material has appeared from the tour in various forms and with various degrees of authorization, including broadcast material from Copenhagen and Hilversum in the Netherlands.

This recording at the Club Montmartre comes from Sep. 3rd. It has previously appeared on Philology and Landscape, as part of *The Copenhagen Tapes* on Ayler Records and in Revenant's boxed set *Holy Ghost*. hatOLOGY has taken pains to license the material from the Ayler Estate. Almost any Ayler record is extraordinary and the chemistry he had with Peacock and Murray was a wonderful thing, Ayler's whirling, wailing, spinning lines moving through the landscape of Murray's almost randomized shimmers and rattles and pairing with Peacock's elliptical flurries and sudden abstract redirects. It's evident here from the opening "Spirits".

Cherry was, with Eric Dolphy, one of the essential sidemen of early free jazz, creating extraordinary bands with Ornette Coleman and Sonny Rollins as well as Ayler (and leading his own with Pharoah Sanders). His intuitive grasp of Ayler's themes and impulses turns every composition here into a rich dialogue as the two fragment and exchange bits of the diatonic themes. By the recording of the *Ghosts* LP, 11 days later, the two had perfected the process; here it's coming into being.

It's hard to imagine music with the sheer emotional force of the gospel-drenched dirge "Mothers", but fortunately one doesn't have to: it's right between one's ears. A single Ayler sound could begin as a scream and contort into a caress. More than any other musician, he captured the scale and intensity of change in the '60s, from the noble sorrow and insistence of Southern Black church leaders to the ecstasy, despair and anarchy fomenting everywhere. The set closes with a brief version of "Spirits", ending with a unison tag from Ayler and Cherry akin to Charlie Parker's similarly comic endings. It's unlikely Ayler ever had another band that could bring that off.

For more information, visit hathut.com. An Ayler tribute led by Mars Williams is at The Stone Dec. 4th. See Calendar.



Seattle Symphony
Joe McPhee (Kye)
by Mark Keresman

Joe McPhee has thrived in what some people would call the (musical) underground. Virtually every album of his has come out on mostly small independent labels—in fact, legendary Swiss label hatHUT was started by businessman Werner Uehlinger with the specific intent of documenting the music of McPhee. He is thoroughly devoted to the avant garde in jazz (his many releases, recordings with Evan Parker, Clifford Thornton, The Thing, Trio X) and an area where free improvisation, classical music, electronic music and New Age intersect with Pauline Oliveros' Deep Listening Band.

Seattle Symphony, recorded live in August 2010, is McPhee unaccompanied, paying homage to two fallen comrades, trumpeter/composer Bill Dixon and tenor saxophonist/club owner Fred Anderson. McPhee, alternating between trumpet and saxophone, often uses extended techniques—unorthodox ways of performing on these instruments to draw sounds above, below and beyond the (usual) ranges associated with each instrument. With McPhee, a trumpet can evoke a flute, trombone, percussion instrument or winter wind whistling and moaning through the boards of an ancient house while a saxophone can sound like a Middle Eastern wind instrument or English horn. While some of the playing here can be categorized as free jazz, *Seattle Symphony* is not a proverbial free-for-all—McPhee is indeed exploring pure sound but with a definite purpose, never for its own sake. Much of the music is somber and elegiac, pierced by moments of exultant joy. There is some cathartic skronk and ecstatic runs to be heard, yet much of this record (currently this album is only available as an LP or digital download) is meditative in cast and hue with distant overtones of the blues.

To hear McPhee get funky AND free, listen to his album *Nation Time*, originally released in 1971 and reissued by the Atavistic label. But if you yearn to get deep inside sounds—not songs or tunes—and enjoy the fiery flights of Albert Ayler, Don Cherry, Wadada Leo Smith and UK collective AMM, add this to your shopping list.

For more information, visit kyerecords.blogspot.com. McPhee is at The Stone Dec. 4th with Mars Williams. See Calendar.

RECOMMENDED NEW RELEASES

- **David Bindman Sextet—*Ten Billion Versions of Reality* (s/r)**
- **Anthony Braxton—*Solo (Victoriaville) 2017* (Victo)**
- **François Carrier/Michel Lambert—*Out of Silence* (FMR)**
- **Muriel Grossman—*Momentum* (Dreamland)**
- **Peter Horsfall—*Nighthawks* (s/r)**
- **Peggy Lee—*World Broadcast Recordings (1955)* (Audiophile)**
- **Jure Pukl—*Doubtless* (Inner Circle Music)**
- **Georg Ruby—*Windmills* (JazzHausMusik)**
- **Veder—*Evergreen* (Aspen)**
- **Mars Williams—*An Ayler Xmas* (Soul What)**

Laurence Donohue-Greene, Managing Editor

- **Anatma—*Eponymous* (SLAM)**
- **Elsie Bianchi Trio—*At Chateau Fleur De Lis* (Sonorama)**
- **Dave Douglas—*Little Giant Still Life* (Greenleaf Music)**
- **Benjamin Herman/Peter Beets/Han Bennink/Ruud Jacobs—*Quartet NL* (ICP/VPRO)**
- **Made to Break—*Trébuchet* (Trost)**
- **Roots Magic—*Last Kind Words* (Clean Feed)**
- **Trio Kontraszt—*From Dyonisian Sound Sparks To The Silence Of Passing* (BMC Records)**
- **Gebhard Ullmann/Oliver Potratz/Eric Schaefer—*Das Kondensat* (WhyPlayJazz)**
- **Various Artists—*The Art of the Duo* (Edition Explico)**
- **Michael Zerang/Piotr Melech/Ksawery Wójciński—*261034115* (Multikulti Project)**

Andrey Henkin, Editorial Director

Full Circle
Ned Rothenberg/Hamid Drake (Fundacja Słuchaj)
by Andrey Henkin

Even with a highly conservative estimate of a 1,000 improvising musicians worldwide, that still leaves the possibility of just under 400,000 different duet combinations. Of course many will never happen but it is surprising some haven't already. A good example, and one remedied by the disc under consideration here, is that of reed player Ned Rothenberg and percussionist Hamid Drake. They were born slightly more than a year apart, are both based on the eastern side of the 100th Meridian and have common collaborators like John Zorn. Until this 2016 live recording from Łódź, Poland, they had only recorded together once as part of a 2008 Adam Rudolph session.

Let's hope they realize what they've been missing. With Drake the rare improvising drummer not afraid of rhythm, Rothenberg can operate within structure, lending a narrative arc to his lines. And since the latter has clarinet, alto saxophone and shakuhachi in his arsenal to go along with the former's drumkit, frame drum and vocalizing, a panoply of textures are at their disposal.

The pair indulge in four lengthy pieces: 24-minute opener "Beams Full Dazzling" is aggressively percussive with Rothenberg on alto; 16-minute "Tupuri Gifts" features circular-breathed clarinet over the wispiest of percussion; 12-minute "Lotus Blooming in the Heart" starts with five minutes of frame drum and chanting until Rothenberg comes in with plaintive shakuhachi, world music at its purest; and the 15-minute title track is indeed cyclical in its probing. Things close (let's hope not for good) with a pithy and exalted alto-and-drums version of "Amazing Grace", which was apparently a last-minute—and superb—decision.

For more information, visit sluchaj.org. Rothenberg is at Greenwich House Music School Dec. 2nd with Billy Martin, The Stone Dec. 5th-10th, 17th and 27th, ShapeShifter Lab Dec. 11th, The DiMenna Center Dec. 16th with Sarah Weaver and Clemente Soto Velez Cultural Center Dec. 28th. See Calendar.

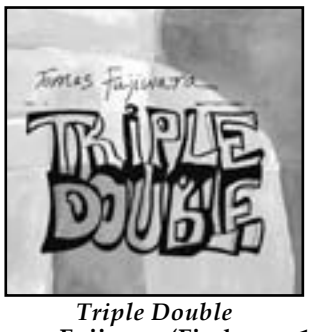
The Late Set
Hilary Gardner/Ehud Asherie (Anzic)
by George Kanzler

The title here has a subconscious double meaning. It could and does refer to the last set of the night at a club or cabaret. But "late" also is a euphemism for deceased or dead. The nine songs on this relatively short CD (under 40 minutes, more the length of an LP) were all written long before the performers here were even born and the composers are all very "late" indeed. Yet the songs never sound dated. Singer Hilary Gardner and pianist Ehud Asherie invoke the classic period of the Standard American Popular Song, without being remotely atavistic, breathing new spirit and life into old familiar and unfamiliar tunes.

The latter is key here. Of the nine songs, only "After You've Gone" and "Make Someone Happy" are really well-worn standards. Gardner and Asherie have delved below the tried and true, the reliable standards, coming up with songs from that 9/10s of the iceberg that is under water. They've even refreshed the most hoary old standards by adding rare second choruses: everyone might know the wonderfully sarcastic first chorus of Richard Rodgers-Lorenz Hart's "Everything I've Got", but who knows the second catty one? And "After You've Gone", the oldest song (circa 1918), is refreshed by putting the verse and a faster tempo after the opening chorus and following it with the rarely heard second chorus, which switches the perspective to "After I'm Gone".

Gardner has a deceptively strong voice—note how she can effortlessly hold a note or soar into the upper register—employed with sophisticated nuance and emotional inflection. She teases the sexy subtext of the otherwise innocent "Sweet and Slow"; finds the poetry and avoids the pathos of "A Ship Without A Sail"; and, with Asherie's crystalline accompaniment, mines the elegance of "I Never Has Seen Snow", a forgotten gem from the Truman Capote-Harold Arlen musical *House of Flowers*. This perfectly assembled *Late Set* ends with an appropriate coda, a gently swinging "Seems Like Old Times".

For more information, visit anzicrecords.com. Gardner is at Jazz Standard Dec. 5th with Duchess. See Calendar.



Triple Double
Tomas Fujiwara (Firehouse 12)
by Robert Bush

Drummer Tomas Fujiwara has been creating compelling and individualistic music for the last ten years or so (as the crow flies), in collaboration with Anthony Braxton, Nicole Mitchell and John Zorn and under the aegis of his own ensembles like the twin trio Triple Double—responsible for the orchestral density on this record. Triple Double is comprised of Gerald Cleaver on drums, guitarists Mary Halvorson and Brandon Seabrook and the dueling horns of Ralph Alessi and Taylor Ho Bynum (on trumpet and cornet respectively).

Both guitarists cavort freely on the opening "Diving For Quarters", fully embracing caterwaul through an effects-laden minefield as Alessi and Bynum offer screeching counterpoint and Fujiwara and Cleaver hold down the rhythmic fort. Bynum is familiar with the daunting task of operating within a musical hurricane and does so with strength and grace. Alessi responds on muted trumpet, emitting a variety of growling asides. The music builds, morphs and shifts through a series of explosions. It's a startling opening gambit, to be sure.

The twin guitars take on a slightly "Prime Time" aesthetic on "Blueberry Eyes", until a sudden turn towards metal takes the music elsewhere, egging the drummers into a obstreperous marathon, temporarily drowning out the horns. Bynum fights his way back into the soundstage, clearing the palate with tart melodic development.

"Hurry Home B/G" reduces down to a dialogue between gorgeous guitar volume swells and whispering brushes. "Pocket Pass" explores the tug-of-war between the frantic and the relaxed, as each horn seems to contemplate the legacies of the late Lester Bowie and Don Cherry over churning guitars and drums. It's one of the strongest pieces on the album.

But the standout cut is the drum duet on "For Alan". It begins with a cassette recording of a 10-year-old Fujiwara soaking up some wisdom from his teacher, legendary Boston drum master Alan Dawson. Slowly, a conversation between Cleaver and Fujiwara unfolds—riveting from start to finish and unlike any other drum conversation that comes to mind.

For more information, visit firehouse12.com. Fujiwara is at Cornelia Street Underground Dec. 6th, Clemente Soto Velez Cultural Center Dec. 14th with Yoni Kretzmer and New School Tishman Auditorium Dec. 17th with Mary Halvorson. See Calendar.

UNEARTHED GEM

Zurich 1964 (Swiss Radio Days Jazz Series 42)
Dave Brubeck Quartet (TCB)
by Anna Steegmann

There are many ways to fall in love with the Dave Brubeck Quartet. Barack Obama was ten when his father took him to a concert in Honolulu. Millions discovered "Take Five" on the radio, bought the record and made it the biggest-selling jazz single of all time. Millennials were smitten by black and white YouTube clips. No matter how you got into Brubeck, you will be thrilled to discover this newly released 1964 live recording from the Zurich Kongresshaus, made during the band's heyday. The version of the quartet—Dave Brubeck (piano), Paul Desmond (alto saxophone), Eugene Wright (bass) and Joe Morello (drums)—had "the best balance, the strongest swing and the best interaction of any of the Brubeck quartets," according to Yves Ischer's liner notes. Desmond died in 1977, Morello in 2011 and Brubeck five years ago this month, leaving Wright, the only African-American member of the quartet, its sole survivor.

Asides from two standards, "You Go to My Head" and "Pennies from Heaven", all tracks are composed by members of the quartet: "Audrey" by Brubeck and Desmond; "Take Five" by Desmond; "Thank You", "Koto Song" and "Cable Car" by Brubeck; and "Shimwa" by Morello. The recording quality is phenomenal, the songs are ethereal and transcendent. From the first notes the musicians are in perfect harmony. Their joy is infectious. The audience is captivated, listens with devotion and bursts into enthusiastic applause.

Sit down in your favorite armchair, close your eyes and let "Audrey", the first of eight lengthy tracks, transport you; written as an homage to Audrey Hepburn, it is sublime, sensual and achingly beautiful and, like most of the other tracks here, more than twice its original recorded length. Everything to love about the Brubeck Quartet is on this recording: a perfect mix of intellect and emotion; blend of European classical and improvisational jazz; unusual time signatures; contrasting rhythms, meters and tonalities in expressive and accessible ways. Piano and alto take center stage and tease each other in a dance of seduction. Drums and bass are vibrant and fully present.

For more information, visit tcb.ch

GLOBE UNITY

Haberdashery
Bones (Leo)
Happy Jazz
JR3 (Relative Pitch)
Réunion
Queen Mab Trio (Mikroclimat)
by Tom Greenland

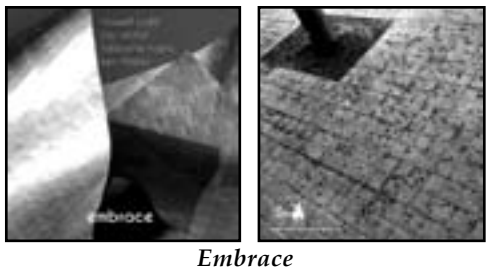
For some it was Eric Dolphy's 1961 live unaccompanied recording of "God Bless the Child", for others Bennie Maupin on Miles Davis' *Bitches Brew*, which established the bass clarinet—heretofore mostly heard in classical or soundtrack music—as an important vessel for jazz expression. Three recent releases illustrate its continuing relevance.

Bones, an avant-jazz trio from Israel, is led by bass clarinetist Ziv Taubenfeld. *Haberdashery*, its second CD, sports a black and white cover photo of a pale sugarcube-shaped house with a thin dark door standing in a barren field—an arrestingly austere image. The music within is likewise lean, layered, striking in its restraint, a study in high contrasts and subtle shadings of gray. Taubenfeld is the clear leader, the music formed from his charts, though it's often difficult to discern his compositional parameters. Instead, one thinks of close colleagues sitting around a café table, offering observations and opinions, a wending conversation interrupted by sudden short departures before regaining the common thread. "Cello", the final track, easily the best, begins with Taubenfeld's low trilling calls, breaking dramatically into mid-register, later again even higher, expiring finally like a diva's swan song.

In contrast with the Bones cover, that of JR3's *Happy Jazz* is misleading: the men in the photo aren't smiling and their music, while certainly energetic, isn't really happy or jazz. JR3—guitarist Olaf Rupp, clarinetist Rudi Mahall, and bassist Jan Roder—is a Berlin-based outfit. Mahall, known for collaborations with Alexander von Schlippenbach and Aki Takase, switches between bass and soprano horns, his tone edgier (more Dolphy-esque) than Taubenfeld's, his attack more frenetic, his sonic palette more varied. Rupp has a unique approach to the guitar, holding it upright on his lap like a Chinese pipa and raking the strings with finger-rolls and other unusual techniques to produce dense clusters of indistinct tones. This lengthy live set is dense, mercurial and extroverted, requiring considerable stamina to endure in one sitting, but well worth a second try.

Canadian bass clarinetist Lori Freedman had worked since the mid '90s with countrywoman pianist Marilyn Lerner, exploring interzones between jazz and classical, composition and improvisation, before Dutch violist Ig Henneman joined them to form the Queen Mab Trio. *Réunion*, the group's third CD, documents their first completely improvised concert, recorded at Toronto's Gallery 345, the first time they performed as a trio in eight years. Like its Shakespearean fairy namesake, the trio plays pranks, delivering dreamlike fantasies to lull listeners, the music gathering then breaking in long, slow rolling wave-sets, with quieter waters intervening. The eight tracks are generally low pitched, unhurried, spacious, with astounding timbral variety within a delimited dynamic range. There is beauty in the details, surprise in the occasional abrupt climaxes.

For more information, visit leorecords.com, relativepitchrecords.com and mikroclimat.com



Embrace
Roswell Rudd/Fay Victor/
Lafayette Harris/Ken Filiano (RareNoise)
New York-St.Johann
ReDDeer (Evil Rabbit)
by Robert Iannapollo

For the past 20 years, Fay Victor has proven herself to be an intrepid vocalist who won't be pigeonholed into one style: she can sing the traditional jazz songbook and make something new out of it; paid homage to her Trinidadian roots on *Kaiso Stories* with the avant garde ensemble Other Dimensions In Music; collaborated with the late Dutch pianist Misha Mengelberg on a program of Herbie Nichols tunes and the Ab Baars–Ig Henneman Duo in free improvisations; and has her own group that has recorded three albums of original material.

Embrace has many things to recommend it. It's nominally Roswell Rudd's date and Victor is recording with the trombone master for the first time. He's always been a great match for vocalists. It also finds Victor extensively exploring the standard book for the first time since 2002's *Darker Than Blue*. Rounding things out are pianist Lafayette Harris and bassist Ken Filiano. It's a good mix of players and there are a number of high points: the exchange of fours between Rudd and Victor on "Can't We Be Friends"; growling intro and scat chorus on Ray Noble's "I Hadn't Anyone Till You"; Charles Mingus' "Goodbye Porkpie Hat" using Rahsaan Roland Kirk's lyrics. Victor has an individual way of dealing with lyrics, maneuvering difficult melodies with ease, but she never swamps the material with over-ornamentation. Rudd is his usual magisterial self with assured complementary lines and deft usage of mute. At 81, he's still going strong on this session, matching players half his age phrase for phrase. Harris is a generous accompanist with a style that is full but never florid and Filiano is a rock-solid bassist who carries rhythmic and harmonic direction with ease. There's just one lapse that prevents this album from being perfect. Rudd has been one of the chief caretakers of Herbie Nichols' legacy since his death and Victor is one of the few singers who has tackled Nichols' material. It seems a missed opportunity not being able to hear these two handle some Nichols songs. Perhaps a full album's worth is in order in the future.

New York-St. Johann is something completely different, an improvised trio set with Austrian pianist Elisabeth Harnik and British bassist Dominic Lash. The three met at a residency at OMI International Arts Center in upstate New York and hit it off, leading to several live dates as a trio. It's clear all three are on the same wavelength. Some of Victor's texts were previously written and others were spontaneous. The humorous "Drip" arose from a previous conversation between Victor and Harnik. Harnik draws on the Cecil Taylor through Alexander von Schlippenbach tradition while Lash probes the deep recesses of the music. And Victor utilizes her complete vocabulary, from wild uninhibited shrieks and gentle cooing to recitations. It's an impressive performance but not for the faint-hearted. While *Embrace* is the more accessible way to hear one of the best current jazz singers, *New York-St. Johann* is well-worth hearing to get the full grasp of Victor's complete conception.

For more information, visit rarenoisereccords.com and evilrabbitrecords.eu. Victor is at Clemente Soto Velez Cultural Center Dec. 7th, Sistas' Place Dec. 16th and 55Bar Dec. 28th. See Calendar.

One Way Up (featuring Renee Rosnes)
Dave Young (Modica Music)
by Ken Dryden

Bassist Dave Young has led a distinguished career, which included a long working relationship with the late Oscar Peterson and a five-year stint with guitarist Lenny Breau. But over the past two-plus decades, Young has stepped out more frequently as a leader and recorded a number of small-group CDs. The bassist intended for this to be his last studio recording and, if that remains the case, he has finished with a flourish. His quintet includes two old friends with whom he has often played, trumpeter Kevin Turcotte and tenor saxophonist Perry White, along with veteran drummer Terry Clarke and pianist Renee Rosnes.

Young's choice of material focuses mainly on lesser-known songs by jazz greats, starting with a snappy interpretation of the late Marcus Belgrave's "All My Love". The leader's "Love For Scale" is an engaging and deliberately transparent reworking of Cole Porter's "Love For Sale", showcasing Rosnes' bluesy side. Young steps to the forefront in Milton Sealey's brilliant jazz waltz "Black Diamond", following Roland Kirk's 1965 arrangement. The fireworks get underway in the quintet's energized setting of Freddie Hubbard's "Intrepid Fox", a hardbop masterpiece fueled by an extended drum solo.

Dramatic arco bass is prominent in the introduction to Cedar Walton's gospel-infused "The Holy Land", then the band settles into an infectious groove that would sway any audience. Young's melancholy "Night is Long" has a bluesy air enhanced by Rosnes' emotional solo and Turcotte's expressive playing, though the composer's understated single chorus proves to be equally effective. Cedar Walton's jaunty "NPS" is another hidden gem and the quintet's playful workout has a sassy air. Joe Henderson's "Inner Urge", one of the late saxophonist's signature songs, is often overplayed at too fast a tempo; this arrangement, which omits Turcotte, brings the jazz standard to a simmer without boiling over. Adept piano and searing tenor give way to Young's intricate solo before the band wraps the song in a rather subdued manner.

For more information, visit daveyoung.ca. Renee Rosnes is at Dizzy's Club Dec. 7th-10th. See Calendar.

Hard Vibe
Talibam!/Matt Nelson/Ron Stabinsky (ESP-Disk')
by Clifford Allen

As reed player Anthony Braxton has said, sometimes one has to say things again many, many times for the world at large to pick up on an idea. Though traveling in somewhat different circles, Talibam!, the duo of keyboardist Matt Mottel and drummer Kevin Shea, continue to ply a uniquely identifiable amalgam of free improvisation, progressive rock, hip-hop and theatricality to get their own concept of linguistic and social restructuring across. Each recording, while it may stylistically adjust its tack, carries with it the possibility of open dialogue between rigor and the unexpected or tradition and Dadaist pranksterism. They've expanded their agitprop arsenal as well, going beyond sonic exploits to employ film and music video, exploring the nature of the music 'hype machine' and advertising with an array of guests and stand-ins.

Hard Vibe is one of a pair of recent LPs issued on ESP-Disk' (the other is titled *Endgame of the Anthropocene*). Unlike the wide-spanning *Endgame*, *Hard Vibe* consists of two sidelong tracks ("Infinite Hard Vibe Parts 1 & 2") based on similar, gradually ratcheting tempi and minimalist chord sequences that are soloed over by tenor saxophonist Matt Nelson (Battle Trance; GRID). Joining Mottel and his grungy keyboard array is Shea's bandmate in Mostly Other People Do the Killing, pianist Ron Stabinsky on Hammond C3 organ. Adding Nelson to the proceedings is a natural fit and not entirely unique in the Talibam! discography, for they've also worked with outside saxophonists Daniel Carter and Alan Wilkinson.

There's an element of burnished measure to the proceedings, toothy exhortations and false-fingered yelps reminiscent of Archie Shepp joined by Touaregs, Johnny Griffin or Ronnie Scott with the Clarke-Boland Big Band or Gato Barbieri blowing against taut Latin American rhythms. It's impressive that this narrow-valued cauldron is the work of a single drummer and two keyboard players, as they have keenly orchestrated a complete field of action to launch and envelop Nelson's throaty rejoinders and harried athleticism. Stabinsky, too, gradually stretches out in whorls of bent action before each version closes in off-kilter funk. If not as broad-netted as some Talibam! recordings, *Hard Vibe* is a staunch but exploratory riff on explorative mechanics.

For more information, visit espdisk.com. Kevin Shea is at Bushwick Public House Dec. 4th, 11th and 18th. See Calendar.

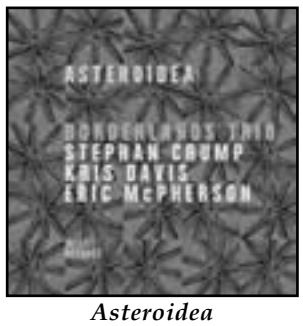
No Illusions
Stanley Cowell (SteepleChase)
by John Pietaro

Stanley Cowell is a pianist so threaded through the jazz canon, it can be said he is beyond genre. At 75, his impeccable, at times astonishing technique remains evident and his ability to conjure atmosphere is unrelentingly magical. The alluring opening cut on this album, John Lewis' 1960 composition "Milano", is presented with lush chords and lilting melody unashamedly guiding this tour through Cowell's latest incarnation. Fronting the quartet, Bruce Williams' alto saxophone offers more than a hint of Coltrane's *Ballads* phrasing and melancholy yet, at other points, one hears the guttural bite associated with the post-Ornette tone, dispelling any fear of an easy-listening product. But then, Cowell's music—like that of Lewis—could never be accused of static simplicity.

The selections that follow are all works of the leader. "Sunlight Shifting" features Williams' fluid soprano saxophone, which makes appearances on a number of other cuts. Likewise, this and other pieces benefit from Cowell's textural shifts of electronics. Like a drip painter hovering a landscape, the composer's use of digital sound is applied with artful abandon.

The album is contemplative but boasts a variety of moods. "Miss T.E. & O" is a medium bounce, which well illustrates the section prowess of bassist Jay Anderson and drummer Billy Drummond. Moreso, Drummond's ride cymbal, a shimmer of sub-divisions, is an underlying feature of the title song. The band also eats up the 5/4 of "Celestial Women", a masterwork of group interplay with mysterious tacits, and funky world groove of "Lesdoodis" (the leader on kalimba). Cowell's resumé ranges from Rahsaan Roland Kirk and Stan Getz to Bobby Hutcherson and Marion Brown, as well as the New York Loft Scene and youthful R&B road gigs. Recently retired from decades of college teaching, Cowell presents music that fervently speaks of his station in life, with a deft touch and no loss of sparkle.

For more information, visit steeplechase.dk. Cowell is at Smoke Dec. 8th-10th. See Calendar.



Asteroidea
Borderlands Trio (Intakt)
by John Sharpe

Right from the start, the unchanging lower-register prepared piano pattern, off-balance bowed bass interjections and mercurial cymbal accompaniment signal that this is no ordinary piano trio. Not that you would expect such a thing from this lineup. Kris Davis has inexorably become one of the most captivating pianists on the scene since relocating to NYC in 2001. Similarly bassist Stephan Crump stretches out ever further from his tenure with Vijay Iyer's Trio while Eric McPherson brings his experience from filling the drum stool for leaders as diverse as Andrew Hill and Fred Hersch.

The six collective inventions showcased on *Asteroidea* constitute their debut in consort as the Borderlands Trio, a name also shared with that opening cut. At more than 26-minutes it's by far the longest track on the album and neatly unites many of the band's main concerns. In particular, Davis explores her love of altering her instrument's traditional sound, variously evoking gamelan, electronics and koto through her preparations. The percussive dimension she engenders also fits well with her co-option of minimalist styling, alongside more narrative-driven excursions. All this plays to McPherson's strengths, as he colors and embellishes with a conversational tattoo.

For his part Crump alternates between sawing tremolos low on the fingerboard and throbbing motifs reminiscent of Iyer. The interlocking combinations result in a tapestry of uneasy shifting pulses as the principals probe the opportunities revealed by their incessantly rhythmic figures. In contrast, the brief but explosive "Carnaval Hill" seems more straightforward with Davis' flowing asymmetric lines and jabbing clusters forging ahead. Elsewhere empathetic but continually evolving interplay remains the norm, atmospheric on the spare "Ochre" but moving in fits and starts on "Body Waves". Already the Borderlands Trio has carved out a distinctive space for itself in what can be a crowded field.

For more information, visit intaktrec.ch. This project is at The Jazz Gallery Dec. 8th-9th. See Calendar.

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Second Act
Alex Goodman (Lyte)
by Donald Elfman

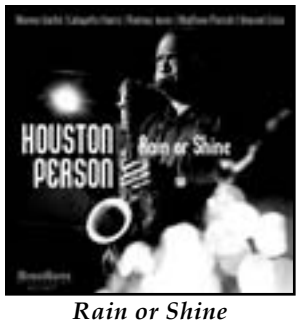
Canadian-born guitarist Alex Goodman has provided a showcase for a band entirely based in New York, reflected in the sharp and intricate sonic world he has created for their interplay.

Bassist Rick Rosato introduces the album with powerful dark lines, which lead to the jaunty, yet introspective "Questions". Saxophonist Matt Marantz introduces the melody with stirring assistance from pianist Eden Ladin, drummer Jimmy Macbride and Goodman himself. Ladin offers a clearly directed solo and then Goodman displays an adventurous harmonic sense. The theme returns with a clear sense of having been taken somewhere intriguing. "The First Break" has a kicking, rock-like urgency, propelled by Macbride. The band drives the theme forward, followed by a hot and mysterious solo by the leader. He rocks, then swings, always maintaining the furious pace.

There are striking and lovely contrasts throughout, made concrete through the use of singers Felicity Williams and Alex Samaras on five tracks and judicious placement of electronics (Marantz on an Electronic Wind Instrument and Ladin on electric keyboards). "Empty" belies its title by bursting with energy and heat. "Heightened" opens as a strange, quirky slow tune, complete with wordless vocals and electronics, but soon evolves from an almost march-like figure into an out-and-out wailer, Marantz and Goodman working in tandem to create vibrant sonic energy. "Welcome to New York" finds Ladin (on Rhodes) and Goodman presenting a joyous and sinewy line. "Apprehension" is willowy and lyrical thanks to the lightness in Marantz' horn, airy vocals and Goodman's smart, subtle punctuation. "Acrobat" almost breathlessly leads us home in what feels like a hymn, with a beautiful and haunting electronic keyboard section.

The varying moods on *Second Act* suggest the idea that New York can be a challenging, sometimes difficult, but mainly invigorating environment for musicians with open ears and minds.

For more information, visit lyterecords.com. This project is at Jazz Standard Dec. 9th. See Calendar.



Rain or Shine
Houston Person (HighNote)
by Phil Freeman

Houston Person is old-school jazz personified. A tenor saxophonist with a thick, furry tone, he plays standards, blues tunes and ballads in a manner that makes you think he ought to be wearing a ruffled tuxedo shirt, but he can also groove when he wants. He's made more than 75 albums and here he's joined by players steeped in blues, funk and soul.

It kicks off with a murmuring version of "Come Rain Or Come Shine" that threatens an hour of sepia-toned blues and slow-dance tunes. Cornet player Warren Vaché is as subdued and romantic as the leader, guitarist Rodney Jones provides a few accents at the margins, without drawing too much attention to himself, and the rhythm section of pianist Lafayette Harris, bassist Matthew Parrish and drummer Vincent Ector lays down a deep carpet. The second track, though, ups the energy level considerably. "132nd and Madison" begins with a strutting guitar figure and the band settles in behind, Person and Vaché playing the melody in unison for a gentle but still grooving soul-jazz workout recalling the early '70s CTI sound.

The album continues in this manner. Slow tunes like "Everything Must Change" are followed by slightly more uptempo numbers like "Learnin' The Blues", on which Vaché's horn seems to rise directly out of a New Orleans bayou. "Soupbone" is even more retro and down-home; it has the feel of an early '60s Blue Note session or something B.B. King's band would play to warm up before the leader stepped onstage. Person tears it up, digging deep into the blues and Vaché is right behind him, aiming his horn at the rafters and unleashing streams of fierce high notes. The album loses steam at the end with an underpowered, faux-Brazilian version of "Our Day Will Come" and narcoleptic "Danny Boy", but everything before that is solid.

For more information, visit jazzdepot.com. Person is at Mezzrow Dec. 13th with Daryl Sherman. See Calendar.

JAZZ AT THE BALLROOM, the salon series dedicated to bringing the best jazz to the Bay Area, celebrate the holidays with a compilation of songs from artists who've performed in the ballroom. The line-up includes:

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To learn more about the jazz salon series, visit jazzattheballroom.com

Departure
Plucky Strum (Whaling City Sound)
by Elliott Simon

This reviewer first saw guitarist Sheryl Bailey blow apart the old club Tonic almost two decades ago with an electrifying plugged-in performance. Now a respected educator and at the top of her profession, Bailey still rocks out when the setting calls for it and with her chordal mastery, technical ability and overall knowledge she has become the reigning mistress of styles and stylings. Recently, she and veteran bassist Harvie S partnered to form the duo Plucky Strum. The latter is likewise a musician's musician and on *Departure* he matches Bailey's speed, maintains a firm rhythmic underpinning and contributes his own originality—no easy task in this very intimate setting.

S' opener "Sublime" is an in-tandem bopper that appears written with the duo in mind whereas Bailey's "Old and Young Blues" (an allusion to the duo's ages?) is a beautifully structured sonic reflection. Bailey enjoys reframing '60s and '70s tunes (witness her Hendrix project) and here both Joni Mitchell's "The Hissing of Summer Lawns" and Stephen Stills' "Suite: Judy Blue Eyes" are explored. The melody of the latter is reimagined through lovely acoustic guitar work and vivid arco while the former morphs from its original dreamy musing into a commanding electric statement. Bowed bass also sets up "Song of the Guitar", Bailey's touching acoustic tribute to her instrument.

Bailey channels and challenges her partner's deep Latin associations with the gorgeous acoustic ballad "Sabado Con Mi Amor" before his own ballad, "Now I Know", equally inspires Bailey's elegant touch. Bailey and S are back to bopping with the clean lines of "What She Said" and in the pocket with "Good Ole Days", which features Bailey's chords and improvisation over walking bass. The sleepy pathos of "Alone" closes things out but the jointly composed "Cranshaw" potentially charts a gratifying future direction. Its open setting provides the duo with their largest sonic space and in that context they are at their most inventive.

For more information, visit whalingcitysound.com. This project is at Mezzrow Dec. 19th. See Calendar.

Trip
Mike Stern (Heads Up International)
by Jim Motavalli

It's impossible to listen to *Trip* without knowing the back story. In the summer of 2016, Mike Stern took a bad fall near his New York apartment, tripping over some construction debris. In what would be a nightmare for any guitarist, he broke both arms. "When you least expect it, life can change instantly and trip you up bad," Stern writes. Stern couldn't even hold a guitar pick, but this is one determined player—he wore gloves and glued the pick in place and within two and a half months he was gigging at his favorite venue, 55Bar. And in six months he was in the studio recording an album with a self-explanatory title and song titles like "Screws" (he had 11 of them in his shoulder) and "Scotch Tape and Glue". It's possible then, to see *Trip* as a test of Stern's recovery. Guitarist Pat Martino faced a similar challenge after a brain aneurism in 1980. If that's the criteria, Stern passes with an A. He comes roaring out of the gate with the title tune, which starts edgy and soon veers into the classic fusion territory this ex-Miles Davis sideman knows so well. Scotch tape or not, he's playing as well as ever. The title track, "Whatchacallit", "Half Crazy", "Hope for That", these are all in '70s fusion guitar mode, giving Stern a chance to show his chops are intact. Also well preserved is the guitarist's melodic sense—every tune is well-wrought and earworm catchy, even if some are predictable.

The most interesting tracks play with the formula. "Blueprint" is a standout, starting with an attractive theme voiced by Stern in unison with trumpet player Randy Brecker, followed by a long, shimmering solo from the former and slow-building improv by the latter. Jim Beard helps build the atmosphere; on piano or organ, he's probably the most valuable player on the album. Without taking much solo space, he's always on tap with just the right support. "Gone" is the album's ballad, with Stern on acoustic. It's pretty, but doesn't really go anywhere. Beard and Stern harmonize nicely and it could actually be slipped into a smooth jazz format without too much required from the listeners. Movie producers—here's your next love theme. On "Emilia", Stern sings wordlessly with guest vocalist Gio Moretti, evoking a Brazilian feel. Stern's wife, Leni, is on ghoni, presumably the donso ngoni, a stringed instrument from West Africa. Beard is again aces here and the piece builds into a funky groove, then fades out. "I Believe You" has perhaps Stern's best writing on the album. It's a rolling, loping theme that could become a modern standard.

The album is top-heavy with A-Team talent, all wanting to see Stern back at fighting strength. Drummer Lenny White knows this turf well, having plowed it with Chick Corea. Bassist Victor Wooten graces the title tune and should have been higher in the mix. Bob Franceschini and Bill Evans are all over these tracks on tenor. Wallace Roney holds down the trumpet chair on two tunes and memorably on "B Train" (which also has Stern's best-paced solo and wonderful work from Beard).

If you know Stern's work, you won't be surprised by this album. Knowing the circumstances under which it was made, however, it becomes quite astonishing.

For more information, visit concordmusicgroup.com. Stern is at Iridium Dec. 19th-23rd. See Calendar.

Whispers on the Wind
(with Randy Brecker & Gregoire Maret)
Chuck Owen and The Jazz Surge (MAMA)
Big Band Minimalism
Mats Holmquist/Latvian Radio Big Band/
Dick Oatts & Randy Brecker (MAMA)
by Scott Yanow

In the updated version of Tom Lord's Jazz Discography, trumpeter Randy Brecker is listed as being on 730 jazz sessions since 1966, all as a sideman except for 17 albums that he led. That number does not include numerous dates where he played backgrounds for pop and rock singers. A very flexible trumpeter, Brecker sounds comfortable playing anything from hardbop to funk and, even at the age of 71, has not lost a thing in his sound, range or creativity.

Chuck Owen's *Whispers on the Wind* only has two appearances by the trumpeter on its seven originals. Owen, a very skilled arranger-composer, writes works that are episodic, dramatic and picturesque. One can certainly imagine several of the selections on this CD serving well as soundtracks. A tribute in general to the constant wind that Owen felt while growing up in Nebraska, the set has several pieces that look to the old West.

Owen's 19-piece Jazz Surge features several excellent soloists (including saxophonists Tamara Danielsson, Valerie Gillespie, Ray Wertz and Jack Wilkins, trumpeter Clay Jenkins and trombonist Jerald Shynett) with the best-known sideman being drummer Danny Gottlieb. In addition to Brecker, there are appearances by guests Gregoire Maret on harmonica and violinist Sara Caswell on two songs apiece.

But the main reason to acquire *Whispers on the Wind* is for Owen's inventive writing. The set starts with five minutes of admirable ensemble playing on the 14-½ minute "Warped Cowboy" (which depicts a lone figure riding either a horse or a jeep into the wide open spaces) and progresses through the whimsical "All Hat, No Saddle", "Into The Blue" (about the spirit of adventure and exploration) and relatively swinging "Gunslingers". Even during the solos, the orchestra is quite active, adding to the drama and intensity of the modern music. On the evidence of *Whispers on the Wind*, Owen deserves to be ranked high among today's composer/arrangers.

Brecker is a bigger factor on Mats Holmquist's *Big Band Minimalism* along with Dick Oatts on alto and soprano. Holmquist has long sought to create his own brand of jazz minimalism, often utilizing a fairly simple rhythmic idea along with a short and repetitive chord structure, building phrases on top of phrases even behind the soloists to create dense colors.

Holmquist's seven originals (some previously recorded but in different arrangements) are performed by the Latvian Radio Big Band with Brecker and Oatts both making four appearances. While there are spots for three other soloists on one song apiece, the emphasis is on the repetitive ensembles and gradual development of the pieces. Among the more memorable aspects of the music are: the simple swing rhythm serving as the basis for "The Same Old Song"; dissonant ensembles on "Friends & Enemies" (which begins with a free drum solo from Artis Orubs); childlike theme of "Stevie R"; bleak and desolate landscape painted during the melancholy "Ballade"; and Oatts' passionate soprano playing on "To The Bitter End". While the repetition may not be for everyone's ears, Holmquist's jazz minimalism project is quite intriguing and hypnotic.

For more information, visit summitrecords.com. Brecker is at Iridium Dec. 19th-23rd with Mike Stern. See Calendar.

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K.D. Is Here: New York City 1962 & 1966
Kenny Dorham (Uptown)
by Duck Baker

That Kenny Dorham was THE underrated trumpeter of his day is now accepted wisdom for a generation of writers who note that Miles Davis and Dizzy Gillespie got all the attention in the late '40s up until the arrival of Clifford Brown, who then took over a big part of the limelight. We can even admit that Dorham was not quite the sort of genius that these other gentlemen were, without diminishing his enormous contributions. Among hardbop trumpeters of the decade that began in 1955, not even Davis appeared on more classic dates.

Dorham worked in the bands of Dizzy Gillespie, Charlie Parker, Max Roach, Art Blakey and Horace Silver and listed as a co-leader on a record date as early as 1946, though his first LP as leader came in 1953. He would lead or co-lead another 15 or so dates and managed to change his approach to match the evolution of the hardbop style without ever losing his bebop roots. In fact Dorham seemed to be at the height of his powers when Blue Note released *Trumpeta Toccata* in 1965, but his career as a leader on recording sessions ended right there. Fortunately, he was at least recorded live several more times before his untimely departure 45 years ago this month and the two dates featured on this release rank with the best of this later period.

A 1966 broadcast from the Half Note comes first and it finds Dorham at the helm of a fine quintet that features the pungent alto playing of Sonny Red (completed by Cedar Walton, John Ore and Hugh Walker). Things begin with a bang, in the form of an excellent Dorham original not recorded elsewhere, "Jong-Fu". We see here that he had absorbed the modal approach as a composer as well as a player. Dorham, Red and Walton are in fine form throughout this broadcast and the interplay belies the fact that this was basically a pick-up band.

The last can also be said for the three 1962 tracks that feature a young Joe Farrell on tenor (plus Walter Bishop, Jr., Larry Gales and Stu Martin), who at his best was pretty close to a monster and he's at his best here. Dorham fans will certainly want this one and so will devotees of Farrell and Red.

For more information, visit uptownrecords.net

Ziljabu Nights (Live at Theater Gütersloh)
Miroslav Vitous (Intuition)
by Tyran Grillo

Ziljabu Nights is an emotional black box recovered from the wreckage of a bygone era and brought intact into ours. Recorded live in June of 2016 at Germany's Theater Gütersloh, it features saxophonists Gary Campbell and Robert Bonisolo, keyboardist Aydin Esen and drummer Roberto Gatto. Leading them all in a program of mostly original compositions is legendary bassist Miroslav Vitous, whose experiential integrities shine among those of like-minded maestros.

The performance documented here is at once nostalgic and spontaneous. Vitous, who turns 70 this month, and his musicians inhabit their respective continents, yet on stage forge a veritable Pangea of sound. "Ziljabu" eases us into the album's tender awakenings with a mélange of keyboards and flanged bassing. Its fusion-leaning tendencies recall certain landmark ECM albums from the '80s, not least of all the bassist's own for the label. A one-letter difference in the title of "Ziljabe" yields an equally subtle shift in tone. A subtle maturity percolates throughout the 17-minute "Morning Lake". It unfolds with patient respect, under cover of which Bonisolo's sopranism provides the aerial view to Campbell's terrestrial excavations, while in "Miro Bop" the reeds play out a dancing exchange of tenors, both feet on the ground.

Vitous pays homage to late fellow bassist Scott LaFaro in an unaccompanied rendition of "Gloria's Step Variations". What seems relatively straightforward on the surface, however, reveals a depth-charge of interpretation, with equal parts muscularity and flexibility woven into its fuse. The same holds true of "Stella By Starlight Variations", wherein the band sends love to the periphery as Esen takes solo flight at the center of it all.

The album finishes off with an interview, in which Vitous speaks a little to his history as an artist, his growth out of the initial iteration of fusion giants Weather Report and the blessedness of his musical life. "It's not so much searching," he says of his rapport with this band. "Basically, we hear it." And it's all we can do in return to appreciate that which has been heard.

For more information, visit intuition-music.com

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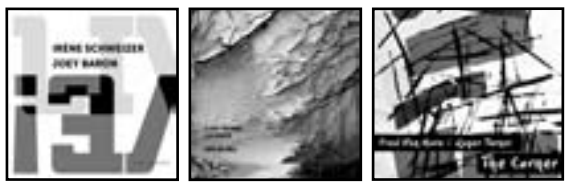
Witches Butter
Tree Ear (Clean Feed)
by Stuart Broomer

Percussionist Gerry Hemingway has covered tremendous musical ground in his career, from the Anthony Braxton Quartet, through his own distinguished groups and the BassDrumBone trio to wide-ranging duos with saxophonists John Butcher and Ellery Eskelin, synthesizer player Thomas Lehn, guitarist Terrence McManus, pianist Marilyn Crispell and Korean komungo virtuoso Jin Hi Kim. Tree Ear, a collective trio formed in 2013, introduces two stellar Swiss musicians 30 years Hemingway's junior, Sebastian Strinning on tenor saxophone and bass clarinet and guitarist Manuel Troller.

Tree Ear is devoted to collective improvisation and clearly open to multiple directions. There's a definite aesthetic of risk operative here. It manifests itself playfully in the Wild-West-saloon-poker-game photo shoot for the cover and conditions the band name and the track titles. Tree Ear and "Witches Butter" are fungi, edible apparently; most titles are drawn from poker parlance, though "Kill Button" and "Drag Light" might be shared with racing. "Range of Hands" starts the proceedings with a sudden tremolo suggesting a Bernard Herrmann score but which opts for continuous sustained sounds from tenor and guitar with Hemingway building tension from within. The understated "Third Man Walking" emphasizes the moody lower register of bass clarinet and the almost telepathic subtlety of Troller and Hemingway, all three gradually expanding the piece by adding different dimensions and materials.

If the initial pieces suggest levels of discretion worthy of AMM or Jimmy Giuffre, the title track unleashes a firestorm of screaming tenor, insistent distorted guitar and driving drums, locating the trio in an altogether different orbit. Improvisation, like mushrooms and poker, involves discretion as well and the members of Tree Ear are masters of restraint. As good as the early episodes of the program are, they pale before what's up the group's proverbial and collective sleeves, finally unleashing their reserves of intensity and invention in the mysterious click dialogue of "Kill Button" and dense, driving "Reraise", its power-tool guitar electronics contributing to energy music of the first order.

For more information, visit cleanfeed-records.com. Gerry Hemingway is at The DiMenna Center Dec. 16th with Sarah Weaver. See Calendar.



Live!
Irène Schweizer/Joey Baron (Intakt)
Port of Call
Klaus Treuheit/Lou Grassi (NoBusiness)
The Corner
Fred Van Hove/Roger Turner (Relative Pitch)
by Mark Keresman

If the concept of a pianist and drummer interacting without those meddling bassists (kidding) intrigues, there are these three recent sets in the marketplace.

Swiss pianist Irène Schweizer has carved out a niche playing and recording with notable cutting-edge drummers. American Joey Baron is a flexible drummer, one equally at home with standard piano trios as with John Zorn's various ensembles. Schweizer's "Free for All" opens *Live!*, the pianist peeling off rolling, slightly dramatic chords with hints of stride, Baron laying down a subtle barrage of rolls and rumbles. Baron's "Up the Ladder" features Schweizer playing cyclic, baroque-like sounds and his rat-a-tat crackle before coming down to Earth. "String Fever" is a mystery unfolding with the duo engaging in some extended techniques; it evolves organically from the abstract to the cinematic, Schweizer in an impish and melodious mode, her usually volcanic free-er side muted by Baron's empathic, at times impressionistic, at others quick-tempered percussion.

Port of Call is a studio-recorded duet by Klaus Treuheit and Lou Grassi. The latter is an American drummer who runs the gamut of ragtime (Max Morath) to no time (Gunter Hampel, Burton Greene). Treuheit is a German pianist who studied under Herbie Hancock and modern classical composer George Crumb. Mostly co-composed, this Port takes in the elemental blues, as on "Mysterioso IV". This series of duos has a somewhat free-ish conversational cast, especially in "L'Space Sonore", while "Lament #PB III" is wry, spiky bebop, Grassi swinging like Max Roach, Treuheit like Bud Powell. While heavy on mostly cerebral free/out playing, both apply a harmonious touch throughout and bits of swing when perhaps least expected.

Belgian pianist Fred Van Hove is one of the granddaddies of the '60s European free jazz scene. Roger Turner is a British drummer who in the mid- and late '70s became recognized in the UK avant garde jazz scene. *The Corner* was recorded live at Café Oto, an east London music venue, and Van Hove and Turner really go to town on four lengthy free-improvised pieces. There is a constant flurry of forward-moving energy here and episodes of calm between storms, via brief stretches of pliable lyricism from Van Hove. There's an inner logic, an overall mood of bracing, good-humored catharsis.

For more information, visit intaktrec.ch, nobusinessrecords.com and relativepitchrecords.com. Joey Baron is at The Stone at The New School Dec. 15th. Lou Grassi is at Soup & Sound Dec. 22nd. See Calendar.

Wild Lines: Improvising Emily Dickinson
Jane Ira Bloom (Out-Line)
by George Kanzler

Essentially, this is two CDs of (largely) the same music. The first is instrumental, delivered by soprano saxophonist Jane Ira Bloom with pianist Dawn Clement, bassist Mark Helias and drummer Bobby Previte. The second CD revisits the same tunes, in slightly different order, edited and expanded to include the words of Emily Dickinson, recited by actress Deborah Rush. Enhanced winningly by the words, which reveal Bloom's inspiration for the music, the music on the second CD is more enjoyable with Dickinson's words and Rush's masterful delivery illuminating it.

Dickinson's poetry was a harbinger of modern free verse, often very short, neither rhymed nor in a regularly perceived meter, although the longest poem here, "A Star Not Far Enough", does have five stanzas of four metered lines, the second and fourth of each one rhyming. It is spoken, unlike the other 12 tracks with words, at the end of the music, in this case a lyrical, semi-rubato ballad by the duo of Bloom and Clement. The music reflects the bucolic nature of the poem and other tunes find references for the music in the words. "Singing the Triangle", a poem about a circus parade on Triangle Street in Amherst, Massachusetts, elicits a marching beat and bright, piping tune over syncopated rhythms. "Cornets of Paradise", from lines in another poem, conjures martial "Drums of the Phantom Battlements", casting the words over toms that usher in soprano evoking said cornets over an accelerating tempo, saxophone and piano trading solos as if in a race. "Mind Gray River" lays a somber ostinato bassline under the words, the band following up with the same pattern under yearning saxophone and piano soloing over and interacting with Previte's toms.

Bloom is inspired by the poetry to create singular song forms beyond usual 12-bar and 32-bar AABA forms, stretching the structure of "Say More" with unison lines and ostinati sprinkled with thematic solos. Two of the most striking and successful pieces—both as instrumentals and with poems—are "Alone & In A Circumstance" and "One Note from One Bird". The former is a fanciful depiction of a spider interrupting the poet's "circumstance"; the music, with dance-march drumming, interrupted by abrupt turnarounds during saxophone and piano solos. The latter, inspired by a very short poem (the first half is "One note from/ One Bird/is better than/a million words") has a knotty line reminiscent of Thelonious Monk, at his favorite tempo, with angular chords flirting with dissonance, prodding Bloom and Clement to their best solos on this exemplary album of poetry-inspired jazz.

For more information, visit janeirabloom.com. Bloom is at The DiMenna Center Dec. 16th with Sarah Weaver. See Calendar.

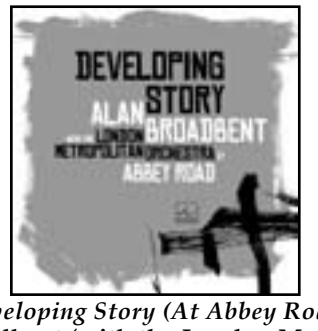
Float Upstream
Tom Rainey Obbligato (Intakt)
by Robert Bush

The legacy of the great Miles Davis '60s quintet continues to shape contemporary music and that's hardly a negative influence, especially when it is executed with the kind of élan that drummer Tom Rainey, saxophonist Ingrid Laubrock, trumpeter Ralph Alessi, pianist Kris Davis and bassist Drew Gress demonstrate on *Float Upstream*. There is a concept at work here, that being a decidedly free interpretation of well-worn standards. With these particular players, a certain level of transcendence is achieved.

From the very oblique opening strains of "Stella by Starlight", each horn whinnies and wails in search of a mutual focal point and when they light upon it, at midpoint, everything becomes brutally clear. The rhythm team play their respective roles closer to the vest while trumpet and tenor are given wide latitude. Sometimes, as on Sam Rivers' "Beatrice", the melody gets jettisoned altogether and the form becomes the blank slate. Alessi's delicate sound and penchant for broken notes join forces with intuitive piano to begin as a duet, but when the full band enters, a glorious groove emerges on the strength of Gress' walk. It all comes together on "What's New", which the bassist outlines alone, sounding only slightly smaller than a fully mature redwood. Alessi and Laubrock enter with mocking commentary from the sidelines. Again, there is a shift from an 'outside' perspective to something closer to the center and the piece develops into a higher plane. Rainey leads off "There is No Greater Love" with a superlative bit of solo drum storytelling, inviting Laubrock and Alessi to shadowbox across the stereo curtain until Davis, rather unexpectedly, inserts herself into the mix, laying down a metrically dense and melodically intricate solo—definitely a highlight.

The title track, the one improvisation, evolves in an almost identical scenario as the standard material, making a powerful case for this group's ability to create something out of nothing.

For more information, visit intaktrec.ch. This project is at Cornelia Street Underground Dec. 30th. See Calendar.



Developing Story (At Abbey Road)
Alan Broadbent (with the London Metropolitan Orchestra) (Eden River)
by Ken Dryden

Veteran pianist Alan Broadbent hardly needs an introduction but the New Zealand native's resumé as a composer, arranger and conductor tends to be overlooked. This release features Broadbent wearing all of these hats, accompanied by bassist Harvie S, drummer Peter Erskine and the London Metropolitan Orchestra. Broadbent's three-movement "Developing Story" is a jazz concerto that best displays the depth and breadth of the composer's considerable gifts, especially in blending the jazz trio and orchestra. The remaining tracks focus on his scoring of jazz standards and his potent originals.

Tadd Dameron's "If You Could See Me Now" has rarely sounded so lush and poignant due to an imaginative orchestral score and understated piano. A dramatic conception of John Coltrane's "Naima" is introduced via a brass fanfare before Broadbent enters with shimmering piano. Soon the piece transforms into a gentle samba, then shifts to featuring the soaring strings accompanied by the reed section's tremolo backdrop. Broadbent previously arranged Miles Davis' "Kind of Blue" for orchestra on his impressive 2006 CD *Every Time I Think Of You*; this interpretation retains elements of that chart but proves to be even richer in texture.

He wrote "Lady in the Lake" during his tenure with late bassist Charlie Haden's Quartet West and this sensuous ballad features piano more prominently. The colorful treatment of Davis' later composition "Milestones" would be perfect to introduce classical audiences to jazz in a pops concert setting. The intimate "Children of Lima" was penned after a major earthquake in Peru during the '70s, revealing hope for the future rather than focusing on the tragedy of the present. This is another valuable addition to Alan Broadbent's vast recorded legacy.

For more information, visit eden-river-records.com. Broadbent is at Mezzrow Dec. 22nd-23rd. See Calendar.

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Steve Lacy's Saxophone Special Revisited
ROVA Saxophone Quartet/
Kyle Bruckmann/Henry Kaiser (Clean Feed)
Wild Red Yellow
Larry Ochs Sax and Drumming Core (Rogue Art)
by Clifford Allen

Saxophonist Larry Ochs is best known for his work in the ROVA Saxophone Quartet, formed in San Francisco in 1977 and named originally for its members Jon Raskin, Ochs, Andrew Voigt and Bruce Ackley, though Voigt was replaced by Steve Adams in 1988. What set ROVA apart was not only its instrumentation but also the members' interest in working with new languages and rule sets explored by musicians from overseas, an approach not favored by many American players at the time; they even helped to organize the first American concerts by British saxophonist Evan Parker and guitarist Derek Bailey.

Alongside the World Saxophone Quartet and similar ensembles under the direction of reed players Anthony Braxton and Roscoe Mitchell, ROVA were among the earliest groups in free music to explore a working unit featuring like instruments. Though the structural principles were a bit different, soprano saxophonist Steve Lacy would try something similar in December 1974 in a London concert joining him and soprano/alto saxophonist Steve Potts with Parker and Trevor Watts, Dutch homemade electronics wizard Michel Waisvisz and Bailey's guitar. This concert was released on Emanem as *Saxophone Special*, reprised here in its entirety by ROVA with the addition of guitarist Henry Kaiser and the analog synthesizers of Kyle Bruckmann. It's important to note, perhaps unsurprisingly, that *Saxophone Special Revisited* operates in a contemporary realm, more bulbous and bubbly, fewer clinks yet with a net-less rigor all its own. In this context harried, searing or pillowed blurts and hardscrabble linearity hang in relief with twangy, discursive plod, phrasal erasure and arrhythmic whir. An homage to vision and possibility, *Saxophone Special Revisited* is far more than a record of covers.

Ochs formed the Sax and Drumming Core with drummers Donald Robinson and Scott Amendola in 2000; initially a trio, it was later expanded to include Japanese pianist Satoko Fujii and trumpeter Natsuki Tamura. With the group's fourth disc and second on RogueArt, *Wild Red Yellow*, Robinson's absence has been supplanted by percussionists William Winant and Matthias Bossi on a set of three original compositions. The ensemble's palette is diverse—Fujii employs patchy-sounding synthesizers and piano strings to create an otherworldly rumble while the drummers add a variety of gongs, timpani, sharply-pitched roto-toms and the ever-present "shaky flotsam" in varying degrees of shuffling density. All three percussionists are experts in group dynamics and any sort of pounding fracas is an architectural necessity, raising and surrounding Ochs' robust harmonic billows and Tamura's puckered gleam or merging with Fujii's arched clusters. The closing title piece joins spectral electronic flits and insectile, warbling flights with sandy accents, all coalescing into gestural toughness as tenor and drums take a center seat. Trumpet, synthesizer and sopranino then trade gooey fours against a fleet rhythmic battery in dance-like motion before returning to papery interplay.

For more information, visit cleanfeed-records.com and roguart.com. Ochs is at National Sawdust Dec. 13th. See Calendar.

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SEE REVIEW IN THIS ISSUE

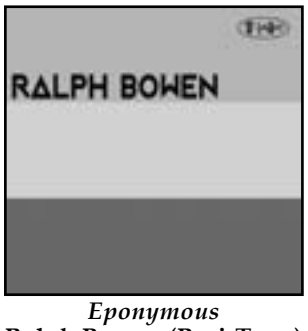
Whatever Will Happen That Will Also Be
Harris Eisenstadt (NoBusiness)
by John Sharpe

Ever since Haydn's day the string quartet has been considered a prestigious form and as such has come to exercise an attraction on even those operating in what could loosely be termed the jazz arena. Drummer Harris Eisenstadt presents his first foray on *Whatever Will Happen That Will Also Be*, enlisting the Mivos Quartet, one of America's foremost new music ensembles.

Although the 35-minute composition contains some ten minutes of improvisation, such is the skill of the quartet that the transitions appear seamless. While the bright lyrical invention and rhythmic ingenuity one might recognize from Eisenstadt's groups such as Canada Day are under wraps, his love of overlapping layers and contrapuntal voicings is well represented. Eisenstadt meets the challenges inherent in the restricted instrumental palette of the strings by accentuating contrasts, juxtaposing dog-bothering violin whistles with longer deep tones in the viola and cello and plucking against bowing. However, the work sits firmly under the contemporary music banner, rather than indicating any sort of crossover.

Constant gear shifts create an unsettled feel overall. Eisenstadt first introduces then extrapolates the thematic material, starting with violins in the highest registers, pizzicato strings and somber sustains. Amid the angular shards and gritty attacks, "Movement II" opens out into a brief aching viola melody while "Movement III" furnishes slower passages, although even here there are episodes of dashing sawing, including an extemporized violin coda of extreme textures. The last movement unifies material from previous sections and heralds a reprise of the opening gambit, but the unresolved final notes lend an air of mystery in keeping with the title. While Eisenstadt remains one of the select band of drummers who compose, this set begs the question whether ultimately he will become known as a composer who drums.

For more information, visit nobusinessrecords.com. Eisenstadt is at The Stone Dec. 11th and The Owl Music Parlor Dec. 21st. Dee Calendar.



Eponymous
Ralph Bowen (Posi-Tone)
by Phil Freeman

Tenor saxophonist Ralph Bowen got his start in the band Out Of The Blue, which made four albums for Blue Note between 1985-89. He made his solo debut on Criss Cross in 1992 and recorded for the label again in 2001 and 2003, but his career jumped into a higher gear when Posi-Tone signed him; since 2009, he's made six albums for them. This self-titled effort arrives after a three-year gap and is primarily built around a six-part suite of tracks named for animals: "A Rookery of Ravens", "A Leap of Leopards", "A Pandemonium of Parrots", "A Flamboyance of Flamingos", "A Venue of Vultures" and "A Cast of Crabs". The album also includes one more Bowen original, a piece by bassist Kenny Davis ("Aye") and versions of Dave Liebman's "Piccadilly Lilly" and McCoy Tyner's "Search for Peace".

Bowen is a lyrical player who favors long lines and the middle of the tenor's range. It's a virtual certainty that his favorite Coltrane album was released on Atlantic. He's backed by a trio of players who get what he's going for 100 percent. Pianist Jim Ridl switches to Fender Rhodes for "A Flamboyance of Flamingos" and funky "A Cast of Crabs" and throws some jarring, almost Matthew Shipp-esque slams into "A Venue of Vultures", but mostly stays in the hardbop lane, laying down light but forceful chords and letting his solos unfurl with cautious exuberance. Davis and drummer Cliff Almond drive the music forward with a superb sense of swing and a hard, almost bouncing feel. Ridl returns to the Fender Rhodes for the album-closing "Search for Peace", perhaps unwilling to compete with Tyner on the legend's own piece. The quartet takes the beautiful ballad even slower than the original 1967 recording; Bowen cuts his usual long phrases in half, going bluesy and mellow, and Ridl's solo has a floaty, Bob James-ian energy. In fact, this track could almost have gotten radio play in the '70s.

For more information, visit posi-tone.com. This project is at Smalls Dec. 15th-16th. See Calendar.

Free Reservoir
Simon Nabatov/Max Johnson/Michael Sarin (Leo)
by Stuart Broomer

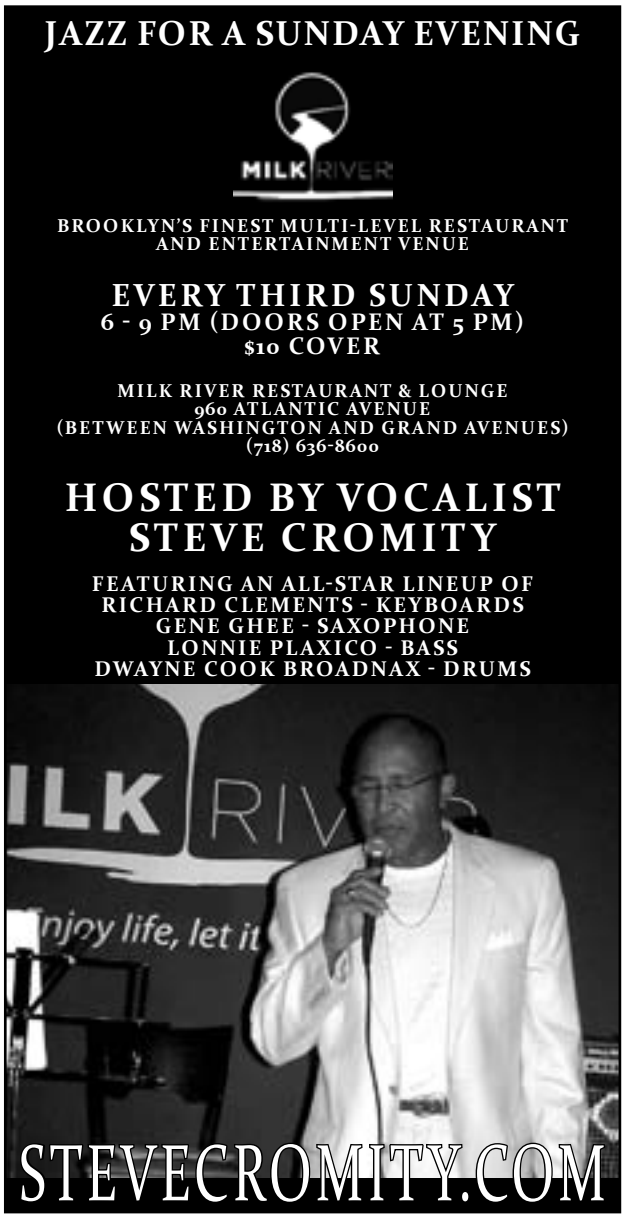
Russia-born, Germany-based pianist Simon Nabatov has developed a strong New York presence from early work in the quartets of Perry Robinson and Ray Anderson. That geographical relationship continues in this trio with bassist Max Johnson and drummer Michael Sarin. The music is collectively improvised, rooted in the traditions of both the jazz piano trio and harmonic and rhythmic expansions of the past century in jazz and European art music.

Nabatov is a piano virtuoso, but in the lineage of Bud Powell, not Oscar Peterson. His dense, rapid-fire keyboard adventures are complex inspirations rather than decorations, rich in the moment as well as past associations. Much of the group's potential is apparent in the title track, Nabatov's opening motifs first drawing a staggered line from Johnson, then insistent knitwork from Sarin. Within a minute they're in full flight, Nabatov developing contrapuntal parts between left and right hands with drum patterns exploding through the piano. Different tempos come and go, brief solos emerge and the three keep finding fresh ways to interact. There's an extraordinary moment when Johnson bows slow glissandi against the piano, the dissonance creating the impression of a quarter-tone piano. At the end, Nabatov launches a wild two-hand dance that sounds like a spontaneous relative of Maurizio Pollini's performance of Stravinsky's "Three Movements from Petrushka".

The opening movement (yes, there is sometimes that sense of structure) of "Slow Droplets" is as beautiful as George Crumb's "Night Music", full of bright sustained splashes of treble piano and a sonorous cello-like arco melody from Johnson. "Maracatu Askew" is propelled by powerful counter rhythms while "Tap Dance Inferno" has every instrument tap-dancing at a very quick internal (and infernal) tempo, skittering piano runs in the upper register, rapid rattle of sticks and blazing pizzicato. The concluding "Short Story Long", the longest track at 18 minutes, is a wonder of sonic invention, from grinding bowed bass and a tiny Asian cymbal to long inventive piano lines.

This was apparently recorded a day after the trio's first performance; given that, the level of interaction—precise as well as spontaneous—is even more remarkable.

For more information, visit leorecords.com. Johnson is at Clemente Soto Velez Cultural Center Dec. 14th with Yoni Kretzmer and Bar Chord Dec. 19th. Sarin is at Bar Lunàtico Dec. 1st and Studio 312 Dec. 7th. See Calendar.



Live at Trumpets
Ted Brown Quartet (Cadence Jazz)
by Mark Keresman

Tenor saxophonist Ted Brown (turning 90 this month) is a disciple of innovative pianist and educator Lennie Tristano, a transitional figure who drew a line between/through the bebop and cool schools to the avant garde, utilizing counterpoint, polyrhythms, unusual use of harmonies and an even style of rhythmic accents. All of these elements carry over to this set of live dates of Brown's captured at the New Jersey jazz club Trumpets in 2006 and 2010.

Brown's approach on the tenor seems descended from two major wellsprings, namely Lester Young (smooth, suave, tender, little vibrato) and Lee Konitz (lithe, dry-ice intellectual cool). In fact, Brown sounds like he's blowing alto some of the time. Stylistically this is bebop but put across in a cool (but never offhand) manner, the rhythm team of Don Messina and Bill Chattin keeping everything cooking over a slow, steady burner while lead chef Brown mixes a smooth, tangy tenor sauce. Pianist Jon Easton (also an alumnus of Tristano U.) plays in a full-bodied, refined, contrapuntal mode.

The program consists of done-to-death standards but imbued with enough individuality and class that even the most jaded aficionado shan't notice. "Sweet and Lovely" gets a bouncy semi-twirl about the dance floor, Brown playing with a nifty combination of jollyness and obliqueness. The leader puts a whole new coat of paint on "Pennies from Heaven", at first caressing the melody then extrapolating it in a way both tender and slightly mocking. Easton literally teases the keys with a tauntingly sparse solo, placing one or two notes on the air-canvas with droll deliberateness.

Audiophiles be warned, however: the recording quality is a little flat—at times bass and drums are not distinct enough, lending a bit of a same-y ambiance throughout. Yet, this is a very good album, projecting both a comforting, slightly chill, at-ease vibe with a high level of creativity…and since Brown isn't exactly over-recorded, shucks, do the math.

For more information, visit cadencejazzrecords.com. Brown's 90th Birthday Celebration is at The Drawing Room Dec. 2nd. See Calendar.

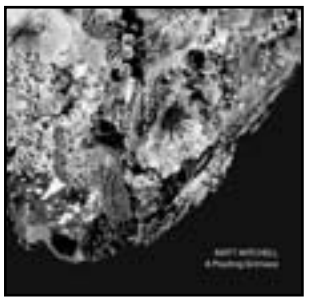
The Stroller
Zaid Nasser (SteepleChase)
by Ken Dryden

Although alto saxophonist Zaid Nasser is well known to New York City jazz fans, elsewhere he has been a well-kept secret, since he has only recorded sporadically following his debut in the early '90s. Nasser was exposed to a wide range of music through his late father, bassist Jamil Nasser, and benefited from informal lessons with visiting musicians like Phineas Newborn, Jr., George Coleman and Lou Donaldson. *The Stroller* is only Nasser's third CD as a leader, but like his earlier releases, it is rich in music history and fresh approaches to familiar songs.

The absence of piano gives his quartet, comprised of bassist Ari Roland (long a favorite collaborator), guitarist Pasquale Grasso and drummer Keith Balla, a lighter sound. The surprising opener is Nelson Riddle's "Naked City", the theme of an early '60s television series, played in a swinging style highlighted by Nasser's fluid bop technique. His treatment of "Polkadots and Moonbeams" blends rapid-fire runs and spacious, lyrical passages in a masterful setting, buoyed by intimate guitar and hip arco bass. The first of his two originals is "Junior's Soul", a brisk, transparent reworking of the standard "Body and Soul". Lou Donaldson's "Sputnik", built on the changes to "What Is This Thing Called Love", is an intense workout with plenty of fireworks by the saxophonist. Nasser's playfulness is apparent in the rendition of "Never Let Me Go", as he opens in a rhapsodic manner, evolving into twisting, angular bop as the piece unfolds.

Nasser spent several years living and working in Armenia and brought two songs back with him. The children's song "Kaqavik" is reimagined with blistering solos by Nasser and Grasso, Roland's bowed solo and Balla's drum break providing the icing on the cake while "Song Of The First Love" is initially a wistful ballad then settles into a laid-back groove. The quartet wraps the session with an energetic interpretation of Wes Montgomery's infrequently performed "S.O.S.", making one hopeful that Nasser's next record date is on the immediate horizon.

For more information, visit steeplechase.dk. Nasser is at Smalls Dec. 17th, 24th and 31st with Ai Murakami. See Calendar.



A Pouting Grimace
Matt Mitchell (Pi)
by Clifford Allen

Pianist Matt Mitchell is incredibly active as a collaborative sideman, working with alto saxophonist Tim Berne's Snakeoil, drummer John Hollenbeck's Large Ensemble and leaders like reed players Jon Irabagon, Anna Webber and Michaël Attias. Mitchell's interests as a pianist and composer have stretched well past the arena of a rhythm section. He goes beyond a kaleidoscopic (and volcanic) relationship with various traditions and what the piano can do and operates within small units as though blueprinting group improvisation toward larger ideas, bending rhythmic and tonal relationships to create worlds within worlds. While he's recorded as a leader only a few times since 2012—mostly in duo and quartet settings—his latest, *A Pouting Grimace*, builds on concepts explored in live performance and sees the field expanded to as many as 12 players. In addition to the leader's piano and electronics are four percussionists, five woodwinds, harp and bass in various configurations, the largest of which are conducted by Tyshawn Sorey.

Following a minute of electronic washes, the stuttering clangor and shifting rhythmic overlays of "Plate Shapes" herald themselves, seeming at first to be shrill and chaotic as Irabagon's sopranino slices through and is crowded by dense, repeating piano and percussion clusters before Sara Schoenbeck's gruff bassoon ululations emerge. The piece moves through several interconnected patterns, inciting minimalist grooves and crepuscular anthems, which overlap and guide soloists toward brief areas of unbridled intensity. Following the bass saxophone-fronted (courtesy of Scott Robinson) tug of "Mini Alternate" and its resonant, pointillist stomp, the full orchestra press of "Brim" features additive cells twisting against fleet and phase-shifting rhythmic play or small-group asides. By the time two short, teetering and self-contained electronic works emerge, splitting the disc roughly in half, the set's patterns have become clear as each plays on and recapitulates the preceding several ensemble motifs. The disc's second portion is sparser to a degree, shaping in directions favored by composers like Toru Takemitsu and Morton Feldman ("Sick Fields") through massed small actions and the sharp colors of double reeds, harp and higher-pitched percussion. Mitchell has outdone himself with *A Pouting Grimace*, though one can be sure he's already onto the next expression of restless creativity.

For more information, visit pirecordings.com. Mitchell is at The Stone Dec. 21st-22nd. See Calendar.

Battle Pieces 2
Nate Wooley (Relative Pitch)
by John Sharpe

Typically with movies, appending a number to the title instantly signals a rehash of the concept and a decrease in the quality of whatever made the original appealing. Thankfully the same rule does not apply to creative music. Trumpeter Nate Wooley's *Battle Pieces*, both the name of the unit and resultant works, combines free improvisation by one part of the group with the remaining members performing a kaleidoscope of short and long compositions, chosen freely from an expanding book, to create new dialogues within the band. Such a model almost guarantees that the product will be minted afresh every time out. And this second outing, recorded live in Germany in 2016, has a markedly different feel to its 2015 predecessor.

It helps that Wooley has such an allstar crew at his disposal. Saxophonist Ingrid Laubrock, pianist Sylvie Courvoisier and vibraphonist Matt Moran are peerless improvisers and would be likely to conjure outstanding music regardless of system. While everyone gets ample time in the spotlight, the overall ambience is episodic, with movement achieved through overlapping series of group textures rather than individual derring-do. It seems that Wooley's charts are as much about process as notation, with the reiterated, almost swinging, trumpet motif at the start of "Battle Pieces 6" one of the few overt structural markers. It recurs during the track and is even picked up by Courvoisier towards the end.

Among the highlights are the wonderful duet for tenor and piano during the same cut. Laubrock squeals and growls as Courvoisier contrasts the extremes of her keyboard. That's followed almost immediately by an unaccompanied trumpet sequence in which Wooley chatters, slobbers and wriggles to marvelous effect while simultaneously interjecting vocal noises into the flow. Wooley enjoys another splendid excursion on "Battle Pieces 8", but the standout moment here belongs to Laubrock where she plants overblown outbursts amid silence, suggesting a gamut of emotions from vulnerability to pride, before passing the baton for another cycle of ensemble interplay.

For more information, visit relativepitchrecords.com. Wooley is at The Stone Dec. 19th. See Calendar.

Before the Heat Death
CP Unit (Clean Feed)
by Stuart Broomer

CP Unit certainly stands for alto saxophonist Chris Pitsiokos, who composed all the music here, but it invokes cardio-pulmonary unit as well, analogue for this heart-racing, hyperventilating music, recorded in 2016 when Pitsiokos was just 25. The CD has seven tracks and lasts slightly under 29 minutes, but it's hard to imagine a listener feeling shortchanged. Pitsiokos' compositions are impossibly tight-knit, usually near maximum velocity and with lines ricocheting between him, guitarist Brandon Seabrook, electric bassist Tim Dahl and drummer Weasel Walter in a way that both blurs and preserves sonic identities.

The music has definite affinities with numerous John Zorn projects, like the hyper-kinetic moments of Naked City. "Death in the Afternoon", for example, feels like the bulls have been grazing on amphetamines or perhaps they're mechanical bulls. Along with titles like "Fried" and "Guillotined" (which works with the efficiency of a computerized slaughter house) there's also a ballad (conveniently called "Ballad" for ready identification) on which Pitsiokos works with the kind of rich vibrato and attenuated line that distinguished Eric Dolphy, here set against a backdrop composed in part of amplifier hum. Even when the music is reflective, it keeps to a demanding agenda. "Supersax", generously, has roots in Ornette Coleman, rather than the band and the ultimate "Wet Brain" moves through a series of almost violent bass and drum patterns.

Pitsiokos is blessed with partners who sound like they were born to play this way, whether matching up with his insistent coordinates or jamming their own hard-edged lines into the tight weave of composed and improvised parts. It's wild, invigorating music, certainly not pretty but very precise.

For more information, visit cleanfeed-records.com. Pitsiokos is at The Stone Dec. 26th. See Calendar.

ON SCREEN

Musical Griot
Horace Tapscott (s/r)
by John Pietaro

Pianist Horace Tapscott forged an ethnically-identified, politically fearless vision, casting a postmodern genre that foresaw much of jazz' avant garde as well as its infusion into Black Liberation. By the late '60s, Tapscott's Pan-African People's Arkestra served as the house band for the Black Panther Party. The late Will Connell, for many years Tapscott's music librarian, in later discussions with anyone who'd listen, championed the scope of the Union of God's Musicians and Artists' Ascension, the leader's educational foundry of 1961. Tapscott's was an art of pride and legacy; it's no small irony that bold activism led to a career shredded by blacklisting.

Culled together from interview and concert footage, the filmmaker's is the silent voice as Tapscott tells his own story over decades. Sections of the film stem from a lecture the pianist gave in the '90s, interspersed with discussion segments between Tapscott, journalist Greg Tate, poet K. Curtis Lyle, trumpeter Don Cherry and Dr. Samuel Browne, the legendary music teacher at L.A.'s Jefferson High School. The concept of guiding the next generation was ingrained early on: "My responsibility primarily was preservation of the art. The black arts in particular. Something had to be done so you can touch and feel it."

Tapscott's vision into the next stage the music would take, including large ensemble improvisation and multi-disciplinary collaborations, is evident. His Underground Musicians Association, a heartily experimental aggregation, pioneered the later DIY concept. Tapscott stated: "We called it garage music: the kind of thing you only play for yourselves. The police came and stopped us, said we were getting the people worked up." The radicalism inherent in both Tapscott's mentorship and performances are established herein. He stated: "The music changed behind the bombing of the church in Alabama. We started playing music by black composers. It helped free our people. This hooked us up with the Black Panthers, Angela Davis, H. Rap Brown…and the FBI and CIA." Considering the resurgence in revolutionary philosophy, Horace Tapscott's music—now free of Cold War shackles—may finally have its day.

For more information, visit horacetapscottmusicalgriot.com

IN PRINT

50 Years at the Village Vanguard
Dave Lisik and Eric Allen (Skydeck Music)
by Russ Musto

The tenure of the big band that has taken the stage at the Village Vanguard on Monday nights for the past half-century, very briefly under the generic title The Jazz Orchestra, then for 13 years as the Thad Jones-Mel Lewis Orchestra, followed by another 11 as Mel Lewis and the Jazz Orchestra and since 1990 as the Vanguard Jazz Orchestra (VJO), is one of the true wonders of the jazz world.

The tale of this remarkable achievement is told (and illustrated) in vivid detail in this lavishly assembled volume. Equal parts band biography, oral history and scrapbook (with hundreds of photos of the band and its many members, along with reproductions of press clippings, advertisements and concert posters) to call this 9"x 11"x 1½" hardcover offering a coffee table book would be the understatement of the year.

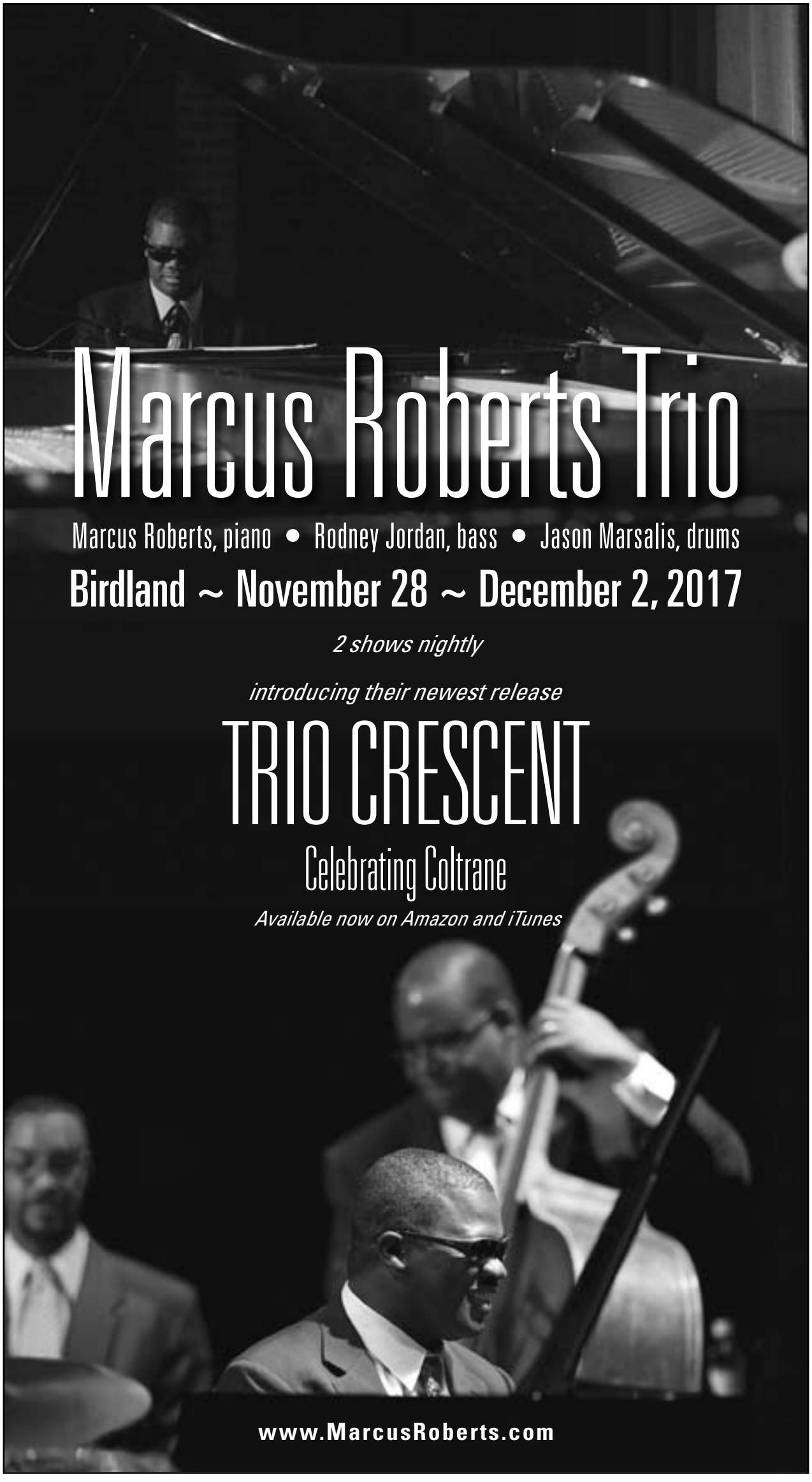
The book opens a bit before the beginning with the future co-leaders' remembrances of their inauspicious first meeting in Detroit, when Jones was trumpeter with the Count Basie band and Lewis the drummer in the Stan Kenton Orchestra, and their fortuitous reunion in New York as dissatisfied members of the Gerry Mulligan Concert Jazz Band, where they cooked up the idea to start their own big band. The story goes on to tell how a two Monday night booking at the Village Vanguard led to the band's perennial residency.

Previously published interviews with Jones and Lewis combined with more recent ones with many of the musicians who have passed through the band's ranks, including founding member Jerry Dodgion, Jones' successors as composers-in-residence Bob Brookmeyer and Jim McNeely, as well as all of the group's current players, paint a lively picture of how the band has not only endured, but evolved to change the face of big band jazz the world over.

The importance of the orchestra and its music is attested to not only by its members and critics (in their own effusive words), but also by modern-day band leaders like Maria Schneider and Darcy James Argue, who describe the importance of the orchestra's dual-pronged approach, focusing on both original compositions and arrangements with extended solo and ensemble improvisation. It's mostly a tale of joyous music-making in a family-like atmosphere, with a few detours unabashedly detailing some of the band's trials and tribulations, including the shocking relocation of Jones to Europe and the tragic passing of Lewis (both threatening the orchestra's existence) and some of the distressing details of life on the road.

Graphically compelling, with a discography of full-page reproductions of the covers of the band's 32 albums, this tome pays much deserved due to this great orchestra.

For more information, visit skydeckmusic.com. The VJO is at Village Vanguard Mondays. See Regular Engagements.



ON THIS DAY

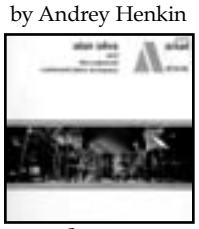
by Andrey Henkin

The New Oscar Pettiford Sextet
Oscar Pettiford (Debut)
December 29th, 1953

One of two recorded instances where two giants of the bass in Oscar Pettiford and Charles Mingus appear together (though in both this case and an earlier date from 1952 the former is playing cello), this session includes other allstars in the persons of Julius Watkins (French horn) and Walter Bishop, Jr. (piano) in a sextet completed by Phil Urso (tenor saxophone) and Percy Brice (drums). The four-track EP is comprised of three Pettiford originals (but not his most famous, "Tricotism") along with Quincy Jones' "Stockholm Sweetnin'".

Discussions
Howard Riley (Opportunity)
December 29th, 1967

Originally pressed in an edition of 99 copies, this holy grail of European jazz recordings was pianist Howard Riley's leader debut before a series of albums made for CBS and Turtle. Like those, this is a date with bassist Barry Guy (at the time, his first appearance on record), the trio completed by drummer John Hiseman (who previously worked with another British pianist in Mike Taylor and would go on to co-found Colosseum). The music owes a great debt to the Paul Bley school and is a mix of Riley originals and jazz standards.



Seasons
Alan Silva (BYG/Actuel)
December 29th, 1970

This is both one of only a handful of albums led by bassist Alan Silva in the early part of his career and a summation of sorts of the brief history of the Actuel sub-label of BYG, as it includes many of the Americans and Europeans who made LPs for the Parisian imprint between August 1969 and this date. The three-LP set is comprised of six parts of the title track and includes Steve Lacy and Irene Aebi, most of the Art Ensemble of Chicago, Jerome Cooper, Dave Burrell, Alan Shorter, Michel Portal, Robin Kenyatta and Bernard Vitet.

For Now At Last
Laurie Altman (Progressive)
December 29th, 1981

Pianist Laurie Altman's more recent career has been as a composer of classical music and film and TV scoring in his adopted home of Switzerland. This is his only album as a leader, made when he was still based in his hometown of New York, for the Progressive label, known for its many piano recordings. Joining Altman is his quintet of the period, mostly unknown players, with saxophonist Mack Goldsbury the most 'famous'. All eight pieces are Altman originals, including the opener, "Song for Charles Mingus".

Images of Monk
Ted Rosenthal (The Jazz Alliance)
December 29th, 1992

Ted Rosenthal may be the Dick Hyman of his generation, high praise for a pianist with similar impeccable musicianship and knowledge of jazz history. The winner of the Thelonious Monk Jazz Piano Competition in 1988 hasn't made too many recordings as a leader, this the second of a dozen, an exploration of the music of Monk, plus a couple of Monk-inspired originals, done with a fascinating band of Brian Lynch (trumpet), Dick Oatts (saxophone), Mark Feldman (violin), Scott Colley (bass) and Marvin "Smitty" Smith (drums).

BIRTHDAYS

December 1
†Ike Isaacs 1919-96
†Dick Johnson 1925-2010
Ted Brown b.1927
†Hadley Caliman 1932-2010
†Jimmy Lyons 1933-86
Carlos Garnett b.1938
†Jaco Pastorius 1951-87

December 2
†Charlie Ventura 1916-92
†John Bunch 1921-2010
†Wynton Kelly 1931-71
†Ronnie Mathews 1935-2008
Jason Rigby b.1974
Tal Wilkenfeld b.1986

December 3
†Corky Cornelius 1914-43
†Herbie Nichols 1919-63

December 4
†Eddie Heywood 1915-89
Frank Tiberi b.1928
†Jim Hall 1930-2013
†Denis Charles 1933-98
Andy Laverne b.1947
Cassandra Wilson b.1955
Andrew Drury b.1964

December 5
†Art Davis 1934-2007
Enrico Pieranunzi b.1949
Anders Bergkrantz b.1961

December 6
†Ira Gershwin 1896-1985
†Dave Brubeck 1920-2012
†Bob Cooper 1925-93
†Frankie Dunlop 1928-2014
Jay Leonhart b.1940
Miroslav Vitous b.1947
Harvie S b.1948
Steve Swell b.1954
Jason Stein b.1976

December 7
†Teddy Hill 1909-78
Sonny Phillips b.1936
Mads Vinding b.1948
Matthew Shipp b.1960

December 8
Sol Yaged b.1922
†Jimmy Smith 1928-2005
Tim Armacost b. 1962

December 9
†Matty Malneck 1903-81
†Bob Scobey 1916-63
†Donald Byrd 1932-2013
Jimmy Owens b.1943

December 10
†Irving Fazola 1912-49
†Ray Nance 1913-76
†George Tucker 1927-65
†Bob Cranshaw 1932-2016
Ernst-Ludwig Petrowsky b.1933

December 11
†Perez Prado 1916-89
McCoy Tyner b.1938
Mara Rosenbloom b.1984

December 12
†Eddie Barefield 1909-91
†Frank Sinatra 1915-98
†Joe Williams 1918-99
Bob Dorough b.1923
†Dodo Marmarosa 1925-2002
Toshiko Akiyoshi b.1929
Juhani Aaltonen b.1935
Michael Carvin b.1944
†Tony Williams 1945-97
Bruce Ditmas b.1946

December 13
†Sonny Greer 1895-1982
†Ben Tucker 1930-2013
†Borah Bergman 1933-2012
Reggie Johnson b.1940

December 14
†Budd Johnson 1910-84
†Spike Jones 1911-64
†Clark Terry 1920-2015
†Cecil Payne 1922-2007
†Phineas Newborn 1931-89
†Leo Wright 1933-91
†Jerome Cooper 1946-2015

December 15
†Stan Kenton 1911-79
†Jimmy Nottingham 1925-78
†Gene Quill b.1927-89
Barry Harris b.1929
Curtis Fuller b.1934
†Dannie Richmond 1935-88
Eddie Palmieri b.1936
Toshinori Kondo b.1948
Kris Tiner b.1977

December 16
†Andy Razaf 1905-73
†Turk Murphy 1915-87
†Steve Allen 1921-2000
†Johnny "Hammond" Smith 1933-97
†Joe Farrell 1937-86
Radu Malfatti b.1943
†John Abercrombie 1944-2017

December 17
†Ray Noble 1903-78
†Sonny Red 1932-81
†Walter Booker 1933-2006
†John Ore 1933-2014
Vyacheslav Ganelin b.1944
Chris Welcome b.1980

December 18
†Fletcher Henderson 1897-1952
†Willis Conover 1920-96
†Harold Land 1928-2001
†Nick Stabulas 1929-73
Wadada Leo Smith b.1941

December 19
†Erskine Tate 1895-1978
†Bob Brookmeyer 1929-2011
†Bobby Timmons 1935-74
Milcho Leviev b.1937
Lenny White b.1949
Kuni Mikami b.1954

December 20
†John Hardee 1918-84
†Sam Falzone 1933-2013
Larry Willis b.1940
Ehud Asherie b.1979

December 21
†Marshall Brown 1920-83
†Rita Reys 1924-2013
†Hank Crawford 1934-2009
†John Hicks 1941-2006
Cameron Brown b.1945
Quinsin Nachoff b.1973

December 22
†Ronnie Ball 1927-84
†Joe Lee Wilson 1935-2011
†Nick Ceroli 1939-85
John Patitucci b.1959

December 23
†Chet Baker 1929-88
†Frank Morgan 1933-2007

December 24
†Baby Dodds 1898-1959
†Jabbo Smith 1908-91
†Henry Coker 1919-79
†Ray Bryant 1931-2011
†Chris McGregor 1936-90
†Woody Shaw 1944-89
Ralph Moore b.1956
Paal Nilssen-Love b.1974

December 25
†Louis Cottrell 1878-1927
†Kid Ory 1886-1973
†Big Jim Robinson 1892-1976
†Cab Calloway 1907-94
†Oscar Moore 1912-81
†Pete Rugolo 1915-2011
†Eddie Safranski 1918-74
†Don Alias 1939-2006
†Don Pullen 1941-95
Ronnie Cuber b.1941

December 26
†Butch Ballard 1917-2011
†Monty Budwig 1929-92
†Billy Bean 1933-2012
Brooks Kerr b.1951
John Scofield b.1951

December 27
†Bunk Johnson 1889-1949
†Booty Wood 1919-87
Bill Crow b.1927
†Walter Norris 1931-2011
TS Monk b.1949
Pablo Held b.1986

December 28
†Earl "Fatha" Hines 1903-83
†Al Klink 1915-91
†Moe Koffman 1928-2001
†Ed Thigpen 1930-2010
†Bob Cunningham 1934-2017
†Dick Sudhalter 1938-2008
Ted Nash b.1960

December 29
†Cutty Cutshall 1911-68
†Irving Ashby 1920-87
Jan Konopasek b.1931
Joe Lovano b.1952
George Schuller b.1958
Danilo Pérez b.1960
Reuben Radding b.1966
George Colligan b.1969

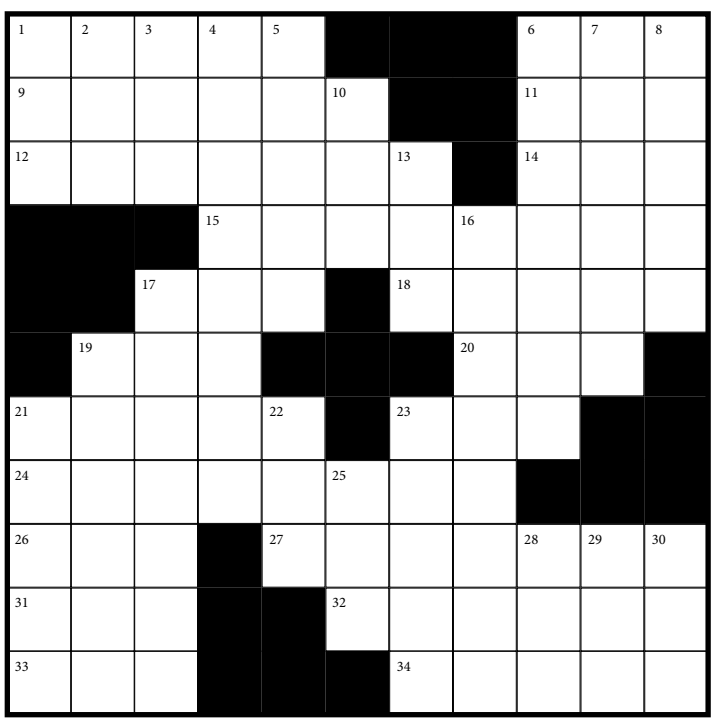
December 30
†Jimmy Jones 1918-82
†Jack Montrose 1928-2006
Wolfgang Dauner b.1935
Jerry Granelli b.1940
Lewis Nash b.1958
Frank Vignola b.1965

December 31
†John Kirby 1908-52
†Jonah Jones 1909-2000
†Peter Herbolzheimer 1935-2010

JASON STEIN
December 6th, 1976

Originally an amateur jazz guitarist, Jason Stein is among the few reed players in the music's history to focus exclusively on bass clarinet. Inspired to play jazz through Thelonious Monk and his chosen instrument via Eric Dolphy, Stein studied at Bennington College and then University of Michigan, moving to Chicago in 2005. It was in the Windy City that Stein's career took off under the nurturing of fellow reed player Ken Vandermark. He has since recorded six albums as a leader for Delmark, Not Two, Leo and Clean Feed and appeared on releases by fellow Chicagoans like Mike Reed, Jason Roebke, James Falzone, Frank Rosaly, Josh Berman, Rob Mazurek and Keefe Jackson. ***-AH***

CROSSWORD



By Andrey Henkin

visit nycjazzrecord.com for answers

ACROSS

1. A JJA Jazz Heroes Awardee aids and ____ jazz in their local communities
6. ____ Hat Trio with Carla Kihlstedt
9. Like the original pressing of Howard Riley's *Discussions*
11. Simplest song form
12. 2016 Darcy James Argue New Amsterdam album *Real* ____
14. 1977 Larry Coryell album *The Lion and the* ____
15. 1967 Pat Martino Prestige album
17. 1971 Barre Phillips JAPO album *For* ____ *It Is*
18. 2010 Joe Williamson solo Creative Sources album
19. Norwegian vocalist Tone
20. Jazz musicians could use this degree
21. 2008 Ingebrigt Håker Flaten/Håkon Kornstad Compunctio album
23. Poet Serge who collaborated with Michel Doneda
24. 1959 Ornette Coleman Contemporary album *Tomorrow Is The* ____*!*
26. Jazz method book author Dean Sorenson is head of Jazz Studies at this univ.
27. Tenor/baritone/bass saxophonist Colin
31. Albert Mangelsdorff tune "____ Steps on an Elephant's Toe"
32. Swiss saxophonist and clarinetist Marc
33. British free jazz large ens.
34. '40s-50s violinist Ginger

DOWN

1. "All The Things You ____"
2. Pianist Lucian
3. 2000-01 Martin Fondse Oktemble/Ernst Reijseger BVHaast album ____ *Ibeji*
4. John Abercrombie's leader debut
5. 1985 Gramavision album ____ *Warm* by 28 Down
6. Trio of Eric Revis, Nasheet Waits and Orrin Evans
7. Drummer Susie
8. 1967 Vince Guaraldi Fantasy album *Jazz Impressions Of "A Boy* ____ *Charlie Brown"*
10. Violinist C. Spencer
13. Early '80s European trio of Alan, Tony and Ali
16. 1974 Jimmy Raney MPS album
17. 2011 Animation RareNoise Miles Davis tribute album
19. What Benny Golson, Billy Harper, Dave Schnitter and Wayne Shorter are of Art Blakey's Jazz Messengers
21. 2003 John Surman ECM album *Free and* ____
22. Late '50s Trianon 7" catalogue prefixes
23. Amiri Baraka, Lawrence Ferlinghetti and Bob Kaufman are jazz these
25. 1968 Sandy Brown Fontana album *Hair at* ____ *Hairiest*
28. Erstwhile Miles Davis guitarist's nickname
29. Don Cherry's hometown on a scoreboard?
30. ECM pianist Bärtsch

UPCOMING WINTER JAZZFEST NIGHTS
AT LE POISSON ROUGE

01.10.18

PRS FOUNDATION & BBC MUSIC INTRODUCING PRESENT U.K. JAZZ SHOWCASE HOSTED BY GILLES PETERSON
WITH YAZZ AHMED, NUBYA GARCIA, OSCAR JEROME & THE COMET IS COMING

01.11.18

LEAN ON ME:
JOSÉ JAMES CELEBRATES BILL WITHERS
WITH MY BRIGHTEST DIAMOND, KNOWER,
NO BS! BRASS BAND

01.14.18

RAVI COLTRANE PRESENTS
UNIVERSAL CONSCIOUSNESS:
MELODIC MEDITATIONS OF ALICE COLTRANE

01.16.18

NICOLE MITCHELL'S BLACK EARTH ENSEMBLE –
MANDORLA AWAKENING II: EMERGING WORLDS
+ TYSHAWN SOREY SOLO SHOW

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new releases
mario pavone

Vertical

Dave Ballou
Tony Malaby
Oscar Noriega
Peter McEachern
Michael Sarin

"...original and full of subtleties and invention"
—Robert Iannapollo, NYC Jazz Record

Clean Feed

"★★★★ 4 stars"
—DownBeat

Chrome

Matt Mitchell
Tyshawn Sorey

"...a sublimely inventive band."
—Peter Margasak, Downbeat

Playscape Recordings

BLUE NOTE REVIEW VOLUME ONE - PEACE, LOVE & FISHING

This is the first volume of a limited edition, luxury boxed set subscription series from the storied label, which includes a two-LP set of previously unreleased recordings from current Blue Note artists like Wayne Shorter, Charles Lloyd and Gregory Porter, a vinyl reissue of Blue Mitchell's 1963 classic Step Lightly, two Francis Wolff lithographs, an exclusive John Varvatos-designed Blue Note scarf, a "Jazz Is Not A Crime" turntable mat conceived by Ryan Adams and a lifestyle zine with various Blue Note-related articles.

BLUENOTEREVIEW.COM—$200

NATIONAL SAWDUST MEMBERSHIP

Gorgeous Brooklyn venue National Sawdust has already established itself in two short years as one of the city's finest places to hear music through partnerships with John Zorn and former Kronos Quartet member Jeffrey Ziegler. Three levels of membership give attendees various perks and a warm, fuzzy feeling inside.

NATIONALSAWDUST.ORG—$60-300

NATIONAL SAWDUST

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Record 3D audio directly to your iPhone or iPad and also use these stylish earbuds for a fully immersive playback experience.

EN.SCENESSOUND.COM—$99

KIND OF BLUE SCOTCH WHISKY

This blend of whiskeys from Islay, the Highlands and Speyside is made in honor of trumpeter Miles Davis' seminal 1959 release and features rich fruity flavors balanced with an undertone of sweet spiciness and a bit of soft Madagascan vanilla, finished by a puff of smoke. Available in 750ml bottles.

KINDOFBLUEWHISKY.COM —$38.99

DISCAHOLICS! RECORD COLLECTOR CONFESSIONS VOLUME 1

Swedish saxophonist Mats Gustafsson is famed for his relentless musical drive. He is also known for a record collection of mythic proportions and an almost sociopathic need for more rare LPs. This book is a marvelous confessional by like-minded collectors like Thurston Moore, Paal Nilssen-Love, Henry Rollins and Robert Crumb and, no surprise, comes with a 7" inch single.

MARHAUGFORLAG.NO/ DISCAHOLICS.HTML—$60

WILLEM BREUKER KOLLEKTIEF OUT OF THE BOX

Dutch saxophonist Willem Breuker's Kollektief was a European jazz institution for almost three decades. Original Kollektief members Arjen Gorter and Bernard Hunnekink compiled this anthology of music from the band's history, which includes a beautiful 83-page book

WILLEMBREUKER.COM—$80

NEWVELLE RECORDS THIRD SEASON SUBSCRIPTION

The third season of this label's wonderful marriage of music from Steve Cardenas, Andrew Zimmerman, Lionel Loueke, Skúlli Sverrisson/Bill Frisell, Francisco Mela and Jason Palmer with specially commissioned original artwork. One LP shipped every two months in 2018.

NEWVELLE-RECORDS.COM—$400

Christmas with Champian
Champian Fulton (s/r)
Swinging in the Holidays
The U.S. Army Blues (s/r)
An Ayler Xmas
Mars Williams (Soul What Records)
by Andrey Henkin

The traditional cooling-down period leading up to the Christmas season is a memory as distant as sitting on Santa's lap without a legal waiver. Weren't we all just wearing shorts? Well, the worst way to transition is the holiday sales that started before Thanksgiving. The best? Christmas music, of course.

Champian Fulton, with a gleaming smile built in Santa's workshop, is a charming vocalist and pianist with a fine entry into the Xmas canon. *Christmas with Champian* is a nice mix of standard and unusual material, filtered through a voice that surprises in its shifts between child-like and seasoned and a touch at the keys that is sweet without being saccharine. Bassist David Williams and drummer Fukushi Tainaka lay down a lovely snowfall of swing for all the pieces, creating a warm nostalgia, enhanced by the guest appearances by Fulton's father Stephen on trumpet and flugelhorn for several tracks. Willie Nelson's "Pretty Paper", Alfredo Bojalil Gil's "Gracias a Dios", Sammy Kahn-Jule Styne's "The Christmas Waltz" and Fulton's sole original "Merry Merry Christmas" are good departures from more expected numbers like "White Christmas" and "Let It Snow".

Since our miserable scrooge of a president has declared that people will say "Merry Christmas" again, he can mobilize The U.S. Army Blues to crush all the secular "Happy Holidays"-spewing libtards on the coasts. But seriously, *Swinging in the Holidays* is a finely arranged, well-played collection of mostly typical Christmas music, performed with brassy brio and punchy panache. Many tunes feature the serviceable vocals of Sgm. Christal Rheams while "Santa Baby" is a feature for the trombone section. "Big Bad Drummin' Dude" is a brash, funky reworking of "The Little Drummer Boy" and "Christmas in New Orleans" is full of sassy horn charts. Just don't tell Trump that tax dollars are going towards recording a tune like "Five Sided Dreidel", featuring the searing guitar of Ssg. Michael Kramer no less, lest his nationalist elves go on an eggnog-fueled rampage.

It is a real shame that the Christmas jazz scene is predominantly a straightahead one. Apart from John Zorn's *A Dreamers Christmas* (Tzadik, 2011), this reviewer cannot remember any avant garde holiday celebrations of late. So, like Rudolph the Red-Nosed Reindeer, here comes Chicagoan saxophonist Mars Williams to the rescue with *An Ayler Xmas*. This live recording from The Windy City's Hungry Brain club is a fascinating exploration of holiday songs mixed seamlessly with tunes by the late saxophonist Albert Ayler (who died the day before Thanksgiving 1970, missing out on all the Black Friday deals). So "Ma'oz Tzur" and "Jingle Bells" bookend "Truth is Marching In", "O Tannenbaum" and "12 Days of Xmas" surround "Spirits" and "Angels We Have Heard On High" is paired with "Omega is the Alpha". I don't know how much spray-tinsel Williams inhaled to come up with this concept but it is an inspired one, brought to fruit(cake)ion by Josh Berman (cornet), Fred Lonberg-Holm (cello), Jim Baker (keyboards and viola), Kent Kessler (bass), Brian Sandstrom (bass, guitar, trumpet) and Steve Hunt (drums). Ayler's themes are as timeless and full of spirit as the holiday classics Williams has chosen and it is great to hear the latter used as vehicles for nor'easter-like improvisations. When the family starts fighting over the last piece of Christmas goose, put on this album and watch a startled peace settle over the relatives.

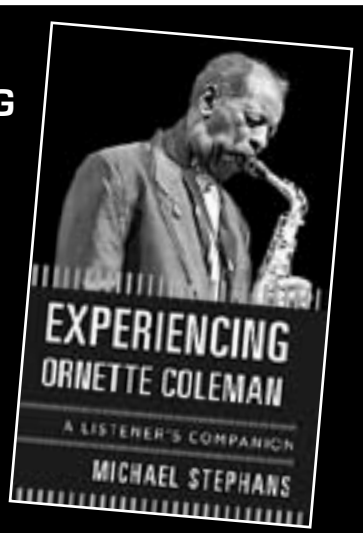
For more information, visit champian.net, usarmyband.com and marswilliams.com. Williams' project is at The Stone Dec. 4th. See Calendar.

VERVE RECORDS VINYL BOXED SETS

Some of the legends of Verve Records get the deluxe reissue treatment with these marvelous boxed sets of 180-gram vinyl remastered pressings. Vocalists Billie Holiday and Dinah Washington and saxophonist Stan Getz each are represented by five classic albums in authentic period sleeves with the original artwork reproduced, including *Lady Sings The Blues*, *The Swingin' Miss D* and *Getz/Gilberto*.

UNIVERSALMUSIC.COM—$112

EXPERIENCING ORNETTE COLEMAN— A LISTENER'S COMPANION



One of the legends in jazz history and one of the genre's true iconoclasts, saxophonist Ornette Coleman's music can take lifetimes to appreciate fully. Drummer and educator Michael Stephans (and author of *Experiencing Jazz— A Listener's Companion*) traces Coleman's long and often contentious career through analysis, interviews, chapters on his collaborators as well as a selected bibliography and discography.

rowman.com—$40

SAXOPHONE COLOSSUS FEATURING SONNY ROLLINS (A FILM BY ROBERT MUGGE)

The 1986 documentary by Robert Mugge gets reissued on DVD, featuring live footage from Rollins concerts and interviews with jazz critics Ira Gitler, Gary Giddins and Francis Davis as well as Sonny and Lucille Rollins. The film has been remastered under Mugge's supervision and includes updated commentary by the director.

MVDB2B.COM—$19.95

CALENDAR

Friday, December 1

★The Fabulous Dorsey Brothers: Peter and Will Anderson with Wycliffe Gordon, Brianna Thomas, Bruce Harris, Jeb Patton, Clovis Nicolas, Aaron Kimmel — The Appel Room 7, 9:30 pm $70-90
★Spirits Rebellious—The Brazilian Music of Thomas Chapin: Marty Ehrlich, Saul Rubin, Arthur Kell, Joe Cardello, Mike Sarin — Bar Lunàtico 8:30, 10 pm $10
• Adriano Santos Trio with Richard Padron, Eduardo Belo — Bar Next Door 7:30, 9:30, 11:30 pm $12
★Marcus Roberts Trio with Rodney Jordan, Jason Marsalis — Birdland 8:30, 11 pm $40
• Marianne Solivan with Ethan Mann, Dmitry Ishenko, Chris Smith — Bistro Jules 8:30 pm
• Fourplay: Bob James, Nathan East, Harvey Mason and guest — Blue Note 8, 10:30 pm $45
• Fostina Dixon and Winds of Change with Edsel Gomez, Lonnie Plaxico, Ronnie Burrage — Bogardus Mansion 7:30, 9:30 pm $25
• Kiran Ahluwalia Band with Rez Abbasi — BRIC House Ballroom 7:30 pm
• Chip Shelton Trio — Cleopatra's Needle 8 pm
• Mariel Bildstein Quartet; Harry Smith Quartet — Club Bonafide 7:30, 9:30 pm $15
• Julien Labro/Olli Soikkeli Quartet with Edward Perez, Nick Anderson — Cornelia Street Underground 8:30, 10 pm $10
• Paula West Quintet with Ed Cherry, Bruce Barth, Jerome Jennings — Dizzy's Club 7:30, 9:30 pm $40
• Andrew Renfroe — Dizzy's Club 11:15 pm $10
• Michael Arenella Dreamland Orchestra — The Django at Roxy Hotel 10:30 pm
• Lemon Bucket Orkestra; Underground Horns — Drom 11:45 pm $20
• Dida Pelled Quartet; Jared Gold/Dave Gibson; Ray Parker — Fat Cat 6, 10:30 pm 1:30 am $10
• Chris Turner — Ginny's Supper Club 7:30, 9:30 pm $15-20
• Manhattan School of Music MONK'estra Ensemble led by John Beasley with guest Regina Carter — Harlem Stage Gatehouse 7:30 pm $20
• Pedro Giraudo Tango Ensemble with Jeremias Sergiani Velazquez, Rodolfo Zanetti, Emilio Teubal, Fung Chern Hwei, Michael Davis, Brian Sanders and guest Sofia Tosello — The Jazz Gallery 7:30, 9:30 pm $25
★Scott Robinson Quartet with Helen Sung, Martin Wind, Dennis Mackrel — Jazz at Kitano 8, 10 pm $32
★Danilo Pérez Panamonk with Ben Street, Terri Lyne Carrington — Jazz Standard 7:30, 9:30 pm $30
★Joanne Brackeen/Cecil McBee — Knickerbocker Bar & Grill 9:45 pm $3.50
• David Berkman Trio with Linda Oh, Kenneth Salters — Mezzrow 8, 11 pm $20
• Theo Hill — Minton's 7:30, 9:30 pm $10
★Interstellar Regions—The Late Music of John Coltrane: David Liebman, Michael Eaton, Marc Ribot, Jamie Saft, Adam Minkoff, Ben Perowsky, Anthony Cole — National Sawdust 7, 10 pm $25
• Adam Larson Quartet with Can Olgun, Desmond White, Allan Mednard — Neighborhood Church of Greenwich Village 8 pm
• Kimberly Fergie — Shrine 6 pm
• Adam Moezinia — Silvana 6 pm
• Don Braden, Joris Teepe, Matt Wilson; Michael Weiss Quartet with Grant Stewart, Paul Gill, Peter Van Nostrand; Joe Farnsworth — Smalls 7:30, 10:30 pm 1 am $20
★Buster Williams Quartet with Steve Wilson, George Colligan, Lenny White — Smoke 7, 9, 10:30 pm $40
• Lor in Pravena: Pravin Thompson/LDM; The Delegation: Gabriel Zucker, Anna Webber, Nolan Tsang, Adam O'Farrill, Artemisz Polonyi, LDM, Bam Bam Rodriguez; Gabriel Globus-Hoenich; Brandon Seabrook/Peter Evans — Spectrum 8 pm
★John Zorn Improv Night — The Stone at The New School 8:30 pm $20
• Juan Carlos Polo — Tomi Jazz 9 pm $10
★Christian McBride and Tip City with Emmet Cohen, Dan Wilson — Village Vanguard 8:30, 10:30 pm $35

Saturday, December 2

★The Fabulous Dorsey Brothers: Peter and Will Anderson with Wycliffe Gordon, Brianna Thomas, Bruce Harris, Jeb Patton, Clovis Nicolas, Aaron Kimmel — The Appel Room 7, 9:30 pm $70-90
• Ben Monder Trio with Drew Gress, Mark Ferber — Bar Next Door 7:30, 9:30, 11:30 pm $12
• T.K. Blue Quartet with Greg Murphy, Essiet Okun Essiet, George Coleman, Jr. — Bill's Place 8 pm
★Marcus Roberts Trio with Rodney Jordan, Jason Marsalis — Birdland 8:30, 11 pm $40
• Fourplay: Bob James, Nathan East, Harvey Mason and guest — Blue Note 8, 10:30 pm $45
• Fostina Dixon and Winds of Change with Edsel Gomez, Lonnie Plaxico, Ronnie Burrage — Bogardus Mansion 7:30, 9:30 pm $25
★Tribute to Sun Ra: Burnt Sugar the Arkestra Chamber — Brooklyn Museum of Art 5 pm
• Leonor Falcón Imago Mondo with Juanma Trujillo, Christof Knoche, Juan Pablo Carletti; Caroline Davis Quintet with Marquis Hill, Julian Shore, Tamir Shmerling, Jay Sawyer — The Cell 8, 9:30 pm
• Masami Ishikawa Trio — Cleopatra's Needle 8 pm
• SlideAttack; Malick Koly and Kounadya; Arjun — Club Bonafide 7:30, 9:30, 11:30 pm $15
★Gilad Hekselman Zuperoctave with Kendrick Scott — Cornelia Street Underground 8:30, 10 pm $10
• Paula West Quintet with Ed Cherry, Bruce Barth, Jerome Jennings — Dizzy's Club 7:30, 9:30 pm $45
• Andrew Renfroe — Dizzy's Club 11:15 pm $20
★Brian Charette Trio; Hudson Horns — The Django at Roxy Hotel 7:30, 10:30 pm
★Ted Brown 90th Birthday Party — The Drawing Room 7 pm $20
• Gregorio Uribe — Drom 9:15 pm $20
• Asaf Yuria Quintet; Raphael D'Iugoff Quintet; Greg Glassman Jam — Fat Cat 7, 10 pm 1:30 am $10
• Bobbi Humphrey — Ginny's Supper Club 6:45, 8:45 pm $30
• Billy Martin's Omnispheric Orchestra with Marty Ehrlich, Ned Rothenberg, Daniel Carter, Adam Lane, Bob Holman, Ashley August, Nkosi Nkululeko — Greenwich House Music School 8 pm $20
• Lena Bloch Feathery with Russ Lossing, Cameron Brown, Billy Mintz — Ibeam Brooklyn 8:30 pm $15
★Scott Robinson Quartet with Helen Sung, Martin Wind, Dennis Mackrel — Jazz at Kitano 8, 10 pm $32
• Pedro Giraudo Big Band with Alejandro Aviles, Todd Bashore, Luke Batson, John Ellis, Carl Maraghi, Nathan Eklund, Alejandro Berti, Josh Deutsch, Nicole Davis, Ryan Keberle, Mike Fahie, Stafford Hunter, Max Siegel, Jess Jurkovic, Franco Pinna and guest Sofia Tosello — The Jazz Gallery 7:30, 9:30 pm $25
• Monk Centennial Jam Session — Jazz Museum in Harlem 2 pm $10
• Allegra Levy with Carmen Staaf, Kirk Knuffke, Tim Norton, Richie Barshay — Jazz Standard 12 pm $35
★Danilo Pérez Panamonk with Ben Street, Terri Lyne Carrington — Jazz Standard 7:30, 9:30 pm $30
• Ali Sethi/Sunny Jain — Joe's Pub 7 pm $15
★Joanne Brackeen/Cecil McBee — Knickerbocker Bar & Grill 9:45 pm $3.50
• David Berkman Trio with Kenneth Salters — Mezzrow 8, 11 pm $20
★Konceptions #500: Jen Shyu Nine Doors; Ravi Coltrane Trio with Leon Boykins, Allan Mednard; Suns of Goldfinger: David Torn, Tim Berne, Ches Smith — New School Alvin Johnson/J.M. Kaplan Hall 7 pm $25-35
★Charles Tolliver — Sistas' Place 9, 10:30 pm $20
• Carmen Staaf; Craig Brann Quintet with Freddie Hendrix, Sam Barsh, Nick Morrison, Cory Cox; Michael Weiss Quartet with Grant Stewart, Paul Gill, Peter Van Nostrand; Brooklyn Circle — Smalls 4:30, 7:30, 10:30 pm 1 am $20
★Buster Williams Quartet with Steve Wilson, George Colligan, Lenny White — Smoke 7, 9, 10:30 pm $40
★John Zorn Improv Night — The Stone at The New School 8:30 pm $20
• Zion80: Jon Madof, Yoshie Fruchter, Greg Wall, Frank London, Jessica Lurie, Zach Mayer, Brian Marsella, Shanir Ezra Blumenkranz, Marlon Sobol, Yuval Lion — The Stone 8:30 pm $20
• Ken Kobayashi; Rocco John; Sharp Tree — Tomi Jazz 6, 8, 11 pm $10
★Christian McBride and Tip City with Emmet Cohen, Dan Wilson — Village Vanguard 8:30, 10:30 pm $35
• Gerry Eastman and Friends — Williamsburg Music Center 10 pm $10

Sunday, December 3

★Joel Forrester — Barbès 5 pm $10
• Larry Carlton — BB King's Blues Bar 8 pm $45
• Greg Ruvolo Big Band Collective — Birdland 6 pm $30
• Joe Lovano NYU Ensemble — Blue Note 11:30 am 1:30 pm $39.50
• Fourplay: Bob James, Nathan East, Harvey Mason and guest — Blue Note 8, 10:30 pm $45
★Predicate Trio: Josh Sinton, Chris Hoffman, Tom Rainey; Mike Pride/Peter Evans — Brooklyn Conservatory of Music 7 pm $15
• NY Jazz Academy Recital — Club Bonafide 12:30 pm
• Helio Alves; Natalie Dietz — Club Bonafide 7:30, 9:30 pm $15
• Luke Hendon with Josh Kaye, Scott Tixier, Tony Jarvis, Ben Rubens — Cornelia Street Underground 8:30, 10 pm $10
• Paula West Quintet with Ed Cherry, Bruce Barth, Jerome Jennings — Dizzy's Club 7:30, 9:30 pm $35
• Anders Nilsson, Hampus Ohman-Frolund, Sam Kulik; Aaron Novik, Patrick Holmes, Thomas Heberer — Downtown Music Gallery 6, 7 pm
★Marvin Stamm Quartet — The Drawing Room 4 pm $20
• Terry Waldo's Gotham City Band; Jade Synstelien's Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam — Fat Cat 6, 8:30 pm 1 am $10
★Danilo Pérez Panamonk with Ben Street, Terri Lyne Carrington — Jazz Standard 7:30, 9:30 pm $30
• JP Jofre — Mezzrow 8, 11 pm $20
• Boncellia Lewis Quartet — Russian Samovar 3 pm
• Sara Caswell — Saint Peter's Church 5 pm
• Shrine Big Band — Shrine 8 pm
• New York Jazz Workshop Recital — Silvana 12 pm
• Ai Murakami Trio with Sacha Perry; Todd Marcus Nonet with Troy Roberts, Brent Birckhead, Russell Kirk, Alex Norris, Alan Ferber, Xavier Davis, Jeff Reed, Eric Kennedy; Frank Basile Quintet with Sam Dillon, Jeb Patton, Mike Karn, Aaron Kimmel; Hillel Salem — Smalls 4:30, 7:30, 10:30 pm 1 am $20
★Buster Williams Quartet with Steve Wilson, George Colligan, Lenny White — Smoke 7, 9, 10:30 pm $40
★Robert Dick, Andrew Drury, Josh Ott — Spectrum 7 pm
• Geulah: Jon Madof, Yoshie Fruchter, Marlon Sobol — The Stone 8:30 pm $20
• David Love — Tomi Jazz 8 pm
★Christian McBride and Tip City with Emmet Cohen, Dan Wilson — Village Vanguard 8:30, 10:30 pm $35
• Dave Drake Trio — Williamsburg Music Center 9, 10:15 pm $10

Monday, December 4

★Matt Darriau's Yo Lateef with Brian Marsella, Peck Allmond, Arthur Kell, Steve Johns — Bar Lunàtico 8:30, 10 pm $10
• Alan Kwan Trio with Evan Gregor, Curtis Nowosad; Perry Beekman Trio with Jack Ryon, Lou Pappas — Bar Next Door 6:30, 8:30, 10:30 pm $12
• Andrew Hadro, Nicole Connelly, Tony Davis; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Avram Fefer, Adam Lane, Igal Foni; Hans Tammen, Keisuke Matsuno, Raf Vertessen; Don Chapman, Eric Plaks, William Parker, Jeremy Carlstedt; Juan Pablo Carletti/Hery Paz — Bushwick Public House 7 pm $10
• Andrew Kushnir; Benjamin Sutin and Klazz-Ma-Tazz — Club Bonafide 7:30, 9:30 pm $15
• David Amram and Co. with Kevin Twigg, Rene Hart, Elliot Peper — Cornelia Street Underground 8:30 pm $10
• Juillard Jazz Orchestra and Tom Jobim Youth Orchestra — Dizzy's Club 7:30, 9:30 pm $30
• Jarod Kashkin; Katsuko Tanaka; Billy Kaye Jam — Fat Cat 6, 9 pm 12:30 am $10
• Raphael D'Lugoff — Mezzrow 8, 11 pm $20
• Will Sellenraad Trio with Ed Howard, Victor Lewis; Jonathan Michel Group — Smalls 7:30, 10:30 pm $20
★The Ayler Christmas Show: Mars Williams, Joe McPhee, Steve Swell, Nels Cline, Hilliard Greene, Chris Corsano — The Stone 8:30 pm $20
• Nicholas Brust; Andrew Kushnir — Tomi Jazz 8, 11 pm

Tuesday, December 5

★Tony Malaby, Ben Monder, Tom Rainey — 55Bar 7 pm
• Mark McIntyre Trio with Lauren Scales, Sam Gautier — Bar Next Door 6:30 pm
• Eugene Marlow's Heritage Ensemble with Michael Hashim, Bobby Sanabria, Matthew Gonzalez, Frank Wagner — Baruch Performing Arts Center 8 pm $26
• Eliane Elias — Birdland 8:30, 11 pm $40
• Rebirth Brass Band — Blue Note 8, 10:30 pm $35
★Tardo Hammer/John Webber — Bogardus Mansion 7:30, 9:30 pm $25
• Jonny King Trio with Ed Howard, Nasheet Waits — Cavatappo Grill 8 pm $10
• Marcio Garcia Trio; Matt Malanowski Trio — Club Bonafide 7:30, 9:30 pm $15
• VoxEcstatic: Lauren Lee Curious Beings with Shelly Washington, Brad Mulholland, Lauren Seay, Kevin Neyer; MATKOT: Dor Sagi, Naama Gheber, Arta Jekabsone, Eliza Bake, Mike Sheelar, John Koozin, Adam Briere — Cornelia Street Underground 8, 9:30 pm $10
★Omer Avital Quintet with Eden Ladin, Asaf Yuria, Alexander Levin, Ofri Nehemya — Dizzy's Club 7:30, 9:30 pm $35
• Russell Hall — Dizzy's Club 11:15 pm $5
• Aaron Irwin — The Drawing Room 7 pm $10
• Sharif Zaben; Willie Martinez Y La Familia; Craig Wuepper — Fat Cat 7, 9 pm 12:30 am $10
• Harlem Speaks: Amina Claudine Myers — Jazz Museum in Harlem 7 pm $10
★Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou with Jeff Lederer, Michael Cabe, Matt Aronoff, Jared Schonig — Jazz Standard 7:30, 9:30 pm $25
• The Music of Eddie Palmieri: Juilliard Jazz Ensembles — Juilliard School Paul Hall 7:30 pm $20
★Harvey Diamond — Mezzrow 8, 11 pm $20
• Yago Vazquez Trio — Minton's 7:30, 9:30 pm $10
• Golda Solomon — New York City Baha'i Center 8, 9:30 pm $15
• Glenn Crytzer Trio — Radegast Hall 8 pm
★Jeremiah Cymerman's Systema Munditotius with Patrick Holmes, Matt Bauder, Aaron Novik, Brian Chase, Russell Greenberg — Roulette 8 pm $20
• Brooklyn College Conservatory Big Band led by Arturo O'Farrill — ShapeShifter Lab 8 pm $10
• Elise Wood Duo — Silvana 6 pm
• Ulysses Owens, Jr. Birthday Celebration with Christian Sands, Benny Benack, Yasushi Nakamura; Abraham Burton Quartet — Smalls 7:30, 10:30 pm $20
★Ned Rothenberg/Mivos Quartet: Olivia De Prato, Lauren Cauley, Victor Lowrie, Mariel Roberts — The Stone 8:30 pm $20
• Miho Sasaki; Alan Kwan — Tomi Jazz 8, 11 pm
★Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen — Village Vanguard 8:30, 10:30 pm $35
★Julian Lage with Scott Colley, Kenny Wollesen and guest Margaret Glaspy — Zankel Hall 7 pm

Wednesday, December 6

• Akiko Tsuruga Quartet — An Beal Bocht Café 8, 9:30 pm $15
• Nick Fraser Quartet with Kenny Warren — Balboa 9 pm $10
• Paul Jubong Lee Trio with Tony Lannen, JK Kim — Bar Next Door 6:30 pm
• Eliane Elias — Birdland 8:30, 11 pm $40
• Rebirth Brass Band — Blue Note 8, 10:30 pm $35
★Tardo Hammer/John Webber — Bogardus Mansion 7:30, 9:30 pm $25
• M.A.K.U. Soundsystem; Mwenso and The Shakes — Brooklyn Bowl 8 pm $10
• Big Sur; Brian Krock — Club Bonafide 7:30, 9:30 pm $15
★The Out Louds: Tomas Fujiwara, Ben Goldberg, Mary Halvorson — Cornelia Street Underground 8, 9:30 pm $10
★Omer Avital Quintet with Eden Ladin, Asaf Yuria, Alexander Levin, Ofri Nehemya — Dizzy's Club 7:30, 9:30 pm $35
• Russell Hall — Dizzy's Club 11:15 pm $5
• Raphael D'Iugoff Trio +1; Groover Trio; Ned Goold Jam — Fat Cat 7, 9 pm 12:30 am $10
• Carol Sudhalter Jazz Jam — Flushing Town Hall 7 pm $10
• Thomas Heberer/Mike McGinnis; Brian Groder Quartet with Anders Nilsson, Adam Lane, Jay Rosen — Happylucky no.1 8, 9:15 pm $15
• Kellye Gray Quartet with Frank Kimbrough, Sam Bevan, Mike Clark — Jazz at Kitano 8, 10 pm $17
• Tony Tixier — The Jazz Gallery 7:30, 9:30 pm $15
★Joel Ross Quintet with Immanuel Wilkins, Aaron Parks, Harish Ragavan, Marcus Gilmore — Jazz Standard 7:30, 9:30 pm $25
• Billy Test — Mezzrow 8, 11 pm $20
• Ross Kratter Quartet — Minton's 7:30, 9:30 pm $10
★Tanya Tagaq's We Breathe Again with Jeffrey Zeigler, Neil Duffalo, Dave Cossin, Gyan Riley, Paola Prestini — National Sawdust 7 pm $25
• Takuya Kuroda — Rockwood Music Hall Stage 2 8:30 pm $15
★Darius Jones' Samesoul Maker with Elizabeth-Caroline Unit — Roulette 8 pm $20
• Hell's Kitchen Funk Orchestra — Saint Peter's Church 1 pm $10
• Subway Moon; ICE Jazz Band; Albert Marques Quintet — ShapeShifter Lab 7 pm $20
• Nick Di Maria — Shrine 6 pm
• Adam Machaskee — Silvana 6 pm
• Jerome Sabbagh/Greg Tuohey Group with Orlando le Fleming, Johnathan Blake; Ken Fowser Quintet with Josh Bruneau, Rick Germanson, Paul Gill, Joe Strasser; Aaron Seeber — Smalls 7:30, 10:30 pm 1 am $20
★Ned Rothenberg/Marc Ribot — The Stone 8:30 pm $20
• Miyoko Yamakawa; Motonori Kobayashi — Tomi Jazz 8, 11 pm
★Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen — Village Vanguard 8:30, 10:30 pm $35

Thursday, December 7

★Henry Butler — Bar Lunàtico 8:30, 10 pm $10
• Tommaso Gambini Trio with Alon Nir, Adam Arruda; Jon Irabagon Trio with Gary Versace, Colin Stranahan — Bar Next Door 6:30, 8:30, 10:30 pm $12
• Eliane Elias — Birdland 8:30, 11 pm $40
★Jimmy Heath Big Band with Antonio Hart, Mark Gross, Bobby Lavell, Sam Dillon, Gary Smulyan, Frank Greene, Freddie Hendrix, Mike Rodriguez, Michael Mossman, John Mosca, Steve Davis, Ron Wilkins, Doug Purviance, Jeb Patton, David Wong, Evan Sherman — Blue Note 8, 10:30 pm $35
★Tardo Hammer/John Webber — Bogardus Mansion 7:30, 9:30 pm $25
• Ronald Wilkins Trio — Cavatappo Grill 9 pm $10
★Taylor Ho Bynum/Kris Davis; Fay Victor, Luke Stewart, Michael Vatcher — Clemente Soto Velez Cultural Center 8 pm $20
• Matt Baker Duo — Cleopatra's Needle 7 pm
• Art Note Ensemble — Club Bonafide 7:30 pm $15
• Matt Holman's Outlands with Ben Monder, Matt Clohesy, Mark Ferber; Nick Brust Quintet with Ben Eunson, Tuomo Uusitalo, Josh Allen, Jay Sawyer — Cornelia Street Underground 8, 9:30 pm $10
★Renee Rosnes Deep in Blue with Steve Nelson, Melissa Aldana, Peter Washington, Lenny White — Dizzy's Club 7:30, 9:30 pm $40
• Russell Hall — Dizzy's Club 11:15 pm $10
• Michael Garin; David Gibson Quintet; Chris Norton — The Django at Roxy Hotel 5, 7:30, 10 pm
• Eiko Rikuhashi and La Descarga Band; Saul Rubin Zebtet; Paul Nowinski — Fat Cat 7, 10 pm 1:30 am $10
• Timothy Bloom — Ginny's Supper Club 7:30, 9:30 pm $15
★Jazzmeia Horn with Victor Gould, Barry Stephenson, Henry Conerway III, Marcus Miller, Josh Evans, Corey Wallace — Harlem Stage Gatehouse 7:30 pm
• Megumi Yonezawa Trio with Mike McGuirk, Adam Nussbaum — Jazz at Kitano 8, 10 pm $17
• Sam Harris Trio with Martin Nevin, Craig Weinrib — The Jazz Gallery 7:30, 9:30 pm $15
★Bill Frisell/Thomas Morgan — Jazz Standard 7:30, 9:30 pm $30
• Monte Croft — Mezzrow 8, 11 pm $20
• Spinkick — Minton's 7:30, 9:30 pm $10
★Ben Goldberg — The Owl Music Parlor 7:30 pm $10
• Gregoire Maret/Romain Collin — Rockwood Music Hall Stage 3 10:30 pm $10
★Interpretations: Graham Haynes; David Taylor — Roulette 8 pm $20
★Forward Festival 2017: Kid Millions/Sarah Bernstein; Paul Flaherty, Gene Moore, Gene Janas, Federico Ughi; Andrew Lamb/Warren Smith — ShapeShifter Lab 8 pm $10
• NY Jazz Force; Ester Wiesnerova — Shrine 6, 7 pm
• Mike Fahn — Silvana 6 pm
• Jill McCarron Quartet with Don Braden, Steve LaSpina, Steve Johns; Fukushi Tainaka Quintet with Marc Devine, Hide Tanaka, Chris Johansen; Davis Whitfield — Smalls 7:30, 10:30 pm 1 am $20
• Freddie Bryant Quartet with Bruce Williams, Dezron Douglas, Victor Lewis — Smoke 7, 9, 10:30 pm $12
★Ned Rothenberg Quartet with Ray Anderson, Brad Jones, Reggie Nicholson — The Stone 8:30 pm $20
• Neal Kirkwood, Lindsey Horner, Michael Sarin — Studio 312 8 pm
• Columbia University Jazz Ensembles — Symphony Space Leonard Nimoy Thalia 7 pm
• Omer Ashnov — Tomi Jazz 9 pm $10
★Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen — Village Vanguard 8:30, 10:30 pm $35

Friday, December 8

- **Dave Pietro Trio with Jay Anderson, Mark Ferber** Bar Next Door 7:30, 9:30, 11:30 pm $12
- ★**Thelonious Monk—The Complete Works: Jed Distler** Bargemusic 7 pm $40
- **Eliane Elias** Birdland 8:30, 11 pm $40
- **Michael Weiss solo** Bistro Jules 6 pm
- ★**Jimmy Heath Big Band with Antonio Hart, Mark Gross, Bobby Lavell, Sam Dillon, Gary Smulyan, Frank Greene, Freddie Hendrix, Mike Rodriguez, Michael Mossman, John Mosca, Steve Davis, Ron Wilkins, Doug Purviance, Jeb Patton, David Wong, Evan Sherman** Blue Note 8, 10:30 pm $35
- ★**Reggie Workman Sextet with Rafael Statin, Frank Lacy, Asaf Even-Zur, Carlos Homs, Ronnie Burrage** Bogardus Mansion 7:30, 9:30 pm $25
- ★**Kirk Knuffke Trio with Stomu Takeishi, Bill Goodwin; Common Sense Gun Legislation: Steve Swell, William Parker, Michael TA Thompson; Daniel Levin/Joe Morris** Clemente Soto Velez Cultural Center 7 pm $20
- **Libby Richman Trio** Cleopatra's Needle 8 pm
- **Louis Vaneria Group with Tre Bella** Club Bonafide 7:30, 9:30 pm $15
- ★**Renee Rosnes Deep in Blue with Steve Nelson, Melissa Aldana, Peter Washington, Lenny White** Dizzy's Club 7:30, 9:30 pm $40
- **Russell Hall** Dizzy's Club 11:15 pm $10
- **Ken Fowser Quintet; Solomon Hicks** The Django at Roxy Hotel 7:30, 10:30 pm
- **Corin Stiggall Quintet; Stafford Hunter and Continuum; Ray Gallon** Fat Cat 6, 10:30 pm 1:30 am $10
- **The Brubeck Brothers Quartet: Dan Brubeck, Chris Brubeck, Mike DeMicco, Chuck Lamb** Flushing Town Hall 8 pm $16
- **Matterhorn; Innocent When You Dream; Wing Walker Orchestra** Ibeam Brooklyn 8 pm $15
- **Sacha Boutros Quartet with John Di Martino, Boris Kozlov, Vince Cherico** Jazz at Kitano 8, 10 pm $32
- ★**Borderlands Trio: Kris Davis, Stephan Crump, Eric McPherson** The Jazz Gallery 7:30, 9:30 pm $25
- ★**Bill Frisell/Thomas Morgan** Jazz Standard 7:30, 9:30 pm $35
- ★**Michael Wolff, Ben Allison, Allan Mednard** Knickerbocker Bar & Grill 9:45 pm $3.50
- ★**Jeremy Pelt/Bruce Barth** Mezzrow 8, 11 pm $20
- **Sofia Tosello** Minton's 7:30, 9:30 pm $10
- ★**Al Foster Quartet with Dayna Stephens, Adam Birnbaum, Doug Weiss; Love Trio: Ilhan Ersahin, Jesse Murphy, Kenny Wollesen and guest Eddie Henderson** Nublu 151 8, 10 pm 12 am $15
- **Forward Festival 2017: Daniel Carter, Patrick Holmes, Matthew Putman, Hilliard Greene, Federico Ughi; Donald Sturge, Anthony McKenzie II with Micah Gaugh, Greg Lewis and guests; L'Rain Taja Cheek Band** ShapeShifter Lab 8 pm $10
- **Jocelyn Shannon Quartet** Silvana 6 pm
- **David Gilmore Group with Mark Shim, Victor Gould, E.J. Strickland; Mike DiRubbo Quartet with Brian Charette, Ugonna Okegwo, JK Kim** Smalls 7:30, 10:30 pm $20
- ★**Stanley Cowell Quartet with Bruce Williams, Jay Anderson, Billy Drummond** Smoke 7, 9, 10:30 pm $40
- ★**Peter Evans Ensemble with Mazz Swift, Sam Pluta, Ron Stabinsky, Shayna Dunkelman** The Stone at The New School 8:30 pm $20
- ★**Ned Rothenberg/John Zorn** The Stone 8:30 pm $20
- **Columbia University Jazz Ensembles** Symphony Space Leonard Nimoy Thalia 7 pm
- **Takenori Nishiuchi** Tomi Jazz 9 pm $10
- ★**Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen** Village Vanguard 8:30, 10:30 pm $35
- **Valery Ponomarev Big Band** Zinc Bar 8 pm

Saturday, December 9

- **Brandon Coleman Trio with Matt Wiles, Colin Stranahan** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Pedro Giraudo Tango Trio with Emilio Teubal, Rodolfo Zanetti** Barbès 7 pm $10
- **Eliane Elias** Birdland 8:30, 11 pm $40
- **Michael Weiss solo** Bistro Jules 6 pm
- ★**Jimmy Heath Big Band with Antonio Hart, Mark Gross, Bobby Lavell, Sam Dillon, Gary Smulyan, Frank Greene, Freddie Hendrix, Mike Rodriguez, Michael Mossman, John Mosca, Steve Davis, Ron Wilkins, Doug Purviance, Jeb Patton, David Wong, Evan Sherman** Blue Note 8, 10:30 pm $35
- ★**Reggie Workman Sextet with Rafael Statin, Frank Lacy, Asaf Even-Zur, Carlos Homs, Ronnie Burrage** Bogardus Mansion 7:30, 9:30 pm $25
- **Wide Open Works: Dana Lyn, Michel Gentile, Anna Webber, Jacob Garchik, Daniel Kelly, Matt Pavolka, Rob Garcia** Brooklyn Conservatory of Music 7:30 pm $15
- **Gabriel Vicens Sextet with Román Filiú, Glenn Zaleski, Peter Slavov, Ludwig Afonso, Obanilu Allende** The Cell 9 pm
- ★**Sean Conly Trio with Darius Jones, Mike Pride; Joe Morris/Mark Feldman; Rob Brown/Juan Pablo Carletti** Clemente Soto Velez Cultural Center 7 pm $20
- **Kayo Hiraki Trio** Cleopatra's Needle 8 pm
- **Mozayik; Nir Naaman Quintet** Club Bonafide 7:30, 9:30 pm $15
- **Scott Lee's Cloning America with Billy Drewes, Gary Versace, Jeff Hirshfield** Cornelia Street Underground 8:30, 10 pm $10
- ★**Renee Rosnes Deep in Blue with Melissa Aldana, Peter Washington, Lenny White** Dizzy's Club 7:30, 9:30 pm $45
- **Russell Hall** Dizzy's Club 11:15 pm $20
- **Frank Basile Quintet; Professor Cunningham and His Old School** The Django at Roxy Hotel 7:30, 10:30 pm
- **CMS Improvisers Orchestra with guest Min Xiao-Fen** El Taller LatinoAmericano 8:30 pm $20
- **Steve Blum Trio; Greg Lewis Organ Monk; Greg Glassman Jam** Fat Cat 7, 10 pm 1:30 am $10
- **Brian Drye, Vinnie Sperrazza, Hank Roberts, Chet Doxas** Ibeam Brooklyn 8:30 pm $15
- **Janice Friedman Trio** Jazz at Kitano 8, 10 pm $32
- ★**Borderlands Trio: Kris Davis, Stephan Crump, Eric McPherson** The Jazz Gallery 7:30, 9:30 pm $25
- **Alex Goodman Quintet with Matt Marantz, Eden Ladin, Rick Rosato, Jimmy Macbride** Jazz Standard 12 pm $35
- ★**Bill Frisell/Thomas Morgan** Jazz Standard 7:30, 9:30 pm $35
- ★**The Microscopic Septet; The Jazz Passengers; Kamikaze Ground Crew** The Kitchen 7 pm $25
- ★**Michael Wolff, Ben Allison, Allan Mednard** Knickerbocker Bar & Grill 9:45 pm $3.50
- ★**Jeremy Pelt/Bruce Barth** Mezzrow 8, 11 pm $20
- **Queen Esther** Minton's 7:30, 9:30 pm $10
- ★**Tanya Tagaq/Jeffrey Ziegler** National Sawdust 7 pm $25
- ★**Vijay Iyer Trio with Stephan Crump, Marcus Gilmore; Eddie Henderson Quartet with Peter Zak, Essiet Essiet, Mike Clark; Dave Harrington Merry Pranksters** Nublu 151 8, 10 pm 12 am $15
- **Allen Lowe/Lewis Porter Group with Lisa Parrott, George Schuller** Scholes Street Studio 8 pm $20
- **Carla Cook with Darryl Ivey, Lonnie Plaxico, Jerome Jennings** Sistas' Place 9, 10:30 pm $20
- **David LoveTet** Shrine 6 pm
- **Mike Bond Trio; Sylvia Cuenca Quartet with Jared Gold, Joel Frahm, Paul Bollenback; Mike DiRubbo Quartet with Brian Charette, Ugonna Okegwo, JK Kim; Philip Harper Quintet** Smalls 4:30, 7:30, 10:30 pm 1 am $20
- ★**Stanley Cowell Quartet with Bruce Williams, Jay Anderson, Billy Drummond** Smoke 7, 9, 10:30 pm $40
- ★**Eddie Allen's Black Nativity with Kevin Bryan, Vitaly Golovnev, Charles Bartlett, Jack Jeffers, Sam Burtis, Carl Bartlett, Patience Higgins, Carl Maraghi, Akeem Headley, Whitfield Coppen, Eric Wheeler, Jerome Jennings** St. Albans Congregational Church 8 pm
- ★**Being & Becoming: Peter Evans, Joel Ross, Max Jaffe** The Stone at The New School 8:30 pm $20
- ★**Ned Rothenberg Quintet with Pairs with Marty Ehrlich, Erik Friedlander, Tomeka Reid, Satoshi Takeishi** The Stone 8:30 pm $20
- **Columbia University Jazz Ensembles** Symphony Space Leonard Nimoy Thalia 7 pm
- **Yuko Togami; Tomoko Yanagita; Craig Brann** Tomi Jazz 6, 8, 11 pm $10
- ★**Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen** Village Vanguard 8:30, 10:30 pm $35
- **Ralph Lalama Trio with Malik McLaurine, Aaron Seeber** Williamsburg Music Center 9, 10:30 pm $10

Sunday, December 10

- **Indo Jazz Festival: Melodic Intersect: Hidayat Khan, Enayat Hossain, Greg Hatza, Joy Islam, Fred Koch, Avirodh Sharma; Parul Dance Company; Arun Ramaumurthy's Jazz Carnatica with Sameer Gupta, Rashaan Carter** The Appel Room 6 pm $37.25
- ★**Joel Forrester** Barbès 5 pm $10
- ★**Pete McGuinness Orchestra with Dave Pietro, Marc Phaneuf, Tom Christensen, Dan Pratt, Dave Reikenberg, Tony Kadlek, Jon Owens, Bill Mobley, Chris Rogers, Bruce Eidem, Mark Patterson, Matt Haviland, Jeff Nelson, Mike Holober, Andy Eulau, Scott Neumann** Blue Note 11:30 am 1:30 pm $39.50
- ★**Jimmy Heath Big Band with Antonio Hart, Mark Gross, Bobby Lavell, Sam Dillon, Gary Smulyan, Frank Greene, Freddie Hendrix, Mike Rodriguez, Michael Mossman, John Mosca, Steve Davis, Ron Wilkins, Doug Purviance, Jeb Patton, David Wong, Evan Sherman** Blue Note 8, 10:30 pm $35
- **Keith Dames** Club Bonafide 7:30 pm $15
- ★**Renee Rosnes Deep in Blue with Melissa Aldana, Peter Washington, Lenny White** Dizzy's Club 7:30, 9:30 pm $35
- **Dissipated Face: Daniel Carter, Kurt Ralske, Stephen Popkin, Michael Lublin, Will Dahl, Bill Milkowski; Ras Moshe, Kyoko Kitamura, Anders Nilsson** Downtown Music Gallery 6, 7 pm
- **Raf Vertessen Trio** The Drawing Room 7 pm $10
- **Terry Waldo's Gotham City Band; Jon Davis Trio; Brandon Lewis/Renee Cruz Jam** Fat Cat 6, 8:30 pm 1 am $10
- **Samurai Mama Big Band** The Jazz Gallery 2:30 pm $15
- ★**Bill Frisell/Thomas Morgan** Jazz Standard 7:30, 9:30 pm $30
- **Tardo Hammer** Mezzrow 8, 11 pm $20
- **Roz Corral Trio with John Hart, Matt Clohesy** North Square Lounge 12:30, 2 pm
- **Samir Langus and Friends; Innov Gnawa; Theo Croker** Nublu 151 8, 10 pm 12 am $15
- **Alex Simon Gypsy Swing Ensemble** Radegast Hall 7 pm
- **Elsa Nilsson Quartet with Jeff McLaughlin, Alex Minier, Cody Rahn** Rockwood Music Hall Stage 3 9 pm $10
- **Joel Diamond Quartet** Russian Samovar 3 pm
- **Sara Caswell** Saint Peter's Church 5 pm
- **Jared Saltiel, Dawn Cantwell, Katie Steinberg, Katie Rose Summerfield, Max Moston, Emily Hope Price, Yuval Semo, Justin Goldner, Jake Robinson** ShapeShifter Lab 7 pm $10
- **New York Jazz Workshop Recital** Silvana 12 pm
- **Ai Murakami Trio with Sacha Perry; Ian Hendrickson-Smith Quintet; Corcoran Holt Group; Robert Edwards** Smalls 4:30, 7:30, 10:30 pm 1 am $20
- ★**Stanley Cowell Quartet with Bruce Williams, Jay Anderson, Billy Drummond** Smoke 7, 9, 10:30 pm $40
- ★**Ned Rothenberg, Mark Feldman, Sylvie Courvoisier** The Stone 8:30 pm $20
- **Columbia University Jazz Ensembles** Symphony Space Leonard Nimoy Thalia 7 pm
- **Bill Stevens, Corey Larson, Paul Pricer** Tomi Jazz 8 pm
- ★**Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen** Village Vanguard 8:30, 10:30 pm $35

Monday, December 11

- ★**Kürrent: Brian Charette, Vic Juris, Jordan Young** 55Bar 10 pm
- **The Deel: Marta Sanchez, Michael Formanek, Vinnie Sperazza, Oscar Noriega** Bar Lunàtico 8:30, 10 pm $10
- **Daniel Dickinson Trio with Emiliano Lasansky, Connor Kent; Nora McCarthy Trio with Marvin Sewell, Donald Nicks** Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Chris Botti** Blue Note 8, 10:30 pm $125
- **Aron Namenwirth, Eric Plaks, Sean Conly, Jon Panikkar; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Nick Lyons, Adam Lane, Todd Capp; Carlo Costa, Jonathan Moritz, Sean Ali; Sean Conly, Anders Nilsson, Jeremy Carlstedt; Bonnie Kane** Bushwick Public House 7 pm $10
- ★**Marty Ehrlich Trio Exaltation with John Hébert, Nasheet Waits; Richard Keene Group with Charles Downs, Leonid Galaganov, Larry Roland, Billy Stein; Sam Newsome Trio with Hilliard Greene, Reggie Nicholson** Clemente Soto Velez Cultural Center 7 pm $20
- **Juancho Herrera** Club Bonafide 7:30 pm $15
- **New York Youth Symphony** Dizzy's Club 7:30, 9:30 pm $35
- **Ned Goold Quartet; Billy Kaye Jam** Fat Cat 9 pm 12:30 am $10
- **Sam Harris solo** Mezzrow 8, 11 pm $20
- ★**Burnt Sugar; Nublu Orchestra: Jesse Murphy, Ilhan Ersahin, Eddie Henderson, Graham Haynes, Doug Wieselman, Jonathon Haffner, Kirk Knuffke, Kenny Wollesen, Sylvia Gordon, Derek Nievergelt, Chantal Ughi, Michael Kiaer, Sabina Sciubba, Mauro Refosco, Didi Gutman, Aaron Johnston, Zeke Zima, Daniel Jodocy; Will Shore and The Squirrels** Nublu 151 8, 10 pm 12 am $15
- **Ron Stabinsky solo; Altes El: Erica Dicker/Jessica Pavone; Brandon Seabrook, Ingrid Laubrock, Tom Rainey; Sogfarth: Matt Nelson, Ava Mendoza, Tommy Campbell, Dan Peck** Secret Project Robot Gallery 9 pm
- **Octopus 2000: Cory Lee Jacobs, Isaac Friedman, Phil Lherisson; Ned Rothenberg/Satoshi Takeishi** ShapeShifter Lab 7, 8:15 pm $10
- **Joe Breidenstine Quintet** Silvana 6 pm
- **Scott Reeves Jazz Orchestra with guest Steve Wilson** Sir D's 8 pm
- **Ari Hoenig Trio with Nitai Hershkovits, Matt Penman; Jonathan Kreisberg Quartet; Jonathan Barber Group** Smalls 7:30, 10:30 pm 1 am $20
- ★**John Zorn's Bagatelles: Harris Eisenstadt Trio with Chris Dingman, Trevor Dunn; Matt Hollenberg/Nick Millevoi Quartet with Johnny DeBlase, Kenny Grohowski** The Stone 8:30 pm $20
- ★**David Amram 87th Birthday Celebration** Theatre of the New City 8 pm $20
- **Atsushi Ouchi; Arthur Sadowsky** Tomi Jazz 8, 11 pm

Friday, December 15
Cornelia Street Cafe

Bruce Barth Piano
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Paul Beaudry Bass
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Tuesday, December 12

- **Stan Killian Quartet with David Kikoski, Corcoran Holt, McClenty Hunter** — 55Bar 7 pm
- **Prawit Siriwat Trio with Jasper Dutz, Daniel Durst; Ben Bryden Trio with Des White, Brian Adler** — Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Stacey Kent with Jim Tomlinson, Art Hirahara, Tom Hubbard, Anthony Pinciotti** — Birdland 8:30, 11 pm $50
- **Chris Botti** — Blue Note 8, 10:30 pm $125
- **Tardo Hammer/John Webber** — Bogardus Mansion 7:30, 9:30 pm $25
- **Victor Wooten Trio with Bob Franceschini, Dennis Chambers** — Brooklyn Bowl 8 pm $25
- ★**Bucky Pizzarelli Trio** — Cavatappo Grill 6 pm $10
- **Crosscut Metagroovia: Patrick Brennan, Hilliard Greene, Michael TA Thompson; Leila Bordreuil/Charmaine Lee; Jon Irabagon/Dan Weiss** — Clemente Soto Velez Cultural Center 7 pm $20
- **Sergej Avanesov 4tet** — Club Bonafide 7:30 pm $15
- **Carmen Staaf's Day Dream with Nicole Zuraitis, Dave Ballou, Kris Allen, Jon Michel, George Schuller** — Cornelia Street Underground 8, 9:30 pm $10
- ★**Marquis Hill Blacktet with guest Braxton Cook, Joel Ross, Jeremiah Hunt, Jonathan Pinson and guest Willie Pickens** — Dizzy's Club 7:30, 9:30 pm $35
- **Evan Sherman** — Dizzy's Club 11:15 pm $5
- **Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop** — Fat Cat 7, 9 pm $10
- **JP Schlegelmilch solo; Jeremy Udden solo; Aryeh Kobrinsky solo** — Ibeam Brooklyn 7:30 pm $10
- ★**Joe Lovano Classic Quartet with Leo Genovese, Peter Slavov, Lamy Istrefi, Jr.** — Jazz Standard 7:30, 9:30 pm $35
- **James Carney Group with John Hébert; Ben Monder Trio with Chris Lightcap, Ted Poor** — Korzo 9, 10:30 pm
- **Marlene VerPlanck with John Di Martino, Jay Leonhart, Harry Allen** — Mezzrow 8, 11 pm $20
- **Falkner Evans Trio** — Minton's 7:30, 9:30 pm $10
- ★**Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street; Dave Harrington, Ilhan Ersahin, Kenny Wollesen** — Nublu 151 8, 10 pm 12 am $15
- **The Jazz Gallery's Mentoring Series: Yosvany Terry/Daryl Johns Band** — ShapeShifter Lab 7 pm $10
- **Jonathan Kreisberg Quartet; Abraham Burton Quartet** — Smalls 10:30 pm 1 am $20
- ★**Mark Feldman, Ingrid Laubrock, Sylvie Courvoisier, Tom Rainey** — The Stone 8:30 pm $20
- **Dorian Davis; Jun Xiao** — Tomi Jazz 8, 11 pm
- ★**Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake** — Village Vanguard 8:30, 10:30 pm $35

Wednesday, December 13

- **NanJo Lee Trio with Matt Clohesy, Adam Arruda** — Bar Next Door 6:30 pm
- **Stacey Kent with Jim Tomlinson, Art Hirahara, Tom Hubbard, Anthony Pinciotti** — Birdland 8:30, 11 pm $50
- **Chris Botti** — Blue Note 8, 10:30 pm $125
- ★**Tardo Hammer/John Webber** — Bogardus Mansion 7:30, 9:30 pm $25
- ★**Angelica Sanchez Trio with Michael Formanek, Kenny Wollesen; Andrew Drury's ContenTrio with Briggan Krauss, Brandon Seabrook; Jaimie Branch Trio with Luke Stewart, Mike Pride** — Clemente Soto Velez Cultural Center 7 pm $20
- **Ross Kratter Jazz Orchestra** — Club Bonafide 7:30 pm $15
- **New York Bojaira Project: Alfonso Cid, Jesus Hernández, Tim Ferguson, Mark Holen** — Cornelia Street Underground 8, 9:30 pm $10
- ★**Marquis Hill Blacktet with guest Braxton Cook, Joel Ross, Jeremiah Hunt, Jonathan Pinson and guest Willie Pickens** — Dizzy's Club 7:30, 9:30 pm $35
- **Evan Sherman** — Dizzy's Club 11:15 pm $5
- **New Alchemy Jazz Orchestra** — The Django at Roxy Hotel 7:30 pm
- **Raphael D'Iugoff Trio +1; Harold Mabern Trio; Ned Goold Jam** — Fat Cat 7, 9 pm 12:30 am $10
- **Ken Filiano Quantum Entanglements with Ingrid Laubrock, Anders Nilsson, Michael T.A. Thompson; Michael Bisio Trio with Avram Fefer, Art Bailey** — Happylucky no.1 8, 9:15 pm $15
- **Christian Scott aTunde Adjuah** — Harlem Stage Gatehouse 7:30 pm
- **Jaimoe's Jasssz Band** — Iridium 8 pm $25-35
- **Gil Spitzer Sextet with Harry Allen, Julian Shore, Paul Bollenback, Nilson Matta, Mauricio Zottarelli** — Jazz at Kitano 8, 10 pm $17
- **The Choir Invisible: Chris Tordini, Charlotte Greve, Vinnie Sperrazza** — The Jazz Gallery 7:30, 9:30 pm $15
- ★**Joe Lovano Classic Quartet with Leo Genovese, Peter Slavov, Lamy Istrefi, Jr.** — Jazz Standard 7:30, 9:30 pm $35
- ★**Daryl Sherman/Houston Person** — Mezzrow 8, 11 pm $20
- **Jane Irving Quartet** — Minton's 7:30, 9:30 pm $10
- ★**Larry Ochs, Nels Cline, Gerald Cleaver** — National Sawdust 7 pm $25
- **Graham Haynes Synesthesia with Adam Rudolph, Alex Marcelo, Hardedge; Jon Cowherd's Mercy Project with Steve Cardenas, Tony Scherr, Nate Smith; Axel Tosco/Xiomara Laugart** — Nublu 151 8, 10 pm 12 am $15
- **Eyal Vilner Big Band** — Queens Borough Public Library 6 pm
- ★**Big Band Holidays: Jazz at Lincoln Center Orchestra with guests Catherine Russell, Kenny Washington** — Rose Theater 7 pm $45-135
- **Yuletide Celebration: Roz Corral, Erli Perez, Marlene VerPlanck, Danny Bacher, Alexis Cole, Alex Leonard, Taro Okamoto, Boots Maleson, Ronny Whyte** — Saint Peter's Church 1 pm $10
- **Jochen Rueckert Quartet with Mark Turner, Mike Moreno, Joe Martin; Kelly Green Sextet with Josh Evans, Mike Troy, Jovan Alexandre, Matt Dwonszyk, Jonathan Barber; Jovan Alexandre** — Smalls 7:30, 10:30 pm 1 am $20
- **Sammy Figueroa Sextet with Troy Roberts, Dennis Hernandez, Silvano Monasterios, Gabriel Vivas, Ludwig Afonso** — Smoke 7, 9, 10:30 pm $12
- **Joe Morris/Mark Feldman** — The Stone 8:30 pm $20
- ★**The Big Easy on the Hudson: The Hot Sardines; Henry Butler; Evan Christopher's Clarinet Road with guest Sasha Masakowski** — Symphony Space Peter Jay Sharpe Theatre 7:30 pm $40-65
- **Yoshiki Miura; Richard Thai** — Tomi Jazz 8, 11 pm
- ★**Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake** — Village Vanguard 8:30, 10:30 pm $35

Thursday, December 14

- **Bill Stevens, Richard Philbin, Harry Miller, Luca Rosenfeld, Gary Fogel** — 5C Café 7:30 pm $10
- **David Kuhn Trio with John Koozin, Chris Garriga; Arun Luthra Trio with Evan Gregor, Joe Spinelli** — Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Fleur Seule** — Birdland 6 pm $30
- **Stacey Kent with Jim Tomlinson, Art Hirahara, Tom Hubbard, Anthony Pinciotti** — Birdland 8:30, 11 pm $50
- **Chris Botti** — Blue Note 8, 10:30 pm $125
- ★**Tardo Hammer/John Webber** — Bogardus Mansion 7:30, 9:30 pm $25
- **Paul Winter Consort's 38th Annual Winter Solstice Celebration with Paul McCandless, Eugene Friesen, Paul Sullivan, Eliot Wadopian, Jamey Haddad, Tim Brumfield, Pletenitsa Balkan Choir, Theresa Thomason, Forces of Nature Dance Theatre** — The Cathedral of St. John the Divine 8 pm $40-150
- **Peter Maness Master Keys** — Cavatappo Grill 9 pm $10
- ★**Steve Dalachinsky, Billy Cance, Jane Omerod; Human Rites Trio: Jason Kao Hwang, Ken Filiano, Andrew Drury; Yoni Kretzmer 5 with Steve Swell, Thomas Heberer, Max Johnson, Tomas Fujiwara** — Clemente Soto Velez Cultural Center 7 pm $20
- ★**Joel Forrester Duo** — Cleopatra's Needle 7 pm
- **Samuel Torres Group** — Club Bonafide 7:30 pm $15
- **Nitzan Gavrieli Trio with Rick Rosato, Francisco Mela; Zygmon: Glenn Zaleski, Pablo Menares, Felix Lecaros, Seth Trachy** — Cornelia Street Underground 8, 9:30 pm $10
- **Sunny Jain's ExtravaJAMza** — David Rubenstein Atrium 7:30 pm
- ★**Bria Skonberg with Evan Arntzen, Mathis Picard, Corcoran Holt, Darrian Douglas** — Dizzy's Club 7:30, 9:30 pm $40
- **Evan Sherman** — Dizzy's Club 11:15 pm $10
- ★**Michael Garin; Ed Cherry; Mark Whitfield** — The Django at Roxy Hotel 5, 7:30, 10 pm
- **Greg Glassman Quintet** — Fat Cat 10 pm $10
- **Gregorio Uribe Big Band** — Ginny's Supper Club 7:30, 9:30 pm $20
- **Mike Baggetta/Anders Nilsson Group with Jerome Harris, Satoshi Takeishi** — Greenwich House Music School 8 pm $15
- **Christian Scott aTunde Adjuah** — Harlem Stage Gatehouse 7:30 pm
- ★**Thomas Morgan solo; Emi Makabe Quartet with Vitor Gonçalves, Thomas Morgan, Ches Smith** — Ibeam Brooklyn 8:30 pm $15
- **Khanike Party with Aaron Alexander, Jordan Hirsch** — Jalopy 8:30 pm $15
- **Carl Bartlett, Jr. Quartet with Yoichi Uzeki, Marcus McLaurine, Sylvia Cuenca and guest Charles Bartlett** — Jazz at Kitano 8, 10 pm $17
- **Adam O'Farrill** — The Jazz Gallery 7:30, 9:30 pm $15
- ★**Joe Lovano Classic Quartet with Leo Genovese, Peter Slavov, Lamy Istrefi, Jr.** — Jazz Standard 7:30, 9:30 pm $35
- **Yuri Juarez AfroPerunano Group with Camille Thurman** — Minton's 7:30, 9:30 pm $10
- ★**Joel Ross Good Vibes; Nate Smith + KINFOLK; Sex Mob: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen** — Nublu 151 8, 10 pm 12 am $15
- **Joe McCarthy's Afro Bop Alliance Big Band** — Nuyorican Poets Café 8, 10 pm $10
- **Gordon's Grand Street Stompers** — Radegast Hall 9 pm
- ★**Big Band Holidays: Jazz at Lincoln Center Orchestra with guests Catherine Russell, Kenny Washington** — Rose Theater 8 pm $45-135
- **Gaia Wilmer Octet with Yulia Musayelyan, Song Yi Jeon, Gustavo D'Amico, Leandro Pellegrino, Vitor Gonçalves, Mayo Pamplona, Richie Barshay and guest Frank Carlberg** — ShapeShifter Lab 8:15 pm $10
- **Joshua Levinson Septet** — Silvana 6 pm
- **Jochen Rueckert Quartet with Mark Turner, Mike Moreno, Joe Martin; Michael Blake Quartet with Frank Kimbrough, Ben Allison, Rudy Royston; Jonathan Thomas** — Smalls 7:30, 10:30 pm 1 am $20
- ★**Gary Bartz' Coltrane Rules with Paul Bollenback, James King, Lenny White** — Smoke 7, 9, 10:30 pm $40
- **Hypercolor: James Ilgenfritz, Lukas Ligeti, Eyal Maoz** — Spectrum 7:30 pm
- ★**Mark Feldman, Chris Hoffman, Tom Rainey** — The Stone 8:30 pm $20
- **Eyal Vilner Big Band** — Swing 46 9 pm
- **Greg Merritt** — Tomi Jazz 9 pm $10
- ★**Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake** — Village Vanguard 8:30, 10:30 pm $35
- **Broadbelt Sextet; Kevin Quinn's Protocol Jazz Band** — Williamsburg Music Center 9, 10, 11:15 pm $15
- **John Colianni Jazz Orchestra** — Zinc Bar 8, 10 pm

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Friday, December 15

- **Stacey Kent with Jim Tomlinson, Art Hirahara, Tom Hubbard, Anthony Pinciotti** Birdland 8:30, 11 pm $50
- **Michael Weiss solo** Bistro Jules 6 pm
- **Chris Botti** Blue Note 8, 10:30 pm $125
- ★**Bill Easley Quartet with Mike Kanan, Lee Hudson, Steve Williams** Bogardus Mansion 7:30, 9:30 pm $25
- **Paul Winter Consort's 38th Annual Winter Solstice Celebration with Paul McCandless, Eugene Friesen, Paul Sullivan, Eliot Wadopian, Jamey Haddad, Tim Brumfield, Pletenitsa Balkan Choir, Theresa Thomason, Forces of Nature Dance Theatre** The Cathedral of St. John the Divine 8 pm $40-150
- ★**Goussy Celestin; Mara Rosenbloom, Henry Grimes, Sean Conly; Darius Jones Trio with Charlie Looker, Michael Vatcher** Clemente Soto Velez Cultural Center 7 pm $20
- **Bob Albanese Trio** Cleopatra's Needle 8 pm
- **Minji Kim Quartet** Club Bonafide 7:30 pm $15
- **Audrey Silver Band with Alex Pope Norris, Bruce Barth, Paul Beaudry, Anthony Pinciotti** Cornelia Street Underground 6 pm $15
- **Sara Serpa and City Fragments with Sofia Rei, Aubrey Johnson, André Matos, Erik Friedlander, Tyshawn Sorey** Cornelia Street Underground 8:30, 10 pm $10
- **Riley Mulherkar's Red Hot Holidays with Jumaane Smith, Corey Wilcox, Patrick Bartley, Julian Lee, Alexa Tarantino, Gabe Schnider, Isaiah J. Thompson, Russell Hall, Kyle Poole, Shenel Johns** Dizzy's Club 7:30, 9:30 pm $45
- **Evan Sherman** Dizzy's Club 11:15 pm $10
- **Ken Fowser Quintet; Mike Sailors Nonet** The Django at Roxy Hotel 7:30, 10:30 pm
- **Mike Baggetta Group; Mark Wade Band** Flushing Town Hall 8 pm $10
- **Revive Big Band led by Igmar Thomas** Ginny's Supper Club 7:30, 9:30 pm $15-20
- **Mike McGinnis's Roadtrip** Ibeam Brooklyn 8:30 pm $15
- ★**Ken Peplowski/Frank Kimbrough** Jazz at Kitano 8, 10 pm $32
- **James Francies** The Jazz Gallery 7:30, 9:30 pm $25
- ★**Joe Lovano Classic Quartet with Leo Genovese, Peter Slavov, Lamy Istrefi, Jr.** Jazz Standard 7:30, 9:30 pm $35
- **John Colianni/Boots Maleson** Knickerbocker Bar & Grill 9:45 pm $3.50
- **Robert Glasper Trio** Metropolitan Museum Grace R. Rogers Auditorium 7 pm $65
- ★**Aaron Diehl/Melissa Aldana** Mezzrow 8, 11 pm $20
- **Malick Koly with Curtis Lundy; James Hurt's Void; Marcus Gilmore** Nublu 151 8, 10 pm 12 am $15
- ★**Big Band Holidays: Jazz at Lincoln Center Orchestra with guests Catherine Russell, Kenny Washington** Rose Theater 8 pm $45-135
- **Krishna Bhatt/Gyan Riley** Rubin Museum 7 pm $30
- **Tito Puente, Jr. Ensemble** S.O.B.'s 8, 10 pm $20
- **Mike DeiCont** Silvana 6 pm
- **Duane Eubanks Quintet with Robin Eubanks, Anthony Wonsey, Gerald Cannon, Chris Beck; Ralph Bowen Quartet with Jim Ridl, Kenny Davis, Cliff Almond; Joe Farnsworth** Smalls 7:30, 10:30 pm 1 am $20
- ★**Gary Bartz' Coltrane Rules with Paul Bollenback, James King, Lenny White** Smoke 7, 9, 10:30 pm $40
- ★**Christian Wolff, Joey Baron, Robyn Schulkowsky, Ikue Mori** The Stone at The New School 8:30 pm $20
- ★**Sylvie Courvoisier/Mark Feldman** The Stone 8:30 pm $20
- **String Super Trio: Joyce Hammann, Lois Martin, Caroline Stinson** Studio 312 8 pm
- **Sharp Tree** Tomi Jazz 9 pm $10
- ★**Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $35

Saturday, December 16

- ★**Uri Gurvich Trio with Edward Perez, Francisco Mela** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Michael Winograd/Ben Holmes** Barbès 4 pm $10
- **Stacey Kent with Jim Tomlinson, Art Hirahara, Tom Hubbard, Anthony Pinciotti** Birdland 8:30, 11 pm $50
- **Michael Weiss solo** Bistro Jules 6 pm
- **Chris Botti** Blue Note 8, 10:30 pm $125
- ★**Bill Easley Quartet with Mike Kanan, Lee Hudson, Steve Williams** Bogardus Mansion 7:30, 9:30 pm $25
- **Eyal Vilner Big Band** Brotherhood Synagogue 7:30 pm
- **Paul Winter Consort's 38th Annual Winter Solstice Celebration with Paul McCandless, Eugene Friesen, Paul Sullivan, Eliot Wadopian, Jamey Haddad, Tim Brumfield, Pletenitsa Balkan Choir, Theresa Thomason, Forces of Nature Dance Theatre** The Cathedral of St. John the Divine 2, 7:30 pm $40-150
- **Jazz Vespers: Martina DaSilva** The Cave at St. George's 7 pm
- **AfroHorn Super Special: Francisco Mora Catlett, Ahmed Abdullah, Bob Stewart, Aruán Ortiz, Rashaan Carter, Roman Díaz, Sam Newsome, Alex Harding; Newman Taylor Washboard XT; Cooper-Moore/Brian Price** Clemente Soto Velez Cultural Center 7 pm $20
- **Keven Harris All Stars** Club Bonafide 9:30, 11 pm $15
- **Edith Lettner/Jed Distler** Cornelia Street Underground 6 pm $15
- ★**Dan Weiss Trio with Jacob Sacks, Thomas Morgan** Cornelia Street Underground 8:30, 10 pm $10
- **Mark Dresser solo; Sarah Weaver Ensemble with Yoon Sun Choi, Julie Ferrara, Sara Schoenbeck, James Zollar, Min Xiao-Fen, Jane Ira Bloom, Ned Rothenberg, David Taylor, Denman Maroney, Mark Dresser, Gerry Hemingway** The DiMenna Center 9 pm $25
- **Riley Mulherkar's Red Hot Holidays with Jumaane Smith, Corey Wilcox, Patrick Bartley, Julian Lee, Alexa Tarantino, Gabe Schnider, Isaiah J. Thompson, Russell Hall, Kyle Poole, Shenel Johns** Dizzy's Club 7:30, 9:30 pm $45
- **Evan Sherman** Dizzy's Club 11:15 pm $20
- **Neal Caine Quintet; Los Hacheros** The Django at Roxy Hotel 7:30, 10:30 pm
- **Eric Wheeler; Greg Glassman Jam** Fat Cat 10 pm 1:30 am $10
- **Rachel Brown** Ginny's Supper Club 7:30, 9:30 pm $20
- ★**Ken Peplowski/Frank Kimbrough** Jazz at Kitano 8, 10 pm $32
- **James Francies** The Jazz Gallery 7:30, 9:30 pm $25
- ★**Joe Lovano Classic Quartet with Leo Genovese, Peter Slavov, Lamy Istrefi, Jr.** Jazz Standard 7:30, 9:30 pm $35
- **John Colianni/Boots Maleson** Knickerbocker Bar & Grill 9:45 pm $3.50
- ★**Aaron Diehl/Melissa Aldana** Mezzrow 8, 11 pm $20
- **Emily Braden/Willerm Delisfort** Minton's 7:30, 9:30 pm $10
- ★**Fred Hersch Pocket Orchestra with Ingrid Jensen, Aubrey Johnson, Rogério Boccato** National Sawdust 7 pm $25
- ★**Jay Rodrigues/Craig Harris Band with Briggan Krauss; Sun Ra Arkestra** Nublu 151 8, 10 pm 12 am $25
- **The Ladybugs** Rockwood Music Hall Stage 3 11 pm $15
- ★**Big Band Holidays: Jazz at Lincoln Center Orchestra with guests Catherine Russell, Kenny Washington** Rose Theater 8 pm $45-135
- ★**Román Filiú's Musae with María Grand, Adam Rogers, David Virelles, Matt Brewer, Craig Weinrib, Mauricio Herrera; Román Filiú Sextet with Ralph Alessi, Kyle Wilson, Sam Harris, Matt Brewer** Scholes Street Studio 7:30 pm $10
- ★**Fay Victor's Standard Explorations with Aruán Ortiz, Sam Newsome, Ken Filiano** Sistas' Place 9, 10:30 pm $20
- **Panas Athanatos Quartet with Nick Hempton, Dor Samoha, Joe Strasser; Duane Eubanks Quintet with Robin Eubanks, James Hurt, Gerald Cannon, Chris Beck; Ralph Bowen Quartet with Jim Ridl, Kenny Davis, Cliff Almond; Brooklyn Circle** Smalls 4:30, 7:30, 10:30 pm 1 am $20

★**Gary Bartz' Coltrane Rules with Paul Bollenback, James King, Lenny White** Smoke 7, 9, 10:30 pm $40
★**Ikue Mori and guest** The Stone at The New School 8:30 pm $20
- **Mark Feldman/Mario Forte** The Stone 8:30 pm $20

★**Storyville Stomp—Last Night in Storyville: Aurora Nealand and The Royal Roses; Jon-Erik Kellso's Mahogany Hall Pleasure Society Jazz Band with Mara Kaye; Dennis Lichtman's Hottet with Queen Esther; Blind Boy Paxton; Dalton Ridenhour** Symphony Space Peter Jay Sharpe Theatre 7:30 pm $50

- **The Highliners; Ken Kobayashi; Candice Rayes** Tomi Jazz 6, 8, 11 pm $10

★**Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $35

Sunday, December 17

- **Nadje Noordhuis Quartet with Jesse Lewis, Ike Sturm, James Shipp** 55Bar 9:30 pm
- ★**Joel Forrester** Barbès 5 pm $10
- **Svetlana and The Delancey Five** Blue Note 11:30 am 1:30 pm $39.50
- **Chris Botti** Blue Note 8, 10:30 pm $125
- **New Orleans Klezmer All-Stars** Brooklyn Bowl 6 pm $15
- **NY Jazz Flutet** Club Bonafide 7:30 pm $15
- **Liz Rosa Group with Helio Alves, Eduardo Belo** Cornelia Street Underground 8, 9:30 pm $10
- **Riley Mulherkar's Red Hot Holidays with Jumaane Smith, Corey Wilcox, Patrick Bartley, Julian Lee, Alexa Tarantino, Gabe Schnider, Isaiah J. Thompson, Russell Hall, Kyle Poole, Shenel Johns** Dizzy's Club 7:30, 9:30 pm $30
- **Craig Flanagin/Normandy Sherwood; Fung Chern Hwei solo** Downtown Music Gallery 6, 7 pm
- **Gene Bertoncini** The Drawing Room 7 pm $20
- **Terry Waldo's Gotham City Band; Ark Ovrutski; Brandon Lewis/Renee Cruz Jam** Fat Cat 6, 8:30 pm 1 am $10
- **Stanley Jordan** Iridium 8:30 pm $30-40
- **Intergenerational Jazz Jam: Eli Yamin and Friends** Jazz Museum in Harlem 2 pm $10
- ★**Joe Lovano Classic Quartet with Leo Genovese, Peter Slavov, Lamy Istrefi, Jr.** Jazz Standard 7:30, 9:30 pm $35
- **Bryn Roberts** Mezzrow 8, 11 pm $20
- ★**Steve Cromity Quintet with Richard Clements, Gene Ghee, Lonnie Plaxico, Dwayne "Cook" Broadnax** Milk River Café 6 pm $10
- ★**Stone Fest: Jay Campbell solo; Mary Halvorson Quartet with Miles Okazaki, Drew Gress, Tomas Fujiwara; Craig Taborn solo; Shardik: Matt Hollenberg, Nick Shellenberger, Matt Buckley** New School Tishman Auditorium 7 pm
- **Linda Ciofalo Trio with Mark Marino, Essiet Okon Essiet** North Square Lounge 12:30, 2 pm
- **Jochen Reuckert; DJ Logic's Project LogicMidnight; Jam Session** Nublu 151 8, 10 pm 12 am $15
- ★**Big Band Holidays: Jazz at Lincoln Center Orchestra with guests Catherine Russell, Kenny Washington** Rose Theater 2 pm $45-135
- **Ray Blue Quartet with Greg Murphy** Russian Samovar 3 pm
- **Sara Caswell** Saint Peter's Church 5 pm
- ★**Pearring Sound: Jeff Pearring, Kazzrie Jaxen, Ken Filiano** Scholes Street Studio 8, 9 pm
- **Ai Murakami Trio with Zaid Nasser, Sacha Perry; Marianne Solivan Quartet with Josh Richman, Boris Kozlov, Donald Edwards; Ralph Lalama Bop-Juice with Alec Safy, Andy Watson; Hillel Salem** Smalls 4:30, 7:30, 10:30 pm 1 am $20
- ★**Gary Bartz' Coltrane Rules with Paul Bollenback, James King, Lenny White** Smoke 7, 9, 10:30 pm $40
- ★**Mark Feldman, Joe Morris, Ned Rothenberg, Tom Rainey** The Stone 8:30 pm $20
- **Kengo Yamada** Tomi Jazz 8 pm
- ★**Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $35

Monday, December 18

- **Jerome Sabbagh/Greg Tuohey Group with Joe Martin, Kush Abadey** Bar Lunàtico 8:30, 10 pm $10
- **Julphan Tilapornputt Trio with Kengchakaj Kengkarnka, Jeong Hwan Park; Dana Reedy Trio with Pete McCann, Morrie Louden** Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Chris Botti** Blue Note 8, 10:30 pm $125
- **Eric Plaks, Don Chapman, Zach Swanson, Jeremy Carlstedt; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Drew Wesely/Aaron Edgecomb; Josh Sinton, Christopher Hoffman, Tom Rainey; Álvaro Domene, Briggan Krauss, Lucas Koenig** Bushwick Public House 7 pm $10
- **Andrea Wolper Trio with Patricia Nicholson, Michael TA Thompson; Double Duo: Jay Clayton/Ken Filiano; Carol Liebowitz Trio with Adam Lane, Andrew Drury** Clemente Soto Velez Cultural Center 7 pm $20
- ★**Dick Hyman solo** Dizzy's Club 7:30, 9:30 pm $35
- **George Braith; Billy Kaye Jam** Fat Cat 9 pm 12:30 am $10
- **Mike Lipskin** Mezzrow 8, 11 pm $20
- **Samantha Langstein Trio with Adi Meyerson, Fernando García; Raf Vertessen Quartet with Anna Webber, Adam O'Farrill, Nick Dunston** ShapeShifter Lab 7, 8:15 pm $10
- **Ari Hoenig Trio with Gilad Hekselman, Matt Penman; Jonathan Michel/Jonathan Barber** Smalls 7:30, 10:30 pm $20
- ★**Harold Mabern Quintet with Eric Alexander, Mike LeDonne, John Webber, Joe Farnsworth** Smoke 7, 9, 10:30 pm $38
- **Wishing On Stars; Tomoko Omura** Tomi Jazz 8, 11 pm

Tuesday, December 19

- **Big Eyed Rabbit: Ross Martin, Max Johnson, Jeff Davis** Bar Chord 9 pm
- **Joey Lamb Trio with Perrin Grace, Josh Roberts; Steve Bloom Trio with Danton Boller, Jeremy Carlstedt** Bar Next Door 6:30, 8:30, 10:30 pm $12
- ★**Freddy Cole Quintet with Randy Napoleon, Elias Bailey, Quentin Baxter, Harry Allen** Birdland 8:30, 11 pm $40
- **Chris Botti** Blue Note 8, 10:30 pm $125
- ★**Annie Ross with Warren Vaché, Tardo Hammer, Neal Miner, Jimmy Wormworth** Bogardus Mansion 7:30, 9:30 pm $25
- **Mike Sailors Jam Session** Cavatappo Grill 8 pm $5
- **Virg Dzurinko/Ryan Messina; Tidepool Fauna 4: Kyoko Kitamura, Ingrid Laubrock, Ken Filiano, Da Yeon Seok; Nick Lyons Trio with Adam Lane, Roger Mancuso** Clemente Soto Velez Cultural Center 7 pm $20
- ★**Alt.Timers: Denman Maroney, Ratzo B. Harris, Bob Meyer** Club Bonafide 7:30 pm $15
- **Nick Finzer's Here & Now with Lucas Pino, Alex Wintz, Glenn Zaleski, Dave Baron, Jimmy Macbride** Cornelia Street Underground 6 pm $10
- ★**Jure Pukl/Darius Jones Meat with Kris Davis, Carlo DeRosa, Eric McPherson; Elias Stemeseder Trio with Henry Fraser, Jason Nazary** Cornelia Street Underground 8, 9:30 pm $10
- ★**Dick Hyman solo** Dizzy's Club 7:30, 9:30 pm $35
- **Shenel Johns** Dizzy's Club 11:15 pm $5
- **Saul Rubin Zebtet** Fat Cat 7 pm $10
- **Dor Sagi Trio** The Flatiron Room 9 pm
- ★**Mike Stern Band with Randy Brecker, Tom Kennedy, Dennis Chambers** Iridium 8:30 pm $40-55

- **Improvising Our Way to Community: William Parker, Larry Blumenfeld, Patricia Nicholson** Jazz Museum in Harlem 7 pm $10
- ★**Matt Wilson's Christmas Tree–O with Jeff Lederer, Paul Sikivie and guest Nels Cline** Jazz Standard 7:30, 9:30 pm $30
- ★**Stephanie Richards Group with Sylvie Courvoisier, Stomu Takeishi, Kenny Wollesen; Marta Sánchez Group with Román Filiú, Jerome Sabbagh, Rick Rosato, Daniel Dor** Korzo 9, 10:30 pm
- ★**Plucky Strum: Sheryl Bailey/Harvie S** Mezzrow 8, 11 pm $20
- **Ali Bello Sweet Wire Band** Minton's 7:30, 9:30 pm $10
- **Secret Mall: Alfredo Colón, Edward Gavitt, Steve Williams, Andres Valbuena; Eyehear: David Acevedo, Joseph Freund, Sean Kim, Conner Duke, Daniel Mesko** ShapeShifter Lab 8:15, 9:30 pm $10
- **Spike Wilner Trio; Abraham Burton Quartet** Smalls 7:30, 10:30 pm $20
- ★**Harold Mabern Quintet with Eric Alexander, Mike LeDonne, John Webber, Joe Farnsworth** Smoke 7, 9, 10:30 pm $38
- ★**Laugh Ash: Jennifer Choi, Anna Webber, Nate Wooley, Oscar Noriega, Michael Nicolas, Ches Smith, Eli Crews** The Stone 8:30 pm $20
- **Mark Kross; Dillion Mansour** Tomi Jazz 8, 11 pm
- ★**Kenny Barron Quintet with Steve Nelson, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $35

HARMONIC EXPLORATIONS III
BY BILL STEVENS

Featuring:
Bill Stevens - trumpet / Richard Philbin - tenor
Harry Miller - piano / Luca Rosenfeld - bass / Gary Fogel - drums

Thursday, December 14, 2017
7:30 pm $10 cover / $10 minimum
5C Cafe & Cultural Center
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New York, NY 10009

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DECEMBER 5TH - 8-10 PM $10 COVER
JONNY KING TRIO

DECEMBER 7TH - 9-11 PM $10 COVER
RONALD WILKINS TRIO

DECEMBER 12TH - 6-8 PM $15 COVER
*****BUCKY PIZZARELLI TRIO*****

DECEMBER 14TH - 9-11 PM $10 COVER
PETER MANESS & THE MASTER KEYS

DECEMBER 19TH - 8-10 PM $10 COVER
JAM SESSION HOSTED BY MIKE SAILORS
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DECEMBER 21ST - 9-11 PM $10 COVER
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Wednesday, December 20

- **Horace Bray Trio with Christopher Wright, Nolan Byrd** Bar Next Door 6:30 pm
- ★**Freddy Cole Quintet with Randy Napoleon, Elias Bailey, Quentin Baxter, Harry Allen** Birdland 8:30, 11 pm $40
- **Chris Botti** Blue Note 8, 10:30 pm $125
- ★**Tardo Hammer/John Webber** Bogardus Mansion 7:30, 9:30 pm $25
- **Sohrab Saadat Ladjevardi's SoSaLa with Baba Don Eaton, Kaveh Haghtalab and guest David Belmont** CA Music Room 7 pm $30
- **Richard Russo Trio with Hyuna Park, Gary Fogel** Caffe Vivaldi 7:30 pm
- **Matt Darriau and XALAM Trio** City Winery 7 pm
- ★**Miriam Parker/Rob Brown; Christine Bonansea; Vincent Chancey Trio with Joe Fonda, Jeremy Carlstedt; Bob Stewart/Curtis Stewart** Clemente Soto Velez Cultural Center 7 pm $20
- **Matt King; Azat Bayazitov Connection** Club Bonafide 7:30, 9:30 pm $15
- ★**Amanda Monaco Three with Justin Carrol, Jeff Davis; Roxy Coss Quintet with Alex Goodman, Miki Yamanaka, Rick Rosato, Allan Mednard** Cornelia Street Underground 8, 9:30 pm $10
- ★**Sherman Irby's A New Christmas Story with Steve Turre, Isaiah J. Thompson, Gerald Cannon, Chris Beck, Camille Thurman** Dizzy's Club 7:30, 9:30 pm $35
- **Shenel Johns** Dizzy's Club 11:15 pm $5
- **Raphael D'Iugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am $10
- ★**Mike Stern Band with Randy Brecker, Tom Kennedy, Dennis Chambers** Iridium 8:30 pm $40-55
- **Deanna Kirk Trio** Jazz at Kitano 8, 10 pm $17
- ★**The Jazz Gallery Fellowship Commission: Eric Revis** The Jazz Gallery 7:30, 9:30 pm $25
- ★**Matt Wilson's Christmas Tree–O with Jeff Lederer, Paul Sikivie and guest Nels Cline** Jazz Standard 7:30, 9:30 pm $30
- **Richard Johnson** Mezzrow 8, 11 pm $20
- **Kelly Green Trio** Minton's 7:30, 9:30 pm $10
- **Jason Prover Sneak Thievery Orchestra** Radegast Hall 9 pm
- **Yuletide Celebration: David Silliman, Saundra Silliman, Boots Maleson, Ronny Whyte, Gabrielle Stravelli, Eric Comstock, Barbara Fasano, Daryl Sherman** Saint Peter's Church 1 pm $10
- **Alex Wintz Quintet with Lucas Pino, Victor Gould, Dave Baron, Jimmy MacBride; Aaron Seeber** Smalls 7:30 pm 1 am $20
- ★**Harold Mabern Quintet with Eric Alexander, Peter Bernstein, John Webber, Joe Farnsworth** Smoke 7, 9, 10:30 pm $38
- **Ches Smith Trio with Craig Taborn, Mat Maneri** The Stone 8:30 pm $20
- **John Yao Quintet with Billy Drewes, Jon Irabagon, Mark Ferber** Terraza 7 9 pm
- **John Marino; Gil Schwartz** Tomi Jazz 8, 11 pm
- ★**Kenny Barron Quintet with Steve Nelson, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $35

Thursday, December 21

- **Vaughn Stoffey Trio with Thomson Kneeland, Alex Ritz; Austin Becker Trio with Martin Nevin, Sean Mullins** Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Matt Bauder's Hearing Things with JP Schlegelmilch, Vinnie Sperrazza and guest Ava Mendoza** Barbès 10 pm $10
- ★**Freddy Cole Quintet with Randy Napoleon, Elias Bailey, Quentin Baxter, Harry Allen** Birdland 8:30, 11 pm $40
- **Chris Botti** Blue Note 8, 10:30 pm $125
- ★**Elise Woods' John Hicks Legacy Band with Bruce Barth, Curtis Lundy, Steve Williams** Bogardus Mansion 7:30, 9:30 pm $25
- **David Gibson Quintet with Shenel Johns, Theo Hill, Alex Claffy, Kush Abadey** Cavatappo Grill 9 pm $10
- **A Christmas Tapestry: Alex Nguyen and the Jazz Conceptions Orchestra, Calvary/St. George's Choir, Chris Domig and the Seadog Theater** The Cave at St. George's 7:30 pm $15
- ★**Gyname: Michael Wimberly/Nioka Workman; Music for a Free World Trio: Dave Sewelson, William Parker, Marvin Bugalu Smith; WISQtet: Warren Smith, Andrew Lamb, Larry Roland, Jose Abreu** Clemente Soto Velez Cultural Center 7 pm $20
- ★**Sonelius Smith Duo** Cleopatra's Needle 7 pm
- **The Owlz; Omer Ashano Quartet** Club Bonafide 7:30, 9:30 pm $15
- **Alex LoRe Quartet with Glenn Zaleski, Desmond White, Allan Mednard** Cornelia Street Underground 8, 9:30 pm $10
- ★**Sherman Irby's A New Christmas Story with Steve Turre, Isaiah J. Thompson, Gerald Cannon, Chris Beck, Camille Thurman** Dizzy's Club 7:30, 9:30 pm $40
- **Shenel Johns** Dizzy's Club 11:15 pm $10
- **Ian Hendrickson-Smith** The Django at Roxy Hotel 10 pm
- **Tim Ferguson Flamenco Group; Point of Departure** Fat Cat 7, 10 pm $10
- ★**Mike Stern Band with Randy Brecker, Tom Kennedy, Dennis Chambers** Iridium 8:30, 10:30 pm $40-55
- **YNY Faculty All-Stars** Jalopy 8:30 pm $15
- **MJ Territo Quartet with Linda Presgrave, Iris Ornig, Barbara Merjan** Jazz at Kitano 8, 10 pm $17
- ★**The Jazz Gallery Fellowship Commission: Eric Revis** The Jazz Gallery 7:30, 9:30 pm $25
- **Spanish Harlem Orchestra: Oscar Hernandez, Jeremy Bosch, Carlos Cascante, Marco Bermudez, Doug Beavers, Noah Bless, Mitch Frohman, Hector Colon, Manuel Ruiz, Luis Quintero, George Delgado, Jorge Gonzalez, Gerardo Madera** Jazz Standard 7:30, 9:30 pm $35
- ★**Bob Devos/Andy LaVerne** Mezzrow 8, 11 pm $20
- **Brandon Bain** Minton's 7:30, 9:30 pm $10
- **Sara Schoenbeck/Harris Eisenstadt** The Owl Music Parlor 7:30 pm $10
- **Rosemary Minkler Trio with Alden Hellmuth** ShapeShifter Lab 7 pm $10
- **James Labrosse Collective** Shrine 7:30 pm
- **Glenn Makos** Silvana 6 pm
- **Jason Yeager Group; Davis Whitfield** Smalls 10:30 pm 1 am $20
- ★**Harold Mabern Quintet with Eric Alexander, Peter Bernstein, John Webber, Joe Farnsworth** Smoke 7, 9, 10:30 pm $38
- **Lorin Benedict, Jonathan Finlayson, Matt Mitchell, Stephan Crump, Ches Smith** The Stone 8:30 pm $20
- **Linda Presgrave Quintet with Stan Chovnick, Larry Corban, Dimitri Moderbacher, Seiji Ochiai** Tomi Jazz 9 pm $10
- ★**Kenny Barron Quintet with Steve Nelson, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $35
- **Jazz Under The Bridge** **Williamsburg Music Center 8 pm $10**

Friday, December 22

- **Paul Bollenback Trio with Harvie S, Tommy Campbell** Bar Next Door 7:30, 9:30, 11:30 pm $12
- ★**Freddy Cole Quintet with Randy Napoleon, Elias Bailey, Quentin Baxter, Harry Allen** Birdland 8:30, 11 pm $40
- **Michael Weiss solo** Bistro Jules 6 pm
- **Marianne Solivan with Ethan Mann, Dmitry Ishenko, Chris Smith** Bistro Jules 8:30 pm
- **Chris Botti** Blue Note 8, 10:30 pm $125
- **Jerry Weldon Quartet** Bogardus Mansion 7:30, 9:30 pm $25
- **Bebel Gilberto** City Winery 8 pm $55-65
- **Lisa Sokolov; Andrew Lamb Quintet with Ahmed Abdullah, William Parker, Newman Taylor Baker, Michael Wimberly; Secret Music Society: Jackson Krall, Mark Hennen, Larry Roland, Elliott Levin, JD Parran, Juan Quinones** Clemente Soto Velez Cultural Center 7 pm $20
- **Denton Darien Trio** Cleopatra's Needle 8 pm
- **Matt Snow Group; John Baab Trio** Club Bonafide 7:30, 9:30 pm $15
- **Petros Klampanis Septet with Julian Shore, Gilad Hekselman, Keita Ogawa, Gokce Erem, Maria Manousak, Colin Stokes** Cornelia Street Underground 8:30, 10 pm $10
- ★**Sherman Irby's A New Christmas Story with Steve Turre, Isaiah J. Thompson, Gerald Cannon, Chris Beck, Camille Thurman** Dizzy's Club 7:30, 9:30 pm $40
- **Shenel Johns** Dizzy's Club 11:15 pm $10
- **Ken Fowser Quintet; Havana Special** The Django at Roxy Hotel 7:30, 10:30 pm
- ★**Mike Stern Band with Randy Brecker, Tom Kennedy, Dennis Chambers** Iridium 8:30, 10:30 pm $40-55
- **Jon Gordon Quartet Birthday Bash with Frank Kimbrough, Matt Clohesy, Quincy Davis** Jazz at Kitano 8, 10 pm $32
- ★**Roy Hargrove Quintet with Jaleel Shaw, Orrin Evans, Eric Revis, Nasheet Waits** The Jazz Gallery 7:30, 9:30 pm $40
- **Spanish Harlem Orchestra: Oscar Hernandez, Jeremy Bosch, Carlos Cascante, Marco Bermudez, Doug Beavers, Noah Bless, Mitch Frohman, Hector Colon, Manuel Ruiz, Luis Quintero, George Delgado, Jorge Gonzalez, Gerardo Madera** Jazz Standard 7:30, 9:30 pm $35
- ★**Jon Davis/Gianluca Renzi** Knickerbocker Bar & Grill 9:45 pm $3.50
- ★**Alan Broadbent Trio with Don Falzone, Billy Mintz** Mezzrow 8, 11 pm $20
- **JP Jofre Quintet** Minton's 7:30, 9:30 pm $10
- **Eddie Allen Quintet with Bruce Williams, Misha Tsiganov, Kenny Davis; Hans Schuman Group** Smalls 7:30, 10:30 pm $20
- ★**Harold Mabern Quartet with Eric Alexander, John Webber, Jimmy Cobb** Smoke 7, 9, 10:30 pm $45
- ★**Ras Moshe; Marilyn Lerner, Ken Filiano, Lou Grassi** Soup & Sound 8, 9 pm $20
- **We All Break: Matt Mitchell, Daniel Brevil, Markus Schwartz, Ches Smith** The Stone 8:30 pm $20
- **Takenori Nishiuchi** Tomi Jazz 9 pm $10
- ★**Kenny Barron Quintet with Steve Nelson, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $35

Saturday, December 23

- **Mark Cocheo Trio with Danny Weller, Brian Adler** Bar Next Door 7:30, 9:30, 11:30 pm $12
- ★**Freddy Cole Quintet with Randy Napoleon, Elias Bailey, Quentin Baxter, Harry Allen** Birdland 8:30, 11 pm $40
- **Michael Weiss solo** Bistro Jules 6 pm
- **Chris Botti** Blue Note 8, 10:30 pm $125
- **Richie Goods and Nuclear Fusion** Blue Note 12:30 am $10
- **Jerry Weldon Quartet** Bogardus Mansion 7:30, 9:30 pm $25
- **Fuku and Chihiro Trio** Cleopatra's Needle 8 pm
- **Petros Klampanis Septet with Julian Shore, Gilad Hekselman, Keita Ogawa, Gokce Erem, Maria Manousak, Colin Stokes** Cornelia Street Underground 8:30, 10 pm $10
- ★**Sherman Irby's A New Christmas Story with Steve Turre, Isaiah J. Thompson, Gerald Cannon, Chris Beck, Camille Thurman** Dizzy's Club 7:30, 9:30 pm $45
- **Shenel Johns** Dizzy's Club 11:15 pm $20
- **Emmet Cohen Trio; Svetlana and The Delancey Five** The Django at Roxy Hotel 7:30, 10:30 pm
- **Samir Zarif; Greg Glassman Jam** Fat Cat 7 pm 1:30 am $10
- ★**Mike Stern Band with Randy Brecker, Tom Kennedy, Dennis Chambers** Iridium 8:30, 10:30 pm $40-55
- **Ronny Whyte Quartet with Sean Harkness, Boots Maleson, David Silliman** Jazz at Kitano 8, 10 pm $32
- ★**Roy Hargrove Quintet with Jaleel Shaw, Orrin Evans, Eric Revis, Nasheet Waits** The Jazz Gallery 7:30, 9:30 pm $40
- **Gabrielle Stravelli** Jazz Standard 12 pm $35
- **Spanish Harlem Orchestra: Oscar Hernandez, Jeremy Bosch, Carlos Cascante, Marco Bermudez, Doug Beavers, Noah Bless, Mitch Frohman, Hector Colon, Manuel Ruiz, Luis Quintero, George Delgado, Jorge Gonzalez, Gerardo Madera** Jazz Standard 7:30, 9:30 pm $35
- ★**Jon Davis/Gianluca Renzi** Knickerbocker Bar & Grill 9:45 pm $3.50
- ★**Alan Broadbent Trio with Don Falzone, Billy Mintz** Mezzrow 8, 11 pm $20
- **Hector Martignon Trio** Minton's 7:30, 9:30 pm $10
- **Tony Milddleton** The Roxy Lounge at Roxy Hotel 8, 10 pm
- **Eddie Allen Quintet with Bruce Williams, Misha Tsiganov, Kenny Davis; Hans Schuman Group; Philip Harper Quintet** Smalls 7:30, 10:30 pm 1 am $20
- ★**Harold Mabern Quartet with Eric Alexander, John Webber, Jimmy Cobb** Smoke 7, 9, 10:30 pm $45
- ★**Good For Cows: Devin Hoff/Ches Smith** The Stone 8:30 pm $20
- **Daniel Bennett; Paul Lee** Tomi Jazz 8, 11 pm $10
- ★**Kenny Barron Quintet with Steve Nelson, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $35
- **Gerry Eastman and Friends** Williamsburg Music Center 10 pm $10

Sunday, December 24

- ★**Joel Forrester** Barbès 5 pm $10
- ★**Freddy Cole Quintet with Randy Napoleon, Elias Bailey, Quentin Baxter, Harry Allen** Birdland 8:30, 11 pm $40
- **Chris Botti** Blue Note 8, 10:30 pm $125
- ★**Sherman Irby's A New Christmas Story with Steve Turre, Isaiah J. Thompson, Gerald Cannon, Chris Beck, Camille Thurman** Dizzy's Club 7:30, 9:30 pm $50
- **Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam** Fat Cat 6 pm 1 am $10
- ★**Tony Middleton with Joe Tranchina, David Gibson, James Cammack** Minton's 7:30, 9:30 pm $10
- **Jane Irving Trio with Paul Bollenback, Kevin Hailey** North Square Lounge 12:30, 2 pm
- **Jazz Christmas Carols with Ike Sturm** Saint Peter's Church 5 pm
- **Ai Murakami Trio with Zaid Nasser, Sacha Perry; Marion Cowings Quartet; Alex Hoffman Quintet; Robert Edwards** Smalls 4:30, 7:30 10:30 pm 1 am $20
- ★**Harold Mabern Quartet with Eric Alexander, John Webber, Jimmy Cobb** Smoke 7, 9, 10:30 pm $45
- ★**Kenny Barron Quintet with Steve Nelson, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake** Village Vanguard 8:30, 10:30 pm $35

Monday, December 25

- ★**Freddy Cole Quintet with Randy Napoleon, Elias Bailey, Quentin Baxter, Harry Allen** Birdland 8:30, 11 pm $40
- **Chris Botti** Blue Note 8, 10:30 pm $125
- **Fabien Mary Quintet** Smalls 7:30 pm $20
- ★**Harold Mabern Quartet with Eric Alexander, John Webber, Louis Hayes** Smoke 7, 9, 10:30 pm $45
- ★**The Bad Plus: Ethan Iverson, Reid Anderson, Dave King** Village Vanguard 8:30, 10:30 pm $35

Tuesday, December 26

- **Cole Davis Trio with Santosh Sharma, Eviatar Slivnik; Assaf Kehati Trio with Michael O'Brien, Peter Tranmueller** Bar Next Door 6:30, 8:30, 10:30 pm $12
- ★**Birdland Big Band with guest Veronica Swift** Birdland 8:30, 11 pm $40
- **Chris Botti** Blue Note 8, 10:30 pm $125
- **Shabnam Abedi; Karen Tennison Quintet** Club Bonafide 7:30, 9:30 pm $15
- **Eri Yamamoto Trio with David Ambrosio, Ikuo Takeuchi** Cornelia Street Underground 8, 9:30 pm $10
- **Carlos Henriquez Octet with Robert Rodriguez, Obed Calvaire, Michael Rodriguez, Terell Stafford, Melissa Aldana, Marshall Gilkes, Anthony Almonte** Dizzy's Club 7:30, 9:30 pm $45
- **Saul Rubin Zebtet; Itai Kriss and Gato Gordo; John Benitez Latin Bop** Fat Cat 7, 9 pm 12:30 am $10
- **Roy Ayers** Iridium 8:30 pm $50
- **Raul Midón Trio with Richard Hammond, Andres Forero** Jazz Standard 7:30, 9:30 pm $35
- **Melissa Morgan** Mezzrow 8, 11 pm $20
- **Chiara Izzi** Minton's 7:30, 9:30 pm $10
- **Lucas Pino Nonet; Abraham Burton Quartet** Smalls 7:30, 10:30 pm $20
- ★**Harold Mabern Quartet with Eric Alexander, John Webber, Louis Hayes** Smoke 7, 9, 10:30 pm $45
- **Chris Pitsiokos, Tim Dahl, Makigami Koichi** The Stone 8:30 pm $20
- **Yukiko Masuda; Denanny Bennett** Tomi Jazz 8, 11 pm
- ★**The Bad Plus: Ethan Iverson, Reid Anderson, Dave King** Village Vanguard 8:30, 10:30 pm $35

Holiday Weekend
with
TONY MIDDLETON

Dec. 23rd The Roxy Hotel
2 Sixth Ave., NYC
8pm to 10pm

Dec. 24th Kitano Jazz Brunch
The Kitano Hotel, 66 Park Ave., NYC
12pm to 2pm

Dec. 24th Minton's Playhouse
206 West 118th St., NYC
3 sets: 7pm / 9pm / 10:30pm

Wednesday, December 27

- **Sagi Kaufman Trio with Tal Yahalom, Noam Israeli** Bar Next Door 6:30 pm
- ★**Birdland Big Band with guest Veronica Swift** Birdland 8:30, 11 pm $40
- **Chris Botti** Blue Note 8, 10:30 pm $125
- **Matt Darriau and XALAM Trio** City Winery 7 pm
- **Steve and Jackie Trio** Club Bonafide 7:30 pm $15
- **Carlos Henriquez Octet with Robert Rodriguez, Obed Calvaire, Michael Rodriguez, Terell Stafford, Melissa Aldana, Marshall Gilkes, Anthony Almonte** Dizzy's Club 7:30, 9:30 pm $45
- **Raphael D'lugoff Trio +1; Sanah Kadoura; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am $10
- **Roy Ayers** Iridium 8:30 pm $50
- **Ayako Shirasaki Trio with Noriko Ueda, Paul Wells** Jazz at Kitano 8, 10 pm $17
- **Raul Midón Trio with Richard Hammond, Andres Forero** Jazz Standard 7:30, 9:30 pm $35
- ★**Ed Cherry** Mezzrow 8, 11 pm $20
- **Emilio Solla's La Inestable De Brooklyn** Minton's 7:30, 9:30 pm $10
- **The Stone Commissions: Vicky Chow with Shanir Blumenkranz, Tyshawn Sorey** National Sawdust 7 pm $25
- **Geoffrey Keezer** Saint Peter's Church 1 pm $10
- **Dana Reedy** Silvana 7 pm
- **Akiko Tsuruga Quartet; Patrick Cornelius Quartet with Adam Birnbaum, Peter Slavov, Johnathan Blake; Jovan Alexandre** Smalls 7:30, 10:30 pm 1 am $20
- ★**Harold Mabern Quartet with Eric Alexander, John Webber, Louis Hayes** Smoke 7, 9, 10:30 pm $45
- **Ned Rothenberg, Shelley Hirsch, Billy Martin, Makigami Koichi** The Stone 8:30 pm $20
- **Michael Gallant; Alex Frondell** Tomi Jazz 8, 11 pm
- ★**The Bad Plus: Ethan Iverson, Reid Anderson, Dave King** Village Vanguard 8:30, 10:30 pm $35
- ★**Eddie Allen Aggregation** Zinc Bar 8 pm

Thursday, December 28

- ★**The Quiet Side: Fay Victor, Sam Newsome, Ken Filiano** 55Bar 7 pm
- **Alex LoRe Trio with Ugonna Okegwo, Colin Stranahan** Bar Next Door 8:30, 10:30 pm $12
- ★**Eddie Palmieri Salsa Orchestra** BB King's Blues Bar 7:30 pm $40
- ★**Birdland Big Band with guest Veronica Swift** Birdland 8:30, 11 pm $40
- **Chris Botti** Blue Note 8, 10:30 pm $125
- ★**Dirty Dozen Brass Band; Lowdown Brass Band** Brooklyn Bowl 8 pm $15
- **Gene Bertoncini/Paul Meyers** Cavatappo Grill 9 pm $10
- ★**Ned Rothenberg; Michael Bisio, Avram Fefer, Steve Dalachinsky; Clarinet Madness: Jay Rosen, Perry Robinson, Michael Marcus** Clemente Soto Velez Cultural Center 7 pm $20
- **Nicholas Masters Duo** Cleopatra's Needle 7 pm
- **Dirk Quinn Band** Club Bonafide 7:30, 9:30 pm $15
- ★**Dayna Stephens Triptagon with Gilad Hekselman, Tommy Crane** David Rubenstein Atrium 7:30 pm
- **Carlos Henriquez Octet with Robert Rodriguez, Obed Calvaire, Michael Rodriguez, Terell Stafford, Melissa Aldana, Marshall Gilkes, Anthony Almonte** Dizzy's Club 7:30, 9:30 pm $45
- **Antoine Drye; Wayne Tucker** The Django at Roxy Hotel 7:30, 10 pm
- **King Solomon Hicks** Ginny's Supper Club 7:30, 9:30 pm $15
- **Chip White Dedications Sextet with Patience Higgins, Eli Asher, Sam Burtis, Mike Cochrane, Matthew Parrish** Jazz at Kitano 8, 10 pm $17
- ★**René Marie Bringing in the Swing with John Chin, Elias Bailey, Quentin Baxter** Jazz Standard 7:30, 9:30 pm $35
- **Larry Fuller** Mezzrow 8, 11 pm $20
- **Hot Club of Flatbush** Radegast Hall 9 pm
- **Jon Madof** Russ & Daughters Café 8 pm
- **Alessandro Fadini** Shrine 6 pm
- **Brian Pareschi** Silvana 6 pm
- **Adam Larson Quartet with Can Olgun, Benjamin Tiberio, Johnathan Blake; Saul Rubin Quartet; Jonathan Thomas** Smalls 7:30, 10:30 pm 1 am $20
- ★**Harold Mabern Quartet with Eric Alexander, John Webber, Joe Farnsworth** Smoke 7, 9, 10:30 pm $45
- **Agra Darma: Ikue Mori, Sylvie Courvoisier, Makigami Koichi** The Stone 8:30 pm $20
- ★**Ben Goldberg, Kirk Knuffke, Neal Kirkwood** Studio 312 8 pm
- **Marius Dubboulie** Tomi Jazz 9 pm $10
- ★**The Bad Plus: Ethan Iverson, Reid Anderson, Dave King** Village Vanguard 8:30, 10:30 pm $35

Friday, December 29

- **Itai Kriss and Televana** Bar Lunàtico 8:30, 10 pm $10
- **Daniel Weiss Trio with Dave Baron, Kush Abadey** Bar Next Door 7:30, 9:30, 11:30 pm $12
- ★**Endangered Blood: Chris Speed, Oscar Noriega, Trevor Dunn, Jim Black** Barbès 8 pm $10
- ★**Birdland Big Band with guest Veronica Swift** Birdland 8:30, 11 pm $40
- **Michael Weiss solo** Bistro Jules 6 pm
- **Chris Botti** Blue Note 8, 10:30 pm $125
- **Michael Foster, Brandon Lopez, Matt Weston; Jochem Van Dijk with Dave Gould, Evan Gallagher, Sana Nagano; Sarah Bernstein Quartet with Ron Stabinsky, Stuart Popejoy, Satoshi Takeishi** Clemente Soto Velez Cultural Center 7 pm $20
- **Ai Murakami Trio** Cleopatra's Needle 8 pm
- **John Colianni Sextet with John Simon, Grant Stewart, Matt Chertkoff, Steve Johns** Club Bonafide 7:30, 9:30 pm $15
- **Carlos Henriquez Octet with Robert Rodriguez, Obed Calvaire, Michael Rodriguez, Terell Stafford, Melissa Aldana, Marshall Gilkes, Anthony Almonte** Dizzy's Club 7:30, 9:30 pm $55
- **Ken Fowser Quintet; Alita Moses** The Django at Roxy Hotel 7:30, 10:30 pm
- **Point of Departure** Fat Cat 10:30 pm $10
- **The Treehouse All-Stars: Dave Frank, Richard Tabnik, Jimmy Halperin, Frank Canino, Billy Mintz** Hari NYC 9 pm
- **Stephanie Nakasian Quartet with Frank Kimbrough, Dean Johnson, Jeff Hirshfield** Jazz at Kitano 8, 10 pm $32
- ★**René Marie Bringing in the Swing with John Chin, Elias Bailey, Quentin Baxter** Jazz Standard 7:30, 9:30 pm $35
- **Russ Kassoff/Jay Anderson** Knickerbocker Bar & Grill 9:45 pm $3.50
- **Rebecca Holtz with Andrew Tyson Trio** Metropolitan Room 9 pm
- **Harry Allen** Mezzrow 8, 11 pm $20
- ★**Mark Whitfield Trio with Ben Allison, Billy Drummond; Dezron Douglas/Johnathan Blake Quartet with Lummie Spann, Victor Gould; Joe Farnsworth** Smalls 7:30, 10:30 pm 1 am $20
- ★**Harold Mabern Quartet with Eric Alexander, John Webber, Joe Farnsworth** Smoke 7, 9, 10:30 pm $45
- **Nels Cline, Yuka Honda, Shanir Blumenkranz, Tim Keiper, Makigami Koichi** The Stone 8:30 pm $20
- **Kuni Mikami** Tomi Jazz 9 pm $10
- ★**The Bad Plus: Ethan Iverson, Reid Anderson, Dave King** Village Vanguard 8:30, 10:30 pm $35

Saturday, December 30

- ★**Ed Cherry Trio with Kyle Koehler, Anwar Marshall** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Tyler Blanton's Hornē Electric Band** Bar Lunàtico 8:30, 10 pm $10
- ★**Veronica Swift** Birdland 6 pm $30
- ★**Birdland Big Band with guest Veronica Swift** Birdland 8:30, 11 pm $40
- **Michael Weiss solo** Bistro Jules 6 pm
- **"Hot Lips" Joey Morant and Catfish Stew** Blue Note 11:30 am 1:30 pm $39.50
- **Chris Botti** Blue Note 8, 10:30 pm $125
- ★**Jeff Lederer/Kirk Knuffke; Jemeel Moondoc; Karen Borca Quartet with Hilliard Greene, Warren Smith, Jackson Krall** Clemente Soto Velez Cultural Center 7 pm $20
- **Mike Lattimore Trio** Cleopatra's Needle 8 pm
- **Chardavoine Band** Club Bonafide 9:30 pm $15
- ★**Tom Rainey Obbligato Trio with Kris Davis, Drew Gress** Cornelia Street Underground 8:30, 10 pm $10
- **Jazz is PHSH: Natalie Cressman, Chris Bullock, Felix Pastorius, Jamar Woods, Adam Chase, Matthew Chase** The Cutting Room 4 pm $20
- **Carlos Henriquez Octet with Robert Rodriguez, Obed Calvaire, Michael Rodriguez, Terell Stafford, Melissa Aldana, Marshall Gilkes, Anthony Almonte** Dizzy's Club 7:30, 9:30 pm $55
- **Akiko Tsuruga Trio; High & Mighty Brass Band** The Django at Roxy Hotel 7:30, 10:30 pm
- **Marlene VerPlanck Quartet with Don Braden, Alan Farnham, Jay Leonhart** Jazz at Kitano 8, 10 pm $32
- ★**René Marie Bringing in the Swing with John Chin, Elias Bailey, Quentin Baxter** Jazz Standard 7:30, 9:30 pm $35
- **Russ Kassoff/Jay Anderson** Knickerbocker Bar & Grill 9:45 pm $3.50
- **Harry Allen** Mezzrow 8, 11 pm $20
- **Brooklyn Raga Massive with Román Díaz** Rubin Museum 7 pm $30
- **Fima Chupakhin Quintet with Taulant Mehmeti, Sergey Avanesov, James Robbins, Darrian Douglas; Mark Whitfield Trio with Ben Allison, Billy Drummond; Dezron Douglas/Johnathan Blake Quartet with Lummie Spann, Victor Gould; Brooklyn Circle** Smalls 4:30, 7:30, 10:30 pm 1 am $20
- ★**Harold Mabern Quintet with Eric Alexander, Jeremy Pelt, John Webber, Joe Farnsworth** Smoke 7, 9, 10:30 pm $38
- **Gyan Riley, Jamie Saft, Makigami Koichi** The Stone 8:30 pm $20
- **George Gershwin Tribute: Peter and Will Anderson with Molly Ryan, Chuck Redd, Neal Miner, Adam Moezinia** Symphony Space Leonard Nimoy Thalia 5 pm $45
- **Akihiro Yamamoto; Yuto Kanazawa; Atsushi Ouchi** Tomi Jazz 6, 8, 11 pm $10
- ★**The Bad Plus: Ethan Iverson, Reid Anderson, Dave King** Village Vanguard 8:30, 10:30 pm $35

Sunday, December 31

- **Benny Benack III Trio with Jared Gold, Charles Gould** Bar Next Door 6:30, 8:30, 10:30 pm $67-80
- **Birdland Big Band with guest Veronica Swift** Birdland 8:30, 11 pm $40
- **"Hot Lips" Joey Morant and Catfish Stew** Blue Note 11:30 am 1:30 pm $39.50
- **Chris Botti** Blue Note 7, 10 pm $165-195
- ★**A Latin Jazz Celebration: Paquito D'Rivera and Carlos Henriquez** Dizzy's Club 7:30, 11 pm $200-350
- **Michael Germanson; Ken Fowser Quintet; Evan Sherman Orchestra with Joy Brown** The Django at Roxy Hotel 7, 8:30, 10:30 pm
- **Antonio Hart** Emmanuel Baptist Church 6 pm $20
- **Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam** Fat Cat 6 pm 1 am $10
- **Brazil—New York Samba & Jazz Connection: Fabiana Masili, Julian Shore, Paul Bollenback, Nilson Matta, Vincent Cherico** Jazz at Kitano 8, 10 pm $145
- ★**René Marie Bringing in the Swing with John Chin, Elias Bailey, Quentin Baxter** Jazz Standard 7:30, 9:30 pm $135-195
- ★**Valerie Capers Trio with John Robinson** Knickerbocker Bar & Grill 9:45 pm $3.50
- **Harry Allen** Mezzrow 8, 11 pm $20
- **Roz Corral Trio with Yotam Silberstein** North Square Lounge 12:30, 2 pm
- **Kenny Gates** Sistas' Place 9, 10:30 pm $20
- **Ai Murakama Trio with Zaid Nasser, Sacha Perry; Jon Roche Quartet with Saul Rubin, Ned Goold, Clifford Barbaro; SmallsLive AllStars: Spike Wilner, Joe Magnarelli, Joel Frahm, Tyler Mitchell, Anthony Pinciotti** Smalls 4:30, 7:30, 10:30 pm $20
- ★**Harold Mabern Sextet with Eric Alexander, Jeremy Pelt, John Webber, Joe Farnsworth and guest** Smoke 6:45, 9:45 pm $175-275
- ★**New Year's Eve Improv Benefit with John Zorn, Chris Speed, Makigami Koichi, Ikue Mori, Chris Tordini, Jim Black and guests** The Stone 8:30 pm $30
- ★**Pachora: Chris Speed, Brad Shepik, Chris Tordini, Jim Black** The Stone 11 pm $40
- **Senri Oe** Tomi Jazz 10 pm $10
- ★**The Bad Plus: Ethan Iverson, Reid Anderson, Dave King** Village Vanguard 9, 11 pm $200

REGULAR ENGAGEMENTS

MONDAY

- **Richard Clements/Murray Wall Band** 11th Street Bar 8 pm
- **Grove Street Stompers** Arthur's Tavern 7 pm
- **Svetlana & The Delancey 5** The Back Room 8:30 pm
- **Earl Rose** Bemelmans Bar 5:30, 9 pm
- **Roger Lent solo** Cavatappo Grill 7 pm
- **Jon Weiss Duo** Cleopatra's Needle 8 pm
- **Vince Giordano and The Nighthawks** Iguana 8 pm
- **Iris Ornig Jam Session** Jazz at Kitano 8 pm
- **Mingus Big Band** Jazz Standard 7:30, 9:30 pm $25
- **Glenn Crytzer Orchestra** Kola House 7 pm
- **JFA Jam Session** Local 802 7 pm
- **Melvin Vines** Paris Blues 9 pm
- **Vincent Herring Quartet and Smoke Jam Session** Smoke 7, 9, 10:30 pm
- **Swingadelic** Swing 46 8:30 pm
- **Vanguard Jazz Orchestra** Village Vanguard 8:30, 10:30 pm $30

TUESDAY

- **Nick West's Westet** Analogue 7 pm
- **Yuichi Hirakawa Trio** Arthur's Tavern 7 pm
- **Art Hirahara Trio** Arturo's 8 pm
- **Joel Forrester solo** The Astor Room 6 pm
- **Jerome Harris/Dave Baron** Barawine 6 pm
- **Chris Gillespie; Loston Harris** Bemelmans Bar 5:30, 9:30 pm
- **Marc Devine Trio** Cleopatra's Needle 8 pm
- **Battle Of The Horns** Farafina Jazz Café and Lounge 8 pm
- **Ronnie Burrage Robu Trio** The Five Spot Brooklyn 6 pm $10
- **Diego Voglino Jam Session** Halyard's 10 pm
- **Vince Giordano and The Nighthawks** Iguana 8 pm
- **Mona's Hot Four** Mona's 11 pm
- **John Cooksey** Paris Blues 9 pm
- **Mike LeDonne Quartet; Emmet Cohen Band** Smoke 7, 9, 10:30, 11:30 pm
- **George Gee Orchestra** Swing 46 8:30 pm
- **Evolution Series** Zinc Bar 11 pm

WEDNESDAY

- **Bill Wurtzel/Jay Leonhart** American Folk Art Museum 2 pm
- **Monika Oliveira** Analogue 7 pm
- **Eve Silber** Arthur's Tavern 7 pm
- **Jonathan Kreisberg Trio** Bar Next Door 8:30, 10:30 pm $12
- **Chris Gillespie; Loston Harris** Bemelmans Bar 5:30, 9:30 pm
- **David Ostwald's Louis Armstrong Centennial Band** Birdland 5:30 pm $20
- **Vino & Jazz** Cavatappo Grill 6 pm
- **Les Kurtz Trio** Cleopatra's Needle 7 pm
- **Pasquale Grasso; Django Jam Session** The Django 8:30, 11 pm
- **Mark Kross and Louise Rogers WaHi Jazz Jam** Le Chéile 8 pm
- **Les Goodson Band** Paris Blues 9 pm
- **Lezlie Harrison; Mel Davis B3 Trio and Organ Jam** Smoke 7, 9, 10:30, 11:30 pm
- **Stan Rubin Orchestra** Swing 46 8:30 pm

THURSDAY

- **Ray Blue Organ Quartet** American Legion Post 398 7 pm
- **Chris Gillespie; Loston Harris** Bemelmans Bar 5:30, 9:30 pm
- **John McNeil/Mike Fahie** The Douglass 9 pm
- **Les Goodson Band** Paris Blues 9 pm
- **Gene Bertoncini** Ryan's Daughter 8:30, 10:30 pm
- **Rob Duguay Low Key Trio** Turnmill NYC 11 pm

FRIDAY

- **Eri Yamamoto Trio** Arthur's Tavern 7 pm
- **The Crooked Trio** Barbès 5 pm
- **Chris Gillespie; Loston Harris** Bemelmans Bar 5:30, 9:30 pm
- **Birdland Big Band** Birdland 5:15 pm $25
- **Shirley House** The Heath 12 am
- **Nico Soffiato** Nha Minh 7 pm
- **Melvin Vines** Paris Blues 9 pm
- **Gerry Eastman Quartet** Williamsburg Music Center 10 pm

SATURDAY

- **Eri Yamamoto Trio** Arthur's Tavern 7 pm
- **Chris Gillespie; Loston Harris** Bemelmans Bar 5:30, 9:30 pm
- **Bill Saxton and the Harlem Bebop Band** Bill's Place 8, 10 pm $20
- **Joel Forrester** Café Loup 12:30 pm
- **Stan Rubin Orchestra** Carnegie Club 8:30, 10:30 pm
- **Assaf Kehati Duo** Il Gattopardo 11:30 am
- **Melvin Vines** Paris Blues 9 pm
- **Johnny O'Neal** Smoke 11:45 pm 12:45 am

SUNDAY

- **Sam Martinelli Trio** Analogue 6:30 pm
- **Creole Cooking Jazz Band; Stew Cutler and Friends** Arthur's Tavern 7, 10 pm
- **Jerome Harris/Dave Baron** Barawine 6 pm
- **Peter Mazza Trio** Bar Next Door 8, 10 pm $12
- **Earl Rose solo; Billy Stritch and Jim Caruso Trio** Bemelmans Bar 5, 9 pm
- **Arturo O'Farrill Afro Latin Jazz Orchestra** Birdland 9, 11 pm $30
- **Glenn Crytzer Trio** Blacktail 8 pm
- **Marc Devine/Hide Tanaka** Café Loup 6:30 pm
- **Jocelyn Medina Jam** Cavatappo Grill 8 pm
- **Keith Ingham; Kelly Green** Cleopatra's Needle 4, 9 pm
- **Trampelman** Dominie's Astoria 9 pm
- **The EarRegulars** The Ear Inn 8 pm
- **Joel Forrester solo** Grace Gospel Church 11 am
- **Grassroots Jazz Effort** Grassroots Tavern 9 pm
- **Bassey & The Heathens** The Heath 12 am
- **Tony Middleton Trio** Jazz at Kitano 12 pm $40
- **Melvin Vines** Paris Blues 9 pm
- **Marjorie Eliot/Rudell Drears/Sedric Choukroun** Parlor Entertainment 4 pm
- **Lu Reid Jam Session** Shrine 4 pm
- **Annette St. John; Wilerm Delisfort Quartet** Smoke 11:30 am 11:45 pm
- **Stan Killian Trio** Thaimee 3 pm
- **Sean Smith and guest** Walker's 8 pm

CLUB DIRECTORY

- **5C Café** 68 Avenue C (212-477-5993) Subway: F, V to Second Avenue *www.5cculturalcenter.org*
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street ***www.55bar.com***
- **American Folk Art Museum** 65th Street at Columbis Avenue (212-595-9533) Subway: 1 to 66th Street ***www.folkartmuseum.org***
- **American Legion Post 398** 248 W. 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street ***www.legion.org***
- **American Museum of Natural History** 79th Street and Central Park West (212-769-5100) Subway: B, C to 81st Street-MNH **www.amnh.org**
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street ***www.LindasJazzNights.com***
- **Analogue** 19 West 8th Street (212-432-0200) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.analoguenyc.com***
- **The Appel Room** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle ***www.jazz.org***
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street ***www.arthurstavernnyc.com***
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **The Astor Room** 34-12 36th Street, Queens (718-255-1947) Subway: M, R to Steinway Street ***www.astorroom.com***
- **BB King's Blues Bar** 237 W. 42nd Street (212-997-2144) Subway: 1, 2, 3, 7 to 42nd Street/Times Square ***www.bbkingblues.com***
- **Balboa** 1655 Bedford Avenue (718-484-8291) Subway: 2, 5 to President Street
- **Bar Chord** 1008 Cortelyou Road (347-240-6033) Subway: Q to Cortelyou Road ***www.barchordnyc.com***
- **Bar Lunàtico** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.lalanternacaffe.com***
- **Barawine** 200 Lenox Avenue at W. 120th Street (646-756-4154) Subway: 2, 3 to 116th Street
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue ***www.barbesbrooklyn.com***
- **Bargemusic** Fulton Ferry Landing (718-624-4061) Subway: F to York Street, A, C to High Street ***www.bargemusic.org***
- **Baruch Performing Arts Center** 17 Lexington Avenue at 23rd Street (646-312-3924) Subway: 6 to 23rd Street ***www.baruch.cuny.edu/bpac***
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street ***www.thecarlyle.com***
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 135th Street
- **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street ***www.birdlandjazz.com***
- **Bistro Jules** 60 St Marks Place (212-477-5560) Subway: 6 to Astor Place ***www.julesbistro.com***
- **Blacktail** 2nd floor, Pier A Harbor House, 22 Battery Place (212-785-0153) Subway: 4, 5 to Bowling Green ***www.blacktailnyc.com***
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.bluenotejazz.com***
- **Bogardus Mansion** 75 Murray Street (212-268-1746) Subway: 1, 2, 3 to Chambers Street ***www.bogardusmansion.com***
- **BRIC House Ballroom, Media House and Stoop** 647 Fulton Street (718-683-5600) Subway: 2, 3, 4, 5 to Nevins Street ***www.bricartsmedia.org***
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue ***www.brooklynbowl.com***
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street ***www.bkcm.org***
- **Brooklyn Museum of Art** 200 Eastern Parkway (718-638-5000) Subway: 2, 3 to Eastern Parkway ***www.brooklynmuseum.org***
- **Brotherhood Synagogue** 28 Gramercy Park South (212-674-5750) Subway: 6 to 23rd Street ***www.brotherhoodsynagogue.org***
- **Bushwick Public House** 1288 Myrtle Avenue (917-966-8500) Subway: G to Myrtle - Willoughby Avenue then B54 ***www.bushwickpublichouse.com***
- **CA Music Room** 218 E. 25th Street Subway: 6 to 23rd Street
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street ***www.thecarlyle.com***
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street ***www.cafeloupnyc.com***
- **Caffe Vivaldi** 32 Jones Street Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square ***www.caffevivaldi.com***
- **Carnegie Club** 156 W. 56th Street (212-957-9676) Subway: N, Q, R, W to 57th-Seventh Avenue
- **The Cathedral of St. John the Divine** 1047 Amsterdam Avenue (212-316-7490) Subway: 1 to 110th Street ***www.stjohndivine.org***
- **Cavatappo Grill** 1712 First Avenue (212-987-9260) Subway: 4, 5, 6 to 86th Street ***www.cavatappo.com***
- **The Cave at St. George's** 209 E. 16th Street (646-723-4178) Subway: L to Third Avenue ***www.calvarystgeorges.org***
- **The Cell** 338 West 23rd Street (646-861-2253) Subway: C, E to 23rd Street ***www.thecelltheatre.org***
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street ***www.citywinery.com***
- **Clemente Soto Velez Cultural Center** 107 Suffolk Street Subway: F, J, M, Z to Delancey Street
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street ***www.cleopatrasneedleny.com***
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street ***www.clubbonafide.com***
- **Cornelia Street Underground** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.corneliastreetcafé.com***
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street ***www.thecuttingroomnyc.com***
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.atrium.lincolncenter.org***
- **The DiMenna Center** 450 W. 37th Street (212-594-6100) Subway: A, C, E to 34h Street-Penn Station ***www.dimennacenter.org***
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.jazz.org***
- **The Django at The Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street ***www.thedjangonyc.com***
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **The Douglass** 149 4th Avenue (718-857-4337) Subway: R to Union Street ***www.thedouglass.com***
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway ***www.downtownmusicgallery.com***
- **The Drawing Room** 56 Willoughby Street (917-648-1847) Subway: A, C, F to Jay Street/Metrotech ***www.drawingroommusic.com***
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue ***www.dromnyc.com***
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street ***www.earinn.com***
- **El Taller LatinoAmericano** 215 E. 99th Street (212-665-9460) Subway: 1, 2, 3 to 96th Street ***www.tallerlatino.org***
- **Emmanuel Baptist Church** 279 Lafayette Avenue (718-622-1107) Subway: G to Classon Avenue ***www.ebcconnects.com***
- **Farafina Café & Lounge Harlem** 1813 Amsterdam Avenue (212-281-2445) Subway: 1 to 145th Street ***www.farafinacafeloungeharlem.com***
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square ***www.fatcatmusic.org***
- **The Five Spot** 459 Myrtle Avenue, Brooklyn (718-852-0202) Subway: G to Clinton/Washington ***www.fivespotsoulfood.com***
- **The Flatiron Room** 37 W. 26th Street (212-725-3860) Subway: N, R to 28th Street ***www.theflatironroom.com***
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street ***www.flushingtownhall.org***
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street ***www.ginnyssupperclub.com***
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Grassroots Tavern** 20 Saint Marks Place (212-475 9443) Subway: 6 to Astor Place, N,R to 8th Street
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street ***www.greenwichhouse.org***
- **Halyard's** 406 3rd Avenue, Brooklyn (718-532-8787) Subway: R to 9th Street ***www.barhalyards.com***
- **Happylucky no.1** 734 Nostrand Avenue (347-295-0961) Subway: 2, 3, 4, 5 to Franklin Avenue
- **Hari NYC** 140 W 30th Street, 3rd floor Subway: 1 to 28th Street
- **Harlem Stage Gatehouse** 150 Convent Avenue at W. 135th Street (212-650-7100) Subway: 1 to 137th Street ***www.harlemstage.org***
- **The Heath at McKittrick Hotel** 530 W. 27th Street (212-904-1883) Subway: C, E to 23rd Street ***www.mckittrickhotel.com***
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue ***www.ibeambrooklyn.com***
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue ***www.iguananyc.com***
- **Il Gattopardo** 13-15 W. 54th Street (212-246-0412) Subway: E, M to Fifth Avenue/53rd Street ***www.ilgattopardonyc.com***
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1,2 to 50th Street ***www.theiridium.com***
- **Jalopy** 315 Columbia Street, Brooklyn (718-395-3214) Subway: F to Smith Street ***www.jalopy.biz***
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6, 7, S to Grand Central ***www.kitano.com***
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street ***www.jazzgallery.org***
- **Jazz Museum in Harlem** 58 W. 129th Street between Madison and Lenox Avenues (212-348-8300) Subway: 6 to 125th Street ***www.jazzmuseuminharlem.org***
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street ***www.jazzstandard.net***
- **Joe's Pub** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place ***www.joespub.com***
- **Juilliard School Peter Jay Sharp Theater, Paul Hall** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street ***www.juilliard.edu***
- **The Kitchen** 512 W. 19th Street (212-255-5793) Subway: A, C, E to 23rd Street ***www.thekitchen.org***
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street ***www.knickerbockerbarandgrill.com***
- **Kola House** 408 W. 15th Street (646-869-8873) Subway: A, C, E, L to 14th Street ***www.kolahouse.com***
- **Korzo** 667 5th Avenue Brooklyn (718-285-9425) Subway: R to Prospect Avenue ***www.facebook.com/konceptions***
- **Le Chéile** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street ***www.lecheilenyc.com***
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street ***www.jazzfoundation.org***
- **Metropolitan Museum of Art Grace R. Rogers Auditorium** 1000 Fifth Avenue at 82nd Street (212-570-3949) Subway: 4, 5, 6 to 86th Street ***www.metmuseum.org***
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street ***www.metropolitanroom.com***
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street ***www.mezzrow.com***
- **Milk River Café** 960 Atlantic Avenue (718-636-8600) Subway: C, S to Franklin Avenue ***www.milkriverbrooklyn.com***
- **Minton's** 206 W. 118th Street (between St. Nicholas Avenue and Adam Clayton Powell Jr. Blvd) (212-243-2222) Subway: B, C to 116th Street ***www.mintonsharlem.com***
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue ***www.nationalsawdust.org***
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street
- **New School Alvin Johnson/J.M. Kaplan Hall** 66 W. 12th Street (212-229-5488) Subway: F, V to 14th Street ***www.newschool.edu***
- **New School Tishman Auditorium** 66 W. 12th Street (212-229-5488) Subway: F, V to 14th Street ***www.newschool.edu***
- **New York City Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square ***www.bahainyc.org***
- **Nhà Minh** 485 Morgan Avenue (718-387-7848) Subway: L to Graham Avenue
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street ***www.northsquareny.com***
- **Nublu 151** 151 Avenue C Subway: F, V to Second Avenue ***www.nublu.net***
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue ***www.nuyorican.org***
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to to Sterling Street ***www.theowl.nyc***
- **Paris Blues Harlem** 2021 Adam Clayton Powell, Jr., Boulevard (212-222-9878) Subway: 2, 3 to 125th Street ***www.parisbluesharlem.com***
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street
- **The Penrose** 1590 2nd Avenue (212-203-2751) Subway: 4, 5, 6 to 86th Street ***www.penrosebar.com***
- **Queens Borough Public Library** 89-11 Merrick Boulevard (718-990-0896) Subway: F to 169th Street
- **Radegast Hall** 113 N. 3rd Street (718-963-3973) Subway: L to Bedford Avenue ***www.radegasthall.com***
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue ***www.rockwoodmusichall.com***
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle ***www.jalc.org***
- **Roulette** 509 Atlantic Avenue (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Avenue ***www.roulette.org***
- **The Roxy Lounge at Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street ; 1 to Franklin Street ***www.roxyhotelnyc.com***
- **Rubin Museum** 150 W. 17th Street (212-620-5000) Subway: A, C, E to 14th Street ***www.rmanyc.org***
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- **Russian Samovar** 256 W. 52nd Street (212-757-0168) Subway: C, E to 50th Street ***www.russiansamovar.com***
- **St. Albans Congregational Church** 172-17 Linden Boulevard (718-657-8282) Subway: E to Jamaica Center - Parsons/Archer ***www.stalbanscc.org***
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street ***www.saintpeters.org***
- **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street; G to Broadway ***www.scholesstreetstudio.com***
- **Secret Project Robot Gallery** 220 Kent Avenue Subway: L to Bedford Avenue
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street ***www.shapeshifterlab.com***
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street ***www.shrinenyc.com***
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street ***www.silvana-nyc.com***
- **Sir D's** 837 Union Street, Brooklyn Subway: M, R to Union Street
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue ***www.sistasplace.org***
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1 to Christopher Street ***www.smallsjazzclub.com***
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street ***www.smokejazz.com***
- **S.O.B.'s** 204 Varick Street (212-243-4940) Subway: 1 to Varick Street ***www.sobs.com***
- **Soup & Sound** 292 Lefferts Avenue beteen Nostrand and Rogers Avenues Subway: 2 to Sterling Street
- **Spectrum** 70 Flushing Avenue Subway: B, D, Q to DeKalb Avenue ***www.spectrumnyc.com***
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue ***www.thestonenyc.com***
- **The Stone at The New School** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street ***www.thestonenyc.com***
- **Studio 312** 303 W. 42nd Street, Room 312 Subway: A, C, E, F, N, Q, R, V, W to 42nd Street
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street ***www.swing46.com***
- **Symphony Space Leonard Nimoy Thalia**, **Peter Jay Sharpe Theatre and Bar Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street ***www.symphonyspace.org***
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- **Thaimee at McCarren** 160 N. 12th Street (718-218-7500) Subway: G to Nassau Avenue; L to Bedford Avenue ***www.thaimeeatmccarren.com***
- **Theatre of the New City** 155 2nd Avenue at 10th Street Subway: 6 to Astor Place
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street ***www.tomijazz.com***
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street ***www.turnmillnyc.com***
- **Village Vanguard** 178 Seventh Avenue South (212-255-4037) Subway: 1, 2, 3 to 14th Street ***www.villagevanguard.com***
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street ***www.carnegiehall.org***
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.zincbar.com***

(INTERVIEW CONTINUED FROM PAGE 6)

SI: Because it's always about the blues, it's always about starting with that blue canvas in one way or another. So I wanted it to express the feeling of the blues and the power of swing. When the album was finished it was a matter of picking the right shade of blue. I was looking over the possibilities and came upon cerulean—it's a beautiful color.

TNYCJR: Along with your accomplishments as a musician and composer, you've also put your energies toward mentoring youth, for instance with JazzMasters Workshop, Jazz Camp West and, of course, Essentially Ellington. What has working with young people meant to you?

SI: We none of us get to where we are by ourselves. For every musician I know, there were always people who were influential to their development in their formative years. I feel we have to do for up-and-coming musicians what was done for us. When we mentor and educate these young folks, we're not only helping creating a well of musicians for the next generation, but we're educating a new generation of listeners at the same time.

TNYCJR: What's next? What unconquered territories would you most like to explore musically?

SI: I'm still learning the music! So I don't know what's been unconquered. I just want to keep following the path I've been on and see where it takes me. ❖

For more information, visit shermanirby.com. Irby is at Rose Theater Dec. 13th-17th with the Jazz at Lincoln Center Orchestra and Dizzy's Club Dec. 20th-24th leading a holiday show. See Calendar.

Recommended Listening:
- Sherman Irby—*Full Circle* (Blue Note, 1996)
- Marcus Roberts—*Blues for the New Millennium* (Columbia, 1996-97)
- Sherman Irby—*Big Mama's Biscuits* (Blue Note, 1998)
- Sherman Irby—*Black Warrior* (Black Warrior, 2004)
- Jazz at Lincoln Center Orchestra with Wynton Marsalis—*Big Band Holidays* (Blue Engine, 2012-14)
- Sherman Irby & Momentum—*Cerulean Canvas* (Black Warrior, 2017)

(LABEL CONTINUED FROM PAGE 11)

physical product and our hard work in promoting their music. We believe in all the music we release and work hard to get each album out as far and wide as possible. Our overall production method varies with each release. We are very flexible and adapt to different budgets on a case-by-case basis. We only release music we like, so musicians don't have any pressure put by us on their artistic decisions. We have a common thread aesthetically in regards to our CD artwork, but other than that, the musicians are 100% responsible for the product and we are happy to support it. We run a very humble operation, so there are limits to what we can achieve at this point in this niche, dare I say, business."

There have been some hurdles along the way. "Getting favorable and productive exposure is an ongoing challenge. Distribution is not that problematic anymore 'thanks' to the internet. There are not many record stores left, which is a complete tragedy, so physical distribution is really up to us. You can find most of our CDs at the Downtown Music Gallery in New York City but, other than that, we take care of physical sales directly. Usually, Mike takes care of European and Asian shippings and I take care of North and South America. And, yes, we do get music out to all these places! We work with a CD pressing company that gives us good deals for pressing and fantastic shipping options, so we divide and ship the factory CDs in three parts: artist, Mike and myself. We both manage the website and Bandcamp pages. Digital sales take care of themselves via Bandcamp."

And Domene is bullish concerning future intent: "We get a high number of requests from bands from all over the globe interested in getting Iluso to release their work, which is very flattering but, because of the nature of our operation, we have to be extremely picky. In the future, we would love to start booking tours for our artists. A first step in that direction is a new concert series that we're planning to have monthly in Kingston, New York, called Singularity, where musicians with a strong presence in the NYC creative music scene will be performing their works in an intimate setting.

"We have two incredible albums scheduled for release before Christmas. A long-form free improv recording called *Into Darkness* by Stray [John Butcher, John Russell, Dominic Lash and Ståle Liavik Solberg] followed by Mike's latest experiment, a through-composed metal-jazz-sludge-fest by his new band Death Drag. Early next year we will be releasing my solo guitar album. We should maybe keep the rest under wraps, but it is all very exciting—so stay tuned." ❖

For more information, visit ilusorecords.com. Artists performing this month include Álvaro Domene and Briggan Krauss at Bushwick Public House Dec. 18th and Josh Sinton at Brooklyn Conservatory of Music Dec. 3rd and Bushwick Public House Dec. 18th. See Calendar.

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(EARSHOT CONTINUED FROM PAGE 13)

is the term for organizational principles so open to impulse) spewed large jagged Monk fragments, then set the soloists loose on them (sometimes three or four at a time). "Thelonious", "Friday the 13th" and "Little Rootie Tootie" were uproarious. Within the pandemonium, Monk phrases were seized upon by the ensemble and repeatedly shrieked. The night ended with "Crepuscule with Nellie", so hard it could not be a ballad yet was, abstracted beyond recognition yet there, Monk's deepest love song, in outbreaks and cries.

Besides Moran, other festival headliners included Gregory Porter, Hudson, Brad Mehldau and The Bad Plus. Only Porter was predictable. John Scofield of Hudson took solo after burning guitar solo on primary texts from our cultural heritage like "Castles Made of Sand", "A Hard Rain's A-Gonna Fall" and "Woodstock". This new supergroup (which also includes bassist Larry Grenadier and keyboardist John Medeski) has lit a fire under drummer Jack DeJohnette. He grounded each tune in a wicked groove and then proceeded to introduce increasingly complex fields of energy.

Mehldau played solo piano without amplification in a sold-out Nordstrom Recital Hall. His set was almost exclusively rock songs: Neil Young's "Don't Let It Bring You Down", Radiohead's "Little by Little", The Beatles' "The Fool on the Hill". Led Zeppelin's "Going to California", dedicated to those in the path of the California wildfires, began as something rapt and solemn but, like most pieces on this evening, became a pianistic onslaught. When he plays solo, Mehldau generates dizzying density and thrust. His relentless left hand hammers ostinatos within ostinatos. Then, as multiple contrapuntal lines accumulate, his right hand occasionally glances off a song's melody, as a quick reminder. Mehldau is all about degree-of-difficulty, yet the most memorable moment was a spare ballad. "When I Fall in Love", pieced out slowly and haltingly, cast a hush over Nordstrom Recital Hall.

The Bad Plus worked their magic at the Triple Door, on a night tinged with sadness because the trio was on its last tour with pianist Ethan Iverson. The encore, a thunderous "Iron Man", was for all time, the end of an era.

Some other events that stood out: Drummer Mark Guiliana's Jazz Quartet (with tenor saxophonist Jason Rigby, pianist Fabian Almazan and bassist Chris Morrissey) played a strong set at the Triple Door based on their new album *Jersey* (Motéma Music). Guiliana's group is an unusual balance of concision, fire, distilled lyricism and sometimes even quietude, although Almazan often broke free and unleashed huge, freewheeling, asymmetrical solos. The following three concerts took place at Poncho: Joe Sanders Quartet, in its world premiere, featured Ambrose Akinmusire in a rare sideman role. He sounded relatively subdued but still restless with fresh trumpet ideas. A trio called Steel House (pianist Edward Simon, bassist Scott Colley, drummer Brian Blade) played with bulletproof musicianship. The original tunes were hypnotic little ceremonies that set their hooks into you while your guard was down. The Amina Figarova Sextet proved once again that she belongs to the sisterhood of great composer/arranger/orchestra leaders alongside Maria Schneider, Carla Bley and Toshiko Akiyoshi. All Figarova lacks is the orchestra, so she makes a sextet sound like one. Bart Platteau is a masterful flute player and new member Wayne Escoffery, on tenor and soprano saxophones, is exactly what this band needed: a wild card.

60 percent of the artists at Earshot were local. Everyone in drummer Kassa Overall's quartet has Seattle roots, although the leader and pianist Aaron Parks are now in New York. The other members are formidable trumpeter Thomas Marriott and high-intensity bassist Evan Flory-Barnes. Their set at Poncho was take-no-prisoners postbop, contemporized by Overall's spacey vocals and selective electronic effects. Seattle tenor saxophonist Anton Schwartz presented a heartfelt personal project at the Columbia City Theater, a séance for one of his idols, Stanley Turrentine. Dawn Clement was all over the festival, playing intelligent piano in at least seven diverse contexts.

You might think that a jazz festival so spread out in space and time would not be a hang. You would be wrong. The same hardcore of Seattle's jazz community kept turning up, concert after concert, all over town. Seattle's famous traffic gridlock did not stop them. Seattle's famous rain bounced right off their backs. They knew Earshot comes but once a year. ❖

For more information, visit earshot.org

(EXIT ZERO CONTINUED FROM PAGE 13)

There's always a strong showing of Latin and AfroCaribbean jazz performers at Exit Zero and this year was no exception. Multiple Grammy winner Arturo O'Farrill brought his Afro Latin Jazz Orchestra (I counted 19 pieces in the ensemble) to the convention hall for an infectious set of clave-fueled numbers. Opening with "Night in Tunisia", O'Farrill and company paid tribute to Dizzy Gillespie on the centennial of the great bebop trumpeter and AfroCuban jazz pioneer's birth. They also honored O'Farrill's father, Latin jazz legend Chico O'Farrill, with his composition "3 Afro Cuban Jazz Moods", an extended suite featuring the exquisite trumpet of Jim Seeley.

Trumpeter Etienne Charles, a native of Trinidad, led his Creole Jazz Sextet in a captivating afternoon show that explored his Caribbean roots and much more. Calling his set eclectic would be an understatement, as he performed compositions based on Trinidadian folklore alongside freewheeling versions of Duke Ellington and Bob Marley tunes. Getting into the (early) holiday spirit, he even played a traditional Trinidadian Christmas waltz, as well as a Caribbean version of the "Dance of the Sugar Plum Fairies" from Tchaikovsky's *Nutcracker Suite*. On a more serious tip, he dedicated "Speed City", a funky original tune inspired by the 1968 Olympics protests of U.S. sprinters Tommie Smith and John Carlos, to NFL protester and erstwhile quarterback Colin Kaepernick.

Meanwhile, Cuban-born percussion phenom and vocalist Pedrito Martinez led his high-energy quartet in a raucous set that had a packed barroom dancing nonstop. Zydeco veteran Terrance Simien also had a club crowd on its feet, as he served up a heavy dose of Cajun soul, mixing traditional fare with updates of Bob Marley and Bob Dylan tunes. The New Breed Brass Band out of New Orleans turned in another fiery set, mixing rock and hip-hop with second-line funk. Elsewhere, Atlantic City jazz stalwart Eddie Morgan played classic jazz standards for an appreciative audience at an upstairs venue.

One of the joys of festivals like this is bumping into the unexpected, like Ranky Tanky, a young group out of Charleston, South Carolina, that plays music inspired by the Gullah tradition of the Georgia-South Carolina Sea Islands. The band features jazz trumpet, electric guitar and the stunning vocals of singer Quiana Parler, together creating a warm, inviting sound that reflects African, country and R&B influences.

The Exit Zero festival returns for its spring edition in April, hopefully with warmer weather. ❖

For more information, visit exit0jazzfest.com

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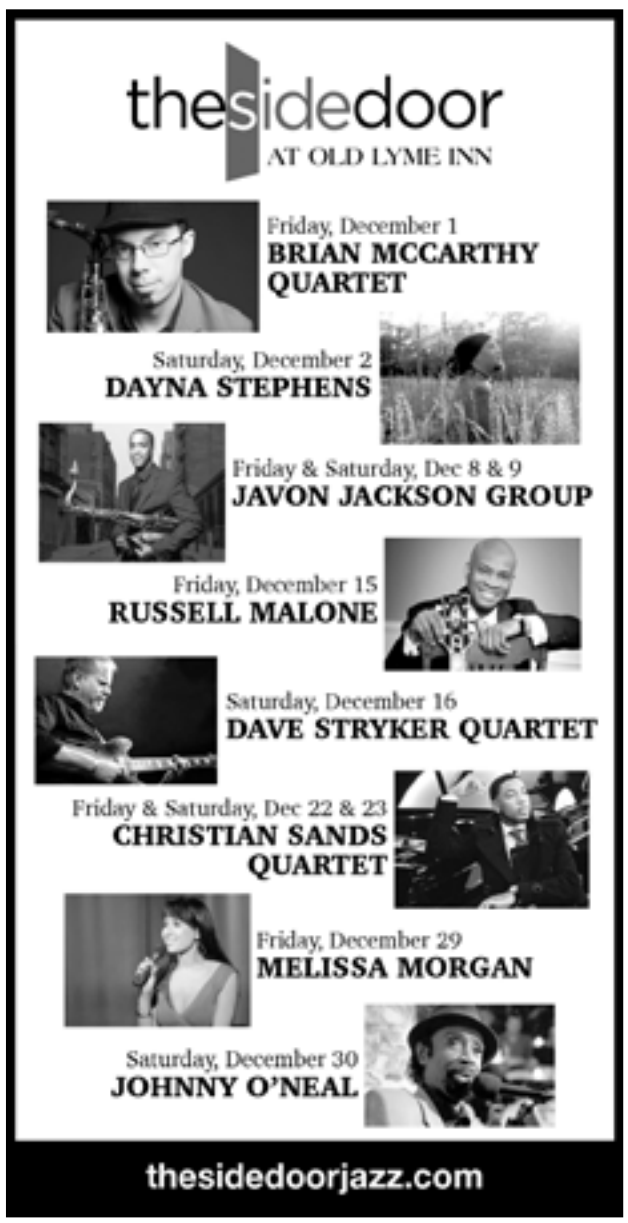

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