

DECEMBER 2021—ISSUE 236

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



THE NEW YORK CITY JAZZ RECORD



**JOHNATHAN
BLAKE**
STEPPING OUT FRONT

**HOLIDAY
GIFT
GUIDE**

**MARS
WILLIAMS**

**MILES
OKAZAKI**

**PHIL
RANELIN**

**MICHEL
PETRUCCIANI**

Managing Editor:
Laurence Donohue-Greene
**Editorial Director &
Production Manager:**
Andrey Henkin

To Contact:
The New York City Jazz Record
66 Mt. Airy Road East
Croton-on-Hudson, NY 10520
United States
Phone/Fax: 212-568-9628

Laurence Donohue-Greene:
ldgreene@nycjazzrecord.com

Andrey Henkin:
ahenkin@nycjazzrecord.com

Advertising:
advertising@nycjazzrecord.com

Calendar:
calendar@nycjazzrecord.com

VOXNews:
voxnews@nycjazzrecord.com

US Subscription rates: 12 issues, \$40
Canada Subscription rates: 12 issues, \$45
International Subscription rates: 12 issues, \$50
For subscription assistance, send check, cash or
money order to the address above
or email info@nycjazzrecord.com

Staff Writers
Duck Baker, Stuart Broomer,
Robert Bush, Kevin Canfield,
Marco Cangiano, Thomas Conrad,
Pierre Crépon, Ken Dryden,
Donald Elfman, Phil Freeman,
Kurt Gottschalk, Tom Greenland,
George Grella, Anders Griffen, Tyran Grillo,
Alex Henderson, Robert Iannapolo,
Mark Keresman, Marilyn Lester,
Suzanne Lorge, Marc Medwin,
Jim Motavalli, Russ Musto,
John Pietaro, Joel Roberts,
John Sharpe, Elliott Simon,
Anna Steegmann, Scott Yanow

Contributing Writers
Dan Bilawsky, Michael Cobb,
Pierre Giroux, Kira Grunenberg, Jason Gross,
George Kanzler, Steven Loewy,
Monique Ngozi Nri, Eric Wendell

Contributing Photographers
Caroline Conejero, Dave Ellis,
Peter Gannushkin, Dimitri Louis,
Sherry Rubel, Mike Shur,
Adrien H. Tillmann

Fact-checker
Nate Dorward

nycjazzrecord.com



THE NEW YORK CITY JAZZ RECORD

DECEMBER 2021—ISSUE 236

MISCELLANY	3	BY ANDREY HENKIN
NEW YORK@NIGHT	4	
INTERVIEW : MARS WILLIAMS	6	BY JASON GROSS
ARTIST FEATURE : MILES OKAZAKI	7	BY GEORGE GRELLA
ON THE COVER : JOHNATHAN BLAKE	8	BY RUSS MUSTO
ENCORE : PHIL RANELIN	10	BY MIKE COBB
LEST WE FORGET : MICHEL PETRUCCIANI	10	BY MARILYN LESTER
VOXNEWS	11	BY SUZANNE LORGE
LABEL SPOTLIGHT : TAKUROKU OTOROKU	12	BY KURT GOTTSCHALK
OBITUARIES	12	BY ANDREY HENKIN
ALBUM REVIEWS	14	
SPECIAL FEATURE : HOLIDAY GIFT GUIDE	30	BY ANDREY HENKIN
EVENT CALENDAR	32	

It is amazing to see where we are in this final month of 2021. Last month we were able to come together with family—in person, not peering at a computer screen—for Thanksgiving. And now the city resounds with tourists in for the holiday season, which means oodles of concerts dedicated to Christmas music and big shindigs for New Year's Eve. New York had to work harder than Santa's elves to get to this point and we all have earned ourselves plenty of eggnog and gingersnaps. The rest of the country and the world are not so lucky, some because of Christmas-ham-headed ignorance. Ebenezer Scrooge would have been an anti-vaxxer. Don't be Ebenezer Scrooge.

As we do every year, we present our Holiday Gift Guide, filled with holiday music, books, boxed sets and miscellany for your jazzy loved-ones (including yourself). And while you are flush with generous spirit, buy selections from our Album Reviews and attend shows from our Event Calendar. Musicians and venues are still hurting from the past year-plus and can really use your support.

We wish you a Happy New Year and best wishes for much better 2022. Thank you for your continued readership and engagement with this music we all love.

On The Cover: Johnathan Blake (David Ellis / Courtesy of Blue Note Records)

All rights reserved. Reproduction without permission strictly prohibited. All material copyrights property of the authors.

ON THIS DAY

by Andrey Henkin



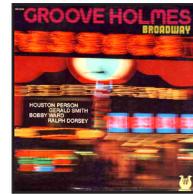
Mighty High
Milt Buckner (Argo)
December 2nd, 1959



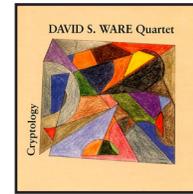
Fearless
Frank Foster (Prestige)
December 2nd, 1964



Skyscraper
Hideo Ichikawa (Union)
December 2nd, 1976



Broadway
Richard "Groove" Holmes (Muse)
December 2nd, 1980



Cryptology
David S. Ware (Homestead)
December 2nd, 1994

Milt Buckner was of the small coterie of organ players (converted from pianists, Buckner via onetime boss Lionel Hampton) who plied their trade before the instrument's mid '50s rise in popularity via another former pianist in Jimmy Smith. All of his output from 1953 until his death in 1977 at 62 came on Hammond organ, including three LPs on Argo, this the first. He, Jimmy Campbell (alto saxophone), Kenny Burrell (guitar), Joe Benjamin (bass) and Maurice Sinclair (drums) play five originals and five jazz and Songbook standards.

One certainly would be fearless after over a decade in the Count Basie Orchestra. But that kept tenor saxophonist Frank Foster quite busy, such that this is only his fifth album as a leader during an era when others would make several a year. Befitting someone known as much for his composing as playing with Basie, five of the six tunes are originals, the sole cover Fats Waller's "Jitterbug Waltz". Of note, none of his band are Basie-ites: Virgil Jones (trumpet), Albert Dailey (piano), Bob Cunningham (bass) and Alan Dawson (drums).

This was Japanese pianist Hideo Ichikawa's sixth album as a leader in a career beginning a decade earlier and including several albums under George Ōtsuka. He leads his working band of the period—bassist Isoo Fukui, drummer Hideo Yamaki (only 23 at the time in one of his earliest credits and going on to become one of Japan's busiest and most eclectic players) and percussionist Osamu Nakajima—for this live recording at Tokyo's ABC Hall. Ichikawa wrote the four pieces, none of which appear elsewhere in his discography.

Richard Holmes' actual middle name is Arnold but that won't sell records and the organ player sold plenty in almost 30 years as a leader. Muse was his last home after overlapping stints for Pacific Jazz and Prestige, Groove Merchant and Flying Dutchman and this LP came in the middle of that time. With him is another Muse stalwart in tenor saxophonist Houston Person, the others Gerald Smith (guitar), Bobby Ward (drums) and Ralph Dorsey (percussion). Holmes wrote three of the six tunes, one a tribute to peer Larry Young.

The David S. Ware Quartet was one of the most compelling groups in jazz from 1990-2007 despite, or perhaps because of, revolving personnel in the drumchair (four, not counting subs/guests) behind the tenor saxophonist, pianist Matthew Shipp and bassist William Parker. This album, one of two Ware (who died in 2012 at 62) made for the notorious indie rock label Homestead, has Whit Dickey as the fourth member. Six Ware compositions, ranging from 6:42 to 14:19 and totalling just over an hour, are emblematic of the band's power.

BIRTHDAYS

December 1
†Ike Isaacs 1919-96
†Dick Johnson 1925-2010
Ted Brown b.1927
†Hadley Caliman 1932-2016
†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 Matthews 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 1922-2019
†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 1938-2020
Mara Rosenbloom b.1984

December 12
†Eddie Barefield 1909-91
†Frank Sinatra 1915-98
†Joe Williams 1918-99

†Bob Dorough 1923-2018
†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 1940-2020

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 1934-2015
†Dannie Richmond 1935-88
Eddie Palmieri b.1936
†Toshinori Kondo 1948-2020
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
Wadada Leo Smith b.1941
Maciej Obara b.1981

December 19
†Erskine Tate 1895-1978
†Bob Brookmeyer 1929-2011
†Bobby Timmons 1935-74
†Milcho Leviev 1937-2019
Lenny White b.1949
Kuni Mikami b.1954

December 20
†John Hardee 1918-84
†Sam Falzone 1933-2013
†Larry Willis 1940-2019
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 1951-2018
John Scofield b.1951

December 27
†Bunk Johnson 1889-1949
Bill Crow b.1927
†Walter Norris 1931-2011
TS Monk b.1949
Bo van de Graaf b.1957
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
†Mototeru Takagi 1941-2002
Ted Nash b.1960

December 29
†Cutty Cutshall 1911-68
†Irving Ashby 1920-87
†Jan Konopásek 1931-2020
Joe Lovano b.1952
George Schuller b.1958
Danilo Pérez b.1960
George Colligan b.1969

December 30
†Jimmy Jones 1918-82
†Jack Montrose 1928-2006
†Wolfgang Dauner 1935-2020
†Jerry Granelli 1940-2021
Lewis Nash b.1958
Frank Vignola b.1965

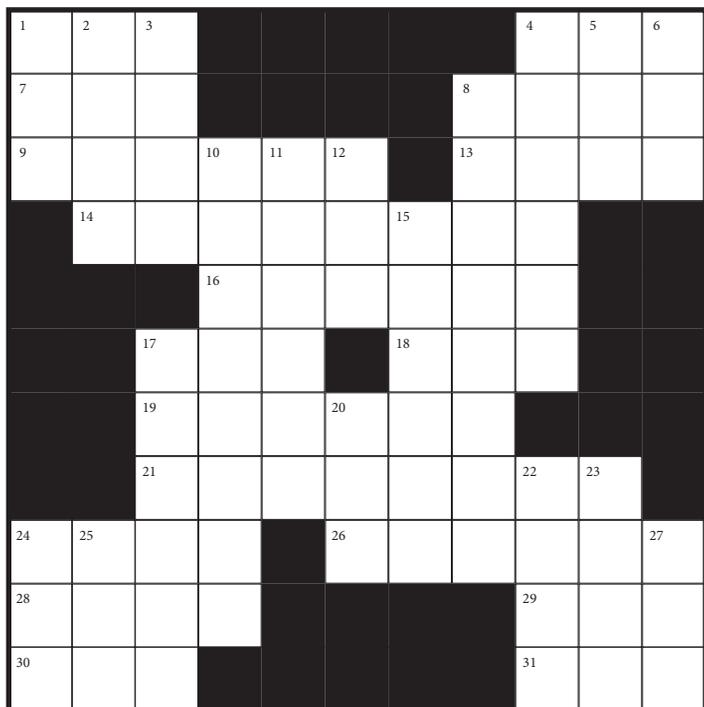
December 31
†John Kirby 1908-52
†Jonah Jones 1909-2000
†Peter Herbolzheimer 1935-2010



MACIEJ OBARA
December 18th, 1981

Polish alto saxophonist Maciej Obara has been remarkably busy in the new millennium, releasing his leader debut in 2007 for Polskie Radio Katowice and following that up with sessions on Jaz, Ars Cameralis, ForTune and, most notably, two CDS for ECM since 2017. He has also collaborated with countrypeople like Maciek Grzywacz, Marek Kądziała, Krystyna Stańko, Piotr Damasiewicz and Michał Wróblewski and artists such as Gard Nilssen and Joe Fonda/Michael Jefry Stevens. He won Poland's Fryderyk Award for Artist and Album of the Year in 2018 and the 2019 Jazz Forum annual readers' poll for alto saxophonist and album of the year. (AH)

CROSSWORD



ACROSS

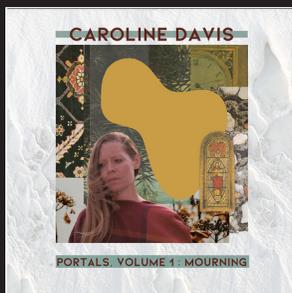
- Dutch trumpeter Van Rooyen
- Italian singer Maria ____ De Vito
- Romanian pianist Lucian
- Norwegian drummer Nilssen-Love
- 1993 Karl Denson Minor Music album *Herbal Turkey* ____
- 1962 Dizzy Reece New Jazz album ____ *Minor*
- Emergency Charlie Parker tune
- 2011 Kim-Erik Pedersen/Kim Johannesen/Chris Corsano FMR album ____ *Door*
- John Zorn staged a series of concert at this mus.
- Eddie Henderson and Denny Zeitlin
- Site of the Koktebel Jazz Festival
- Stalwart Wolfgang Dauner drummer Allan
- This kind of jazz will still cost you
- Alice Coltrane, Michael Moore and Richie Beirach have tunes for this Egyptian deity
- Founder of 5 Down
- Recent cassette-releasing label
- Oscar Hammerstein and Greg Ward are these
- Danish singer Sinne

DOWN

- Odd song form
- British trumpeter/Miles Davis biographer Ian
- 1973 Richard Davis Flying Dutchman album *Song For Wounded* ____
- Singer Rosa
- Label releasing albums by Steve Lacy, Marion Brown, Sun Ra and others
- "Blue Rondo ____ Turk"
- Bruno Spoerri wrote a tune for this smoked meat
- Julian or Nat
- Holly Cole home province, slangily
- Egoless threesome?
- Andante and presto
- Cecil and Cecil, Jr.
- Japanese violinist Abe who worked with Otomo Yoshihide and Elliott Sharp
- Swedish saxophonist Domnérus
- Number of musicians in an undected minus a duo
- This org. pursued Billie Holiday
- Drummer Persip's end
- Singer Lea DeLaria is a member of this org.

By Andrey Henkin

visit nycjazzrecord.com for answers



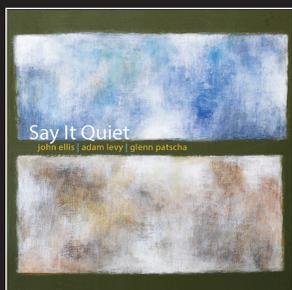
CAROLINE DAVIS
PORTALS VOLUME 1:
MOURNING

SSC 1628

- CAROLINE DAVIS** alto saxophone
MARQUIS HILL trumpet
JULIAN SHORE piano
CHRIS TORDINI bass
ALLAN MEDNARD drums
MAZZ SWIFT violin
JOSH HENDERSON violin
JOANNA MATTREY viola
MARIEL ROBERTS cello

Saxophonist and composer Caroline Davis has done much to try to allay her own emotions after the harsh period she dealt with in 2019. Davis lost her father early in the year and was trying to cope with this devastating event when the pandemic descended. She turned to research and creation to work herself out again. Her new recording, **Portals Volume 1: Mourning**, is a culmination of a year of suffering, accepting, and channeling her mourning through a unique process to find equilibrium through composition and reflection.

*Caroline Davis @ Roulette, Brooklyn, NY
December 14, 2022*



JOHN ELLIS
ADAM LEVY
GLENN PATSCHA
SAY IT QUIET

SSC 1633

*Recording together for the first time, John Ellis, Adam Levy, and Glenn Patscha have created a singular recording with **Say It Quiet**, a record that utilizes the trio's full musical potential across genres to create an unassuming, instrumental album of pure music.*

- JOHN ELLIS** reeds
ADAM LEVY guitar
GLENN PATSCHA piano, organ
CHRIS MORRISSEY bass
DAN RIESER drums

Every so often, the chance to get a project together that is musically and emotionally rewarding comes about. Such opportunities must be grabbed. The collaborative recording, **Say It Quiet**, by longtime friends John Ellis, Adam Levy, and Glenn Patscha is the result of taking advantage of such an opportunity. These three brilliant, busy musicians take the time to put together a gorgeously crafted collection of songs chosen to showcase their sympathetic personalities and musical approaches.



Sunnyside

www.sunnysiderecords.com

It was a meeting of minds and spirits, two cultures at the crossroads: AfroCuban folkloric music and jazz. Art for Arts' Jazz Libre! curated by keyboard player and composer Michele Rosewoman, held at Clemente Soto Vélaz Cultural & Educational Center's Flamboyán Theater, opened with the first of a series of calls to the ancestors titled "Saints at Congo Square" (Nov. 11th). Making the invocation in a combination of Bantu, Yoruba and other languages was master percussionist Román Díaz, accompanying himself on sticked congas before leading drummer **Francisco Mora Catlett's AfroHORN** sextet into "Saints at Congo Square", a clave/cáscara driven jam featuring tandem free-blowing by saxophonists Sam Newsome (soprano) and Alex Harding (baritone) supported by pianist James Weidman and bassist Rashaan Carter. To make the cultural linkage clear, the song reprised strains of "When the Saints Go Marching In". "Barasuayo Mamakeña", a gospel-inflected call to Lucumí orisha Eleguá, shifted in mood between trance and skronk. "5XMax", for drummer Max Roach (an 'orisha' from the jazz pantheon), featured a dynamic solo from Newsome, who waved his horn in large counter-clockwise circles for a hypnotic Doppler effect. "Wemilere" (calling Shangó) was appropriately thunderous, with more fine work by the saxophonists. "Yeye Olude" (calling Oshún) had a catchy theme delivered in a bouncy Highlife style.

—Tom Greenland



ADRIEN H. TILLMANN - WWW.AHT1985.COM

Francisco Mora Catlett's Afro-Horn @ Clemente Soto Velez

Monday night (Nov. 8th) at Village Vanguard, front table center, facing a sea of horns and close enough to touch the lead alto's music stand, your intrepid correspondent felt like that man in Steven Steigman's iconic Maxell Tapes ad: blown away by a hi-fidelity jazz hurricane. Only this gale force, generated by the **Vanguard Jazz Orchestra** (VJO), was in perfect acoustic balance, unexpectedly balmy even at its strongest surges. Back at its steady gig (the longest running in jazz history) since mid-September, VJO was reestablishing its collective swing, breathing life into those fabulous charts, this set (the second) including Thad Jones originals "Mean What You Say", "My Centennial", "Blues in a Minute" and "Groove Merchant", "I Love You" (composed by Cole Porter) and Jim McNeely's "Don't Even Ask". Anchored by drummer John Riley, bassist David Wong and restively inventive pianist Adam Birnbaum, the arrangements gave soloists copious space to stretch out, so half the fun was responses to solos—saxophonists Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Jason Marshall; trumpeters Brandon Lee, Scott Wendholt; trombonists Dion Tucker and Mark Patterson all earning appreciative looks/nods/shouts from their peers at their most inspired moments. On his feature "I Love You", director and 44-year veteran Oatts came on like Pete Rose diving for first base, forehead veins abulge, all grit and soul. The famous "Groove Merchant" reed soli provided a perfect nightcap. (TG)

Master drummer **Bobby Sanabria** brought his Quarteto Aché to Chelsea Table & Stage (Nov. 19th) and characteristically blew the roof off the joint. Sanabria has energy to spare, plus a wealth of knowledge he dispenses in riffs as he is playing, all without breaking stride. One of Sanabria's core themes, musically illustrated, is the path of the drum from Africa to the New World and the influence of the clave rhythm on much European-based music since. Sidemen Peter Brainin (flute, soprano and tenor saxophones), Silvano Monasterios (piano) and Leo Traversa (bass) supported Sanabria as he wove a tapestry of continuous music through AfroCuban, bop and straight-up rhythms. Sanabria also has a deep belief in engagement, making his gigs interactive, with audiences invited to rise, clap, sway, you name it. Entering into trad mode, Brainin was featured on a solid arrangement of "Darn That Dream" (Jimmy Van Heusen-Eddie DeLange) playing bursts of improvisation close to the melody. Illustrating danzón, a classical genre of Latin music born in Cuba, Sanabria gave a lesson on its history, playing a romantic composition by John DiMartino, "Danzón Para Federico Fellini". A rousing closer, "La negra Tomasa / Kikiribú Mandinga" (Guillermo Rodriguez Fife), a tune written in the '30s in Cuba, made fresh by the quartet, had Sanabria inciting the audience to get up and dance, which they did, gleefully.

—Marilyn Lester



MIKE SHUR / IMAGES.MIKESHUR.COM

Bobby Sanabria Quarteto Aché @ Chelsea Table & Stage

Alto saxophonist **Lou Donaldson** began gigging in the late 1940s and retired in his 90s. On Nov. 1st the NEA Jazz Master, aka Sweet Poppa Lou, turned 95 years old, celebrated with a big birthday bash at Dizzy's Club (Nov. 2nd). The room was bursting with revelers and talent, hosted by singer-pianist Champian Fulton, who gave new meaning to the term "herding cats". Never were so many cell phones raised in tribute for photos and videos at this indoor block party. Rotating on the stage were a Who's Who of jazz, including the "house band" of Akiko Tsuruga (organ), Fukushi Tainaka (drums), Zaid Nassar (alto saxophone) and Charlie Sigler (guitar), who opened with a driving Donaldson original, "Blues Walk". Vocally, Fulton offered "Pennies from Heaven" with the house band plus alto saxophonist Nick Hempton. "East of the Sun" was sung by Annette St. John with Pat Bianchi (organ), Sigler, Jesse Hameen II (drums) and Adam Brenner (alto) while George Johnson on another Donaldson tune, "Gravy Train" was supported by Sigler and George Coleman, Jr. on drums. Others participating were David Braham and Mike LeDonne (organs); Joe Farnsworth, Kenny Washington and Victor Jones (drums); Russell Malone (guitar); Joe Magnarelli and Nicholas Payton (trumpets); and Jerry Weldon, Eric Alexander and George Coleman (saxophones). Of course there was cake and then Donaldson proved he could still swing and sing with "It Was a Dream—Whisky Drinking Woman". (ML)

A modernist steeped in tradition, pianist-attorney-author **Jonny King** was a mainstay on the New York jazz scene in the '90s. And while his gigs here have been less frequent in recent years his playing has lost none of the luster that made him a formidable bandleader and in-demand sideman back then. King was a regular in the final years of Bradley's and brought the spirit of the legendary venue to Mezzrow, leading a trio with bassist Dezron Douglas and drummer Victor Lewis. Opening his sold-out second set (Nov. 13th) with a solo intro to his own "Silver Lining" he displayed a sensitive touch that swelled dynamically with the entrance of bass and drums. The trio followed with Herbie Hancock's "Theme From Blow Up", King stretching out with a spirited improvisation propelled by Lewis' driving expansive playing and explosive soloing. Douglas was featured on "Body And Soul", playing the iconic melody with a singing pizzicato before King joined in playing the familiar John Coltrane chord changes. Lewis' compositional prowess was revealed on his "I Wanted To Say", which had the band swinging straightahead with engaging lyricism. Solo piano set up the beautiful Americana evergreen "Shenandoah", which melded with Billie Holiday-associated James Petrillo-Edward Ross-Nelson Shawn tune "Jim", interpolating stride piano passages before segueing into King original "Catharsis", a powerful outing with a climactic Lewis timbale-like solo to close the set. —*Russ Musto*



Jonny King @ Mezzrow

As the crowd entered The Django at The Roxy for the second set by the **Mingus Big Band** (Nov. 9th), the atmosphere smoldered from the earlier "Fables of Faubus". The room, all subterranean reverb and Parisian exposed brick, couldn't be more welcoming to this historic ensemble rooted in the works of radical genius Charles Mingus. The lineup included bassist Mike Richmond, asked by Sue Mingus to take the bass chair back when the Dynasty Band came to be, and bass trombonist Earl McIntyre, a Mingus alumnus. But the entire ensemble, pummeled and romanced by drummer Adam Cruz, Richmond and pianist Helen Sung would have made the late leader not simply proud but left him aglow. The familiar strains of "Boogie Woogie Shuffle" opened the show with a bass solo up front before David Lee Jones, lead alto saxophonist, tore into an extended solo, the band painting blue-going-flaming-red behind him. This orchestra recalls the best of old Monday nights at the Village Vanguard but offers something Mel Lewis could not: a body of work that altered the plane of jazz. Horn counterpoints cut in every direction as drum fills crackled under each soloist and verbal praise was shouted by players awaiting the spotlight. The highlight was "Don't Let It Happen Here", based on Pastor Neimoller's legendary call against oppression, this night narrated by tenor saxophonist Abraham Burton. The Mingus Big Band is THE one to bring NYC jazz back. Make no mistake about that. —*John Pietaro*



Mingus Big Band @ The Django at The Roxy

There was more than the usual cause for celebration in Rose Hall on opening night (Nov. 18th) of the room's 2020-2021 season, as **Jazz at Lincoln Center Orchestra with Wynton Marsalis** fêted its Musical Director/trumpeter with a retrospective of his music titled "Wynton at 60". The band kicked things off with "Mendizzorotza Swing", a bebopping flagwaver featuring fiery solos by Marsalis and tenor saxophonist Walter Blanding, followed by stately "The Monkey King's March". Paul Nedzela's baritone was in the spotlight on "Joe's Concerto, Movement IV". "The Holy Ghost" was driven by drummer Obed Calvaire's tambourine and clarinets while flutes gave a birdlike atmosphere to "A Nightingale". The floor was then given over to guest trumpeters Summer Camargo, Giveton Gelin, Tatum Greenblatt and Anthony Hervey on "Windjammers". Ted Nash and Dan Block on alto saxophones were showcased on Ellington-ian "I Cry Before My Country" and Sherman Irby and Victor Goines came out front to engage in a saxophonic conversation on "D In The Key Of F". Muted trumpets imitated buzzing sounds on waggish "Bees Bees Bees". Marsalis then delivered a poignant reading of "Goodbye" before the ensemble took off on the train song "The Caboose". The night ended with guests Herlin Riley and Ricky Gordon, on tambourine and washboard, on a NOLA-styled "Happy Birthday" that brought out trumpeter Jon Faddis and clarinetist Anat Cohen to join the party. (RM)

An odd, utterly compelling mix of sounds, languid and free, distantly familiar and intimately strange, commanded the space of Bar Lunatico (Nov. 2nd) as **Matt Munisteri's Scraps & Scrapes** took the stage. Never one to rely on pyrotechnics, the guitarist caroused in quietude, dark textures and the tales spun through improvisation. The evening, comprised of "B-sides from mid-century", as Munisteri poetically explained between sets, featured reconstructed pop melodies of several decades, joyously finger-picked rockabilly, humorous slow drags, moving ballads and uniquely introverted swing originating with Benny Carter, Leon Russell, George Jones, Glenn Campbell, Harry Warren, Duke Ellington and Sophie Tucker; and, yes, the genres sat quite comfortably together, unlikely as that may seem to the uninitiated. The music was expanded further—with care and creative delicacy—by bassist Danton Boller and drummer Ben Perowsky. Boller, who came to prominence with Roy Hargrove but traveled with Patti LaBelle and cabaret legend Joey Arias, brought a Charlie Haden-esque prowess to his ballad work in particular and Perowsky, whose CV ranges from Lou Reed to John Zorn to The Lounge Lizards, is a master of the sublime, drawing a bacchanal out of one stick, one timpani mallet and the ever-sparse bass drum bomb. This collaborative aural palette under and about the deft fret-dance of Munisteri would be the preferred soundtrack we aging Boomers and Xers thrive on for required fills of nostalgia. (JP)

WHAT'S NEWS

G. Thomas Allen of Chicago was selected winner of the **10th Annual Sarah Vaughan International Jazz Vocal Competition**, the first male vocalist to win. Allen will receive \$5,000. Runner-up April May Webb won \$1,500 and third-place recipient Arta Jëkabsone won \$500. For more information, visit sarahvaughancompetition.com.

The Jazz Museum in Harlem will present **2021 Year in Review: Critics Roundtable** hosted by NPR's Nate Chinen and discussing the year's significant artists, events and albums on Dec. 15th. For more information, visit jmih.org.

Trumpeter **Wadada Leo Smith** 80th Birthday Celebration, duet, trio and group performances by Leo Smith, Pheeroan akLaff, Sylvie Courvoisier, Erika Dohi and Lamar Smith on guitar, will live-stream Dec. 18th at wadadaleosmith.com.

Roulette has announced its latest class of Resident and Commissioned Artists: bassist Max Johnson, fiddler Cleek Schrey, bassist Luke Stewart, composer Cassie Wieland and saxophonist Immanuel Wilkins have been selected for year-long residencies while the Commissioned Artists are pianist/singer Sonya Belaya; guitarist Wendy Eisenberg; violinist Gabby Fluke-Mogul; vocalist Shelley Hirsch; drummer Lesley Mok and vocalist/performance artist Marisa Tornello. For more information, visit roulette.org.

Dizzy's Club will live-stream holiday performances from Hudson Yards Wednesdays at 7 pm with Samara Joy (Dec. 1st), Young Stars of Jazz (Dec. 8th), Benny Benack III (Dec. 15th) and Elio Villafranca (Dec. 22nd). For more information, visit jazz.org/WellsFargo.

Drummer **Stix Hooper**, the last surviving member of The Crusaders, has begun hosting a radio show, "Lay It On The Line", on KKJZ in Los Angeles (88.1 FM). For more information, visit kkjz.org.

Plans have been announced to preserve the childhood home of singer, actor and Civil Rights activist **Paul Robeson** in Princeton, NJ.

Carl Hancock Rux has been named Associate Director and Curator-In-Residence at **Harlem Stage**.

PMC's Dolby Atmos Music and Spatial Audio has released remixes of **Miles Davis' Kind of Blue**, available to Apple Music subscribers. For more information, visit music.apple.com.

Trumpeter **Irvin Mayfield** was sentenced to 18 months in federal prison for his role in defrauding the New Orleans Public Library Foundation of \$1.3 million in 2011-13.

John Coltrane's A Love Supreme (Impulse!) has been certified platinum 56 years after its release. This comes on the heels of the recent release of **John Coltrane - A Love Supreme: Live in Seattle** (Impulse!), a newly discovered recording of Coltrane's masterwork and only the second known live performance of the suite.

Applications for **Little Island's Perform in the Park** series are being accepted through Dec. 3rd at noon. The public park in Hudson River Park by W. 13th Street opened in 2020 and presented concerts by 75 artists in its first season. For more information and to apply, visit littleisland.org/submissions.

Saxophonist **Kenny G's** new release, *New Standards* (Concord), includes a piece, "Legacy featuring 'The Sound' of Stan Getz", wherein G sampled the late Getz to create a new melody with which he duets. For more information, visit concord.com/concord-albums/new-standards.

Submit news to ahenkin@nycjazzrecord.com

PETER GANNUSHKIN/DOWNTOWNMUSIC.NET



MARS WILLIAMS

BY JASON GROSS

Mainstream rock and free jazz are two sides of a coin for saxophonist Mars Williams. He played in Hal Russell's NRG Ensemble and Peter Brötzmann's Tentet alongside his longtime gig as a member of New Wave denizens The Psychedelic Furs and studio sessions with Billy Idol and '80s supergroup Power Station. His Albert Ayler tribute band, Witches & Devils, has evolved into a collision of the legend's tunes with holiday songs for the last four years (and four albums), with a fifth edition released last month.

The New York City Jazz Record: What holiday music were you listening to when you were growing up?

Mars Williams: I grew up, like every kid in America, listening to Christmas tunes being played over the radio. Around the house, we always had Nat King Cole and "White Christmas", Johnny Mathis doing "Merry Christmas". And I would be watching TV shows as a kid, *Rudolph the Red Nosed Reindeer*, *Frosty the Snowman*. But it wasn't like I was obsessed with Christmas songs. It was just part of the season, just background music.

TNYCJR: What was it about Albert Ayler's work that attracted you initially?

MW: How different he was than a lot of the other music I was listening to. I think the first time I listened to Ayler...it could have been as late as 1975 or '76 when I was at the Creative Music Studio in Woodstock. Karl Berger and Don Cherry were there teaching. And I started listening to Don Cherry and all of a sudden, Albert Ayler came into the mix. And I think that was probably how I was exposed to Ayler's music. I know for sure that the first time I heard him was the *Bells* record or *Spirits Rejoice* record at the Creative Music Studio. But I was already deeply involved with listening to and being influenced by the music of the AACM in the early '70s when I was still in high school, living in Chicago. I somehow got exposed to what was going on the South Side of Chicago and it really drew me to it. So it's possible that by exploring music of Anthony Braxton, Roscoe Mitchell and Henry Threadgill and then Ornette Coleman and Sun Ra, I was already being exposed to all that stuff and Albert Ayler was in the mix somewhere.

TNYCJR: How did you get the idea to combine Ayler's music with holiday music?

MW: I had the group Witches & Devils, which specifically did Ayler music. And so I'd always be transcribing Ayler tunes and playing along with the records. And I would be really listening in depth to it. I would recognize some of these things within his music and I'd go, "WOW, he just played '[God Rest Ye] Merry Gentlemen!'" And I'd go back and I'd start playing that Christmas song. I remember hearing something else from him and thinking, "That sounds like 'O Tannenbaum'." So I started playing along with

it and that's where I got the idea for doing a mashup of Christmas tunes with Ayler tunes.

TNYCJR: Witches & Devils' lineup seemed to evolve over the years from its beginnings in the '90s to the group on the latest Ayler album. How did that happen?

MW: Originally, the group that I started had Kent Kessler on bass, Steve Hunt on drums, Jim Baker on keyboards and Ken Vandermark as the second horn with me, so there was two tenors. As time went on, I started doing more live shows and there would be replacements, like sometimes Hamid Drake would be playing drums. In the beginning, we were playing a lot in the early '90s around Chicago. We would do 10 shows a year, at least. And as time went on, it started becoming less and less. I released the first record on Knitting Factory Records [*Empty Bottle Chicago*, 1997]. But as time went on, it started becoming less and less frequent and it would be just one or two shows a year. And when I started putting it back together again, Vandermark wasn't in the band anymore. I added [bassist] Brian Sandstrom, so it was Steve, Kent, Brian—we were all in the NRG Ensemble together—and Jeb Bishop [trombone]. Basically, now it's the original band with rotating horn players.

TNYCJR: Did you feel a need to change the lineup or instrumentation to match your vision for what you wanted for these holiday records?

MW: Yes! Definitely. With the whole Chicago scene, we played together for so long in the '90s and in so many different ensembles that we each really knew the way everyone else works. And the way I'm doing the Ayler stuff, yes, it's his music, but with the Chicago sound (laughs). There's a lot of Chicago free jazz sound within the ensemble. I would say that the group constantly was expanding, especially when I started doing the Ayler Xmas albums. It came to the point that the only time we were playing anymore was through the Ayler Xmas shows. We've all got other ensembles that we were playing with and touring with and it just seemed like that was the time of year that I would put the thing together. And it became an annual event in Chicago, like a Christmas tradition on the free jazz scene. So I would always expand on that in Chicago. For the last few years, since maybe 2017 or 2018, I started adding strings to the group so I would have Katinka Kleijn from the Chicago Symphony playing cello and Peter Maunu, who's also on this new record, playing violin and I had Jim Baker and Josh Berman also playing violin and viola, because I found out that they used to play those instruments when they were younger. After Jeb Bishop moved out of Chicago, that's when I replaced him with Josh [on cornet]. And there might have been times when I used Josh and Jeb. So it's kind of rotating, but for the most part, with the same rhythm section at this point. So the horns and everything around that are always expanding.

TNYCJR: How are the band and/or arrangements different when you do the tours?

MW: When I do the tours, I go to different cities and I'm usually the only one that travels. I form an ensemble with musicians I like to play with, improvisers in the host cities, wherever the gigs are going to be. In New York, I have pretty much a working ensemble for the Ayler Xmas, although that changes a little bit within the years. In Washington DC, I try to use some of the same players. But it's all players that I have worked with before for the most part. But if I go into a city and I'm like, "I don't know a trumpet player here",

(CONTINUED ON PAGE 13)



THE VILLAGE VANGUARD
www.villagevanguard.com

★ NOVEMBER 30TH - DECEMBER 5TH ★
CHRISTIAN McBRIDE
INSIDE STRAIGHT
STEVE WILSON, WARREN WOLF, PETER MARTIN, CARL ALLEN

★ DECEMBER 7TH - DECEMBER 12TH ★
CHRISTIAN McBRIDE'S
NEW JAWN QUARTET
JOSH EVANS, MARCUS STRICKLAND, NASHEET WAITS

★ DECEMBER 14TH - DECEMBER 19TH ★
KENNY BARRON QUINTET
MIKE RODRIGUEZ, DAYNA STEPHENS,
KIYOSHI KITAGAWA, JOHNATHAN BLAKE

★ DECEMBER 21ST - DECEMBER 26TH ★
KENNY BARRON TRIO
KIYOSHI KITAGAWA, JOHNATHAN BLAKE
WITH SPECIAL GUESTS
STEVE NELSON, IMMANUEL WILKINS

★ DECEMBER 28TH - JANUARY 2ND ★
CHRIS POTTER QUARTET
CRAIG TABORN, SCOTT COLLEY, MARCUS GILMORE

COMING IN JANUARY
★ FRED HERSCH ★
★ KURT ROSENWINKEL ★
★ JOE MARTIN ★
★ VIJAY IYER ★

MONDAY NIGHTS ARE RESERVED FOR
THE VANGUARD JAZZ ORCHESTRA

SHOWS AT 8 PM & 10 PM NIGHTLY
178 7TH AVE. SOUTH AT 11TH STREET 212-255-4037

PHOTO BY DIMITRI LOUIS / COURTESY OF THE ARTIST



MILES OKAZAKI

BY GEORGE GRELLA

Guitarist Miles Okazaki is central to three new releases this fall: *Mise En Place* (Intakt), where he is part of saxophonist Ohad Talmor's Trio along with drummer Dan Weiss; *Hive Mind* (Tzadik), a fully improvised session with Okazaki and Weiss joined by bassist Trevor Dunn; and *Music for Drums and Guitar* (Cygnus Recordings), which pairs the guitarist with Weiss once more.

More than just the same name appearing on each release, the underlying tie that binds them together is the specificity of Okazaki's clear and compelling voice. His clear, fat attack and voicings push through every conceivable texture and his strong rhythmic placement means no one will miss a bass player on the Talmor and duo albums. The albums, especially *Hive Mind*, do not have the same style of melodic and harmonic counterpoint and polyrhythmic modulations heard on the albums released under his own leadership, like the three albums from his Trickster band on Pi Recordings (the most recent, *Trickster's Dream*, a digital-only release from 2020), or his *Mirror* trilogy of albums (the first self-released, the second two on Sunnyside). But the new records are all just more facets of his musical approach and the bridge between the compositional explorations and the focus on simply playing is his monumental *Work*, Thelonious Monk's complete music, played on solo guitar across six volumes.

"I have different compositional ideas for different groups," Okazaki explains. "With Dan, we have certain ways of cueing each other, certain ways of changing tempos, certain ways of developing materials on the spot." That is less about freedom than it is about taking spontaneity and organizing it.

He elaborates by pointing out that, "Most everything that I've done, even free improvisation, is in some kind of form. I'm the type of player who thrives in some structure rather than non-dimensional space. I started playing songs with singers. The whole Trickster concept started with the idea of a square, how many ways can you unfold it?" That makes for music that has pulses that shift the downbeat and backbeat, with complex, odd meters swirling around and above. It could be described as the unofficial house sound of Pi, especially with musicians like Okazaki who have spent time working with Steve Coleman and his M-Base concept (Trickster shares the rhythm section of bassist Anthony Tidd and drummer Sean Rickman with Coleman's Five Elements band).

Music somewhat in the shape of a square sounds organic to Okazaki's approach to his instrument, which emphasizes distinct articulation and intervallic playing, rather than shaping longer, curved lines. "The great legato players," Okazaki says, "like Pat Metheny and Alan Holdsworth, Lage Lund, I love them. But I treat the guitar more like a drum, hitting notes... I just want to be able to have each note have a sound, rather than a combination of notes."

That approach is built on classic forbears who Okazaki studied and found inspiration in: "Charlie

Christian, Grant Green, George Benson. I learn a lot, I transcribe a lot from classic records, especially teaching. Articulation, I work on that a lot. I think that's a neglected topic. It's about details. I would like to have enough vocabulary and inflection to say something without stumbling." Put a bunch of articulations together and you have polyphony, even counterpoint. Okazaki points out that at the time of his 2011 *Figurations* album, "I was studying counterpoint, putting one melody against another. I like layers."

Where *Trickster* can push the borders of comprehensible complexity, the new albums, even *Hive Mind*, are pared-down. *Music for Drums and Guitar* has a John Zorn connection. As Okazaki describes it, Zorn asked for some music as part of his Stone Commissioning Series, "back in the before times", which meant that guitarist and drummer would each write a piece and premiere it at National Sawdust. "Mine made it to February 2020, but we were cancelled for March," says Okazaki.

On both the duet album and *Hive Mind*, the music has little about it that is conceptual; it is about Okazaki and Weiss playing with and for each other in time, the guitarist strumming chords against rhythmic patterns, almost like a Jamey Aebersold record rhythm section. In this case though, the two shape complete songs through nothing more than harmonic rhythm. More than just a new album, it is the first release on a label that the two started to release experimental projects.

Hive Mind is unsurprisingly more abstract. What is surprising is that, following the path of listening and group improvisation, the results are so often delicate, atmospheric, impressionistic, gestural. There is probably no guitar/bass/drums album on Tzadik that is this quiet, which is built so much around details rather than tunes and sheer power. Recorded in June of this year, the music-making seems as immediate as the production turn-around: "I did prepare some material," Okazaki says, "but we didn't use it in the end, it was just an improvised session."

This is where *Work* seems like a bridge. Monk's rhythmic structure and angular, melodic logic suit Okazaki's playing. He turns the tunes around and upside down, his own idea of a square and interest in form complementing the material. The way to find the essence of Monk is not to take it apart, but go inside it to find the workings and that is what *Work* does so brilliantly.

There is more to come. He has got a new Trickster album coming out in the spring, with the quartet of pianist Matt Mitchell, Tidd and Rickman. He describes it as a "different type of record than the previous ones, kind of lush, with many layers, dense, but hopefully very beautiful." Then there are upcoming collaborations with alto saxophonist Miguel Zenón, trumpeter Amir ElSaffar and mrudangam player Rajna Swaminathan. Okazaki may not be doing everything in the shape of a square, but he is still exploring rhythm. ❖

For more information, visit milesokazaki.com. Okazaki is at The Jazz Gallery Dec. 10th in duo with Dan Weiss. See Calendar.

Recommended Listening:

- Miles Okazaki — *Mirror* (s/r, 2006)
- Jonathan Finlayson & Sicilian Defense — *Moment And The Message* (Pi, 2012)
- Miles Okazaki — *Trickster* (Pi, 2016)
- Steve Coleman And Five Elements — *Live At The Village Vanguard, Vol. 1 (The Embedded Sets)* (Pi, 2017)
- Miles Okazaki — *Work, Volumes 1-6 (The Complete Compositions of Thelonious Monk)* (s/r, 2017-18)
- Dan Weiss/Miles Okazaki — *Music For Drums and Guitar* (Cygnus, 2021)

Andrew Lamb's
circadian Spheres of Light
@ Roulette
Featuring

Andrew Lamb - woodwinds / composer
Dick Griffin - trombone
Hilliard Green - bass
Warren Smith - percussion
Marvin Bugulu Smith - percussion
Gwen Laster - violin
Dara Bloom - cello
Jimmy James Green - visual art
Ngoma Hill - spoken word
Newman Baker - percussion
Lloyd Haber - percussion
Jose Luis Abreu - percussion
Melanie Dyer - viola
Tashina Conner - dance
The Great Olmedini - magic

Wednesday, December 1st, 2021 8pm. \$20
509 Atlantic Avenue, Brooklyn, NY 11217 917 297-0363

JAZZ VESPERS
SUNDAYS AT 5 PM

CAILI O'DOHERTY & CORY COX
SUNDAYS AT 5PM
THRU DECEMBER 19

PHOTO: JANNI KRAL

ANDREW HARTMAN & SPECIAL GUESTS
DEC 26 & JAN 2

RSVP TO ATTEND IN-PERSON AT SAINTPETERS.ORG OR CATCH THE LIVESTREAM ON FACEBOOK, YOUTUBE, OR SAINTPETERS.ORG

1/16 THRU 2/20: WILL CLEARY
SAINT PETER'S CHURCH
619 LEXINGTON AVE @ 54TH STREET
SAINTPETERS.ORG/EVENTS

JOHNATHAN BLAKE

STEPPING OUT FRONT

BY RUSS MUSTO



DAVID ELLIS / COURTESY OF BLUE NOTE RECORDS

"I like to say that I was probably exposed to music while I was in the womb," Johnathan Blake asserts, reminiscing about his early days growing up in Philadelphia, where he was born Jul. 1st, 1976, son of the late violinist John Blake, renowned for his tenures with Grover Washington, Jr. and McCoy Tyner. "The days before I was born my father was traveling with Grover all over the country and Grover was big on family, so he wanted the families traveling with the bandmembers. So I was always exposed to music from a very young age. My mom says that when I was about three I would set up her pots and pans on the floor and started beating out the rhythms I heard on the radio with her metal spoons, so I was always fascinated by rhythm."

Blake began his music studies around the same time. He says, "I started violin at age three and played violin up until high school. I started playing the drums at around age ten. The elementary school I was attending had an orchestra and I was playing violin in that and they wanted to start a larger music program so they gathered a group of kids that were interested in getting free lessons in school and they gave us proficiency tests and if you scored well you got to choose the instrument that you wanted to play. I scored well and I told them straight out I want to play drums. Once I got to middle school that's when I started playing more in the band. I was playing drums in the concert band while still playing violin in the orchestra, but they also had a stage band, a quote unquote jazz band, and that's when I started playing drumset in the band."

He remembers, "When I was 12 or 13 that's when I started participating in a kind of after-school program through the Settlement Music School and also the Lovett Hines Clef Club Youth Ensemble. That's where I first met Jaleel Shaw, Christian McBride, Joey DeFrancesco and [The Roots keyboard player] Kamal Gray. We all came out of that program. Mr. Hines mentored all of us. He was kind of the music guru teacher. That period in Philly was really an amazing time in my life. There were so many amazing players who were still living there at the time: Shirley Scott, Trudy Pitts, Bootsie Barnes, great drummers like Mickey Roker, Edgar Bateman and Bobby Durham. They were willing to take me under their wing. I got to hang out with them a lot and these drummers became a big influence on me as a young kid. They all taught me so many different things, different aspects of drumming, but the one underlying thing they all stressed was the importance of the groove and the pocket."

Blake's first professional gig was with another Philadelphian, bassist Charles Fambrough: "I was about 15 and he called me to do a gig in Atlantic City. He had a record at that time on CTI called *The Proper Angle* and I wore that record out and learned all of the music off of it just by ear. So he called me to play in his band and play that music. Being a teenager and having my first real gig and being paid for it, that was an amazing experience." Soon the young drummer was working around town with Pitts, Scott and Don Patterson. He stresses, "Being able to play with organists at a young age also helped me later on when

I started playing with Dr. Lonnie Smith and Big John Patton and people like that because I was trained how to make a band swing when playing behind an organist. They wanted that drive, you couldn't let up. They always talk about this feeling in Philly, almost like this pushing forward, but being relaxed at the same time. I learned that at an early age."

A trip to New York to hear his dad playing with Tyner at Sweet Basil instilled in Blake the desire to come north where the action was. "I moved up here in '94-95 when I started going to William Paterson University. I was coming into the city from Jersey every day. That's when Smalls would stay open all night and I would go down there and play and come out and the sun would be up and go to class and then come back the same night. In '96 I started working with Roy Hargrove and I moved into the city and just kind of engrossed myself in the vibe of it. It was an amazing time, being surrounded by my peers and the older musicians who were still around that I was getting to see and getting to hang and chat with: James Williams, Billy Hart was always playing and Max [Roach] and Elvin [Jones] would come around."

It was while working with Oliver Lake's big band that Blake met saxophonist John Stubblefield. "He took a liking to my playing and recommended me for the Mingus band. That was in '98 and I held that drum chair steadily for ten years. The great thing about that band of course was playing the music of Charles Mingus, but also there were a lot of musicians in the band who were leaders in their own right. So that's how I started playing with John Stubblefield's Quiet Fire band. I started playing with Randy Brecker's band, Philip Harper was another one who had a band. So it was great being able to network while still playing with that band. I loved my time there."

Another of Blake's regular gigs was with Russell Malone and it was while playing with the guitarist that Kenny Barron first heard him play. The pianist recalls, "I had met him years before that, but that was the first time I heard him play. At the time Ben Riley was my drummer and he was sick in the hospital, so I needed a drummer. It was my wife Joanne who suggested, 'You should get Johnathan Blake' and she was absolutely right because he can play any kind of music, literally any kind of music. He can sight-read anything. He is a great drummer, a great musician. Plus he has a good attitude. He is a really nice guy. He is funny, a pleasure to be around." 15 years later Blake continues to anchor Barron's trio and quintet.

He has been a member of trumpeter Tom Harrell's groups for even longer. Blake notes, "The thing with Tom is he really puts the emphasis on who he chooses to be in the band, meaning he trusts the musicality of the bandmembers. He wants you to view the charts as almost a blueprint and then wants you to put your own spin on it. He is one of my favorite musicians, just a beautiful cat and a great musician...and he is always bringing in new stuff. He is always checking out types of different music and he is always reading, so he is always being inspired by different things and that

always comes out in his music."

For the past ten years Blake has also been a mainstay with Ravi Coltrane's quartet. The saxophonist says of his longtime drummer, "Johnathan is a powerhouse. As a drummer obviously, but mostly as a musician and human being. He has such a rich connection to the music and all aspects of it. It's a world he embodies completely, his head and heart fully operating in tandem with his musical gifts and abilities. I've always been lifted and elevated by him as a player, but it's the total picture that brings it all together. I'm so thrilled to be able to make music with him. It makes him the great composer and bandleader he is."

Amazing as it may seem while simultaneously holding down the drum chair with those three groups (and more recently with Maria Schneider's Orchestra), Blake has managed to make a name for himself as a leader. His 2010 debut, *The Eleventh Hour*, with Harrell, Shaw, Mark Turner, Tim Warfield, Robert Glasper, Kevin Hays, Ben Street and Grégoire Maret, unveiled a fully formed compositional voice, with seven engaging original pieces. He declares, "If anybody knows anything about me they know that whenever I write I always have the melody in mind. I never want to forsake the melody. I like to write songs with what I like to call memorable melodies; melodies that make people walk away humming them." Four years later he reunited with Turner and Street, adding saxophonist Chris Potter to the mix, on his *Gone, but not Forgotten* date fêting departed elder statesmen. 2018's *Trion* double disc with Potter and bassist Linda May Han Oh documents his powerful, yet sensitive playing live at The Jazz Gallery.

Blake's latest release, his Blue Note label debut *Homeward Bound*, features his group Pentad, which he founded with bassist Dezron Douglas and includes their Coltrane rhythm section mate David Virelles, along with saxophonist Immanuel Wilkins and vibraphonist Joel Ross. The album is laden with more of his "memorable melodies". Douglas lauds his frequent partner in time proclaiming, "He is one of the most creative musicians I've ever played with, a creative and well-studied percussionist. You can hear that he has been groomed by the masters. His cymbal setup is by far the oddest thing I've ever seen, but what he does with it is nothing short of magical." ❖

For more information, visit johnathanblake.com. Blake is at *The Jazz Gallery* Dec. 3rd-4th, *Lowlands* Dec. 7th, *The Django at Roxy Hotel* Dec. 9th and *Village Vanguard* Dec. 14th-19th and 21st-26th with Kenny Barron. See *Calendar*.

Recommended Listening:

- Tom Harrell – *Prana Dance* (HighNote, 2008)
- Johnathan Blake – *The Eleventh Hour* (Sunnyside, 2010)
- Johnathan Blake – *Gone, but not Forgotten* (Criss Cross Jazz, 2014)
- Johnathan Blake – *Trion* (Giant Step Arts, 2018)
- Kenny Barron/Dave Holland Trio (Featuring Johnathan Blake) – *Without Deception* (Dare2, 2019)
- Johnathan Blake – *Homeward Bound* (Blue Note, 2019)

JAZZ AT LINCOLN CENTER



DEC 15-19

BIG BAND HOLIDAYS

With swinging, big band versions of everyone's holiday favorites, don't miss this inspiring seasonal event perfect for the whole family, featuring the JLCO with Wynton Marsalis and special guest vocalist Alita Moses.

Photo by Lawrence Sturnberg

212.258.9877
BROADWAY AT 60TH ST., 5TH FL.

JAZZ
.ORG



JAN 13-14

CELEBRATING CHICK COREA

Celebrate the late, legendary pianist and composer Chick Corea with a once-in-a-lifetime tribute directed by longtime bandmate John Patitucci and guest performances by an A-list of Corea's past collaborators and band members.

Photo by Frank Stewart

the **DJANGO** Presents
NEW YEAR'S
Eve

RISING STAR!
★ *Lucy*
YEGHIAZARYAN
7^{PM} Show

JAZZ LEGEND!
★ *Houston*
PERSON

★ *Richard*
CORTEZ
★ 10^{PM} ★
Show

★

THEDJANGONYC.COM
OPENTABLE.COM
2 AVE OF THE AMERICAS NYC



PHIL RANELIN

BY MICHAEL COBB

Trombonist, composer, arranger, producer, bandleader and educator Phil Ranelin has worked with many of the biggest names in jazz and popular music and studied with highly respected jazz and classical educators including David N. Baker, Larry Ridley, Nathan Davis, Bunky Green and Dr. Louis Smith.

Ranelin was born in Indianapolis and raised in a musical household. He cites his paternal grandmother as an influential figure who knew some of the most famous jazz artists of her era and introduced him to music through her 78-rpm records. "She was an incredible woman and a real music buff, especially Black music of the '30s-50s," Ranelin says. "She used to attend shows by bands who came through town like Count Basie, Cab Calloway, Charlie Parker and Miles Davis. Sometimes she would have parties at her house entertaining musicians the whole weekend. She'd rub shoulders with them and once played piano with Duke Ellington. She passed that love of music down to me. She said, 'I want you to listen to the Victrola; you can play anything you want and see what you like.' I was playing Big Maybelle, James Brown, Charlie Parker, Duke...about a year later I started playing."

Ranelin took up trombone when his school ran out of other instruments to offer. "My aspiration was to be a saxophone player, but they only had a certain amount of instruments to give out. My parents couldn't afford to buy me one, so my first instrument came from school, given to me by the custodian. He gave me a trombone!" Ranelin recalls. Starting by playing in elementary school, then marching band and orchestra in high school, Ranelin remembers some unusual early shows. "I played with Freddie Hubbard's brother Earmon Hubbard, who was a great pianist. My first gig

was with him in Indianapolis in '55-56 at a mental institution. It was entertainment for the patients."

After a brief stint in New York City, Ranelin settled in Detroit, becoming a session musician at Motown Records where he worked with Stevie Wonder, whom he credits with getting him in the door of the legendary studio. "I'd been on tour with him for ten days. He didn't know my name, but leaned over once and said, 'Mr. Trombone Man, what's your name and number? I want you to call my agent for recording.' But because my first priority was jazz, I didn't really appreciate Motown until later. I did those sessions mostly to make money and pay the rent. The producers often just used our parts for overdubs; sometimes we did parts for three to four different artists in a one-day session. They had great arrangers at Motown. Jazz influenced Motown and Motown influenced jazz. A lot of those guys, like the great bassist James Jamerson, aspired to be jazz musicians."

In the early '70s Ranelin co-founded Tribe Records with saxophonist Wendell Harrison. The business model was unique in that it allowed musicians to take charge of their own careers by producing, publishing, managing, marketing and distributing their own work. "We were Detroit heroes inspired by the times. Tribe was born out of necessity and a way for us to survive in the music business. It was like an umbrella where each artist controlled their own productions, so they could make deals with whomever. Wendell later created *Tribe Magazine*. He focused on the business; I focused on the music." *Vibes From the Tribe* became Ranelin's signature album and features pictures of his daughters and nieces. "Family was an important part of that album. I put lyrics to one of Wendell's songs, which I liked, which was called 'Wife'. Wendell wrote the melody and I did the lyrics," he adds. "But Tribe is only one part of my career. I was happy to play with my heroes like Stevie Wonder, Roland Kirk and Freddie Hubbard. They loved my sound because it touched people's hearts."

When asked about career highlights, Ranelin fondly recalls working with Hubbard. "Some of my most memorable moments came on the bandstand with Freddie; he was the guy I admired most. He was of the highest caliber of anyone who picked up the trumpet.

I couldn't come close to what he played, but I had the heart, spirit and soul that he really admired. He liked to challenge you. He was from Indianapolis too. He and I liked to dress up a lot, suit and tie. Once, we were going to show up at a gig clean, suited up...meanwhile Freddie had a gig at the Hollywood Bowl in L.A. with McCoy Tyner, we had a gig at a corner spot in Indianapolis. For some reason he decided to change into light attire and was looking raggedy. He was running late from the plane, so he came on and there I am in a 'bad' three-piece suit. He saw me looking 'cleaner' than him and punished me by giving me a solo on 'One of Another Kind', which I'd never played before. He was like the brother I never had. You could feel his spirit in everything he did: his tone, ideas, harmonic knowledge, feel, soul, his sound. People know all about Miles and Dizzy, but he exceeded both of them. And that's the truth!"

Recently Ranelin returned to Indianapolis to be closer to family and is recovering from a stroke. Earlier this year he released *Infinite Expressions* (ORG Music). His last gig was in August in which he did a tribute to Charlie Parker. He recalls, "One of the songs I did was 'Back Home Again in Indiana'. I wasn't feeling my best when I woke up, but due to my nature and spirit I played. I didn't realize how important and ironic the title of that piece was. It feels good to be surrounded by love. I have a very extended family, which encompasses the whole world. It is the beautiful truth." ❖

For more information, visit gofundme.com/ff/phil-ranelin-fundraiser

Recommended Listening:

- Wendell Harrison/Phillip Ranelin – *Message From The Tribe* (Tribe, 1972-3)
- Phil Ranelin – *Vibes From The Tribe* (Tribe, 1975)
- Phil Ranelin – *A Close Encounter Of The Very Best Kind* (Lifeforce, 1995)
- Phil Ranelin – *Reminiscence (Live!)* (Wide Hive, 2002-5)
- Phil Ranelin (with Henry Franklin and Big Black) – *Perseverance* (Wide Hive, 2011)
- Phil Ranelin – *Infinite Expressions* (ORG Music, 2020)

LEST WE FORGET



MICHEL PETRUCCIANI

BY MARILYN LESTER

French pianist Michel Petrucciani (Dec. 28th, 1962 - Jan. 6th, 1999) spent a mere 36 years on this planet, but left a profound impact with his talent, grit and determination to practice his art. He was three feet tall, his growth inhibited by a rare genetic disease, osteogenesis imperfecta, which also causes brittle bones that break easily. Because of his size he required aids to reach the piano pedals and sometimes had to be carried to and from the stage. Despite this disability and almost constant pain, he was an extraordinary optimist, considering aspects of his disability an advantage.

Some critics have downplayed his skills, claiming his music was too accessible. Yet an articulation of melody or, as he defined it, playing from the heart and not the head, is what elevated his artistry. Petrucciani also had Oscar Peterson-like virtuosity. His phrasing and timing were impeccable, as was his skill in expanding melody to a higher level through a deep understanding of the entire jazz canon.

Petrucciani was inspired by seeing Duke Ellington on TV very early in his life and began making music at age four on a toy piano. By age 13 he was playing professionally. At 15 he went to Paris to study, over the objections of his overprotective father, aided in the cause by his determined drummer Aldo Romano.

His breakthrough performance came in 1978 at the Cloussat Jazz Festival when Clark Terry's pianist was missing. In his Paris years, Petrucciani played in a trio with drummer Kenny Clarke and rose to stardom. He also became a womanizer with a taste for drugs and alcohol, behaviors that never abated. In the early '80s, Petrucciani arrived in New York and then went on to California in 1982, eventually visiting retired saxophonist Charles Lloyd. Lloyd was so impressed with Petrucciani that he agreed to tour with him. The subsequent tour peaked with the pair's performance at the 1982 Montreux Jazz Festival, which was made into an album.

In 1984, Petrucciani moved back to New York City, where he remained until his death. He began playing mainly with Wayne Shorter and Jim Hall, but the '80s were a productive period for him in general. Keyboard player Adam Holzman, who toured with Petrucciani from 1989-1991, remembers, "He had a unique concept: adding synthesizer colors and textures to the traditional jazz piano trio. He was absolutely one of the best piano soloists out there and it was an honor to listen and play alongside him every night. We also had a lot of fun!"

As the '90s dawned, Petrucciani concentrated on

playing solo. But his schedule began to wear him down. In the year before he died he played 140 concerts and, too weak to use crutches, had to resort to a wheelchair. A week after his 36th birthday he contracted a pulmonary infection. He is buried in Le Père Lachaise Cemetery in Paris.

Petrucciani loved playing and giving joy to those who heard him. Perhaps the summation of Petrucciani's life is in this remembrance by saxophonist Joe Lovano: "Michel was born Dec. 28th, 1962 and I was Dec. 29th, 1952, 10 years apart. Every year we would celebrate together somehow. My recording *From the Soul* in 1991 on Blue Note was recorded on Michel's birthday and mixed on mine. Dave Holland and Ed Blackwell were also a part of our celebration of love and music that year. Michel was one of the most joyous and poetic musicians in my life. We were like brothers." ❖

Recommended Listening:

- Charles Lloyd – *Montreux 82* (Elektra Musician, 1982)
- Michel Petrucciani – *Note 'n Notes* (Owl, 1984)
- Michel Petrucciani – *The Power of Three (Featuring Jim Hall and Wayne Shorter)* (Blue Note, 1986)
- Michel Petrucciani/Gary Peacock/Roy Haynes – *One Night In Karlsruhe* (Jazzhaus, 1988)
- Michel Petrucciani/Niels-Henning Ørsted Pedersen – *Petrucciani NHØP* (Dreyfus, 1994)
- Michel Petrucciani – *Piano Solo (The Complete Concert In Germany)* (Dreyfus, 1997)

TAKUROKU | OTOROKU

BY KURT GOTTSCHALK

On Mar. 23rd, 2020, the vocalist, movement artist and performance phenomenon Elaine Mitchener gave a concert at London's Café Oto. In those early days of the global pandemic, Mitchener, performing alone, set a harrowingly prescient tone for the months to come. There was no audience—the venue had been streaming live performances for several weeks from its small storefront—and the announcement had just been made that venues would be required to close altogether.

15 months later, Mitchener was back at the much-loved space, performing again for the cameras and this time an audience as well. It was among the first concerts the venue hosted since reopening. Mitchener performed a more resilient, almost hopeful, piece—in her words, “playful”—as a part of the Between the Lines Festival. Between those concerts, Mitchener and Café Oto, like the rest of the world, were doing what they could to keep busy, stay sane and, if possible, remain afloat. One part of those activities was the release of a rather remarkable album bearing the warmly reassuring title *Some Good News*.

Convened by the duo Black Top (Orphy Robinson and Pat Thomas), the digital download and double-CD captures a July 2019 Café Oto show with guests Mitchener, drummer Hamid Drake and bassist William Parker. It is a brilliant record, two long sessions, close to an hour each, bearing the footprints of both British and American free-thinking radical musicalism,

released on OtoRoku, Oto's first in-house label. During lockdown, the venue launched a second imprint, TakuRoku, selling download-only releases as a survival strategy for artists as well as themselves.

“We are really lucky that at the start of the pandemic we did a fundraiser, which kept us above water until the Arts Council's cultural recovery fund came in,” said Fielding Hope, a senior programmer at Café Oto since 2014. “On top of that the TakuRoku label, our other labels, bookshop and record shop, kept us ticking. We are quite used to existing in precarity, so I think comparative to some other venues we did OK during the pandemic. On reflection, we never really stopped working. In fact, all our energies got siphoned into all other new areas to keep things afloat. The labels definitely helped financially, but for us it was also a great way of reconnecting with a local and international community of artists and expanding the reach of artists we want to work with,” he added. “We feel really proud of the work we were able to put out and we're infinitely grateful to all the artists who made it all happen.”

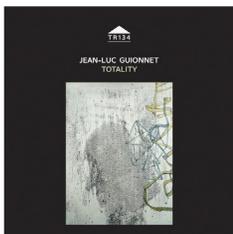
The lockdown period found Oto's skeleton crew learning to use streaming software and new cameras the space was able to acquire. “We got TakuRoku up and running pretty soon after the first lockdown hit,” according to Oliver Barrett, who oversees web activity for the venue. “Obviously, we suddenly found ourselves in a pretty perilous situation financially, with all shows cancelled overnight and the majority of our revenue streams with them. But we were also very aware of so many of the artists that we work with suddenly finding themselves in very difficult circumstances financially too, as well as being without

an outlet creatively. We saw TakuRoku as a way to help support both ourselves and the artists through the pandemic, as well as a way to respond to the strange new reality we were suddenly faced with.”

Oto's operations, including the suite of labels, run on a thin budget. OtoRoku and OtoRoku Downloads (the name derived from the Japanese “roku”, for recording) and the newer TakuRoku (or “home recordings”) are able to stay in the black by keeping expenses low. Proceeds are split 50/50 with the artists. “Releasing downloads doesn't involve a large cash initial outlay, which is why we're able to run the labels,” said digital archivist and label manager Abby Thomas. “Being able to split the profits feels helpful for artists, but I think the labels serve a broader purpose of being a great channel for new work, new collaborations and for building audience support for international artists. It can feel like there's a community of listeners, whom we're able to share new ideas with, which feels exciting. The store is similar, but I'd say it focuses more on being able to buy and sell stock made by artists or small labels you might not necessarily find elsewhere. The bookshop has been a lot of fun to do and stocking it with books recommended by visiting musicians, or with local artist's publications has been great.”

The label has also been home to some reissues, which also require lower investment, and titles by Derek Bailey, Louis Moholo Moholo and Evan Parker have proven to be some of the biggest sellers. Curating new releases has primarily been done through artists with whom Oto already had a relationship. “OtoRoku started off as a way to physically document some of the incredible shows that we were hosting in the café,

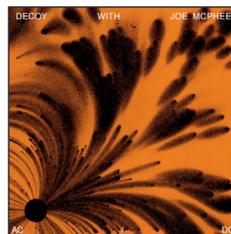
(CONTINUED ON PAGE 13)



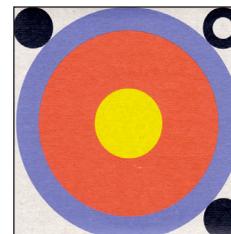
Totality
Jean-Luc Guionnet



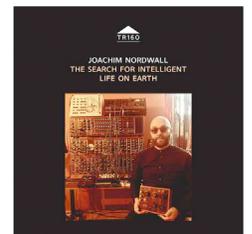
The Truth
Matana Roberts & Pat Thomas



AC/DC
Decoy with Joe McPhee



Seasons Changing
Gayle/Edwards/Sanders



The Search for Intelligent Life on Earth
Joachim Nordwall

VOXNEWS

RELIEF

BY SUZANNE LORGE

Almost two years into a bio-war, we have become accustomed to more constrained ways of living and new ways of connecting. Several vocalists have taken on the subject of how we connect in times of crisis and transmuted their insights into musical narratives.

Lisbon-native vocalist **Sara Serpa** plumbs the psychological complexities of emigration with *Intimate Strangers*, an expansion of the themes addressed in her 2020 work, *Recognition*, both on Biophilia. The latter release, which delved into her parents' witness to Portuguese colonialism in Africa, drew on spoken texts from anti-colonialist writer Amílcar Cabral. Similarly, this latest project renders tales from the book *A Stranger's Pose*, by Nigerian writer Emmanuel Iduma (who narrates), into emotionally searing compositions entwined with spare piano and synthesizer accompaniment. Besides Serpa, singers Aubrey Johnson and Sofia Rei give voice to the displaced and the seeking. Serpa will lead the album's musicians in a release concert at Jazz Museum in Harlem (Dec. 14th).

On her newest album, *Songs From Other Places* (Candid), singer **Stacey Kent**, too, discusses the vexing dialectic of hominess versus wanderlust or, as she

writes in the liner notes, the feeling of “unbelonging” that has attended her career as a world-traveling musician and an American expat in London. With lyrics by Nobel Prize-winning author Kazuo Ishiguro and music by saxophonist Jim Tomlinson, the album's originals (“I Wish I Could Go Travelling Again”, “Craigie Burn”, “Tango in Macau”) recall with some wistfulness those earlier times of easy motion and vista-gazing. Kent is at Birdland (Dec. 7th-11th).

Paul Jost recorded *While We Were Gone* (s/r) during the early days of the pandemic, when Brooklyn's Soapbox Gallery was one of the few venues readily available to offer streaming concerts. On this live album the ever-amiable Jost turns uncharacteristically toward the social and political: Disc One, “Poetic Justice”, uses Americana (“Shenandoah”, “The Star-Spangled Banner”) as the intro to a challenge in verse (“Lies of Convenience”) and a keening ballad in memory of George Floyd (“Forever”). Disc Two, “An Appeal For Reason”, opens with a speech against the violence of the Jan. 6th attack on the U.S. Capitol, before segueing into a pointed, a cappella verse of “If I Ruled The World”. Jost returns to Soapbox Gallery Dec. 14th.

Borrowing from her expertise as a music therapist, **Noa Fort** fosters a measure of peace during trying times with *Everyday Actions* (ears&eyes), her second album as a leader. The nine tracks center on Fort's vocal melodies, each wordless and grounded and remarkably soothing. The release concert happens at

the Church Street School for Music and Art (Dec. 3rd).

Superstar vocalists **Esperanza Spalding** and **Cécile McLorin Salvant** each contribute a tune to the six-label, allstar recording extravaganza *Relief*. These nine never-released tracks represent both originals (Christian McBride on his “Brother Malcolm”) and standards (Jon Batiste on “Sweet Lorraine”). Spalding co-wrote and sang “Back to Who”, featuring frothy layers of spinning vocal lines, and Salvant digs deep into an early blues sonority on “Easy Come, Easy Go”. The album benefits the Jazz Foundation of America's COVID-19 Musicians' Emergency Fund.

Back in October, Blue Note Records artist **Norah Jones** issued her first holiday album, *I Dream of Christmas*. Like many musicians this season, with her new release Jones delivers some reassurance that things will get better. Her earthy voice is singularly suited to this kind of mission: The Chipmunks' hit, “Christmas Don't Be Late”, with its dragging backbeat and chirpy choral overdubs, calms as it amuses and Lee Mendelsohn's “Christmas Time Is Here” is no less cheery for Jones' darker coloration on the cartoon classic. Likewise, “White Christmas”, bouncier than the known ballad renditions, revels in the tune's hidden optimism.

As seasonal gigs go, for the vaccinated are: **Kat Edmonson** in “Holiday Swingin'!” at Le Poisson Rouge (Dec. 11th); **Molly Ryan** in “A Jazzy Christmas” at Symphony Space (Dec. 18th); and **Allan Harris** “Sings A Nat King Cole Christmas” at Birdland (Dec. 23rd-24th). ❖

IN MEMORIAM



LESLIE BRICUSSE (Jan. 29th, 1931 - Oct. 19th, 2021) The British film and musical composer and lyricist had his tunes, particularly "Pure Imagination" from 1971's *Willy Wonka & the Chocolate Factory*, covered by hundreds of jazz artists. Bricusse died Oct. 19th at 90.



ENZO CARPENTIERI (1959 - Oct. 12th, 2021) The Italian drummer had albums on Artesuono and Zerozero Jazz and credits with European Music Orchestra, Ettore Martin, Stefano Benini, John Tchicai, Antonio Tosques, Kenny Wheeler and Greg Burk. Carpentieri died Oct. 12th at 63.



FRANCO CERRI (Jan. 29th, 1926 - Oct. 18th, 2021) The Italian guitarist/bassist was active since the '40s with numerous leader dates for Columbia, Ricordi, CGD, GTA, Malobbia, Dire, Gruppo Editoriale Fabbri, Casa Del Jazz, Musica Jazz, Abeat and other labels and credits with Chet Baker, Gianni Basso, Buddy Collette, Claude Williamson, European All Stars, Bruno Lauzi, Flavio Ambrosetti and others. Cerri died Oct. 18th at 95.



WILLIE GARNETT (Aug. 25th, 1938 - Oct. 15th, 2021) The British alto/tenor saxophonist had credits with Jimmy Skidmore, Alexis Korner, Charlie Watts and Bill Wyman, numerous pop and rock recording dates and led a big band into the new millennium. Garnett died Oct. 15th at 83.



HARTMUT GEERKEN (Jan. 15th, 1939 - Oct. 21st, 2021) The German percussionist and writer co-founded Cairo Jazz Band and Cairo Free Jazz Ensemble during a period based in Egypt (while working for the Goethe Institute), during which time he brought the Sun Ra Arkestra there to perform; later, while stationed in Kabul, organized the Indo-Afghan-European Music Weeks and hosted Afghanistan's first jazz radio program; and worked with John Tchicai, Don Moye, Art Ensemble of Chicago and others, releasing albums on Praxis, Leo, AECO, Qbico, Holidays and Sagittarius A-Star. Geerken died Oct. 21st at 82.



RENÉ LANGEL (Nov. 25th, 1924 - Oct. 13th, 2021) The Swiss journalist, jazz writer and amateur saxophonist contributed to the notable French jazz journal *Hot Revue*, published the book *Le jazz, orphelin de l'afrique* and, most importantly, was a co-founder of the Montreux Jazz Festival in 1967. Langel died Oct. 13th at 96.



LETIERES LEITE (Dec. 8th, 1959 - Oct. 27th, 2021) The Brazilian saxophonist/flutist led the Orkestra Rumpilezz since 2006, which mixed traditional folk music with modern jazz, releasing a couple of albums during its lifespan and giving a notable concert in July 2015 at Lincoln Center's Damrosch Park, playing pieces written and conducted by Steven Bernstein and Arturo O'Farrill (which was selected as a Best Show of 2015 by this gazette). Leite died Oct. 27th at 61.



DIMITRI "DEEPOP" PAPAPOPOULOS (1956 - Oct. 9th, 2021) The noted punk drummer of the '80s went on to be active in the Downtown avant garde jazz scene both as a player with Radio I-Ching (a trio with Don Fiorino and Andy Haas), Freedomland (alongside Daniel Carter, Dave Sewelson, David Hofstra and William Parker) and various one-off performances, the first two releasing albums on Resonant Music and Rent Control Records, respectively, and as a NYC concert presenter at Internet Café, CB's Lounge (a concert at which this author met his future wife), 5C Cultural Café and Jimmy's Down Under. Papadopoulos died Oct. 9th at 65.



KENNY RUPP (??? - ???) The trombonist was a fixture of Maynard Ferguson's '60s bands and also had credits in the big bands of Stan Kenton, Bengt-Arne Wallin, Harry Arnold, Duke Pearson and Toshiko Akiyoshi and later was a member of the DMP Big Band and Jim Cullum Jazz Band. Rupp died ???

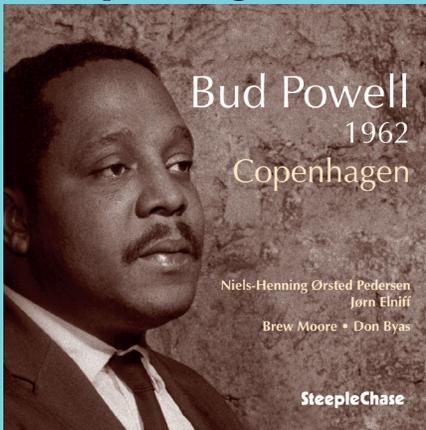


JAMES TATUM (July 29, 1931 - Oct. 6th, 2021) The Texas-born, Detroit-based pianist self-released a couple of albums in the '70s-80s, including his "Contemporary Jazz Mass", but made his greatest impact as a teacher, lecturer and philanthropist, the latter via his James Tatum Foundation For The Arts, Inc., which has provided hundreds of thousands of dollars in scholarships for young Detroit musicians. Tatum died Oct. 6th at 90. ❖

SteepleChase
Complete catalogs: www.steeplechase.dk

THE BUD POWELL COLLECTION
CD - DOWNLOAD - STREAMING

Newly discovered recordings from
Copenhagen, Stockholm & Oslo 1962

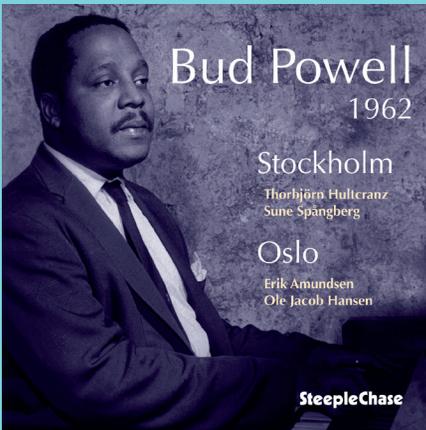


Bud Powell
1962
Copenhagen

Niels-Henning Ørsted Pedersen
Jørn Elmfelt
Brew Moore • Don Byas

SteepleChase

SCCD 36040



Bud Powell
1962
Stockholm

Thorbjørn Hultcrantz
Sune Spångberg

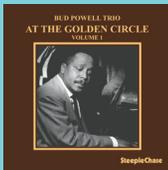
Oslo

Erik Amundsen
Ole Jacob Hansen

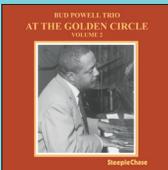
SteepleChase

SCCD 36041

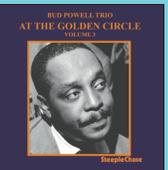
**The recordings from
The Golden Circle, Stockholm 1962**



SCCD 36001



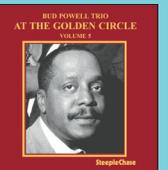
SCCD 36002



SCCD 36009



SCCD 36014



SCCD 36017

US distribution: **Stateside**
www.statesidemusic.com email: info@statesidemusic.com



the music of
STAN TRACEY
vinyl
compact discs
downloads



www.resteamed-records.com

(INTERVIEW CONTINUED FROM PAGE 6)

I'll go, "Hey Luke Stewart [bassist], who could I use on trumpet?" And he kind of knows what I'm looking for and I trust his opinion. And it makes it interesting for me too to then to get these new relationships with other musicians within these cities. And then, the sound is always different for me, which I like. I like to be challenged and to go into each city with no expectations of what it's going to sound like. And sometimes, I like to challenge myself more or experiment more with the project by having completely different instrumentation. I think one time in DC, I just had guitar, drums, trumpet and sax, no bass player. When I went to Paris, it was like a noise collective that I was working with; these guys came from a whole different school of thought than what I was doing, so it was more like noise guitar, noise bass and three saxophones. So it was a completely different sound and it took me to places that I normally wouldn't have gone with the project. But within the project, there's still always the Ayler themes and the Christmas themes that I mash together.

TNYCJR: The pieces are extensive, going from passages of roaring noise to quiet meditation sometimes. How do you arrange them?

MW: The way the project works is that there is some type of continuity, by having the Ayler themes and the Christmas themes, I have an idea of what to do for arrangements. I do arrangements that are like a map. I know which Ayler tunes and which Christmas tunes work together very well and that I want to be in there. But those themes are jumping-off points into improvisations. Sometimes the improvisations are totally spontaneous. Sometimes, I give a little bit of structure when I say, "Okay, the band is going to break down. This is going to be a duo improvisation with keyboard and trumpet." But that can branch off and go to other directions, wherever the musicians take it. And I always tell the musicians that at any time within the music, besides the Ayler themes I have as jumping-off points and the Christmas songs that work as mashups with the Ayler tunes, you can introduce a Christmas theme or a Hannukah tune at any time and everybody else has the freedom either to join in on that or not, or play something against that. So, there's a lot of freedom that I'm giving the musicians, but then there's also some structure in the arrangements that I do. It's like the arrangements are basically like a map that shows from point A to point B and in between point A and point B are an Ayler theme and a Christmas tune to another Ayler tune or another Christmas tune. So, there are different improvisations along the way, as long as you know where you're going in the improvisation to point B.

TNYCJR: How did you set out to distinguish this latest album from your previous holiday records or do you think that they are all of a piece to some extent?

MW: Usually with the Ayler Xmas records, from the first one all the way through *Volume 4*, the music was always live recordings from the year before, from that tour. Chicago was always represented on the record, except for *Volume 3*, which was a group that I used in Krakow, Poland. But other than that, Chicago was always on the record and then there would be recordings from other cities that I would incorporate from the tour the year before. The only way to play this is live, to really capture the energy of the music. This time, since I wasn't able to tour last year because of the pandemic, the only concerts that I did in 2020 were two live-streams from Constellation in Chicago. So on those, for the most part, I've released all these melodies before. This year, I thought "Okay, I can't take all of the same material that I've done." On some of the records,

especially *Volume 4*, I have the same long medley of Ayler Xmas tunes played by the Chicago group on Side A and on Side B, there's the same medley played by the New York group. So you could hear the difference in what I was describing before about jumping-off points, themes that are within the arrangements and what happens in between that. And you can hear how each musician in each city interprets those. And on a couple of the other records, I would do the same medleys between numbers. And some of the records have medleys that were never on another record. I'm making this point only because this year, I was like, "Should I do a *Volume 5*?" I did *Volume 4* last year. It was a double CD and it was vinyl, but I didn't even have a chance to tour behind it. So I was like, "I don't really have anything else recorded that hasn't been released." At least the same medleys had been released before. So in July of 2021, I thought, "I'm going to write a couple new medleys." And I had some of the ideas, like taking "Ghosts" and then "New Ghosts" from the *New Grass* record and mashing those up. On the new record, I have "New Ghosts" with "Feliz Navidad" and that works together really well. Also, I had "[I Have A] Little Dreidel" and "Let It Snow" with [Ayler's] "Divine Peacemaker" (laughs).

So, I wrote these two long medleys and then I got in touch with everybody in the group and we still weren't doing live shows in Chicago. Everything stopped again in the summer for a while. They started to do some live shows, but then it stopped again. So, I said to the group, "Can we get together and go to Elastic Arts in the afternoon and I'll get [engineer] Dave Zuckowsky to bring out his recording rig and we'll set up and we'll play live with no audience and use those two new medleys I have?" Actually, I had three but we only had time to do two. So, we went in there and recorded these things. I taught them the medleys and then we recorded them right away. So, this is the first one that's been done without a live audience. And actually, on the new album, tracks one and two ["The Divine Peacemaker Plays Dreidel in Frightful Weather" and "The Angels Sing with the Old & New Ghosts in the Manger"] were one long medley. But I broke it into two with an ID on the record. So it starts with my "Ghosts" solo and then goes into the whole "Ghosts" medley and stuff. I'm glad I did it because it was a different way of recording than the other records. It was like a studio recording because there's no live audience and we just set up and we played live together, no overdubs, but in a studio environment. So that's the real difference. I did add, though, a third track to the *Volume 5* record, which was from the live stream at Constellation, and I took one of the tunes that we did, I think, on *Volume 4*, which had [Ayler's] "Light and Darkness" and "Do You Hear What I Hear". And it's different from the one that's on *Volume 4*. It was actually tracked, so I got to remix it and I put that on the record also, as a third piece.

TNYCJR: Could you talk about the upcoming tour?

MW: I'm playing in a bunch of different places, using different bands. There's a group from Texas that I'm going to be using for five shows, three shows in Texas and two in Louisiana. So we're just driving between the cities. And I kind of like that concept this year because it gives us a chance to really develop the music. And this group sounds entirely different than any of the other groups, with the Gonzalez brothers, Aaron [bass] and Stefan [vibraphone, drums] out of Dallas, Jonathan Horne on guitar and a young trombone player named Gaika James. Most of them are from the Young Mothers group and they have an almost punk rock energy. It's really cool and it sounds great. I'm going to record as many shows on this tour as possible because the New York group is a little bit different than the last time, from the *Volume 4* record. Ava Mendoza [guitar] is replacing Nels Cline this year. There's Chad Taylor on drums and I'm also adding

Jaimie Branch [trumpet] to the mix. So we've got Jaimie, Steve Swell [trombone] and me – a three-piece horn section – and Fred Lonberg-Holm on cello for the New York show.

TNYCJR: Do you have any plans to do a *Volume 6*?

MW: I can't really think about it this year because we have the tour coming up. But I have another medley written so... (laughs) Five is maybe a good number to stop at, but I really don't know. *Volume 6* is always possible because there's a lot of Ayler material out there and a lot of Christmas songs and Hannukah songs. ❖

For more information, visit marswilliams.com. Williams' *An Ayler Xmas* is at Zürcher Gallery Dec. 5th. See Calendar.

Recommended Listening:

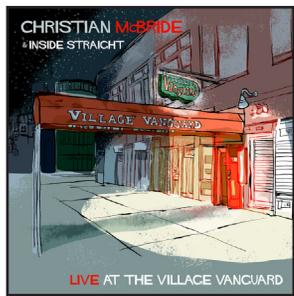
- Hal Russell/Mars Williams – *EFTSOONS* (Nessa, 1981)
- NRG Ensemble – *Calling All Mothers* (Quinnah, 1993)
- Mars Williams – *XMARSX* (Atavistic, 2001)
- Scorch Trio (with Mars Williams) – *Made In Norway* (Rune Grammofon, 2011)
- Boneshaker – *Fake Music* (Soul What, 2017)
- Mars Williams – *An Ayler Christmas, Vol. 5* (Soul What/Astral Spirits, 2020-21)

(LABEL CONTINUED FROM PAGE 11)

which we felt really deserved a wider audience," Fielding said. "As time's gone on we've been able to increase the amount of records we put out each year but we're such a small operation that we're obviously still limited by the amount of recordings we can physically release. There's so many amazing performances that happen here that we'd love to release if we could! OtoRoku Digital was started as a way to be able to increase the amount of these recordings that we're able to share and also for people further afield, who might not be able to physically attend a show here, to be able to experience what OTO's about. For TakuRoku, initially we had a long list of artists who we invited to put something out with us, many of whom were regular performers here or who had upcoming shows that had been cancelled," he continued. "Once we had put out a few releases we started to get some incredible submissions sent in to us as well though. Broadly, we tried to keep a similar approach in curating the label as we do with curating the event space, so if it was an artist or collaboration who we'd want to book for the café then it is something we'd want to put out on the label too. We hoped it would be a platform where artists could try out something new and that's definitely paid off better than we could ever have imagined. So many of my favorite releases from the past 18 months have been on this label and it is been a total privilege getting to hear them as they've come in."

While all of the imprints – and now the performance space, streaming platform and bookshop – remain in operation, it is TakuRoku that is the most unusual, a sort of curated and jointly created sonic journal of a struggle that is truly global with more than 150 modestly-priced titles and counting. Excerpts allow for sampling prior to purchase. "We had this idea of the label being a way for artists to respond creatively to the pandemic and their own circumstances and the first few TakuRoku releases were definitely directly related to lockdown and perhaps only having a limited set of resources with which to record at home," Fielding said. "As the series has progressed the scope and focus has definitely broadened but I think it is still a really incredible document of the last 18 months, reflected across an amazingly diverse sonic spectrum." ❖

For more information, visit cafeoto.co.uk/shop



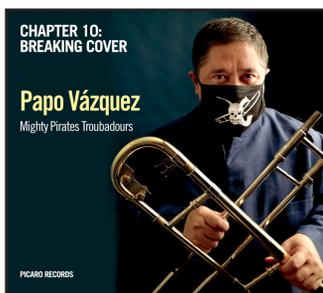
Live at the Village Vanguard
Christian McBride Inside Straight (Mack Avenue)
 by Joel Roberts

Bassist Christian McBride digs into the archives for his latest release, a 2014 set from the Village Vanguard with his stellar quintet, *Inside Straight*, the first live one from the group, which was formed more than a decade ago specifically to perform at the Vanguard and to get back to what McBride calls “hardcore, no-holds barred, acoustic, straightahead” jazz. The story goes that the club’s owner, Lorraine Gordon, offered McBride the gig as long as he didn’t bring the “rock” band he’d been playing with—though it is not clear to which of his many musically diverse groups she was referring. That was back in 2009 and McBride and his ensemble have been holding down a December residence at the fabled Greenwich Village club ever since.

The nearly 80-minute set comprises seven tunes, mostly postbop workouts drawn from the group’s two previous albums, *Kind of Brown* and *People Music*. All are written by members of the band and given takes between 8 and 15 minutes, allowing for expansive soloing. Rising star vibraphonist Warren Wolf’s soulful “Sweet Bread” is the opener, one of two tunes he contributes, along with the swirling, adventurous vibraphone feature “Gang Gang”. Veteran alto/soprano saxophonist Steve Wilson penned “Ms. Angelou”, a lyrical tribute to the late poet and activist Maya Angelou. McBride wrote all of the remaining tunes, including the mellow swinger “Uncle James”, which honors the late pianist James Williams, and “In the Shade of the Cedar Tree”, celebrating another great pianist in Cedar Walton. The hard-charging closer, “Stick and Move”, features some of pianist Peter Martin’s best moments as well as intense back and forth between McBride and explosive drummer Carl Allen.

This high-energy seven-year-old recording has aged well and more than lives up to McBride’s promise of vintage “no-holds barred” playing.

For more information, visit mackavenue.com. This band is at *Village Vanguard* through Dec. 5th. See Calendar.



Chapter 10: Breaking Cover
Papo Vázquez Mighty Pirates Troubadours (Picaro)
 by Russ Musto

Trombonist Papo Vázquez once again affirms his status as one of the most important creative forces in music today. He leads the Mighty Pirates Troubadours—saxophonist Ivan Renta, pianist Rick Germanson, bassist Ariel Robles, drummer Alvester Garnett and percussionists Carlos Maldonado and Reinaldo DeJesus—on a set of ten originals, skillfully arranged to allow plenty of room for blowing over a variety of AfroCaribbean rhythms indigenous to Vázquez’ native Puerto Rico.

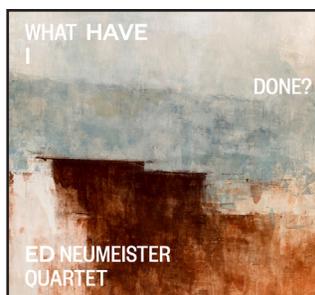
The group comes out swinging on “Mr. Babu”, with guest alto saxophonist Sherman Irby. A *bomba*

hollande rhythm comes to the fore on the piece’s second section with Vázquez and guest sonero/bongocero Jose Mangual, Jr. chanting the chorus, “Mr. Babu comes from Africa / Dancing with Elena”, underscoring the music’s roots.

Vázquez’ ringing agogo bell leads off “My Latin Jazz”, a lively mambo played over a steady clave beat with commanding horn solos and climactic conga exposition. “El Cuco/The Boogeyman” lives up to its title, with an insistent minor key piano vamp played over barrel drums’ pulsating *bomba hoyo de mula* rhythm. The mood lightens on “Saludo Campesino”, a melodious outing underpinned by the *aguinaldo* rhythm associated with the music of Puerto Rico’s countryside, reflected in the chorus’ lyric, which offers salutations following a descent from the mountains.

Vázquez’ agogo bells introduces “Fiesta en la Salse”, a fiery *plena* with soloists alternating between swing and Latin rhythms and the percussionists working out full force. “Fairmount Park”, a tribute to Philadelphia’s sprawling greenway, adds guitarist Anthony Caraballo on a very funky *bomba cuembe*. Vázquez displays his ballad artistry in a quartet setting on the mournful “Shadows”, segueing smoothly into the unaccompanied trombone introduction to “No Te Rindas”, which morphs into a commemorative rumba, the chorus having Mangual chanting the names of deceased Latin jazz masters. The set ends with Irby, trumpeter Antoine Drye and bassist Dezron Douglas joining the band on the Monk-ish “Broke Blues”.

For more information, visit papovazquez.com. This band is at *Chelsea Table & Stage* Dec. 1st. See Calendar.



What Have I Done?
Ed Neumeister Quartet (Meisteromusic)
 by Ken Dryden

Ed Neumeister is a veteran trombonist who has put more emphasis on his role as a composer in recent years, especially since taking part in the 1987 BMI Jazz Composers Workshop when Bob Brookmeyer and Manny Albam directed it. For much of his career, Neumeister served valuable roles in several large ensembles, including Mel Lewis Orchestra (now the Vanguard Jazz Orchestra) and spent considerable time teaching in European universities.

These days, Neumeister has been focusing on recording his own music. *What Have I Done?* is a through-composed suite, though adapted by the musicians working with him, drawing ideas from the score as they added their own improvisations and transformed the music into a quartet setting. The beauty of these performances is that none of the players are accompanists, instead integral parts of the resulting music. Pianist Gary Versace has been a frequent collaborator of Neumeister’s while the other veterans, bassist Drew Gress and drummer Tom Rainey, have worked together in numerous bands.

Neumeister’s expressiveness and deft use of various mutes pays tribute to many artists who preceded him. His tone in the lighthearted jazz waltz “Riverwalk” salutes Tricky Sam Nanton, Duke Ellington’s star trombonist of the ‘40s, incorporating a similar “Ya Ya” vocal sound. Twisting postbop theme “Gratitude” has a mysterious air and terrific interplay. “Acclimation” lopes along bluesily, with superb playing by the rhythm section in conjunction with playful trombone. “Renate” is another engaging jazz

waltz, highlighted by trombone long tones. The punchy “Inclusion” percolates with energy, with Neumeister’s vocal-like solo sounding very conversational. The plaintive title track gets its message across without a lyric, providing a powerful conclusion to the suite.

The six miniatures of “PickledGinger” were initially recorded as one long free improvisation, but were split up to serve as solo segues featuring different musicians individually. Rarely does a trombonist show such versatility on his horn within a CD. Expect to find *What Have I Done?* on many critics’ Best of 2021 lists.

For more information, visit edneumeister.com. Neumeister is at *Pangea Dec. 1st* with Jay Clayton. See Calendar.

BRIAN CHARETTE
Brian Charette Piano Trio
 Mezzrow, December 8
 Sets at 7:30 & 9pm
 Alex Claffy (bass)
 Kush Abadey (drums)
smallslive.com/events/23204-brian-charette-alexander-claffy-kush-abadey
 ...and live streaming electronica
 from Facebook Tuesdays at 9pm:
www.facebook.com/pinchbrian
BRIANCHARETTE.COM
 photo by Tracey Yead

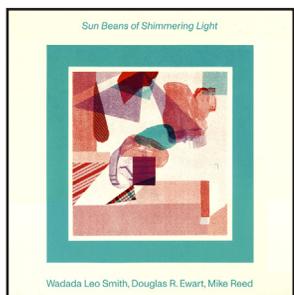
RECOMMENDED NEW RELEASES

- Hasaan Ibn Ali – *Retrospect in Retirement of Delay: The Solo Recordings* (Omnivore)
- Scott Dubois – *Summer Water* (Watertone Music-Sunnyside)
- Burnt Sugar The Arkestra Chamber – *Angels Over Oakanda* (Avant Groidd Musica)
- Alexis Cole – *Sky Blossom* (Songs From My Tour of Duty) (ZOHO)
- Sylvie Courvoisier/Mary Halvorson – *Searching For The Disappeared Hour* (Pyroclastic)
- Wendy Eisenberg – *Bloodletting* (Out Of Your Head)
- James Brandon Lewis – *Code Of Being* (Intakt)
- Wadada Leo Smith’s Great Lakes Quartet – *The Chicago Symphonies* (TUM)
- Ayumi Tanaka – *Subaqueous Silence* (ECM)
- Mars Williams – *An Ayler Xmas, Vol. 5* (Soul What/Astral Spirits)

Laurence Donohue-Greene, Managing Editor

- Artifacts – ... and then there’s this (Astral Spirits)
- Attitude! – *Pause & Effect* (ESP-Disk’)
- Johnathan Blake – *Homeward Bound* (Blue Note)
- Satoko Fujii/Taiko Saito – *Futari: Underground* (Libra)
- Iro Haarla Electric Ensemble – *What Will We Leave Behind* (Images From Planet Earth) (Svart)
- JÜ – *III* (RareNoise)
- João Lencastre’s Communion – *Unlimited Dreams* (Clean Feed)
- Peter McEachern – *Code 2* (SteepleChase)
- Ava Mendoza – *New Spells* (Relative Pitch/Astral Spirits)
- Nosax Noclar – *Röd Sisters* (YOLK Music)

Andrey Henkin, Editorial Director



Sun Beams of Shimmering Light
Wadada Leo Smith/Douglas Ewart/Mike Reed
 (Astral Spirits)
 by Monique Ngozi Nri

Sun Beams of Shimmering Light was created live at drummer Mike Reed's Chicago music venue Constellation in 2015. The word is used advisedly as this is how one of its primary architects, trumpeter Wadada Leo Smith, describes himself. "I'm a creator," he told this reviewer. "An artist makes art by creating through inspiration...without the artist's inspiration, the listener cannot feel anything." Multi-instrumentalist Douglas Ewart, friend and collaborator of Smith for over 50 years since their days in the Muhal Richard Abrams Orchestra, describes the process of creation as similar to cooking. To paraphrase: we have the ingredients which come from our lives, our experiences, our understanding of the music in many varied settings. In the live creation, a delicious stew is concocted, not by random happenstance, but through disciplined choices.

Smith explains the title track thusly: "Shimmering Light is light that comes in multiple particles that flow as a beam and because it has multiple particles it shimmers." So too with sound and music, which Smith believes has a physical manifestation as particles. This vibration triggers a physical as well as an intellectual emotional feeling in the listener or responder in some way through the artist's inspiration.

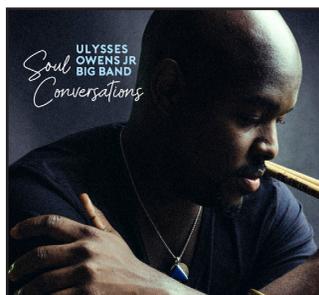
The CD opens with the nearly 16-minute "Constellations and Conjunctional Spaces", which seems to start mid-phrase with Ewart on bassoon and Smith on English horn. We are treated both to soaring notes and those plumb the depths, both instruments cutting through the silence together and in conversation with drums. The title track comes next, opening with a sonic chime, greeted by extended muted trumpet. There are shimmering shaker sounds undulating beneath, hints of talking drums. We could be on a journey through a forest with the lights glinting on the leaves with Miles Davis as our guide. Ewart joins on flute, a gentle presence in contrast to Smith's bolder tones. This is not background music, nor does it incite. It is a pleasure dome for the senses. Truly magical.

"Super Moon Rising" opens with mbira and drums rolling back and forth, trumpet repeating a march-like

ditty. The drums continue to roll, turning to staccato fire. Ewart contributes percussion from one of his many, often self-made instruments. "Unknown Forces" alludes to the East in tonality and is more meditative in places. Final track "Dark Tango" is short by comparison and arouses the audience's rapturous applause.

Astral Spirits has done a superb job with the design of the album: the photographs of the group in performance in a purple haze provide a great entry to the sound, as does the enigmatic cover art. This is a constellation not to be missed.

For more information, visit astralspirits.bandcamp.com. Ewart is at *Roulette Dec. 2nd* and *Zürcher Gallery Dec. 4th*. See Calendar.



Soul Conversations
Ulysses Owens, Jr. Big Band (Outside In Music)
 by George Kanzler

It is easy to feel optimistic about the future of big band jazz when listening to this album. While many jazz big bands today skew in age toward a sports old timer's day, drummer Ulysses Owens, Jr.'s big band members' average age more resembles a professional soccer team: late teens to mid 30s. In fact, more than one of the members was still a teen when this album was recorded live during an engagement at Jazz at Lincoln Center's Dizzy's Club in 2019.

This is vibrant, engaging big band music, full of verve and dynamism. Owens, at 38 much older than his band's average age but still legitimately a 'young lion' in jazz parlance, is a sparkplug who ignites and sustains the ensemble's rhythmic drive. He also cannily employed a top roster of young arranging talent; half of the tracks have charts by bandmembers, the other five by outside arrangers. And the repertoire is creatively eclectic: familiar jazz standards like Dizzy Gillespie-John Lewis' "Two Bass Hit", John Coltrane's "Giant Steps" and Neal Hefti's "Girl Talk" share the program with originals from Owens and bandmembers, plus a captivating version of Michael Jackson's hit "Human Nature".

Vibraphonist Stefon Harris, a genuine elder at 48 in this context, guests on two tracks. Trumpeter Benny Benack III shares solo space with Harris on his own pastel-shaded track, "London Towne", arranged by Steven Feifke. And Harris is the lone soloist on the infectious Michael Thomas arrangement of "Human Nature". Thomas also creates a heady, exciting version of "Giant Steps", appropriately featuring the band's tenor saxophonists: Daniel Dickinson and Diego Rivera.

Some pieces have a string of soloists upping the ante on each other while others are in the concerto mode, featuring one soloist. Among the former are "Two Bass Hit" and an Ellington-ian "Harlem Harlem", actually an original by the singer on it, Charles Turner III. It also has penetrating solos from alto saxophonist Erena Terakubo, trombonist Michael Dease and trumpeter Summer Camargo (a teen at the time), whose plunger-muted solo further expands the Ducal vibe. Beside "Human Nature", the concerto tracks are ballad "Language of Flowers", spotlighting alto saxophonist Alexa Tarantino, and the heartbeat swinger "Girl Talk", featuring Bahamian trumpeter Giveton Gelin. It all adds up to a winning big band excursion.

For more information, visit outsideinmusic.com. This band is at *Dizzy's Club Dec. 2nd-5th*. See Calendar.

UNEARTHED GEM



About Time
Bobby Naughton/Jerome Harris/Cleve Pozar (OTIC)
 by Jim Motavalli

Vibraphonist Bobby Naughton was New Haven, Connecticut-based in the late '60s-'70s and part of the Creative Music Improvisors Forum. He played and recorded with clarinetist Perry Robinson, saxophonists Anthony Braxton and Roscoe Mitchell and singer Sheila Jordan. He also set up his own label, OTIC, in 1969. New archival releases are trickling out, including this welcome live addition to the catalog. Naughton is joined by the celebrated electric bassist Jerome Harris (just before his Sonny Rollins days) and percussionist Cleve Pozar. The venue was the New England Repertory Theater in Worcester, MA on Jun. 18th, 1978 and the recording quality is excellent.

The title track is the first of three Naughton originals. It opens with pulsing electric bass and popcorn-popping percussion, over which is laid shimmering vibraphone. It is intense and propulsive, but quietly so, capturing some of the mystery and beauty of Terry Riley's "Rainbow in Curved Air", conjuring visions of a bustling futuristic city, its inhabitants on their way to purposeful work. But that is only the first half of the 11-minute piece. At 4:30 it quiets down. But wait, before long Naughton starts laying down a related and catchily insistent theme and we're up again. There is no drumkit here, but Pozar's percussion and marimba are up front and much more than mere accents. The piece ends rather abruptly, minus the audience appreciation.

"Duality" is a dialogue between vibraphone and marimba, delicate and nuanced. Naughton and Pozar are totally focused on complementing one another and are in the same zone as the Gary Burton/Chick Corea duets. The pace gradually builds, but the glow of musicians collaborating closely remains. They could have taken the duo on the road and ECM should have noticed. If you were looking for the avant garde Naughton, the third of his compositions, "F3", fits the bill: freely improvised and spiky and never really settles down. A Naughton/Harris dialogue looks ready to catch fire, but the music goes in another direction.

Carla Bley's "Doctor" features a more agitated Harris and Naughton's playing is also more jagged, but still melodic and well inside. Pozar's tribal percussion has an Ed Blackwell vibe. There is a fade, then an energetic solo percussion interlude leading into an interesting solo bass section. Harris was and is his own man on the instrument. The group unites for the last 45 seconds, but it is all a bit disjointed. As on the title track, it would have been better to hear everything the musicians put down, without the fades and edits.

But what a closeout: three minutes of Naughton solo on the Jimmy Van Heusen-Johnny Burke standard "But Beautiful". It is an ultra-tender, sensitive reading, thoroughly exploring one of the best melodies in the Songbook. And now we get the well-earned applause.

For more information, visit bobbynaughton.com

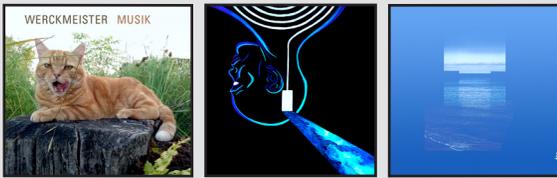
MAZEL
 JANIS SIEGEL
 CANTOR DANIEL KRAMER
 JOHN DI MARTINO

MAZEL "transmits all of the inherent loveliness of traditional Jewish music without sacrificing any of [Janis] Siegel's sophisticated swing."
 - Suzanne Lorge, TNYCJR

Couldn't we all use a little Mazel?

Pick up a copy for yourself and another one for your Bubbe at mazelthealbum.com/music (CDs and downloads)

GLOBE UNITY



Musik
Werckmeister (Creative Sources)
Intra-I
Theon Cross (New Soil/Marathon)
Harbour
Daniel Herskedal (Edition)
 by Tom Greenland

Tuba was the foundational bass instrument in earliest jazz, largely relinquishing that role to the double bass until the '50s onwards when players like Red Callender and Ray Draper pioneered new approaches. Three artists explore the brass family's lowest-pitched member in strikingly different ways.

Musik, recorded live at Cologne's Atelier Geitel, features Werckmeister: German tuba player Carl Ludwig Hübsch, Swiss clarinetist Markus Eichenberger, Austrian synthesizer player Philip Zoubek and Dutch extended snare drummer Etienne Nillesen. Named after Andreas Werckmeister, an early advocate of equal temperament, and titling tracks with Italian tempo markings ("Adagio molto-Allegro con brio", the opener, is exactly that: "very slow", then "fast with vigor"), the band implies some type of avant-Baroque music, but the improvisations are more like tone poetry/painting: exploration of subtle gradations of color made possible when four brushes draw from the same palette. Generally slow moving, hissings, grindings and rumblings suggestive of a dense industrial soundscape, the music melds the acoustic instruments' extended techniques with subtle electronica to effect a smearing of sonic boundaries.

London-bred tuba player Theon Cross is a product of the city's vital club scene, where Grime, House, Jungle, Dubstep, AfroCaribbean music and post-jazz merge in a unique urban hybrid. *Intra-I*, his sophomore album, departs from his work with Sons of Kemet, where he primarily plays 'bass' parts (albeit with prodigious intensity), here handling most of the melodies, solos, compositions and arrangements, though drummer/programmer Emre Ramazanoglu is a key contributor. The short, hard-hammering, dance floor-friendly tracks are impressively produced, often with touches of Jamaican dub. Vocal cameos by Remi Graves, Shumba Maasi, Afronaut Zu, Ahnansé and Consensus raise socio-political issues. "Trust the Journey" expands into cinematic scope over hand-drummed cross-rhythms. Closer "Universal Alignment" stages an epic showdown with former Sons of Kemet tuba player Oren Marshall.

Norwegian tuba player/bass trumpeter Daniel Herskedal teams up with frequent collaborators, pianist Eyolf Dale and drummer Helge Andreas Norbakken, on *Harbour*, an enigmatic yet accessible tribute to various forms of shelter from stormy seas. His tuba tone is full and sonorous, a remarkably vocalic quality enhanced by breathy attacks, gentle vibrato and gracefully slurred notes. He uses the bass trumpet mostly for melody statements, tuba for basslines and evocative leads recalling the song of humpback whales. His writing, especially on "Arriving at Ellis Island", "Dancing Dhow Deckhands", "The White Lion Docks in Point Comfort" and "Port of Call", is intriguing, the second and third exhibiting Middle Eastern influence in long, sequenced, ornamented contours, the last blending a childlike lullaby in 7/4 laced with Baroque trills over gospel cadences.

For more information, visit creativesourcesrec.com, theoncross.bandcamp.com and editionrecords.com



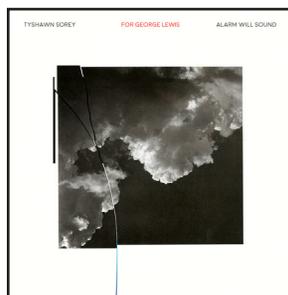
Say It Quiet
John Ellis/Adam Levy/Glenn Patscha (Sunnyside)
 by Dan Bilawsky

There is a dovetailing dynamic at play in this collaborative pursuit, totally fitting given the way these men have crossed paths for decades. Pianist Glenn Patscha and tenor saxophonist John Ellis first connected back in the old millennium, when the former had carved out a niche in New Orleans and the latter was still coming up. Both eventually moved to New York (in the late '90s), where an established Ellis would meet guitarist Adam Levy who, over the course of his time with vocalist Norah Jones, came also to know Patscha, who had started the band Ollabelle and would often perform at the same venues as the six-stringer.

Mutual respect and aligned artistic sensibilities between the three hinted at the possibility of a collective effort, but it wasn't until Patscha had an epiphany while performing with Ellis' Double Wide that it became a serious idea. With a new lease on life as a cancer survivor and eagerness to reinvest himself in more creative settings after spending significant time with singers of note outside the jazz spectrum, the time was right for Patscha and, as it turned out, Ellis and Levy as well. So each man tossed around different thoughts, a program was put in place and they finally found the time to get together in the studio in May 2019. The rest of the story is right on the record.

Working with bassist Chris Morrisey and drummer Dan Rieser and enhancing the mix with guest vibraphonists Stefan Bauer (on three tracks) and Erin Donovan (on one), Patscha, Ellis and Levy build a set at once calculated and casual in expression. Patscha's dark-hued "Bahia", honoring Milton Nascimento, casts complex shadows in its embrace of sophisticated Brazilian music. An informal trip through Stevie Wonder's "If It's Magic", with Ellis' clarinet in the starring role, rests heavily on the mind's heart. James Black's "Magnolia Triangle", an odd-metered blues cruise, seriously ups the hip factor. Levy's arrangement of traditional song "Motherless Child", playing spirit against stability, rides atop a low-key tom groove. And Ellis' "Better Angels", with a soulful vibe, simmers to perfection. It is a shame that it took Ellis, Levy and Patscha so long to come together as one, but a blessing that it finally happened and yielded this music.

For more information, visit sunnysiderecords.com. Ellis is at The Jazz Gallery Dec. 2nd with Ryan Keberle. See Calendar.



Tyshawn Sorey: For George Lewis/Autoschediasms
Alarm Will Sound (Cantaloupe Music)
 by Marc Medwin

It has been an absolute joy to experience the blossoming of Tyshawn Sorey's compositional gifts. That isn't even the right word, as they were in full bloom on *That/Not*, his 2007 debut on Firehouse 12. Sorey can play and compose in any number of categories while rendering

them allegiant to nothing but his own unique and evolving vision. A deepening of that vision comes closer to describing what occurs in the three compositions on this, his most complete statement to date, aided in no small part by Alarm Will Sound, an ensemble fully prepared for immersion in Sorey's carefully and sometimes whimsically crafted soundworld.

The word "process" goes a long way toward the heart of Sorey's approach. The nearly 54-minute *For George Lewis* could be described as a post-Morton Feldman-esque study in non-metric repetition, convergence and divergence, but Sorey's nesting of these elements comprises the circuitous path along which tone, sonority and timbre conjoin. Citing a vast recurrence in the 37th minute does nothing to articulate the gorgeous and varied densities floating and swirling by, dark and luminous by turn, ultimately rendering moot any perceived differences between pitch and pure sound. It also goes nowhere toward elucidating the stunning stillness. Vast tracts of interregional intricacy and bits of melody slide in and out of focus, but at a relatively low dynamic level and supported by a crystalline harmonic bedrock of vibraphone and piano.

The *Autoschediasms* inhabit an entirely, or nearly entirely, different space. The buzz, hum, thrust and parry, sometimes in gloriously violent simultaneity, can pack the tight wallop of which only the best ensemble is capable. Though the first of the two pieces was recorded in concert and the second via video chat, the sound is a sterling example of unity. Listen to the clarinet growl 3:52 into the second or to delectable tone seamlessly connecting the two works to understand the grace and subtlety of which Alarm Will Sound is capable and which the production team captures with such brilliance. Both discs end with explorations of the multivalent place where sound and silence merge.

Therein lies a mystery of Sorey's music, far from the only one, but a fundamental intersection. There is no boundary in these conceptions, no point beyond which a parameter is fixed. The more raucous pieces still contain moments of transcendent beauty and even when two iterations of a concept are presented, they serve as self-reflexive commentaries rather than simple reflections. Attendant to this multifarious intersection is a similar blurring of temporal and chronological lines. Even as rhetoric about the melding of composition and improvisation is now encroaching on buzzword territory, Sorey's solutions combine power and eloquence with a freshness of orchestration and execution. The first-rate recording ensures the clarity to guide the listener forward down what can be a thorny but exquisitely landscaped path of discovery.

For more information, visit cantaloupe.com. Sorey is at Minton's Dec. 3rd and Zürcher Gallery Dec. 16th. See Calendar.

LIZZIE THOMAS
The Holiday Show



**FRIDAY
DINNER SHOW**

December 17th
7 pm

**Chelsea
Table &
Stage**

Tickets \$35-\$60
lizziethejazzsinger.com



Bloodletting
Wendy Eisenberg (Out Of Your Head)
by Stuart Broomer

Wendy Eisenberg is a guitarist and banjo player whose work moves between free jazz, free improvisation and avant-rock. *Bloodletting* is a two-CD solo set, each disc a trip through the same four-part suite: "Bloodletting / Ostara / Scherzo / Coda". On the first disc, Eisenberg traverses it on guitar, on the second, tenor banjo.

According to Eisenberg's liner notes, "Bloodletting...is a long form text score I wrote around late 2018... my score is a block of text, written to be memorized and then performed using the nonlinear randomness of memory." It is a fascinating approach, on the one hand suggesting the note-for-word transposition of the tone poem, on the other suggesting improvising freely while reflecting on an intense and tightly structured memory. In Eisenberg's hands, it seems a particularly successful approach, perhaps related to a certain balance in which the two final segments of the narrative use 'traditional' musical terms, "Scherzo" and "Coda", balancing the emotionally loaded "Bloodletting" title and the mystical "Ostara" (also *Ēostre*), a pagan goddess associated with springtime and Easter.

Eisenberg's guitar playing is a revelation. Wielding the classic 'jazz box' of Jim Hall, Herb Ellis and Bill Frisell, a lightly amplified Gibson ES-175, with something resembling a classical finger-picking style, she projects great concentration, both emotionally and formally, but it wouldn't be possible without remarkable technique. Her passage through these pieces moves fluidly from melodic single-string and chordal passages to rapid, hard-edged lines suggesting tone rows or, even more intriguingly, phrases that move back and forth from tight-knit dissonance to wholly consonant diatonic playing, occasionally interpolating brief episodes of counterpoint. Lines sometimes curve slightly toward microtonality, with no evidence of tremolo or pedal, while the finger-picking style facilitates contrasting the same note played on different strings. Extended passages of harmonics ring with bell-like clarity.

Most remarkably, if only because it is usually a less expressive instrument, she manages something very similar when she turns to tenor banjo, yet no mere duplicate of the first version, with individual segments in each case very different: "Bloodletting" gains four minutes while the brief "Coda" expands from 4:21 to 9:23. It is a very different realization of that text score, though accomplished with similar facility. The tenor banjo is here strikingly close to the guitar range, its sound evidently warmed and expanded by the presence of a resonator. "Ostara", slightly compressed from the guitar version, ranges from incidental preparation and multiple percussive effects to a broad-ranging exploration of pitch, seemingly involving subtle retunings, and runs so fast that they somehow compound themselves.

Eisenberg may be the most interesting American guitarist to emerge in the chain of Mary Halvorson, Brandon Seabrook and Ava Mendoza while her tenor banjo playing is without immediate parallel.

For more information, visit outofyourheadrecords.com. Eisenberg is at The Owl Music Parlor Dec. 5th, Nublu 151 Dec. 8th and Roulette Dec. 15th with John Zorn. See Calendar.

Blue  Note
NEW YORK

17TH ANNUAL HOLIDAY RESIDENCY

CHRIS BOTTI



DECEMBER 6 - JANUARY 2 | BLUE NOTE JAZZ CLUB NYC

WWW.BLUENOTEJAZZ.COM



Supermoon
Itai Kriss & Telavana (Ave K)
by Tom Greenland

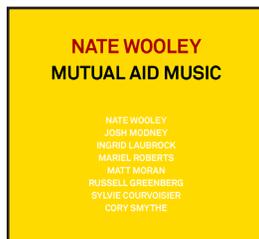
While a Caribbean, particularly Cuban, influence is readily apparent in flutist Itai Kriss' music—a product of nearly two decades as a sideman for Grupo Latin Vibe, Los Hacheros, Orquesta Akokán, Pedrito Martinez and Yosvany Terry, among others—it is equally apparent that the 'Latin jazz' bin is too small to contain the Israeli-American's other stylistic roots, which include R&B, funk and a mélange of Mediterranean and Arabic musics. Telavana (a portmanteau of Tel Aviv and Havana) is the sextet he formed to showcase his original material, following its eponymous debut with *Supermoon*, a suite titled after the signs of the zodiac.

Returning are pianist César Orozco, percussionist Marcos López and drummer Dan Aran, trumpeter/flugelhornist Wayne Tucker and bassist Tamir Shmerling joining for the sophomore date. There are vocal cameos (by Keisel Jiménez, J. Hoard and Malaya Sol) but the most significant guest is Shai Maestro, who inserts wah-wah keyboards and synthesizer patches into most of the tracks, adding subtle but spicy flavors to the already densely layered rhythmic textures.

One of the most salient features of the album is Kriss' compositions, which move nimbly between contrasting sections, marrying interesting harmonies to smooth but heavily syncopated melodies, often eschewing the squared-off clave rhythms of Latin jazz for more fluid 3-, 6-, 9- and 12-beat meters. The solos are short but potent, flute and trumpet often trading choruses. Kriss, rigorous yet refined, graceful but unsentimental, is impressive on "Libra", flamenco-tinged "El Alacrán" (aka Scorpio) and "Sagittarius".

While the beginning of the CD leans more towards Cuban timba, Arabic elements become increasingly prominent in the second half, though these influences are always seamlessly blended, as on "Pisces", the catchy closer combining a dumbek rhythm with a Horace Silver-type melody played with Middle Eastern ornamentations to a Latin bassline. Though the music, an admirable balance of cerebral and corporal, eludes easy categorization, it is just what you would want to hear (and possibly dance to) in a crowded nightclub.

For more information, visit itaiKriss.com. This project is at Wild Birds Dec. 9th and Bar Lunático Dec. 17th. See Calendar.



Polarity
Ivo Perelman/Nate Wooley (Burning Ambulance Music)
Mutual Aid Music
Nate Wooley (Pleasure of the Text)
by Steve Loewy

Although trumpeter Nate Wooley has performed and recorded with saxophonist Ivo Perelman before, *Polarity* is their first duo recording. Their backgrounds could not be more different: Perelman raised in cosmopolitan metropolis Rio de Janeiro, Wooley hailing from Clatskanie in northwest Oregon, a town with a population of under 2,000 in its slightly more

than one square mile. Yet the two have forged remarkably compatible approaches, ten short pieces showcasing an almost uncanny connection. Perelman, of course, seems to have defined the art of the duo with his long association with pianist Matthew Shipp, but, if the duos with Shipp are 'symphonies', those with Wooley are tightly woven vignettes, with their own special wonders. There is no grandstanding, rather a continuous wrestling with one another. Each listens carefully to the other, perhaps as something akin to mindfulness, and the explosions are interspersed with a wide palette of small sounds and extended technique. The closing piece, "Six", is substantially longer and for the most part a highly engaging tour de force.

Wooley's *Mutual Aid Music* presents a new way of organizing how musicians approach performing in ensembles. As he explains in indispensable notes, which include helpful musical illustrations, their purpose is to propel each contributor to ask what they can do to make the ensemble "sound better" by (i) adding something positive to the group sound; (ii) suggesting a "raw idea" that "opens new sets of possibilities for the other musicians"; or (iii) inspiring the other players by making "difficult, selfless musical choice[s]". On each of the eight pieces on this double-CD, one player improvises while the others are given choices, sometimes considerable, which they may embrace or ignore based on what they think is the most effective way to contribute unselfishly to the collective.

Ingrid Laubrock (saxophone), Matt Moran (vibraphone) and Sylvie Courvoisier (piano) were each a part of the trio of *Battle Pieces* recordings engineered by Wooley between 2015-2019, which presaged the concepts more fully developed here. Wooley adds four classically-focused performers: pianist Cory Smythe, cellist Mariel Roberts, violinist Joshua Modney and percussionist Russell Greenberg. The results are fueled by the virtuosity of the players, who are able to overcome any potential limitations of the system. Of particular note are the wondrous contributions of Wooley on the opening track; continual diversity, sensitivity and brilliance of Smythe throughout, whether as an improviser or in subtle peregrinations; intense, uplifting and lilt of Modney, especially on the first track of the second CD; and heavy, sophisticated musings of Moran. There is also much else to behold, with striking mood shifts and continual changes in tempo and coloring. Whether or not the concept catches on as a new way of composing or simply as another tool in the toolbox is unknown, but this album will surprise with its depth and accessibility. How much of that is due to the very high quality of the individual musicians is unclear, but it will be fascinating to see where Wooley takes it from here.

For more information, visit ivoperelman-bam.bandcamp.com and natewooley.bandcamp.com. Wooley is at Roulette Dec. 9th with Luke Stewart and The Kitchen Dec. 10th with Claire Chase. See Calendar.



Hard Times
Michael Feinberg (Fresh Sound)
by Elliott Simon

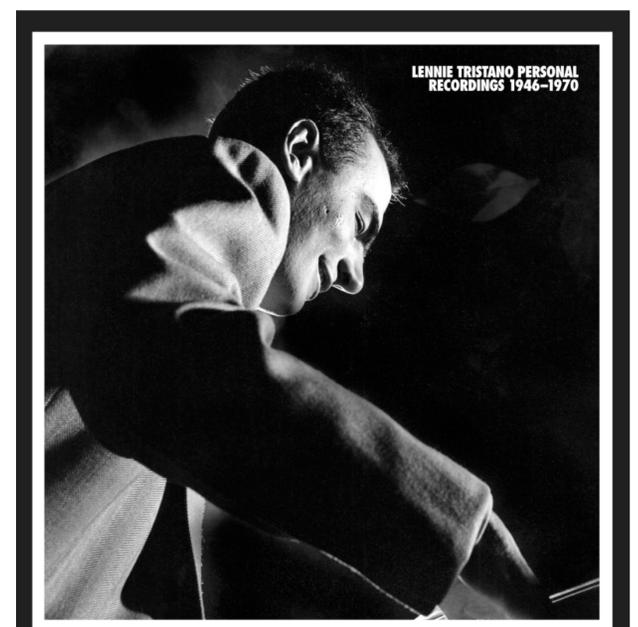
Conservatories may be the training ground for jazz musicians, but NYC's clubs are their proving ground. The pandemic's wake threatened this *élan vital* and, as a product of these venues, bassist Michael Feinberg understands their importance. Along with drummer

Jeff "Tain" Watts, he enlists like-minded players to reflect on these *Hard Times*. Watts is a forceful presence and Feinberg a commanding leader; together they blur the lines between melody and rhythm and look to the future with a varied program of originals and covers.

Pianist Orrin Evans and keyboard player Leo Genovese balance this forthright rhythmic core, but can work at cross-purpose, as on the curious opener "Introduction". Trumpeter Billy Buss elegantly latches on to the recurring hook, but Evans and Genovese question its validity. Godwin Louis and Noah Preminger, alto and tenor saxophones respectively, offer a broad range of voicings throughout whereas percussionist Gabriel Globus-Hoenich artfully decorates these primarily riff-based tunes. The approach works and the music is diverse, but the performers sometimes fight to be heard.

Buss impresses as an inventive soloist and he and Louis cleverly explore the nooks and crannies of a quirky "Janky in the Middle" while joining the choir on "Every.Damn.Day", a messy albeit mournful blues. McCoy Tyner's "Walk Spirit, Talk Spirit" allows Evans to stretch out amid horn-based Latin articulations and Genovese plays off of Feinberg's rich resonance for an uncluttered highlight on Tyner's "Three Flowers". Percussive kisses and Buss' elegant Spanish tinge nourish Miles Davis' "Nardis" but the most beautiful moments are on the touching "Lauren's Song", a strong composition featuring Genovese on Fender Rhodes. Trumpeter Randy Brecker guest solos on "Monkey's Never Cramp", which can't quite decide whether it is fusion or funk, before the title cut ends the session with a faith-based call for togetherness.

For more information, visit freshsoundrecords.com. This project is at The Sultan Room Dec. 9th. See Calendar.



Expected Release Date: December 20

Dot Time Records and Mosaic Records, in partnership for the first time, are thrilled to announce the release of Lennie Tristano Personal Recordings 1946 – 1970. This 6-CD set chronicles over twenty years of stunning creative output from jazz luminary Lennie Tristano offering listeners the most comprehensive portrait of Tristano's musical genius available.

Engineered and mastered by acclaimed tenor saxophonist and longtime friend of Tristano, Lenny Popkin, Lennie Tristano Personal Recordings 1946 – 1970 features exquisite audio of the musical innovator performing solo and alongside several notable outfits throughout the course of his career.

visit mosaicrecords.com/product/lennie-tristano for more info



Open The Gates
Irreversible Entanglements (International Anthem)
Works For Electric Bass Guitar
Luke Stewart (Tripticks Tapes)
 by Eric Wendell

Philadelphia's Irreversible Entanglements are the free jazz equivalent to a political gut punch. Prose about reform exclaims through vocalist Camae Ayewa (AKA Moor Mother) while tales of social injustice come via the squeaks and squeals of saxophonist Keir Neuringer and trumpeter Aquiles Navarro. Drummer Tcheser Holmes informs with unbridled rhythms and bassist Luke Stewart ties everything together into an unbreakable foundation. With their latest release, *Open The Gates*, the group brings this all to a boil and introduces electronics and synthesizers into a sonic toolkit serving to break down and reshape barriers.

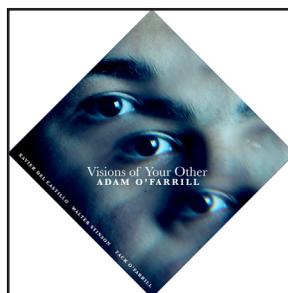
The title track solidifies their unshakable stance with a tight groove from Stewart and Holmes that allows the rest of the group to build a wall of sound. This is followed by "Keys to Creation", a sparse electronic soundscape with Stewart serving as the lifeline of the song. The album is at its most defying when it plays with texture: "Lagrimas Del Mar" sounds like a '60s hardbop track playing against their normal freewheeling disposition while the addition of electronic swirls on "Water Meditation" creates a beautiful sonic architecture, which gives the 20-minute

track a strong feel. The album concludes with "The Port Remembers", a meditation that hypnotizes and grooves its way into a beautiful nirvana.

This is in contrast to Stewart's *Works For Electric Bass Guitar*, its five improvisations amassing to not much more than a few unfocused jabs at trying to display what the electric bass guitar can do in a solo environment. Opening "Track 1" is cluttered and doesn't materialize to much of anything and, with its scrapes against the strings going on for 10 minutes, neither lets up nor allows for any true development. "Track 3" is the album at its best as opening harmonics slowly progress, allowing ideas to come to the surface and breathe.

Both releases at their heart show a determined need to experiment and build. *Open The Gates* is an amazing revolution of an album pushing the group to a new plateau while *Works for Electric Bass Guitar* is a misstep that doesn't do much to expand the admittedly small output for solo electric bass guitar.

For more information, visit intlanthem.com and triptickstapes.bandcamp.com. Stewart is at Roulette Dec. 9th. See Calendar.



Visions of Your Other
Adam O'Farrill (Biophilia)
 by George Grella

This is an attractive but enigmatic album and it is hard to discern whether the reasons for that have to do with the leader, trumpeter Adam O'Farrill, or are rather a cultural and generational quality that has been working itself through music of all sorts over the past decade.

There is audio treatment at the very start of the opening track, "stakra", which creates a noir-ish atmosphere, and the music that immediately follows is not far in form and spirit from some of John Zorn's soundtracks. The question is, where does this go, what is it trying to say?

This is jazz that keeps some distance between it and the listener. There are periods of heat and extroverted volume on tracks like "Inner War" and "Hopeful Heart" but the playing seems directed inward, toward the band and the interior of each musician. This is neither good nor bad, just a quality that is prominent in this studio session; this same band, completed by Xavier Del Castillo (tenor saxophone), Walter Stinson (bass) and Zack O'Farrill (drums), playing this same music at the BRIC JazzFest last October was very public facing.

Is this an artifact of the studio? Certainly, in part, but it also seems a 21st Century quality, much more common in the affectless delivery of so many indie-rock/pop singers, projecting a disaffected attitude without any underlying cause or meaning.

You can hear this in jazz too, but jazz is different, certainly instrumental albums like this one. There is physicality inherent to the music that breaks through the surface. O'Farrill is a brilliant player, with the sound, range and ability to articulate at speed that seem to demonstrate that there is nothing getting in the way of what he hears in his head and what comes out of his horn. The thoughts he and the musicians have may belong to their interiors, even as they play them out loud. That makes for an album worth playing again and again.

For more information, visit biophilia.com. This project is at Public Records Dec. 9th. See Calendar.

CHRIS ROGERS

60TH BIRTHDAY CELEBRATION & ALBUM PRE-RELEASE PARTY!!!

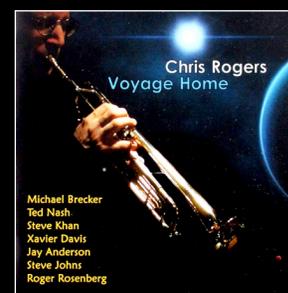
with special guest trumpeter
INGRID JENSEN

Sunday, December 5th
 Triad Theater
 9:30pm, doors @9pm
 \$15 cover

(proof of vaccination required)
 158 W. 72nd Street, NYC
 TICKETS: www.triادنyc.com

Chris Rogers & Ingrid Jensen - trumpets
 Mike Holober - piano
 Jay Anderson - bass
 Steve Johns - drums

COME CELEBRATE WITH US!!!
 ***featuring ALL NEW MUSIC!!!



LATEST ALBUM
VOYAGE HOME
 featuring
Michael Brecker
 on
Art of Life
Records

RANDY BRECKER: "I can categorically say that Chris is AT THE TOP OF HIS GAME on this CD!"

DOWNBEAT: 4.5 stars
 "Best Albums of 2017"
 "Rogers' hip, relentlessly grooving compositions steal the show."

All About Jazz: 4 stars
 "Trumpeter Chris Rogers' long-awaited debut album as a performer, composer and bandleader... the charts and the musicianship is all first rate. The late great Michael Brecker delivers mighty solos reflective of his legendary status."

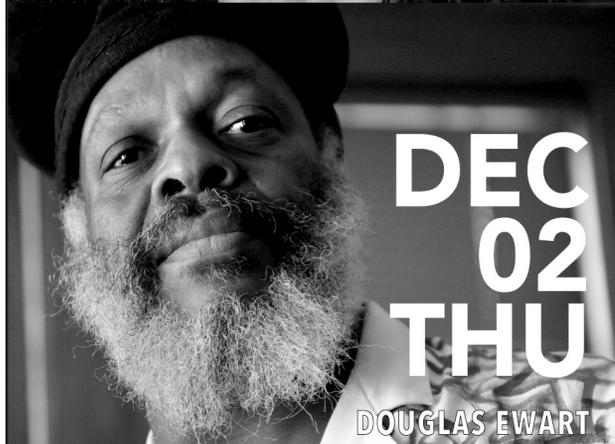


CHRISROGERSJAZZ.COM

INTERPRETATIONS SEASON 32 - 2021-2022



AMINA CLAUDINE MYERS TRIO

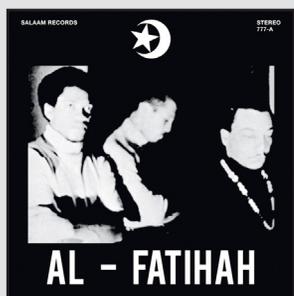


**DEC
 02
 THU**

DOUGLAS EWART

ROULETTE 509 Atlantic Ave Brooklyn NY
 All Concerts begin at 8:00pm.
 \$20: General \$15: Members, Students, Seniors.
INTERPRETATIONS.INFO, ROULETTE.ORG

DROP THE NEEDLE



Al-Fatihah

Black Unity Trio (Salaam - Gotta Groove)
by Andrey Henkin

While Cleveland's greatest popular musical legacy will be Spinal Tap lost in the bowels of one of its stadiums (actually Pasadena's Raymond Theatre), in fact avant garde jazz as we know it today would sound quite different if not for the Ohio city. Three central figures in the '60s New Thing, who also influenced similar players in Europe and Scandinavia, all hailed from or grew up there: saxophonists Albert Ayler and Frank Wright and pianist Bobby Few. And a remastered vinyl reissue of what was an originally limited private press LP recorded 53 years ago this month by the Black Unity Trio illuminates two other natives, alto saxophonist/bassist Yusuf Mumin (né Joseph Phillips) and cellist Ronald DeVaughn, later taking the name Abdul Wadud. Completing the group is Montgomery, Alabama-born drummer Hasan Shahid (né Amos Gordon Jr.), then wanted for his refusal to fight in Vietnam and appearing here under the Haasan-Al-Hut pseudonym. Though of the generation following Ayler, Wright and Few, there was a direct connection explained in the detailed essay of Ras Moshe Burnett, a NYC saxophone stalwart continuing the work established by bands like this. The Ayler and Phillips families were close with Don, Albert's younger trumpeter brother, Phillips' best friend. Also, Phillips would go on to collaborate with trumpeter Norman Howard (who recorded with Albert Ayler in 1964) for 1968 sessions planned for ESP-Disk (Ayler's longtime label) but only released in 1987.

The band inhabits the unique space between the maelstroms of Ayler (who himself incorporated cello into his bands via Joel Freedman) and the 'chamber jazz' of The Revolutionary Ensemble. As to the underlying intent of the music, the album title is the first surah of the Koran and the song names recall John Coltrane-esque spirituality, with one, "John's Vision", a direct invocation. This is not quite "fire music", to borrow Archie Shepp's term; there is restraint born of the instrumentation. Room is left for the cello to be heard and Mumin and Shahid are not loath to explore quieter realms. This leads to the peaks-and-valleys trope of much free music of this era, but the uncommon textures yield unusual results, particularly on the second piece, "In Light Of Blackness", where Mumin plays bass in earthy counterpoint to DeVaughn before picking up his saxophone for the exultant outro. Three long pieces are balanced by two shorter works closing out the B-Side, which starts out with Mumin incanting a verse from the Koran.

As was often the case, this band never released another album. Mumin and Shahid's later activities were under the radar while DeVaughn, as Wadud, went on to compelling work with Julius Hemphill, Arthur Blythe, Charles Bobo Shaw, Anthony Davis, Oliver Lake and James Newton. What this trio could have done is left to parallel universes. What they did is thankfully available to listeners once more.

For more information, visit blackunitytrio.bandcamp.com



Aire De Agua

David Leon (Out Of Your Head)
by John Sharpe

The attention-grabbing opening track of Cuban-American alto saxophonist David Leon's first leadership outing, *Aire De Agua*, begs the question: can the rest of the disc live up to that start? Well, although nothing else is quite as striking, in terms of the intrigue and cohesion of the remainder of the program, the answer must be a resounding yes. Leon, who arrived in New York City in 2018, has assembled a group of peers who thoroughly inhabit this diverse set of eight compositions as they interweave, step forward, support and enjoy solo spots, finding the space to express themselves as an integral part of the written material.

Back to that opener, "Strange And Charmed", which begins with a nervy, jagged three-note saxophone figure, abetted by Sonja Belaya's jittery piano, Florian Herzog's lurching bass and Stephen Boegehold's chattering drums. Like all the pieces here, it assumes multiple guises, even as it remains recognizably the same entity, encompassing variously a slightly hesitant, querulous break for unaccompanied alto, a jaunty unison, a sequence of alternating spiky trios headed by first off-kilter piano then angular saxophone, before a united finale. Within all this there is way too much incidental detail to describe, but consequently lots of engaging quirks into which to dig.

As a saxophonist Leon sounds utterly assured, recalling the facility of a Jon Irabagon in his love of unusual tonalities and ability to merge them into notated structures. Although opportunities to savor his formidable improvising and timbral command abound, the album is even more about the group conception, demonstrated by those numbers where Leon takes the back seat, like the title cut, leveraged from a series of slightly ominous repeating phrases, or "Expressive Jargon II" with its echolalia and whiff of "Send In The Clowns" or even one where he doesn't appear at all, "A Hug A Day", a warmly embracing ballad.

Leon draws inspiration from varied sources, including visual art and contemporary dance, and indeed the band at times suggests the sonic equivalent of four dancers moving in separate but related orbits: oblique ensembles maybe, but with an undeniable and affecting human dimension. Is there a stronger contender for debut of the year?

For more information, visit outofyourheadrecords.com. Leon is at Public Records Dec. 9th and Bushwick Public House Dec. 13th. See Calendar.



Sediments We Move

Charlotte Greve (New Amsterdam)
by Kira Grunenberg

Saxophonist and vocalist Charlotte Greve describes *Sediments We Move* as both a "genre-fluid piece" and "image of [herself] turned inside out, completely

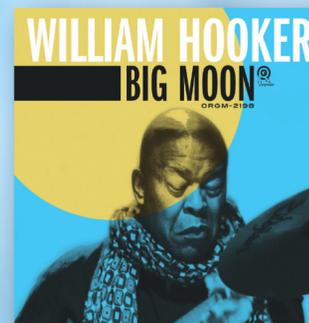
vulnerable and bare". Though these ideas sound rather vague, in truth, both serve as accurate introductions for the abstract listening experience of the album. The strictly numerical titles initially seem to exacerbate this sense of nebulousness but approaching this music as a suite reveals united form. Furthermore, while Greve has experimented with and drawn influence from "noise rock", the boundary-avoidant nature of *Sediments We Move* doesn't translate to melodic abandon or sonic cacophony from her, Cantus Domus choir or Greve's quartet Wood River.

It is fascinating to hear how Cantus Domus' role changes. On "Part I", the choir holds much more melodic prominence in conjunction with the track's slower tempo, saxophone, Jim Black's drums and Greve's synthesizer tones—brief, rounded beeps—embracing sustain, spaces between and a doppler effect-like stretching of notes. The result leans far more into an ambient and contemplative mood befitting of traditional choral music. However, by "Part III", the music starts with Wood River's bolder rock band dynamics given priority and the choir's contribution moving from calm sustain to energized and more contemporary delivery of the lyrics written by Julius Greve (the leader's brother).

Regardless of where one is within *Sediments We Move*, the key is to remember that Greve's compositional changes don't happen in a vacuum. In keeping with her intended theme of connectivity, she moves the focus in organic and gradual fashion, which only seems jarring when reflecting back on where the music started and how far it comes by album's end.

For more information, visit newamrecords.com. Greve is at The Owl Music Parlor Dec. 11th, Le Poisson Rouge Dec. 12th and Downtown Music Gallery Dec. 14th. See Calendar.

AVAILABLE NOW FROM
ORG MUSIC



**WILLIAM HOOKER
BIG MOON**

VINYL COMING DECEMBER 17TH



**PHIL RANELIN
INFINITE EXPRESSIONS**

VINYL COMING FEBRUARY 25TH

ORGMUSIC.COM





Intimate Strangers
Sara Serpa (Biophilia)
by Kurt Gottschalk

On her 2020 album *Recognition*, singer Sara Serpa explored her native Portugal's colonial history on the African continent with a keen insight and a flair for dramatic supportive music, inspired by the discovery of films her grandfather had shot in Angola. *Intimate Strangers* continues her concerns with migration and subjugation, this time drawing from Emmanuel Iduma's 2018 book *A Stranger's Pose*. In that book, the Nigerian author, essayist and photographer documents his travels across Africa, focusing particular attention on the people he meets. Like Serpa, Iduma trusts the work to conjure emotion and suggest history. They are a well-suited and understated pair.

The album focuses heavily on Iduma's texts, read by the author in simple, measured tones. Serpa occasionally offers recitative rejoinders and follows Iduma singing, as if to reinforce a point. Her nearly vibratoless voice gives a particular air of knowingness.

In other passages, she is joined by Aubrey Johnson and Sofia Rei in a small and somber choir. Lovely, somewhat formless, songs are carried by Matt Mitchell's steady piano and vague scenes are built from Qasim Navi's synthesizer, whose unsettling gurgling and

percolating, low in the mix, seem designed to ensure against complacency. Iduma's scenes don't quite come to life; rather, they play like what they are, someone else's recollections, not vivid enough to create a picture, like glimpsing the cinema of someone else's mind.

For more information, visit biophilia.com. This project is at Jazz Museum in Harlem Dec. 14th. See Calendar.



Kinds of Love
Renee Rosnes (Smoke Sessions)
by Marilyn Lester

During the 18-month pandemic lockdown, an amazing thing happened: many musicians found they were still able to be creative. Pianist Renee Rosnes was one, with *Kinds of Love* being a very personal contemplation of her life and the place that love has in it. Nine compositions, written in isolation and later recorded, reflect on romance, family, music and more.

Rosnes had a quartet of prime players in mind: tenor saxophonist Chris Potter, bassist Christian McBride, drummer Carl Allen and percussionist Rogério Boccato. The delight of them coming together for the first time in a long time to make the album is palpable, infusing the various stories of each number with its own strength.

"Silk" is an irony; it is dedicated to fellow pianist-composer Donald Brown and is anything but silk in a traditional sense. Clashing melodic lines and harmonies call up a controlled chaos, the music and love of city streets. The title track is a meditation and exploration, with the rhythm section in contemplation until Potter delivers a statement about the universality of love. "In Time Like Air" continues the exploration, bringing the wider world—birdsong and nature—into the equation.

Rosnes is a pianist of quiet depth. Always elegant in style, her marriage of technique and immense soul often gives an ethereal quality to her music. She has got a harder edge in *Kinds of Love*; a pandemic and the existential crises it brings can do that. Yet, in "Evermore", that calmly structured lightness of being is again present, enhanced by a beautiful bowed bass solo. The number is a declaration of love, romantically-based perhaps (inspired by a Sarabande from Bach's *English Suites*) but nonetheless speaking to a wider sense of inclusion. The feeling is captured again in "Life Does Not Wait", a lilting, racing rhythmic plea to carpe diem, perhaps in letting others in on feelings—now.

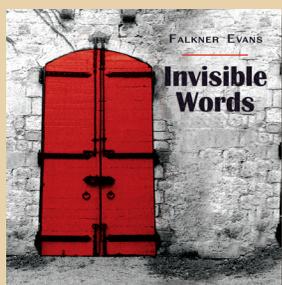
Other stories are told: a delightful imagination of space travel in "Passing Jupiter", for instance. But the summation is in the final track, "With Blessings in a Year of Exile". Amid dark harmonies and uplifting chord structures, the music addresses both the difficulties that remain as well as the positives that emerged after a bleak 2020. Through the many moods of *Kinds of Love*, the overarching message of this last track is one of gratitude and healing.

For more information, visit smokesessionsrecords.com. Rosnes is at Birdland Dec. 14th-18th with Artemis. See Calendar.

FALKNER EVANS

Live at MEZZROW

Monday, January 3rd, 2022



"A chronicle of love, loss and empathy"
— Nate Chinen-NPR

"Evans has expressed what, for most, is inexpressible" — The Jazz Owl

"Evans delivers a sequence of utterly distinct and unique solo compositions"
— All About Jazz

Shows at 7:30 and 9:00 pm

163 West 10th Street • (646) 224-1166

Reservations: www.mezzrow.com

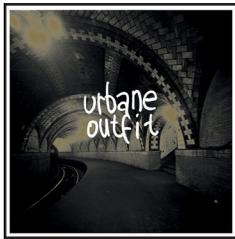
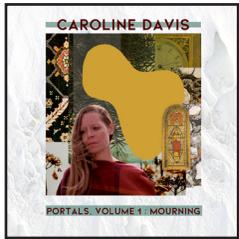
www.falknerevans.com • www.jazzbeat.com



LA BANDA RAMIREZ CUBAN BUTTERFLIES

Cuban Butterflies features a tight Latin jazz band... La Banda Ramirez balances the Afro-Cuban rhythms with consistently strong jazz soloing. The music, while always danceable, also rewards close listening and the result is a set of performances that are both accessible and creative. Cuban Butterflies is easily recommended.
— Scott Yanow, September 2021

labandaramirez.hearnow.com | metrotang.com



Portals, Volume 1: Mourning
Caroline Davis (Sunnyside)
Urbane Outfit

**Caroline Davis, Brad Linde, Russ Lossing,
 Deric Dickens (Bleepop)**
 by Thomas Conrad

For ten years, alto saxophonist Caroline Davis has been making records that have a reason to exist. Here are two more. *Portals, Volume 1: Mourning*, like thousands (or millions) of works of art created in the world since early 2020, is a response to the pandemic. *Urbane Outfit* is a collective project, convened and produced by Brad Linde. Davis is not the leader, but she shines in the unusual, stimulating ensemble format.

Portals is an attempt to transpose grieving into music in hope of finding acceptance. Davis' time of mourning began even before COVID, when her father died in 2019. There are 11 pieces composed for her current quintet (Marquis Hill, trumpet; Julian Shore, piano; Chris Tordini, bass; Allan Mednard, drums) and string quartet (Mazz Swift and Josh Henderson, violin; Joanna Mattrey, viola; Mariel Roberts, cello). In her first ever writing for strings, Davis does not play it safe. She leverages the textural possibilities, including piercing abrasiveness and discord, to portray her theme of love under siege. Her songs are visceral representations of spiritual conflict and trauma, kaleidoscopic in their mix of elements. Pieces like "Hop On Hop Off" (with a scathing solo from Roberts in which cello whines like a sitar) and "On Stone" are confrontations with darkness.

The lasting impression of this music is not its edginess but its depth and richness. *Portals* is about composition and concept, not solos. Yet when individual statements emerge from the ensemble densities, they are often powerful. On "The Inflated Chariot Awaits Defeat", for example, Davis, Hill and Tordini are successively lucid and passionate.

The bassless quartet on *Urbane Outfit* (the name of the band as well as the album) has Linde and Davis on alto saxophones, Russ Lossing on piano and Deric Dickens on drums. Linde says that the atypical instrumentation "propels the explorations". Indeed, in the open air of this format, Linde and Davis are set free to follow their impulses, separately and together. Linde's sound is rather dry and almost vibratoless. Davis' is more complex. But their creative processes are compatible and when they intermingle thoughts, as on Linde's "Pale Fire", they make a single multifaceted design.

The spirit of Ornette Coleman hovers over this album. There are two Coleman tunes, "Rise and Shine" and "Faithful", and some of the originals, like Lossing's "Double Mint", are (in Lossing's description) "tiny and catchy" like Coleman tunes. "Faithful", from his 1966 Blue Note album *The Empty Foxhole*, is one of Coleman's most plaintive dirges. The revisiting of this song on *Urbane Outfit* is quietly extraordinary. Lossing introduces it on the instrument most conspicuously missing from Coleman's trio, the piano. He patiently seeks undiscovered implications of the melody and Linde and Davis replace Coleman's alto with a loose, passionate, interactive alto saxophone choir.

Urbane Outfit is a wildly adventurous band. It sometimes flirts with frenzy (Dickens' "Mattachine/ONE"), yet somehow always sustains astuteness, refinement and subtle wit. For their last dance they do Jimmy Van Heusen-Sammy Cahn's tune of that name. They smear it around, applying irony to the form of "The Last Dance" but sincerity to its subject, which is

the sadness that comes with finality.

Portals is designated "Volume 1". In the liners for *Urbane Outfit*, Linde mentions a "next offering". Fortunately, these intriguing bands have plans to keep on.

For more information, visit sunnysiderecords.com and bradlinde.com. Davis' *Portals* project is at Roulette Dec. 14th. See Calendar.



Reconverso
Anat Cohen & Marcello Gonçalves (Anzic)
 by Scott Yanow

Clarinetist Anat Cohen has had a longtime love affair with the compositions and the musical styles of Brazil. That country's Marcello Gonçalves, a brilliant seven-string guitarist, previously recorded a set of duets with Cohen in 2016 called *Outra Coisa: The Music Of Moacir Santos*. Their second collaboration, *Reconverso*, was recorded in Rio de Janeiro at the heart of the pandemic in 2020. Seven of the nine selections are by Brazilian composers and, even though Antônio Carlos Jobim, Caetano Veloso and Milton Nascimento are represented, the songs are mostly obscure for U.S. listeners. The other two numbers are from Venezuela ("El Diabolo Suelto") and Stevie Wonder (a short version of "Never Dreamed You'd Leave In Summer").

The performances are very much duets, with the emphasis on the ensemble and bringing out the beauty found in the melodies rather than individual heroics. Cohen (who switches to bass clarinet on two numbers) sounds quite comfortable with the melodies and Gonçalves' rhythmic accompaniment. She displays her attractive tone and superb technique while the guitarist's work as both lead voice and the entire rhythm section is impressive and unselfish. In addition, both musicians add their voices briefly to "Andar com Fe".

Reconverso (the title cut was composed by Veloso) is a mostly mellow set and will introduce American listeners to such little-known gems as "Anima", "Maria Maria", Nascimento's energetic and playful "Paula e Bebeto" and the highpoint of the set, the delightful "El Diabolo Suelto".

For more information, visit anzicrecords.com. Cohen is at Birdland Dec. 14th-18th with Artemis. See Calendar.



Whole Lotta Love: The Music of Led Zeppelin
**Obed Calvaire, Bob Franceschini, Kevin Hays,
 Orlando Le Fleming (Chesky)**
 by Marco Cangiano

What Bob Franceschini (saxophones), Kevin Hays (piano), Orlando Le Fleming (bass) and Obed Calvaire (drums) have accomplished here may open up new avenues to reinterpreting rock-based material. Not only are the results completely new readings of some of Led Zeppelin's by-now immortal songs, but also music that stands on its own. While Franceschini and Hays take inspirations from Robert Plant and Jimmy

Page, respectively, Le Fleming has a much more visible presence than John Paul Jones and Calvaire stays away from mimicking John Bonham's thundering drumming, applying an arsenal of approaches to make the quartet's sound quite original rather than imitative.

"Whole Lotta Love" sounds more like "So What". It proceeds along a bouncy pattern, with Franceschini having quite a bit of fun. Hays picks it up in a mid '60s Blue Note mode, including call-and-response with Franceschini over a shifting rhythmic tapestry. With a different title, it would have been impossible to detect traces of the original. The iconic bass introduction to "Dazed and Confused" is executed almost verbatim, Franceschini then echoing Plant's voice and Page's guitar. The suspenseful atmosphere translates quite well into a modern jazz setting thanks to Hays' chord progression over the insistent bass pattern.

"Immigrant Song" has a meandering intro leading to the main theme, which is merely alluded to by Franceschini. Hays then moves toward, then away and eventually returns to it, building phrases echoing in the distance. Franceschini is equally distant and somewhat surreal. The assertiveness of the original is translated into a quasi-ballad, which perhaps better reflects the text, as is also the case with "Battle of Evermore".

"Kashmir" is executed as an Arabic melody, recalling Led Zeppelin's mystical intentions. "In My Time of Dying" and "For Your Life" get funky treatments not typically associated with the band. This is modern jazz of the highest quality, translating the original material into something equally original, the highest compliment Led Zeppelin can receive.

For more information, visit chesky.com. Hays is at Mezzrow Dec. 24th. Calvaire is at Dizzy's Club Dec. 27th-31st with Carlos Henriquez.

**SPONTANEOUS
 CREATIVITY**

**2020
 THE
 BLACK CHAMBER
 PART I**

Spontaneous Creativity is an experimental unit that composes music from a unique perspective. The members of the group—Duane Ebanks, Tarus Mateen, Eric McPherson, and James Hurt—have immensely diverse backgrounds in various styles of music presentation and performance while also wearing many hats as educators, instrumentalists, researchers and part of the continuum of the progenitors of music of the spirit. The defining factor in this group is the collective commitment to creating a unique experience for the listener while allowing for each member to contribute creative musical content in real-time. Here each member can be their truest "self", devoid of weaponization of ego, genre, regional style, gender identity or any identifiers as such. Each moment spent with Spontaneous Creativity is in fact a unique moment in the space-time continuum.



musicjameshurt.com



<3 Bird
Kevin Sun (Endectomorph Music)
 by Ken Dryden

Charlie Parker has inspired many disciples, many of whom allowed his influence to overpower their playing and writing. Yet some find new approaches to Parker's music, such as Kevin Sun, a promising tenor saxophonist and clarinetist. Sun uses Parker's originals and songs he recorded as a launching point for new works, often disguising Parker's themes and interweaving new melodic lines in such a way as to challenge the listener to uncover the roots of the source material without reading the leader's helpful liner notes roadmap. He also tends not to play straightahead bop, though its stamp remains present.

Sun's base trio features strong support from bassist Walter Stinson and drummer Matt Honor. There are also guests on several tracks, including trumpeter Adam O'Farrill, guitarist Max Light and pianist Christian Li. Although Sun plays tenor for much of the session, he switches to clarinet for his well-named "Composite", an intriguing, rhythmic miniature mixing four different Parker blues riffs. Clarinet is also present for "Dovetail", which reimagines "Yardbird Suite" with the assistance of ominous piano, giving it a Stravinsky-like air (one of

Parker's favorite classical composers).

When Sun does play a familiar theme in a more readily recognizable form, it is a mashup like his "Onomatopoeia", which incorporates Dizzy Gillespie's "Be-Bop" and Parker's "Segment", adding nimble guitar for a rapid-fire tightrope act the musicians navigate with skill.

To introduce and close "Du Yi's Choir", a contrafact of "Dewey's Square", Sun plays sheng, a Chinese mouth-blown free reed polyphonic instrument consisting of vertical pipes, which adds an exotic touch. O'Farrill is a perfect foil for Sun in "Schaaple From the Apple" and a relatively straightahead rendition of Gillespie's "Salt Peanuts".

For more information, visit endectomorph.com. Sun is at Lowlands Tuesdays. See Calendar.



Live in Washington Square Park!
EYAL VILNER BigBand
 by George Kanzler

A can't miss moment here is when leader Eyal Vilner, in introducing the band, also "introduces" the tip jar. Here's a band playing out in a park; it may be Greenwich Village but it still is a big band, playing for free and, like such bands all over the country, it has a way for the audience to show its financial appreciation. Since the beginning of the pandemic, many of those bands all over the country have been silenced. This band went to extraordinary lengths with precautions like physical (it is not really "social") distancing, spaced out with the help of park benches, to play this concert a year ago, before vaccines.

This album is as much an artifact of the pandemic as it is a musical one. The band is much like those that can be found, often in smaller centers or unexpected states, all over this country. The repertoire is beholden to Swing Era and later big band traditions including, in this case, the estimable Ray Charles Orchestra. The goal is enjoyment, for both band and listener. To assure the former, a good dozen of the 16 members take solos; to assure the latter, many familiar big band hits are reprised.

Aside from four originals from the leader, all in familiar big band formats, the program relies on tried and true standards of the big band repertoire, ranging from Louis Armstrong (Eddie DeLange-Louis Alter's "Do You Know What It Means to Miss New Orleans?") and Duke Ellington ("In A Mellow Tone") to Sammy Kaye (Billy Reid's "The Gypsy") and Benny Goodman (Jacob Jacobs-Sholom Secunda's "Bei Mir Bist Du Schoen"). Vilner, credited with the arrangements, borrows liberally from originals, as he does from the Charles charts of his "Hallelujah, I Love Her So" and Sam Theard-Fleecie Moore's "Let the Good Times Roll", the latter featuring a testifying tenor saxophone turn from Michael Hashim.

Most tunes have serviceable arrangements, soloists occasionally backed by ensemble riffs, interspersed with shout choruses. An exception is Bud Powell's "Un Poco Loco", wherein drummer Eran Fink and the ensemble intricately interact as they explore the tune with rhythmic energy and verve, baritone saxophonist Eden Bareket asserting himself in a central solo.

For more information, visit eyalvilner.com. This band is at Guggenheim Museum Dec. 20th-21st. See Calendar.

JACQUELINE KERROD



Jacqueline Kerrod
17 Days in December
 Solo improvisations for electric and acoustic harp
 Release: December 3rd, 2021

"Kerrod is a fearless improviser and experimentalist"
 Mike Eisenberg, Avant Music News

"17 Days in December is the sound of an artist
 unleashing her inner self boldly"
 Ron Schepers, Textura



orendarecords.bandcamp.com
jacquelinekerrod.com



Celebrate the Season

AT THE
JAZZ LOFT
 STONY BROOK, NY

DEC. 2-4, 23 **JAZZ LOFT BIG BAND**
DUKE ELLINGTON'S NUTCRACKER
 with Allan Harris & Nicole Zuraitis

DEC. 16 **BAD LITTLE BIG BAND**
HOLIDAY SHOW

DEC. 17 **RAY ANDERSON'S**
WINTER SOLSTICE PARTY

DEC. 18 **INTERPLAY JAZZ ORCHESTRA**
FAMILY SHOW

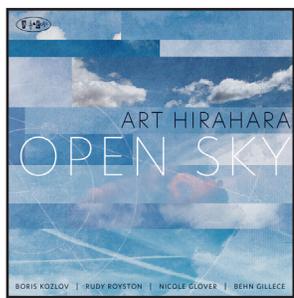
DEC. 18 **TOM MANUEL'S**
EGG NOG ROMP



275 Christian Avenue
 Stony Brook, NY 11790
info@thejazzloft.org
631.751.1895

PRESERVATION | EDUCATION | PERFORMANCE

thejazzloft.org



Open Sky
Art Hirahara (Posi-Tone)
 by Dan Bilawsky

Taking its title from a line of Lao Tzu's written wisdom, this captivating set from one of jazz' most underrated pianists speaks to strength in intuition, a beauty inherent in the act of balance and the essence of the human spirit. Having more to do with the very nature of creativity and self-expression than the wonders of the welkin, the music, nevertheless, flies high as a manifestation of the Tao of Art Hirahara.

Across five previous Posi-Tone dates, Hirahara has proven to be an intriguing, thoughtful and multi-faceted presence. But his work as a composer, performer and collaborator isn't merely about differing angles in mind and at play. Wedding artistic purpose with a broader thirst for knowledge and understanding, Hirahara's pursuits serve as true reflections of his entire personal aesthetic. This offering, with bassist Boris Kozlov and drummer Rudy Royston and adding vibraphonist Behn Gillette and saxophonist Nicole Glover as guests, is just the latest album to make that case.

Hirahara's pen makes an immediate impression. "Groundswell", inspired by protests following the murder of George Floyd, plays darkness against hope with a probing energy. Chipper "Inimitably, Mr. B." nods to piano great Kenny Barron. "Peony" leans on the language of Billy Strayhorn and blossoms in Hirahara's head and hands. The title track, with Gillette joining the trio for a voyage at great height(s), captures the imagination while highlighting collective chemistry. And "Mia Bella", a love letter from husband to wife, draws from Hirahara's affection for Ennio Morricone's writing and gives Glover a chance to shine.

Material from other sources separates the pianist's additional contributions—one original apiece from Kozlov and Royston; an odd-metered look at "I'm Getting Sentimental Over You" for solo piano; a metrically-bifurcated take on Duke Pearson's "Empathy"—yet nothing breaks up the flow of his profound playing and thinking across this *Open Sky*.

For more information, visit posi-tone.com. Hirahara is at Birdland Dec. 7th-11th with Stacey Kent. See Calendar.



Music For Drums and Guitar
Dan Weiss/Miles Okazaki (Cygnum)
 by Tom Greenland

Guitarist Miles Okazaki and drummer Dan Weiss have been playing together since 1997 when they matriculated at Manhattan School of Music, developing cohesive chemistry through gigs and projects, but *Music for Drums and Guitar* is the first time they have forefronted their shared language.

Okazaki's eight-part suite *The Memory Palace* comprises the first half of the CD, Weiss' seven-part suite *Middlegame* the second. As old friends they have developed a certain shorthand: the ability to intuit

each other's next move, no matter how complex the musical terrain negotiated. Both court complexity, particularly rhythmic complexity, Weiss a long-time student of Hindustani tabla master Samir Chatterjee, Okazaki well familiar with Steve Coleman's innovative rhythmic conceptions, such that no matter how Byzantine compositional structure, both can play (in the sense of having fun) with the music.

Okazaki's suite begins with a short prelude, establishing his penchant for contrapuntal movement over hymnlike chord patterns, a nod to Bach perhaps, followed by a funky march with a dropped D-string bluesy bayou feel, establishing the play of three against/amid four that will prevail throughout the album. Another trope is a steady acceleration of a pulse that periodically divides in two, creating the illusion of simultaneous speeding up and slowing down, increasing the tension even as it relaxes. The final climactic section contains the most frenzied moments, Weiss pushing Okazaki with a kind of deconstructed swing.

Weiss' half also begins with a short prelude, establishing a theme of tricky accent patterns and uneven, through-composed meters. He often expounds his ideas over a cyclic guitar pattern, similar to how a tabla player may solo around a *gat* (cyclic melody) played by a sitarist, assembling sequences of beat groups resolving at the beginning of the cycle. The duo's hook-up on "Part IV", a slow-swinging contrapuntal piece in B Major/minor, is particularly revelatory for its exploratory fervor while "Part V", built on an odd-length rhythmic cycle, showcases Weiss' rhythmic virtuosity: Okazaki holding down the equivalent of a *gat* while Weiss milks the unusual pattern for all it's worth, expounding his ideas for nearly ten minutes without a slump. A short bit of revved-up rock-funk with revolving syncopations bookends the suite.

For more information, visit cygnusrecordings.bandcamp.com. This project is at The Jazz Gallery Dec. 10th. See Calendar.



Pandemic Duets
Colin Hinton/Stephen Gauci (Gaucimusic)
 by John Sharpe

When everything closed down due to COVID-19 in March 2020, New York City native tenor saxophonist Stephen Gauci initiated what he thought would be a set of five duet recordings in a refusal to be cowed by the lack of performance opportunities. In fact, the download-only collection of *Pandemic Duets* ran to some 19 sessions. Many feature Gauci in tandem with percussionists, but this set with drummer Colin Hinton ranks among the finest. Confirming the rapport, Hinton has taken up duties behind the kit in the house band at Gauci's Bushwick Improvisers Series.

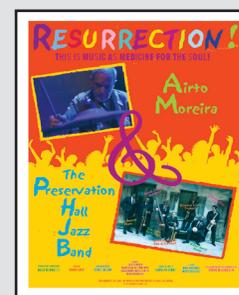
Gauci's bracingly original conception allies a raw sound built on multiphonics and overtone manipulation, situated within a muscular bottom end, with urgent reiterated figures and idiosyncratic phrasing. Hinton proves a worthy foil. Calling on a striking timbral diversity, he creates a rolling non-metric rhythmic carpet within which each sound is clearly articulated, whereby even at his most animated he neither overwhelms nor obscures. Furthermore, his deliberate sonic placement also conveys an inner logic and notion of form, even where none is present.

The pair interact conversationally across eight excursions, the sense of listening almost palpable at times, especially at the start of some of the pieces

before the momentum builds and they recalibrate on the fly. While they match dynamics, it is complementary rather than slavish. Hinton establishes a flow within which he inserts snatches of oblique commentary, a short tappy cymbal pattern here or a rattle of resounding toms there for example. Each track boasts an adroit and emphatic ending, often furnished by Hinton, whether an attractive drum break or a reverberating strike on a gong. It is just one more hallmark of the elevated quality of the dialogue.

For more information, visit gaucimusic.bandcamp.com. This pair is at Downtown Music Gallery Dec. 11th and Bushwick Public House Mondays. See Calendar.

ON SCREEN



**Resurrection! This Is Music
 As Medicine For the Soul!**
**Airo Moreira/Preservation Hall Jazz Band
 (Djerassi Films, Inc.)**
 by Anna Steegmann

This film is only 21 minutes long; nevertheless, it is a gem. Dale Djerassi has made a name for himself as a producer and director of documentaries and his 2004 film *Oil on Ice* won him numerous prizes. In his newest endeavor, he brings together two powerful forces in the jazz world: Brazilian percussionist Airo Moreira (veteran of Miles Davis, Wayne Shorter, Chick Corea and Cannonball Adderley, to name just a few) and Preservation Hall Jazz Band (launched in 1961) during Mardi Gras in New Orleans.

The opening scene shows Moreira on the bus ride to New Orleans. He introduces himself to the viewers while we see footage of him at various stages of his career. Next, the film moves to black and white photos of the Preservation Hall Jazz Band's beginnings. Then we see Moreira and Preservation Hall Jazz Band jamming in Congo Square. The enthusiastic audience responds by dancing and clapping along. Mardi Gras reminds Moreira of the carnival in Brazil and he feels that the Preservation Hall Jazz Band and his music share AfroCuban roots. For five years, he was unable to perform due to personal problems. But the first time he played with what he calls "the hottest groove band", he felt inspired and broke through his block.

The film takes the viewers to the Preservation Hall's rehearsal. The camera work is remarkable, especially in the scenes shot from above. Moreira's composition "Alué" features him singing in his native Portuguese. Amazingly, this was the first and only rehearsal for his song.

The high-spirited Preservation Hall Jazz Band's musicians shine in the seven featured songs. Moreira's vocal daughter Diana Purim and her percussionist husband Krishna Booker also join them. "Mad", a composition by the Preservation Hall Jazz Band, is the most joyful and exuberant. "Tootie Ma", a traditional, and another original, "Higher Ground", are infectious. Moreira states that it is the dream of any musician to spread happiness. That happiness spreads to the viewers, leaving them craving more of this exhilarating musical collaboration.

For more information, visit youtu.be/-EeeX1FDGLg

Relax with some warm holiday music and get inspired by hearing what the power of creativity can do at the height of the pandemic.

**Happy Holidays!
- TRRcollective**



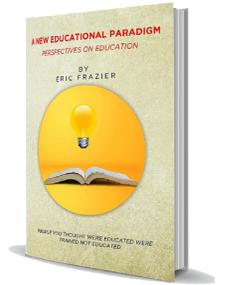
**“Together”
&
“Together Again”
BUNDLE**

**Use discount code:
“TRRHOLIDAY21”
at checkout**

trrstore.bandcamp.com



Eric Frazier, the iconic jazz artist who is now the author of *A New Educational Paradigm, Perspectives on Education*, which provides an effective remedy for addressing current issues in our educational system!
Detailed, thorough and research-based.
Visit neweducationalparadigm.com



Upcoming Performances:

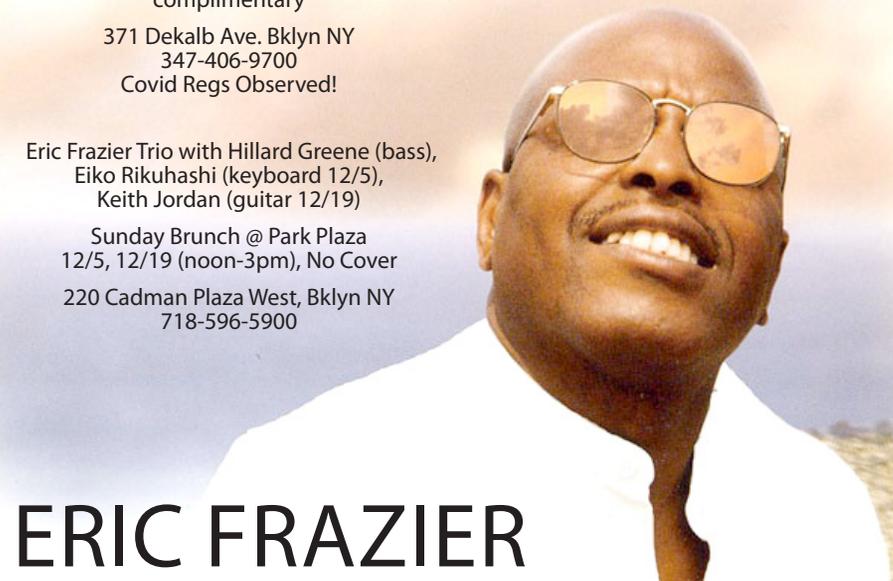
Eric Frazier Trio with
Misha Tsiganov (keyboard),
Hilliard Greene (bass)

Rustik Tavern
12/1 (first Wednesday each month!)
7-11PM, \$10
Jamming musicians and singers
complimentary

371 Dekalb Ave. Bklyn NY
347-406-9700
Covid Regs Observed!

Eric Frazier Trio with Hilliard Greene (bass),
Eiko Rikuhashi (keyboard 12/5),
Keith Jordan (guitar 12/19)

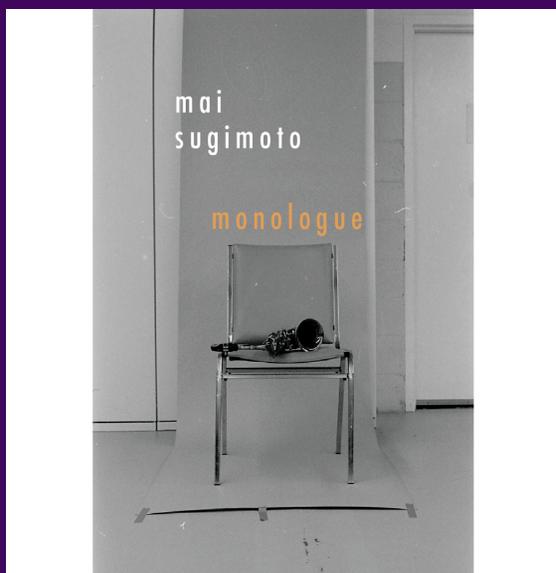
Sunday Brunch @ Park Plaza
12/5, 12/19 (noon-3pm), No Cover
220 Cadman Plaza West, Bklyn NY
718-596-5900



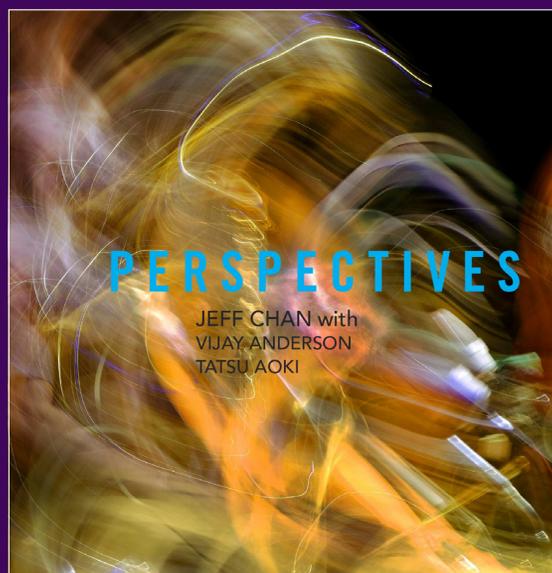
ERIC FRAZIER

asian improv records

2021 FALL RELEASES



MAI SUGIMOTO
MONOLOGUE

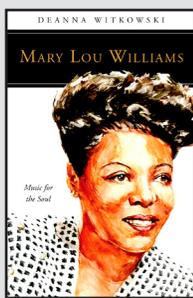


JEFF CHAN
PERSEPECTIVES



KIOTO AOKI
NO TRAFFIC IN SPACE

IN PRINT



Mary Lou Williams: Music for the Soul
Deanna Witkowski (Liturgical Press)
by Kevin Canfield

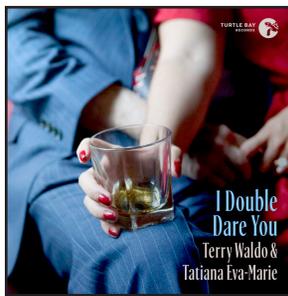
In a career that spanned more than half a century, Mary Lou Williams played landmark venues, teamed with jazz legends and recorded singular albums that remain widely available. Today, though, most listeners “know...almost none of her music”, Deanna Witkowski contends in her brisk biography of the pianist and composer. Could this be true? Doesn't Washington's Kennedy Center host an annual Mary Lou Williams Jazz Festival? (It does – Witkowski, an accomplished pianist herself, performed at the event in 1999.) Wasn't Williams featured on the cover of this publication as recently as March 2018? (She was – and has been the subject of more than one biography.) But a closer look validates the particulars of Witkowski's argument. Four decades after her death from cancer at 71, Williams is not forgotten, but admired more than she is adored. Sexism surely plays a role, as does her propensity for dissing avant garde jazz. Her traditionalism, coupled with a turn to sacred music – Williams' masses are beautiful compositions, but maybe not stuff you listen to every day – has made it easy to overlook her.

Witkowski, whose upcoming album *Force of Nature* (MCG Jazz) is a set of Williams' compositions, intends to broaden her appeal. She pays equal attention to her fellow Catholic's music and faith (published as part of Minnesota-based Liturgical Press' People of God series on prominent Catholics). Drawing on previous studies, Rutgers University's archives and her own interviews, Witkowski crafts a sensitive portrait of a protean artist who overcame the bigotries of her native Georgia and gender inequities of her profession, logging a string of major musical accomplishments and devoting considerable energies to charitable work and “liturgical jazz”.

By her mid 30s, Williams, who lived much of her life in Harlem, had written music performed by Benny Goodman; worked as an arranger for Duke Ellington; recorded *Zodiac Suite*, an album informed by astrology and the personalities of fellow musicians; mentored future stars like Thelonious Monk; and hosted the *Mary Lou Williams Piano Workshop*, a weekly radio show. In her 40s, Williams was performing in Britain when a stranger, seeing “that she appeared upset”, Witkowski writes, suggested that Psalm 91 (“the Lord is my refuge”) could help; thus commenced “her spiritual search”.

Embracing what Witkowski calls “voluntary poverty” – she could go for days on apples and water – Williams converted to Catholicism, set up charitable thrift stores and invited people struggling with substance addiction to stay with her. And she wrote masses and choral music, which she performed at St. Patrick's Cathedral, among other spaces. Witkowski notes that Williams, because of her humanitarian work and generosity, is sometimes recalled as “a matronly figure”. This commendable book reminds us that her body of work is deep and impressive.

For more information, visit litpress.org. Juilliard's *Mary Lou Williams Ensemble* is at Dizzy's Club Dec. 6th. See Calendar.



I Double Dare You
Terry Waldo/Tatiana Eva-Marie (Turtle Bay)
by Marilyn Lester

A couple of decades separate jazz pianist and sometime vocalist Terry Waldo and rising jazz vocalist and actress Tatiana Eva-Marie, but in *I Double Dare You*, their new 12-track album of 1920s-30s jazz songs, classic music is their great unifier. Even in their sweet duet of “Two Sleepy People” (Hoagy Carmichael-Frank Loesser) the pair sell the tune well with charming authenticity. Waldo is a master of ragtime, a protégé of Eubie Blake. His flying fingers on “Runnin' Wild” (Arthur Harrington Gibbs-Joe Grey-Leo Wood) lead the way for fast pacing and energetic syncopation from Nick Russo (banjo/guitar), Ricky Alexander (clarinet), Jim Fryer (trombone), Mike Davis (trumpet) and Jay Reply (drums).

Eva-Marie's light, girlish timbre is pleasing and her inclusion of seldom heard verse introductions, such as on an evocative “The Very Thought of You” (Ray Noble), add a welcome extra dimension, along with incisive interpretation. Bandmembers each offer worthy, beautifully executed solos throughout, but as a unit gets to shine most on “Do Do Do” (George and Ira Gershwin), with Eva-Marie offering a few vocal bars mid-number in a style often favored in big band arrangements of the day. Deeply satisfying is the arrangement of the haunting 1933 tune by Peter DeRose, “Deep Purple” (1938 lyric by Mitchell Parish). Alexander's earthy clarinet intro sets the tone for a superb big-band era arrangement. It is easy to imagine a darkened dance hall dreamily highlighted by a mirror ball.

Many may not know the name of the Jimmy Eaton-Terry Shand title tune, but chances are the catchy melody will be familiar and this perhaps sums up the delights of the album. In these nearly 100-year-old standards there is joy and sophistication that far exceeds nostalgia value alone. Waldo, Eva-Marie and company prove this music still rocks.

For more information, visit turtlebayrecords.com. Waldo is at Zinc Bar Wednesdays. See Calendar.



Future Memories
Mareike Wiening (Greenleaf Music)
by Dan Bilawsky

In January of 2020 while out and about on a tour, German drummer Mareike Wiening brought her quintet into Riverside Studios Cologne to record her sophomore album. That session, dealing with shades of a future's past, examining feelings surrounding a bicontinental existence, deepening the musical rapport between bandmates and furthering Wiening's already substantial compositional reach birthed what can simply be summed up as a wonderfully unpredictable second statement from a quickly rising star.

Tenor saxophonist Rich Perry, pianist Glenn Zaleski, guitarist Alex Goodman and bassist Johannes

Felscher first came together in 2014, when Wiening assembled this fivesome during her Master's studies at NYU, and the intervening years have allowed the band to stretch and grow along with her writing. On 2018's lauded *Metropolis Paradise*, a debut that demonstrated how emotional acuity can help pave polychromatic pathways, Wiening and associates (Dan Tepfer on piano in place of an injured Zaleski) displayed a gift for winding cohesion. Leading up to this followup, with time to talk and test uncharted waters together, these musicians found ways to extend that capability.

On “Northern Sail”, referencing Wiening's childhood in Norway, a gently undulating ostinato soothes on entry before a series of colorful curves lead toward solo space and a rise in the road out. With “El Escorial”, inspired by a performance the group delivered in Madrid, the ensemble moves with devilish glee, offering a modernist's Spanish tinge and sting in the process. During the course of “An Idea is Unpredictable”, the group confirms the titular assertion in painting sinuous scenery supporting differentiated expressions. And on “RiChanges”, with off-kilter hits behind a quirky yet logical melody, the band swings with serious authority.

Wiening features a sagacious Perry on the drifting title ballad then deals with the darkly alluring quiddity of her quintet on “The Other Soul”, delivers teeter-totting pleasantries during “Seesaw March” and closes with unified melodists lighting the way on the lively “Dance Into July”. Forward-thinking and fresh and presented with pure honesty about the bridges between what was, is and can be, *Future Memories* belongs both to this moment and those that encircle it.

For more information, visit greenleafmusic.com. Wiening is at Roulette Dec. 15th with John Zorn. See Calendar.

the sidedoor UPCOMING SHOWS

Friday, December 3rd

BISANTZ / NAKHIMOVSKI QUARTET

Saturday, December 4th

TYLER BLANTON/HELIO ALVES QUARTET

Fri & Sat, December 10th & 11th

**GEORGE COLLIGAN TRIO feat.
BUSTER WILLIAMS & LENNY WHITE**

Friday, December 17th

PETER BERNSTEIN QUARTET

Saturday, December 18th

MICHAEL FEINBERG QUARTET

New Year's Eve, Friday December 31st

SWING IN THE NEW YEAR with

**SAMARA JOY featuring
THE PASQUALE GRASSO TRIO &
SPECIAL GUEST TARDO HAMMER**

Use code "NYJAZZ" for 5% off at
thesidedoorjazz.com



Wisdom in the Wings
Stan Tracey (reSteamed)
 by Andrey Henkin

The British jazz scene produced few musicians as versatile as pianist Stan Tracey, who was born 95 years ago and died eight years ago this month at 86. He came up in London's nascent bebop world in the '50s and was house pianist at Ronnie Scott's club, backing visiting American performers, in the '60s. The following decade saw him collaborating with his more avant garde countrymen like Mike Osborne, John Stevens and Keith Tippett. And his leader career stretched from 1958 well into the new millennium with variously sized ensembles and a penchant for writing thematic suites, beginning with the 1965 Columbia album *Jazz Suite (Inspired By Dylan Thomas' Under Milk Wood)*.

Resteamed was founded in 2007 to reissue his music (his first label, Steam, was established in the '70s) and is now run by his drummer son Clark, who figured on many of his father's recordings of the last three-plus-decades of his career. This 14th release brings together a pair of Columbia sessions, *Free An' One* and *The Seven Ages Of Man*, which are related not only in time (waxed on Sep. 10th and Oct. 8th, 1969, respectively, in London's famed Lansdowne Studio) but space, the former a quartet session with alto saxophonist Peter King, bassist Dave Green and drummer Bryan Spring and the latter a big band effort with those blokes, plus Derek Watkins, Tony Fisher, Greg Bowen and Henry Shaw (trumpets), Keith Christie, Chris Pyne and Mike Gibbs (trombones), Dennis Walton, Tony Coe, Alan Skidmore and Ronnie Ross (saxophones, Coe also on clarinet) and Frank Ricotti (vibraphone).

Tracey wrote all the material, the quartet date five discreet originals, including the unmistakably Anglican-titled "The Green Kingspring Of Springgreen", the big band playing the title suite loosely inspired by William Shakespeare (and the name taken from *As You Like It*). It is highly instructive to have these albums together in a two-CD set, allowing listeners the opportunity to see how the composer approached varied material and how the core group gets folded into the larger aggregation.

Unsurprisingly, it is King who dominates *Free An' One*, his typically tart British alto taking most of the solo space. The pieces are Tracey in microcosm, blending his early straightahead roots and firm support with intimations of more expansive work to come and even absorption of the music around him, such as subtle Township flashes on "Nudgy Vamp", perhaps subconsciously channeling Chris McGregor. One could easily imagine Tracey and Firm playing this set at Ronnie Scott's on a weekday night.

36-minute, eight-part *The Seven Stages Of Man* suite is brash and brassy, definitely pulling from the Bard's more comic work, Tracey pounding the keys and the massed horns in declaratory mode on the opening "All The World's A Stage". The pieces are short so it is the grand themes that are in the forefront, no more so than on "Wisdom In The Wings", but that is not to imply that there are not exciting solos from the bandmembers, many of whom were among Britain's top big band players of the decade. The drive of Green, a veteran of the Don Rendell-Ian Carr Quintet, and Spring, who would go on to fusion with Nucleus and Passport alongside his work in later Tracey octets, push the ensemble harder than they did the quartet yet

still retain nuance. The closing, hilariously titled "Kindly Leave The Stage" begins and ends with Tracey unaccompanied as a reminder that the playwright is as important, if not more, than his actors.

For more information, visit resteamed-records.com



Live at FarOut, Atsugi 1987
Derek Bailey/Mototeru Takagi
 (Chap Chap-NoBusiness)
Live at Little John, Yokohama 1999
Mototeru Takagi, Susumu Kongo, Nao Takeuchi,
Shota Koyama (Chap Chap-NoBusiness)
 by Pierre Crépon

The contrast between two recent NoBusiness releases featuring saxophonist Mototeru Takagi, who would have turned 80 this month (if the circulating birth year is to be trusted), underlines a particular aspect of the free music scene in Japan. Although American avant garde jazz was a major inspiration for the first local New Thing players in the late '60s, a group to whom Takagi belonged, a willingness to engage European free improvisation methodologies also became apparent in the '70s. This could not be said of the U.S. musicians who had provided the original impetus.

Guitarist and leading European improviser Derek Bailey first recorded with Takagi in a Tokyo studio in 1978. Unlike Kaoru Abe, the other saxophonist on that date, Takagi hasn't yet achieved legendary status. Abe's music often seemed to be the expression of a soul laid bare, at times in a nearly unbearable manner. With Takagi, there is a greater distance between the listener and the performer. Although Takagi had mastered the torrential streams of sound characteristic of early free jazz, the control he seemed to exert in different situations made him a very adaptable musician and presence in many of the early Japanese groups. Takagi's travels outside Japan remained limited, but he did spend time in France in 1974, on the tail of the local free jazz boom. When he first visited New York in 1983, he played with drum master Sunny Murray and violinist Billy Bang.

This adaptability is evident throughout the duet with Bailey issued as *Live at FarOut, Atsugi 1987*. Sticking to soprano saxophone rather than his primary tenor, Takagi negotiates his way through an exhausting hour-long performance circumscribed by the parameters Bailey set for his music. The guitarist's concentrated focus on unconventional techniques situates the music in the area of detailed tone production, set against a sparse background devoid of all artifacts used by American colleagues. The points where the instrumentalists' sonic explorations meet constitute the session's primary interest.

Working outside of this circumscribed area, Takagi's playing moves on to another order of magnitude. On *Live at Little John, Yokohama 1999*, Takagi is featured on tenor with drummer Shota Koyama and two wind players one generation younger: Susumu Kongo and Nao Takeuchi. Respectively playing alto and tenor and both doubling on flute and bass clarinet, they will be names known only to specialists of the Japanese scene but are nevertheless excellent musicians. The liner essay indicates that Kongo is also a noted repairman and that Takeuchi has been a student of both Takagi and Byard Lancaster.

There are several outstanding moments in the 40-minute opening piece, but Track Two is the stunner and gives an accurate idea of the overall dynamic. It opens with tenor underscored by low bass clarinet

tones held through circular breathing. A short cyclical motive signals the move into another phase, which could be described using the vocabulary applying to classic free jazz buildups. But here, gradually increasing intensity does not proceed from cumulative playing merging into a single sound mass; it results from an explosive amount of multidirectional melodic and rhythmic invention from the three horns, all playing simultaneously, but with impressive delineation. As on most of the tape, Koyama's drumming remains economical and supportive.

Elsewhere, Takagi has also taken the uncommon step of approaching U.S. free jazz in terms of repertoire, playing pieces by Ornette Coleman, Charles Tyler, Steve Lacy or the Art Ensemble of Chicago. This piece reaches its conclusion as if following the classic organization of jazz performances that still figured in the music of the early American pioneers, returning to the opening statement, calmly and with perfect balance. This is mature music that uses the best of what had been uncovered during the long and convoluted history of free playing. It is also, importantly for an archival release, not music heard before. Takagi died three years after this performance.

The CD versions of those two releases contain the extended performances. On vinyl, duration is reduced roughly by half. Both recordings are part of NoBusiness' series of releases in partnership with promoter and producer Takeo Suetomi's Chap Chap label (it should be noted that Chap Chap's original catalog, difficult to find outside Japan, is now available on Bandcamp). The series opens the door on archives generated close to a source of consistently remarkable music and Takagi's quartet may be one of the best releases yet.

For more information, visit nobusinessrecords.com

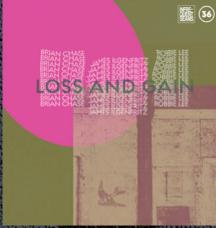
INFRE-
QUENT
SEAMS

ALBUM RELEASE LIVESTREAM

12.17.21 // 8PM EST



ELI WALLACE
Precepts
(IS-1038)



ILGENFRITZ + CHASE + LEE
Loss and Gain
(IS-1036)

Livestream + RSVP-only audience at Scholes St Studio

[www.infrequentseams.bandcamp.com/merch/
release-party-eli-wallace-ilgenfritz-chase-lee](http://www.infrequentseams.bandcamp.com/merch/release-party-eli-wallace-ilgenfritz-chase-lee)

FEATURED PERFORMANCES

8:00 – NewBorn Trio (Katie Down, Miguel Frasconi, Jeffrey Lependorf)

8:30 – Craig Shepard solo trumpet & music boxes

8:45 – James Ilgenfritz / Brian Chase / Robbie Lee

9:30 – Gerald Cleaver & Jean Carla Rodea

9:45 – Eli Wallace Quartet feat. Erica Dicker (violin) Lester St. Louis (cello), Sean Ali (bass), Eli Wallace (piano, composer)

10:30 – Metamorphosis | Nirbhaya (2021) – Sound/film by Monika Weiss

www.infrequentseams.com



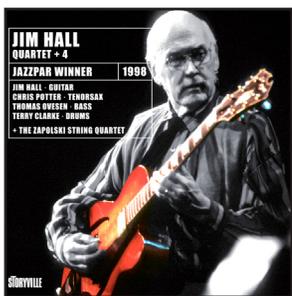
The Bridge Sessions 13: The Way Through
 Didier Petit, Josh Berman, Jason Stein,
 Edward Perraud (The Bridge Sessions)
 by John Sharpe

The Windy City pair of bass clarinetist Jason Stein (who turns 45 this month) and cornet player Josh Berman hook up with two Frenchmen, cellist Didier Petit and drummer Edward Perraud, for an off-the-wall communion on *The Way Through*. The date forms part of The Bridge, an ongoing initiative to forge ties between the respective jazz and improvised music scenes of the two locales, which has so far involved more than 140 musicians and produced some 14 albums. The participants combine in groups that are given the opportunity to gel and develop through tours and events in each setting. Recorded at Chicago's The Hideout midway through a two-week exploratory tour, the continuous show is demarcated into five tracks to reflect the rapidly changing moods.

Such free-flowing ensemble improvisation is natural home turf for the Europeans and Petit in particular often seems a prime mover in directing the overall trajectory, whether through the judicious introduction of repeated cello figures and vamps or his wordless vocalizations, which can serve either to amplify or calm proceedings. Everyone's role is fluid, with Perraud contributing percussive textures and cymbal scrapes as much as propulsion. Both Berman and Stein extract great variety from their instruments, but the emphasis on the collective means that some lights may be hidden under bushels here.

While individual talents are largely sublimated to the group feel, there are nonetheless notable passages that stand out. One such stems from Stein's increasingly fractious chunter on "The", which contrasts with Berman's coolly lyrical stylings, as they intersect with spiky drum clatter and soaring arco cello/voice blend. Another arrives courtesy of Berman's muted squiggles atop a Petit riff, in one of the more jazzy moments on "Through". One of the most animated parts occurs in the final section "...." where the horns squall in tandem over roiling drums, before an extended coda of taps, chimes and susurrations sees the performance to an end.

For more information, visit acrossthebridges.org



Jazzpar Quartet + 4
 Jim Hall Quartet (Storyville)
 by Pierre Giroux

Jim Hall, born 91 years ago and died 8 years ago this month, was one of those 'less is more' guitarists. He had a straightforward melodic style and generally eschewed the temptation to dance up and down the fretboard, pumping out notes. In 1998, in an acknowledgement of his career and impact and a variety of associations with jazz luminaries such as Chico Hamilton, Jimmy Giuffre, Sonny Rollins and Bill Evans, Hall was presented with the Jazzpar Award,

which had been established by the Danish trumpeter Arvid Meyer. In addition to the monetary prize, the winner could choose an ensemble of sympathetic musicians with whom to tour around Denmark. For these engagements, Hall chose tenor saxophonist Chris Potter, Canadian drummer Terry Clarke, Danish bassist Thomas Ovesen and the Zaploski String Quartet, drawn from the Danish Radio Symphony Orchestra.

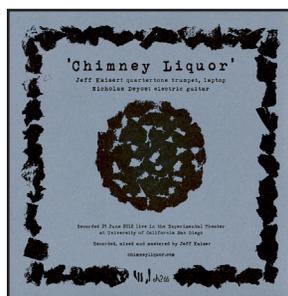
The initial release from this tour was in 1999 on Storyville Records. Now, some 32 years later, the label has reissued the disc with the same track list, but a different album cover, with the music delivering the same engagement, beginning with "Stella By Starlight". With the aesthetically formulated melody in mind, the group takes an oblique approach to offer an intricate exposition, all the while keeping space open for solos by Hall and Potter. Of particular interest is the interplay between Hall and Clarke.

It seems that no musical program is complete without acknowledging the relationship between Billy Strayhorn and Duke Ellington. This recital showcases two compositions: Strayhorn's "Chelsea Bridge" and Ellington's "In A Sentimental Mood". On the former lovely ballad, Hall continues with his introspective voice, making sure that every note counts, and the rest of the group pitches in as they demonstrate a set of common musical values. The latter is a duo offering between Hall and Potter, clear engagement with one another's instrument and offering the value of space, which results in a straightforward elegance.

The centerpiece of this package are three Hall originals: "Mr. Blues", "Thesis" and "Quartet+4". The harmonic spine of these numbers clearly indicates that he was a composer of some complexity and technical facility. The first tune is a quartet exposition, the next has Hall with the Zaploski String Quartet and ultimately, the full quartet with strings. Each of these pieces is a soundscape of alternative melodies and rich counterpoint wherein Hall shows why he was a standard-bearer of his instrument.

When Hall won this award in 1998, he had already been on the jazz scene for over 40 years. Nevertheless, it was a well-deserved acknowledgment of a player of cleverness and empathy who valued co-operation rather than individuality.

For more information, visit storyvillerecords.com



Chimney Liquor
 Jeff Kaiser/Nicholas Deyoe (pfMENTUM)
 by Robert Bush

Trumpet and guitar duos are not typical pairings but ought to be. As the iconoclastic trumpeter/record label owner Kaiser nears his 60th birthday this month, this session, recorded live at University of California-San Diego in 2012, serves as a potent reminder of his contributions to the modern free improvisation community, especially when it comes to the blend of extended techniques and computer technology.

Kaiser has been pursuing the timbral possibilities of effected tones for years, lugging around dozens of pedals to achieve this, but, after discovering the laptop and specialized software (including many programs he wrote), was able to shed the unnecessary pounds of equipment without sacrificing any tone wizardry.

Anyone familiar with Kaiser's super independent label pfMENTUM has witnessed the trumpet/electronics/composer's peculiar approach to music.

His duo with reed/electronics specialist David Borgo (KaiBorg) has released several compelling documents including *Intra Action*, a new disc that adds percussionist Kjell Nordeson into the mix. Sadly, Kaiser's associate professorship at the University of Central Missouri has put him into the position of needing to close down pfMENTUM, in operation since 1999, issuing some 150 very creative sessions.

Which brings up *Chimney Liquor*, along with a caveat: there are very few precedents to the music on this disc. It would be a mistake to approach it with any preconceived notions.

It was necessary to double-check the hi-fi system several times after *Chimney Liquor* began. Violent bursts of white noise vocalizations sputtered from the left and right channels in an impenetrable language. Eventually, one can make out the sounds of Kaiser's fingers popping the valves in manic, percussive fashion like Xavier Cugat on amphetamines. There are long stretches on the lone track where it is impossible to distinguish where the assaultive tones are coming from, followed by relatively pastoral passages. About 25 minutes in, there is manic, metal shredding by Deyoe while Kaiser sputters like Donald Duck suffering from terminal hiccups. There are moments when *Chimney Liquor* can evoke the soundtrack to a nebulous sci-fi movie and other times where it sounds considerably more lethal. Kaiser has always been about pushing the envelope and this is definitely the opposite of 'easy-listening' music.

Kaiser has also released two solo trumpet/electronics discs: *Sitzfleisch I* and *Zeitnot V*, currently available on the pfMENTUM site. They are weird and wonderful and absolutely worth a listen.

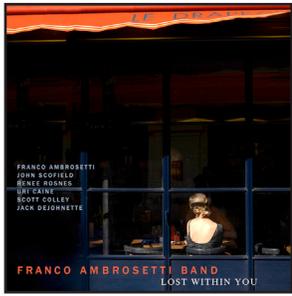
For more information, visit pfmentum.com

Give the Gift of

jazz

88.3fm
WBGO.org

Visit WBGO.org to give the gift of
 WBGO membership and
 read our jazz gift guide!



Lost Within You
Franco Ambrosetti (Unit)
 by Marco Cangiano

Like many good wines get better as they age, so do certain musicians and trumpet players in particular. Consider Enrico Rava, the late Tomasz Stańko and, in his most recent effort, Franco Ambrosetti. The common trait is that their sound, also reflecting reliance in their later years on the flugelhorn, has become richer and mellower much as their choice of notes very selective, emphasizing the melody, the pauses, the reading of the text in the case of old standards, in lieu of still outstanding technical prowess. In other words, there has been a search for the essential and pure.

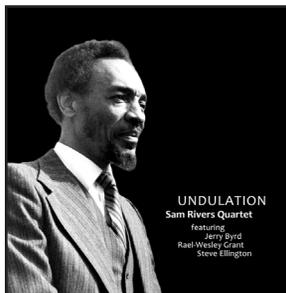
Lost Within You, recorded last year when Ambrosetti had just turned 79 (he turns 80 this month) and been active for six decades, confirms all of the above. The group assembled could not be more congenial: drummer Jack DeJohnette (also featured with delightful results on piano in the opener, Horace Silver's "Peace"); guitarist John Scofield, unusually restrained in "Peace" and "Silli"; two eclectic yet different pianists in Renee Rosnes on five pieces and Uri Caine on three; and bassist Scott Colley, whose remarkable sound and taste anchor the proceedings. Most of them had been featured in Ambrosetti's earlier

release *Long Waves*, thus providing the coherence and consistency of a working band.

Throughout, the leader simply shines over a set of standards and a couple of ballad-inspired originals. By his own admission, he has now fully embraced Miles Davis' lesson in terms of "less is more", trading more assertive playing for depth and feelings. This approach is highlighted in the aforementioned "Peace" and in Davis' "Flamenco Sketches", where Rosnes' delicate treatment blends Bill Evans' fleeting right hand with McCoy Tyner's more rhythmic left.

The group shows adaptability through a number of permutations showcasing trios (such as in Benny Carter's "People Time" with Caine and Dave Grusin's "Love Like Ours" with Rosnes), quartets (a very relaxed version of "Body and Soul" introduced by DeJohnette and featuring a playful Caine and one of Colley's rare solos) and the whole quintet (Tyner's "You Taught My Heart to Sing" and Ambrosetti's own "Silli", a samba-inflected tune named after his wife). Colley is particularly effective in Cy Coleman-Joseph McCarthy's torch song "I'm Gonna Laugh You Right Outta My Life", performed in trio with Rosnes, and in Ambrosetti's "Dreams of a Butterfly". This is a mature work of an ever-evolving artist on his quest for purity.

For more information, visit unitrecords.com



Sam Rivers Archive Project, Vol. 5: Undulation
Sam Rivers Quartet (NoBusiness)
 by George Kanzler

This month is the 10th anniversary of the passing of Sam Rivers (Sep. 25th, 1923 - Dec. 26th, 2011), the multi-instrumentalist (tenor and soprano saxophones, flute, piano) whose Studio RivBea in Manhattan's NoHo district was the most famous venue in the Loft Jazz movement in the '70s. This concert recording from Florence, Italy (May 17th, 1981) chronicles the "electric" band Rivers formed and toured with mostly outside the U.S. after the demise of Studio RivBea.

Although influential in '60s avant garde jazz, especially on period Blue Note LPs, Rivers can more accurately be described as inside-outside, never a completely free player, often circling back to the forms of bebop: extended chord changes, elaborations of pop song melodies. So on this hour-plus performance, divided in CD production into nominal tracks, which are actually part of a continuous, multi-faceted continuum, Rivers veers from free blowing largely on the first two "tracks", with his tenor, to a strong suggestion of tunes and chord changes, as on the third track: "Tenor saxophone section II", his horn riding on funky toms (Steve Ellington), electric guitar (Jerry Byrd) and electric bass (Rael-Wesley Grant) rhythmic riffs.

Ellington's solo, mostly sticks on drumheads with some cymbal accents, follows the tenor sections, leading into three piano sections. Rivers, solo, waxes lyrical; joined by the band he is quick and pointillistic over skittering guitar. But a final piano section finds him soulful, more Ramsey Lewis than Cecil Taylor. Byrd's solo, his tone and attack more straightahead jazz than rock or funk, leads to the final flute sections, the first over funk rhythms, flute high and bright. Rivers adds vocalizing and humming in a solo section, then returns after a solo from Grant to take it out over funky beats, interspersing his flute with some energetic scat-singing.

For more information, visit nobusinessrecords.com

JEFF HAMILTON TRIO
MERRILY WEAVES THEIR
WAY THROUGH A VARIETY
OF HOLIDAY TUNES WITH
A SWINGING STYLE ALL
THEIR OWN



Many of the tunes are classics ("The Little Drummer Boy", "Have Yourself A Merry Little Christmas", "Here Comes Santa Claus") and several are seldom heard ("Bright Bright The Holly Berries", "Caroling Caroling").

All are arranged in the style this trio is known for: joining drum master Hamilton are Tamir Hendelman (piano) and Jon Hamar (bass)



the **DJANGO** *Open at 6:30pm!*
LIVE!
On Stage!

Featuring
MINGUS BIG BAND
 Tuesday Nite Residency!
 7:30pm & 9:30pm Shows Every Week!

FRI 12/3	Ken Fowser Quintet Benito Gonzalez	7pm 10pm
SAT 12/4	David Gibson Quartet Craig Handy & 2nd Line Smith	7pm 10pm
WED 12/8	"Terreno Comun" Featuring Alexia Bomtempo Lauren Henderson	7pm 10pm
THR 12/9	Dr. Lonnie Smith Tribute Ian Hendrickson-Smith	7pm 10pm
FRI 12/10	Ken Fowser Quintet Mark Whitfield	7pm 10pm
SAT 12/11	Sasha Berliner Charles Turner & "Uptown Swing"	7pm 10pm
THR 12/16	Ben Paterson "The Zealots"	7pm 10pm
FRI 12/17	"Harmony For The Holidays" With Duchess Alphonso Horne & The Gotham Kings	7pm 10pm
SAT 12/18	Dave Stryker Joe Farnsworth	7pm 10pm
WED 12/22	New Alchemy Jazz Orchestra Holiday Show	7:30pm 9:30pm
THR 12/23	Martina DaSilva Christmas Show Danny Jonokuchi Holiday Special	7pm 10pm

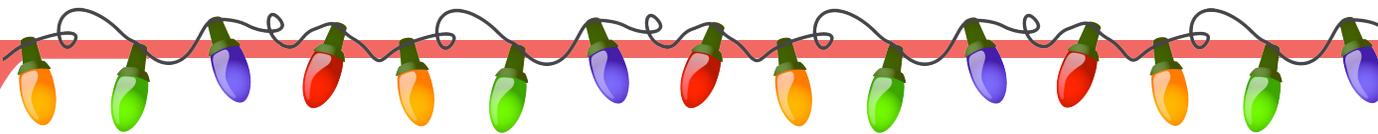
New Year's Eve
 FRIDAY, 12/31 **Houston Person**
 FEATURING **Lucy Yeghiazaryan AT 7PM**
Richard Cortez AT 10PM

**Closed Christmas Eve & Christmas Day*

View LINE-UP
 Reserve
 2 AVE. OF THE AMERICAS
 Cellar Level

THE DJANGONYC .COM
 OPENTABLE .COM
 TRIBECA

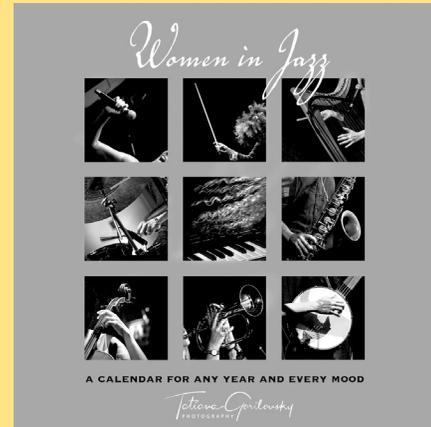
DINNER, LIBATIONS & LIVE JAZZ!
 IN THE ♥ OF TRIBECA



**BLUE NOTE RECORDS -
ENTER THE BLUE
DAVID CHISHOLM
(Z2C COMICS)**

From the same artist and company that brought you *Chasin' The Bird: A Charlie Parker Graphic Novel* comes this even more ambitious project. *Enter The Blue* is a collaboration with the legendary Blue Note Records, artist David Chisholm telling its story through a fictional account of a young trumpeter who gave up playing and her subsequent rediscovery of jazz after her mentor falls into a coma. Available in softcover and hardcover as well as Deluxe and Super Deluxe limited editions.

Z2COMICS.COM/PRODUCTS/BLUE-NOTE-RECORDS-ENTER-THE-BLUE-GRAPHIC-NOVEL—\$19.99-199.99



**WOMEN IN JAZZ
CALENDAR**

This is an untraditional calendar as it won't tell you the date, but it will let you discover 126 female jazz musicians from around the world via the portraiture of jazz photographer Tatiana Gorilovsky. Included with each photo are QR codes for further exploration.

ETSY.COM/LISTING/1075520157/WOMEN-IN-JAZZ-CALENDAR—\$20.98

JAZZ CABBAGE SOCKS

A hilarious gag gift for anyone old enough to remember this slang term for marijuana or any jazz lover with feet.

FOREST-INK.COM/PRODUCTS/JAZZ-CABBAGE-MENS-CREW-SOCKS—\$12.99



JAZZ VENUE T-SHIRTS

NYC's jazz venues may be back in body but their spirits are still hurting. Show your love/support by sporting one of their t-shirts.

MISHA KOSMOS: MUZIEKBOEK

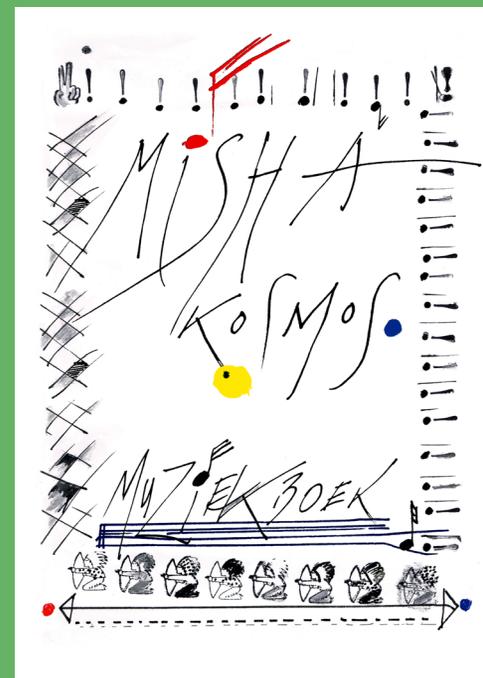
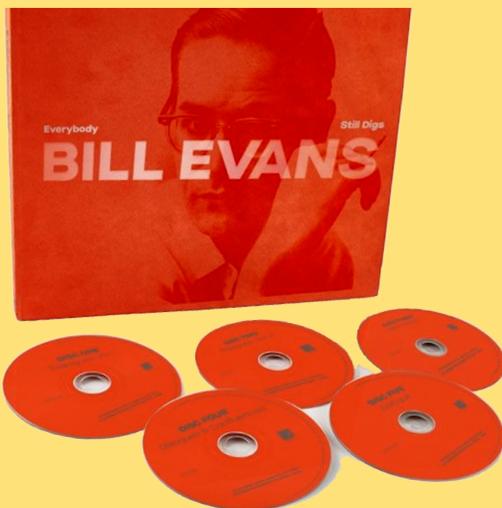
This is a book that will keep giving all year and through many more Christmases. Dutch pianist Misha Mengelberg was one of the pillars of his country's jazz scene via his own albums, international collaborations and, most importantly, the Instant Composers Pool collective/band/label/concept. He was also a compelling composer and this hardbound volume collects over 75 of his pieces, a treasure for listeners and challenge for players and students.

CONTACT SUBDIST@GMAIL.COM—€35+SHIPPING

**BILL EVANS -
EVERYBODY STILL
DIGS BILL EVANS
(CONCORD-CRAFT)**

This is the first collection to cover all of famed pianist Bill Evans' career, five CDs bringing together tracks taken from his Riverside, Milestone, Fantasy, Verve, Warner Bros. and Elektra-Musician albums, plus a previously unreleased 1975 trio concert, housed in a handsome book with photos and essay by Neil Tesser.

CRAFTRECORDINGS.COM—\$69.99



HARLEM CANDLE COMPANY

The Harlem Candle Company's offerings are inspired by the birthplace of New York City jazz and fête such legends as Duke Ellington, Billie Holiday and the neighborhood's famed cultural and nightlife scene during the Harlem Renaissance.

HARLEMCANDLECOMPANY.COM—\$45-60



Holiday Swingin'! A Kat Edmonson Christmas Vol. 1

Kat Edmonson (s/r)

Merry & Bright

Jeff Hamilton (Capri)

Christmas Came Early

Oddgeir Berg (Ozella)

by **Andrey Henkin**

ERROLL GARNER - LIBERATION IN SWING: THE OCTAVE RECORDS STORY & COMPLETE SYMPHONY HALL CONCERT (MACK AVENUE-OCTAVE MUSIC)



This gorgeous edition is part coffee table book, part boxed set, but all Erroll Garner: from the pianist's artwork on the cover and the tale of his Octave Records imprint as told by Monk biographer Robin D.G. Kelley and essays on Garner the musician and visual artist by Terri Lyne Carrington and Cécile McLorin Salvant to a compilation LP of Garner pieces from the Octave collection and three-LP presentation of the *Complete Symphony Hall Concert* from 1959.

STORE.ERROLLGARNER.COM—\$149.98

The CDC, grimly referred to last year as the “Christmas Destroying Consortium”, has given us all a gift this year by recommending vaccinations and boosters for all. Don't be a Grinch—get your shot. If Rudolph could get over his acrophobia, you can stand a tiny needle.

Kat Edmonson is an adorable elf on the cover of her first Christmas album, *Holiday Swingin'!*. And she has a voice to match, rounded and jolly, with a bit of clove and nutmeg in her delivery. Her band of Roy Dunlap (piano), Matt Munsteri (guitar), Bob Hart (bass) and Aaron Thurston (drums) provide a gentle sleighride for the 10 songs, which draw from various sources for an eclectic look at the genre: sultry “Let It Snow”, tapdancing “White Christmas”, boogie-woogie-ing “Jingle Bell Rock”, wistful “The Christmas Blues”, down-home “O Christmas Tree”, sepia-toned “The Christmas Song”, finger-snapping “I've Got My Love to Keep Me Warm”, tropicalia-fied “Happy Holiday”, gospel-inflected “The Chipmunk Song (Christmas Don't Be Late)” and crystalline “Oh Little Town of Bethlehem”. This release embodies the timelessness of holiday music and how adaptable the material can be. Edmonson deserves a big candycane for pushing what are pretty typical song choices into atypical settings showcasing her skillful phrasing.

It probably has not snowed in Glendale, CA, where Jeff Hamilton's *Merry & Bright* was recorded, since the last Ice Age but no matter. The drummer and his trio of pianist Tamir Hendelman and bassist Jon Hamar offer up music for the hippest of office Christmas parties. While the tunes are done in pithy renditions, there is plenty of joyous interaction. Hamilton's arrangements are heavy on rhythmic accents—his gift to himself—which brings new feeling to classic repertoire, like a surprisingly restrained “The Little Drummer Boy”, slinky “Here Comes Santa Claus” and unapologetic “Santa Baby”. Moments of snowflake-like delicacy come on “O Tannenbaum” and “Have Yourself a Merry Little Christmas”. What distinguishes this album from so many other holiday releases is the inclusion of a pair of carols, “Caroling Caroling” and “Bright Bright the Holly Berries”, by Alfred Shaddick Burt, who wrote 15 of them for Christmas cards sent to his friends and family each year between 1942-54, a dozen released on Columbia after his death in 1954. Both are lovely and show that Hamilton put great care and thought into this project.

Everyone has a relative who takes forever opening their gifts: carefully peeling off the tape, folding up the wrapping paper into neat squares, reading the card out loud and thanking the giver. For them Oddgeir Berg's *Christmas Came Early* will be the perfect soundtrack. The Norwegian pianist and his trio of bassist Karl-Joakim Wisløff and drummer Lars Berntsen take their time in what is perhaps a commentary on the chaotic rush that the holiday season has sadly become. Listeners will only be familiar with some of the pieces, “It Came Upon A Midnight Clear”, “O Come All Ye Faithful” and “Glade Jul (Stille Nacht)”, the others mostly old traditional hymns and carols of European and Scandinavian origin. This group takes its cue from Clement Clarke Moore's poem “A Visit from St. Nicholas”: “Not a creature was stirring, not even a mouse”. These eight pieces are remarkably still and solemn, exulting in each note, every detail, creating a beautiful hushed ambience that one would get walking in the forest in the first moments of a snowfall, maybe with the charming reindeer on the cover.

For more information, visit katedmonson.shop, caprirecords.com and ozellamusic.com. Edmonson's project is at Le Poisson Rouge Dec. 11th. See Calendar.

RON CARTER SNEAKERS

You will never play bass as well as him.
You will never be on as many records.

You can only hope to be as classy.
But now you can have a little Ron Carter in you or, more accurately, on you with these official “Blue 'N' Green” sneakers, a collaboration between Mr. Carter, Adidas and NYC's Book Works.

REALBOOKWORKS.COM—\$100



JAZZ FESTIVALS SCARF

This 55-inch square scarf, made of microfiber polyester with a slightly transparent effect, is a delightful montage of jazz festival posters from around the world and through the decades.

REDBUBBLE.COM/1/SCARF/JAZZ-FESTIVALS-BY-MONTAGE-MADNESS/47183130.B15PI—\$26.80

CALENDAR

Wednesday, December 1

- ★ Mike Stern 55Bar 9:30 pm
- ★ Marc Copland Quartet with Robin Verheyen, Drew Gress, Mark Ferber Bar Bayeux 8, 9:30 pm
- ★ Ingrid Laubrock Trio with Brandon Lopez, Tom Rainey Bar Lunático 9, 10:15 pm \$10
- ★ David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- ★ Joe Lovano/Dave Douglas Sound Prints with Lawrence Fields, Linda May Han Oh, Joey Baron Birdland 7, 9:30 pm \$40
- ★ Frank Vignola's Guitar Night with Jimmy Bruno, Ken Smith, Peter Washington, Vince Chericco and guest Henry Acker Birdland Theater 8:30 pm \$30
- Spyro Gyra Blue Note 8, 10:30 pm \$45
- ★ Ehud Asherie Trio Cellar Dog 7 pm \$10
- ★ Papo Vázquez Mighty Pirates Troubadours Chelsea Table & Stage 7, 9:30 pm \$22
- Timo Vollbrecht/Vinicius Gomes Lowlands 8 pm
- Sean Wayland; Jon Elbaz Mezzrow 7:30, 9, 10:30 pm \$20
- Willie Alexander III Minton's 7, 9 pm \$20
- ★ Keith Loftis Quartet with John Chin, Eric Wheeler, Donald Edwards Nublu 151 8 pm \$20
- ★ Jay Clayton Birthday Celebration with Ed Neumeister, Gary Versace Pangea 7 pm \$25
- Harlem Jam Session: Peter Brainin and Friends Room 623 at B2 Harlem \$10-12
- ★ Andrew Lamb's Circadian Spheres Of Light Project Ensemble with Dick Griffin, Lloyd Haber, Marvin Bugalu Smith, Warren Smith, Jose Luis Abreu, Newman Taylor Baker, Ngoma Hill, Hilliard Greene, Melanie Dyer, Gwen Laster, Dara Bloom, Jimmy James Greene, Trashina Conner, The Great Olmedini Roulette 8 pm \$25
- Jazz Jam Session: Eric Frazier Trio with Misha Tsiganov, Hilliard Greene Rustik Neighborhood Tavern 7 pm \$10
- George Papa George; Benny Benack III Smalls 7:30, 9 pm 10:30 pm \$20
- ★ Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm \$40
- ★ Terry Waldo's Gotham City Band Zinc Bar 8:30, 10:45 pm

Thursday, December 2

- César Orozco's Kamarata Jazz Bar Lunático 9, 10:15 pm \$10
- ★ Joe Lovano/Dave Douglas Sound Prints with Lawrence Fields, Linda May Han Oh, Joey Baron Birdland 7, 9:30 pm \$40
- ★ Frank Catalano Quartet with Randy Ingram, Julian Smith, Mike Clark Birdland Theater 8:30 pm \$30
- Spyro Gyra Blue Note 8, 10:30 pm \$45
- Don Hahn/John Mosca Group Cellar Dog 7 pm \$10
- ★ Ulysses Owens, Jr. Big Band with Luther Allison, Yashushi Nakamura, Erena Terakuba, Alexa Tarantino, Andy Gatauskas, Nicole Glover, Diego Rivera, Gina Benalcazar, Mike Dease, Wyatt Forhan, Eric Miller, Summer Camargo, Walter Cano, Giveton Gelin, Benny Benack III, Charles Turner III Dizzy's Club 7:30, 9:30 pm \$40
- Lesley Mok; Jonathan Moritz, Sean Ali, Carlo Costa Green Lung Studio 8, 9 pm
- ★ Ryan Keberle's All Ears Orchestra with Alejandro Aviles, Jaleel Shaw, John Ellis, Lucas Pino, Carl Maraghi, Nick Marchione, Brandon Lee, Nadje Noordhuis, Mike Rodriguez, Mike Fahie, Mike Davis, Chris Komer, Marcus Rojas, Carmen Staaf, Ike Sturm, Jimmy Macbride The Jazz Gallery 7:30, 9:30 pm \$15-25
- ★ Rubén Blades and The Robert Delgado Big Band; Luba Mason's Triangle with Joe Locke, James Genus Madison Square Garden 8 pm \$59-229
- Mike Holober; Saul Rubin Mezzrow 7:30, 9, 10:30 pm \$20
- Minton's Playhouse Jam Session Minton's 8 pm
- Porterfield: Jacob Aviner, JP Goldman, Raphael Lehnen, Jared Yee Pete's Candy Store 10 pm
- Marcus Goldhaber and Friends with Jon Davis, Sam Bevan, Jason Tiemann Room 623 at B2 Harlem 7, 8:30 pm \$22
- ★ Amina Claudine Myers Trio with Reggie Nicholson, Jerome Harris; Douglas Ewart Quasar with Warren Smith, Steve Adegoke Colson, JD Parran Roulette 8 pm \$20
- Robert Edwards; Greg Glassman Smalls 7:30, 9, 10:30 pm \$20
- Steve Sandberg's Dream Music Project Soapbox Gallery 8 pm \$25
- Laura Ortman/Susan Alcorn The Stone at The New School 8:30 pm \$20
- ★ Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm \$40

Friday, December 3

- ★ Michael Bates' Acrobat with Marty Ehrlich, Mazz Swift, Sara Schoenbeck, Michael Sarin Barbès 8 pm \$20
- Birdland Big Band Birdland 5 pm \$30
- ★ Joe Lovano/Dave Douglas Sound Prints with Lawrence Fields, Linda May Han Oh, Joey Baron Birdland 8:30, 10:30 pm \$40
- ★ Frank Catalano Quartet with Randy Ingram, Julian Smith, Mike Clark Birdland Theater 7, 9:30 pm \$30
- Spyro Gyra Blue Note 8, 10:30 pm \$45
- Camille Thurman Quartet; Rob Edwards Quartet Cellar Dog 7, 11:30 pm \$10
- Noa Fort Everyday Action with Josh Deutsch, Dan Loomis, Ronen Itzik Church Street School For Music and Art 8 pm \$20
- ★ Ulysses Owens, Jr. Big Band with Luther Allison, Yashushi Nakamura, Erena Terakuba, Alexa Tarantino, Andy Gatauskas, Nicole Glover, Diego Rivera, Gina Benalcazar, Mike Dease, Wyatt Forhan, Eric Miller, Summer Camargo, Walter Cano, Giveton Gelin, Benny Benack III, Charles Turner III Dizzy's Club 7:30, 9:30 pm \$45
- Ken Fowser Quartet with Rick Germanson; Benito Gonzalez Quartet with Troy Roberts, Will Slater, Curtis McPhetter, Jr. The Django at Roxy Hotel 7, 10 pm
- Becca Stevens and The Secret Trio Drom 9 pm \$20
- Tulivu-Donna Cumberbatch Greater Calvary Baptist Church 7 pm \$20
- ★ Johnathan Blake's My Life Matters with Dayna Stephens, Joel Ross, Fabian Almazan, Dezron Douglas The Jazz Gallery 7:30, 9:30 pm \$30-40
- Mike Ledonne; Steve Ash Mezzrow 7:30, 9, 10:30 pm \$20
- ★ Tyshawn Sorey Trio with Aaron Diehl Minton's 7, 9 pm \$20
- ★ Carmen Staaf Quartet Neighborhood Church of Greenwich Village 8, 9:30 pm
- Dave Adewimi's Altus; Dave Stryker Trio Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-35
- Immanuel Wilkins Roulette 8 pm \$25
- Justin Robinson; Philip Harper Smalls 7:30, 9, 10:30 pm \$20
- Laura Ortman/Loren Connors The Stone at The New School 8:30 pm \$20
- ★ Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm \$40

Saturday, December 4

- ★ Joe Lovano/Dave Douglas Sound Prints with Lawrence Fields, Linda May Han Oh, Joey Baron Birdland 8:30, 10:30 pm \$40
- ★ Frank Catalano Quartet with Randy Ingram, Julian Smith, Mike Clark Birdland Theater 7, 9:30 pm \$30
- Spyro Gyra Blue Note 8, 10:30 pm \$45
- Richie Vitale/Frank Basile Quintet; Avi Rothbard Trio Cellar Dog 7, 11:30 pm \$10

- ★ Ulysses Owens, Jr. Big Band with Luther Allison, Yashushi Nakamura, Erena Terakuba, Alexa Tarantino, Andy Gatauskas, Nicole Glover, Diego Rivera, Gina Benalcazar, Mike Dease, Wyatt Forhan, Eric Miller, Summer Camargo, Walter Cano, Giveton Gelin, Benny Benack III, Charles Turner III Dizzy's Club 7:30, 9:30 pm \$45
- David Gibson Quartet with Mike King, Joseph Lepore, Anwar Marshall; Craig Handy and 2nd Line Smith with Kyle Koehler, Clark Gayton, Jerome Jennings The Django at Roxy Hotel 7, 10 pm
- ★ Wide Open Works Mini-Fest: Theo Bleckmann/Ben Monder; Ingrid Laubrock Group; Rob Garcia Quartet with Michel Gentile, Gary Versace, Kim Cass; Victor Lewis Trio Ibeam Brooklyn 7 pm \$20
- ★ Johnathan Blake's My Life Matters with Dayna Stephens, Joel Ross, Fabian Almazan, Dezron Douglas The Jazz Gallery 7:30, 9:30 pm \$30-40
- ★ Julian Lage Trio with Jorge Roeder, Dave King Le Poisson Rouge 8 pm \$31
- Brandon McCune; Michael King Mezzrow 7:30, 9, 10:30 pm \$20
- ELEW and Friends Minton's 7, 9 pm \$20
- Kris Davis' Suite Charrière with Angela Sanchez, Hidemi Akaiwa, Mat Maneri, Trevor Dunn, Sam Pluta, Taylor Ho Bynum Roulette 8 pm \$25
- ★ Adam Lane Quartet with Nick Lyons, Sam Bardfield, Billy Mintz Scholes Street Studio 8 pm
- Salim Washington Group Sistas' Place 9, 10:30 pm \$20
- ★ Jack Walrath; Theo Hill Smalls 7:30, 9, 10:30 pm \$20
- ★ Lenny White Quartet with Emilio Modeste, Quin Zoto, Ollie Bonamy Soapbox Gallery 8 pm \$25
- Laura Ortman/Raven Chacon The Stone at The New School 8:30 pm \$20
- ★ Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm \$40
- Pedrito Martinez' Yoruba Soy with Isaac Delgado Jr., Sebastian Natal, Manuel Marquez, Xito Lovell and guest Alfredo Rodriguez Zankel Hall 9 pm \$36-45
- ★ David Rothenberg, Douglas Ewart, Tony Garnier Zürcher Gallery 8 pm \$20

Sunday, December 5

- ★ Dan Weiss Trio with Jacob Sacks, Thomas Morgan Bar Lunático 9, 10:15 pm \$10
- Stephane Wrembel Barbès 9 pm \$20
- ★ John Fedchock Sextet with Scott Wendholt, Walt Weiskopf, Allen Farnham, David Finck, Eric Halvorson Birdland 5:30 pm \$30
- ★ Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Spyro Gyra Blue Note 8, 10:30 pm \$45
- ★ Philip Harper Quintet Cellar Dog 7 pm \$10
- Alphonso Horn and The Gotham Kings Chelsea Table & Stage 2 pm \$22
- ★ Ulysses Owens, Jr. Big Band with Luther Allison, Yashushi Nakamura, Erena Terakuba, Alexa Tarantino, Andy Gatauskas, Nicole Glover, Diego Rivera, Gina Benalcazar, Mike Dease, Wyatt Forhan, Eric Miller, Summer Camargo, Walter Cano, Giveton Gelin, Benny Benack III, Charles Turner III Dizzy's Club 7:30, 9:30 pm \$30
- Welf Dorr; Elias Meister, Dmitry Ishenko, Dave Trett The Keep 9 pm
- Ehud Asherie Mezzrow 7:30, 9 pm \$20
- Jenn Jade, Darren Chase, Ricardo Toscano Minton's 7, 9 pm \$20
- Paul Jost Trio with Jim Ridl, Bill Moring North Square Lounge 12:30, 2 pm
- ★ Wendy Eisenberg; Amanda Ekery The Owl Music Parlour 7:30 pm \$10
- Eric Frazier Trio with Eiko Rikuhashi, Hilliard Greene Park Plaza Restaurant 12 pm
- ★ Michael Leonhart Quartet with Donny McCaslin, Pat Bianchi, E.J. Strickland Rizzoli Bookstore 5 pm \$20
- Mimi Jones and Friends Room 623 at B2 Harlem 6 pm \$15
- Caili O'Doherty/Cory Cox Saint Peter's 5 pm
- Joe Magnarelli; Ai Murakami Smalls 7:30, 9, 10:30 pm \$20
- The Klezmatiks Symphony Space Peter Jay Sharpe Theatre 7:30 pm \$35-100
- Annual David Amram Jam Theater for the New City 8 pm
- Chris Rogers Group with Ingrid Jensen, Mike Holober, Jay Anderson, Steve Johns Triad Theater 9:30 pm \$15
- ★ Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm \$40
- Jeff Rum: Ryan Dugre, James Buckley, Jeremy Gustin Wild Birds 9 pm
- ★ Mars Williams' An Ayler Xmas with Steve Swell, Jaimie Branch, Fred Lonberg-Holm, Ava Mendoza, Hilliard Greene, Chad Taylor Zürcher Gallery 7:30 pm \$20

Monday, December 6

- ★ Mike Stern 55Bar 9:30 pm
- ★ Ed Chery Trio with John Di Martino, Gary Wang Bar Lunático 9, 10:15 pm \$10
- Matt Pavolka Band with Ben Monder, Santiago Leibson, Allan Mednard Barbès 7 pm \$20
- Tedd Firth Trio with David Finck, Mark McLean Birdland Theater 8:30 pm \$30
- Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- Will Evans, David Leon, Miguel Russell, Stéphane Clement; Aaron Rubinstein, Caleb Duval, Michael Larocca; Stephen Gauci, Adam Lane, Colin Hinton; Devin Gray Ensemble; Kenny Warren, Christopher Hoffman, Nathan Ellman-Bell Bushwick Public House 7 pm \$15
- Juilliard Jazz Ensembles: Dave Brubeck Ensemble led by Usses Owens, Jr. with Shabnam Abedi, David Sneider, Coby Petricone-Berg, Jacob Melsha, Aayushi Kamik, Tyler Henderson, Nico Martinez, Petros Anagnostakos; Mary Lou Williams Ensemble led by Bruce Williams with Jack Towse, Sophia Kickhofel, Daniel Cohen, Nick Mesler, Tyler Bullock, Dave Baron, Peter Glynn Dizzy's Club 7:30, 9:30 pm \$35
- Spike Wilner; Pasquale Grasso Mezzrow 7:30, 9, 10:30 pm \$20
- Alejandro Florez Scholes Street Studio 8 pm
- Ari Hoernig; Miki Yamanaka Smalls 7:30, 9, 10:30 pm \$20
- ★ Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

Tuesday, December 7

- Gyan Riley Barbès 7 pm \$20
- Stacey Kent with Art Hirahara, Jim Tomlinson, Tom Hubbard, Anthony Pinciotti Birdland 7, 9:30 pm \$50
- Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- ★ Mingus Orchestra The Django at Roxy Hotel 7:30, 9:30 pm
- ★ Josh Sinton solo; Sean Ali/Jonah Rosenberg Downtown Music Gallery 6:30, 7:30 pm
- Hypersurface: Drew Wesely, Lester St. Louis, Carlo Costa Freddy's Backroom 8 pm
- In this House on this Morning—Music from the Church: Juilliard Jazz Ensembles Juilliard School Paul Hall 7:30 pm \$20
- Kevin Sun Trio with Walter Stinson, Matt Honor; Happy Trio XVII: Kevin Sun, Joe Martin, Johnathan Blake Lowlands 6:30, 8:30 pm

- Yaala Ballin Mezzrow 7:30, 9 pm \$20
- ★ JG Thirlwell Ensemble with Simon Hanes, Evan Allen, Leah Asher, Peter Moffett Roulette 8 pm \$25
- Eric Lewis Smalls 7:30, 9 pm \$20
- ★ Michel Gentile's Flow with Ben Goldberg, Jacob Garchik, Chris Lightcap, Tom Rainey Soapbox Gallery 8 pm \$25
- ★ Christian McBride New Jawn Quartet with Josh Evans, Marcus Strickland, Nasheet Waits Village Vanguard 8, 10 pm \$40

Wednesday, December 8

- Timo Vollbrecht, Ben Monder, Theo Bleckmann Bar Bayeux 8, 9:30 pm
- ★ Spirits Rebellious—Music of Thomas Chapin: Itai Kriss, Saul Rubin, Arthur Kell, Vanderlei Pereira Bar Lunático 9, 10:15 pm \$10
- ★ Tim Berne/Gregg Belisle-Chi Barbès 7, 8:30 pm \$20
- ★ David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- Stacey Kent with Art Hirahara, Jim Tomlinson, Tom Hubbard, Anthony Pinciotti Birdland 7, 9:30 pm \$50
- ★ Frank Vignola's Guitar Night with Jimmy Bruno, Ken Smith, Peter Washington, Vince Chericco and guest Peter Bernstein Birdland Theater 8:30 pm \$30
- Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- Bruce Harris Quartet Cellar Dog 7 pm \$10
- Terreno Comun: Alexia Bomtempo, Orrin Evans, Leandro Pellegrino, Luques Curtis; Lauren Henderson The Django at Roxy Hotel 7, 10 pm
- Louis Armstrong Legacy Monthly Jazz Jam led by Carol Sudhalter Flushing Town Hall 7 pm \$10
- Amerarcane: Walter Stinson, Neta Raanan, Aaron Quinn, Max Light Lowlands 8 pm
- ★ Brian Charette Trio with Alex Clafy, Kush Abadey; Andrea Dominici Mezzrow 7:30, 9, 10:30 pm \$20
- Adam Moezinia Folk Element Trio with Dan Chmielinski, Charles Goold Minton's 7, 9 pm \$20
- ★ Creative Music Studio Presents Operatic Orchestra: Ju-Eh, Gabby Fluke-Mogul, Joanna Mattrey, Charlie Burnham, Cyro Baptista, Wendy Eisenberg, Ava Mendoza, Ken Filiano, Asher Herzog, Billy Martin Nublu 151 7 pm \$20
- Vicki Burns Trio with John DiMartino, Sam Bevan Pangea 7 pm \$25
- Harlem Jam Session: Peter Brainin and Friends Room 623 at B2 Harlem \$10-12
- Dennis Mitchelltree Smalls 7:30, 9 pm \$20
- Kate Baker Soapbox Gallery 8 pm \$25
- ★ Christian McBride New Jawn Quartet with Josh Evans, Marcus Strickland, Nasheet Waits Village Vanguard 8, 10 pm \$40
- ★ Terry Waldo's Gotham City Band Zinc Bar 8:30, 10:45 pm
- ★ Darius Jones solo Zürcher Gallery 8 pm \$20

Thursday, December 9

- Stacey Kent with Art Hirahara, Jim Tomlinson, Tom Hubbard, Anthony Pinciotti Birdland 7, 9:30 pm \$50
- ★ Sullivan Fortner solo Birdland Theater 8:30 pm \$30
- Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- David Wong Quartet Cellar Dog 7 pm \$10
- Mary Stallings and Emmet Cohen Trio with Russell Hall, Kyle Poole Dizzy's Club 7:30, 9:30 pm \$40
- ★ Dr. Lonnie Smith Tribute: Jason Marshall, Ed Cherry, Akiko Tsuruga, Johnathan Blake; Ian Hendrickson-Smith Quintet The Django at Roxy Hotel 7, 10 pm
- Pedrito Martinez Drom 8 pm \$30
- ★ Brandon Ross Phantom Station with Graham Haynes, David Virelles, Harledge, Eric McPherson The Jazz Gallery 7:30, 9:30 pm \$25-35
- Jazzonia—The Marriage of Poetry and Jazz Jazz Museum in Harlem 7 pm
- Claire Chase with Senem Pirler The Kitchen 8 pm \$15-25
- Luke Carlos O'Reilly; Nick Masters Mezzrow 7:30, 9, 10:30 pm \$20
- Minton's Playhouse Jam Session Minton's 8 pm
- ★ Adam O'Farrill Stranger Days with Xavier Del Castillo, Walter Stinson, Zack O'Farrill; David Leon Bird's Eye with Doyeon Kim, Lesley Mok; Miriam Elhajji; Jon Sands Public Records 7 pm \$25
- Marcus Goldhaber and Friends with Jon Davis, Sam Bevan, Jason Tiemann Room 623 at B2 Harlem 7, 8:30 pm \$22
- ★ Luke Stewart/Leila Bordreuil Feedback Ensemble with C. Spencer Yeh, Chris Corsano, Julia Santoli, Nate Wooley Roulette 8 pm \$25
- Dan Kurfirst's Arkinetics with Daro Behroozi, Alexis Marcelo, Damon Banks, Tripp Dudley Scholes Street Studio 8:30 pm \$20
- Marta Sanchez; Nicole Glover Smalls 7:30, 9, 10:30 pm \$20
- Randy Ingram/Aubrey Johnson Soapbox Gallery 8 pm \$25
- Ikue Mori solo The Stone at The New School 8:30 pm \$20
- ★ Michael Feinberg with Gary Thomas, Del Genovese, Jeff "Tain" Watts and guest; Isaiha Collier and The Chosen Few The Sultan Room 7 pm \$20
- ★ Itai Kriss and Televana Wild Birds 9 pm
- ★ Christian McBride New Jawn Quartet with Josh Evans, Marcus Strickland, Nasheet Waits Village Vanguard 8, 10 pm \$40

Friday, December 10

- Grant Green Tribute: Scott Sharard Bar Lunático 9, 10:15 pm \$10
- ★ Marta Sanchez Trio with Christopher Tordini, Jason Nazary Barbès 5 pm \$20
- Pedro Giraudo Tango Quartet Barbès 8 pm \$20
- Birdland Big Band Birdland 5 pm \$30
- Stacey Kent with Art Hirahara, Jim Tomlinson, Tom Hubbard, Anthony Pinciotti Birdland 8:30, 10:30 pm \$50
- Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- ★ Wayne Escoffery Quartet; Matt Martinez Quartet Cellar Dog 7, 11:30 pm \$10
- ★ Mary Stallings and Emmet Cohen Trio with Russell Hall, Kyle Poole Dizzy's Club 7:30, 9:30 pm \$45
- Ken Fowser Quintet with Peter Bernstein, Rick Germanson, Gerald Cannon, Willie Jones III; Mark Whitfield Quintet with Craig Handy, Davis Whitfield, Eric Wheeler, Kush Abadey The Django at Roxy Hotel 7, 10 pm
- Althea Sully-Cole Greater Calvary Baptist Church 7 pm \$20
- ★ Dan Weiss/Miles Okazaki The Jazz Gallery 7:30, 9:30 pm \$25-35
- Claire Chase with Senem Pirler, Nate Wooley The Kitchen 8 pm \$15-25
- ★ Adam Birnbaum with Al Foster; Doug Weiss with Kenny Ascher Mezzrow 7:30, 9, 10:30 pm \$20
- Mathis Picard Minton's 7, 9 pm \$20
- Noah Halpern; Adi Meyerson Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-35
- Dan Kurfirst Scholes Street Studio 8:30 pm
- Santi Debriano Smalls 7:30, 9 pm \$20
- ★ Highsmith: Craig Taborn/Ikue Mori The Stone at The New School 8:30 pm \$20
- ★ Christian McBride New Jawn Quartet with Josh Evans, Marcus Strickland, Nasheet Waits Village Vanguard 8, 10 pm \$40

Saturday, December 11

- ★ Jay Leonhart Birdland 5:30 pm \$30
- ★ Stacey Kent with Art Hirahara, Jim Tomlinson, Tom Hubbard, Anthony Pinciotti Birdland 8:30, 10:30 pm \$50
- ★ Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- ★ David Gibson; Miki Yamanaka Cellar Dog 7, 11:30 pm \$10
- ★ Mary Stallings and Emmet Cohen Trio with Russell Hall, Kyle Poole Dizzy's Club 7:30, 9:30 pm \$45
- ★ Sasha Berliner; Charles Turner Uptown Swing Dance Holiday Special with Christopher McBride, Jeffery Miller, Sean Mason, Felix Molesohm The Django at Roxy Hotel 7, 10 pm
- ★ Ken Filiano/Stephen Gauci; Colin Hinton/Stephen Gauci; Stephen Gauci, Ken Filiano, Colin Hinton Downtown Music Gallery 6:30 pm
- ★ Camille Thurman and Darrell Green Quartet First Baptist Church of Crown Heights 4 pm
- ★ Lakacia Benjamin Pursuance with Zaccari Curtis, Lonnie Plaxico, EJ Strickland Harlem Stage Gatehouse 7:30 pm \$25-\$35
- ★ Bertha Hope solo Jackie Robinson Recreation Center 2 pm
- ★ Marquis Hill's To Be Free with Maassai, Junius Paul, Kweku Sumbry The Jazz Gallery 7:30, 9:30 pm \$25-\$35
- ★ Claire Chase with Senem Pirlar, Susie Ibarra The Kitchen 2 pm \$15-\$25
- ★ Kat Edmonson Le Poisson Rouge 8 pm \$25-\$30
- ★ Adam Birnbaum with Al Foster; Brandi Disterheft Mezzrow 7:30, 9, 10:30 pm \$20
- ★ Richie Goods/Chien Chien Lu's Rain with Miki Hayama, Quintin Zoto, Allan Mednard Nublu 151 8 pm \$20
- ★ Opening The Gates: Amirtha Kidambi, Kalia Vandever, Charlotte Greve, Marta Sanchez, Endea Owens, Lesley Mok The Owl Music Parlor 7:30 pm \$10
- ★ Winard Harper Band Sistas' Place 9, 10:30 pm \$20
- ★ Tivon Pennicott Smalls 7:30, 9 pm \$20
- ★ Ras Moshe, Alexis Marcelo, Andrew Drury Soup & Sound 8 pm \$20
- ★ Archipelago X: Ikue Mori, Brian Marsella, Sae Hashimoto The Stone at The New School 8:30 pm \$20
- ★ Christian McBride New Jawn Quartet with Josh Evans, Marcus Strickland, Nasheet Waits Village Vanguard 8, 10 pm \$40

Sunday, December 12

- ★ Stephane Wrembel Barbès 9 pm \$20
- ★ Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- ★ Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- ★ Sasha Dobson Quartet Cellar Dog 7 pm \$10
- ★ Elsa Nilsson Quartet The Cutting Room 7 pm \$25-\$30
- ★ Mary Stallings and Emmet Cohen Trio with Russell Hall, Kyle Poole Dizzy's Club 7:30, 9:30 pm \$30
- ★ Newman Taylor Baker/Feifei Yang with Zhihua Hu Flushing Town Hall 1 pm \$15
- ★ Lena Bloch and Feathery with Russ Lossing, Cameron Brown, Billy Mintz Ibeam Brooklyn 7 pm \$15
- ★ Jazz Power Initiative Intergenerational Jazz Jam Jazz Museum in Harlem 2 pm \$10
- ★ Welf Dorr, Elias Meister, Dmitry Ishenko, Dave Treut The Keep 9 pm
- ★ Charlotte Greve's Wood River and Khorikos Choir; Now Ensemble; Phong Tran Le Poisson Rouge 7 pm \$25
- ★ Lucy Wijnands Mezzrow 7:30, 9 pm \$20
- ★ Isaiah Collier 4tet Minton's 7, 9 pm \$20
- ★ Melissa Hamilton Trio with Steve Berger, Joshua Marcum North Square Lounge 12:30, 2 pm
- ★ Emma Frank; Chase Kuesel The Owl Music Parlor 7:30 pm \$10
- ★ David Grubbs/Ryley Walker; Amirtha Kidambi Public Records 7 pm \$20
- ★ Caili O'Doherty/Cory Cox Saint Peter's 5 pm
- ★ Ryan Siegel Scholes Street Studio 7:30 pm
- ★ Peter Zak; Aaron Johnson Smalls 7:30, 9, 10:30 pm \$20
- ★ Jeff Rum: Ryan Dugre, James Buckley, Jeremy Gustin Wild Birds 9 pm
- ★ Christian McBride New Jawn Quartet with Josh Evans, Marcus Strickland, Nasheet Waits Village Vanguard 8, 10 pm \$40

Monday, December 13

- ★ Angelica Sanchez Trio with Philip Greenlief, Tom Rainey Bar Lunático 9, 10:15 pm \$10
- ★ Walter Thompson Soundpainting Orchestra with Efrain Rozas, Caitlin Cawley, Andrea Pryor, Steve LaRosa, Erica Mancini, Hollis Headrick, Kirk Knuffke, Celeste Cantor-Stephens, Michael Attias, Stefan Zeniuk, Eleonore Weill, Sana Nagano, Sam Day Hammet, Rolf Sturm, Zach Swanson Barbès 7 pm \$20
- ★ Richard Cortez Quartet Birdland Theater 8:30 pm \$30
- ★ Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- ★ Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- ★ Nicholas Creus, Stephane Clemente, Will Evans; David Leon, Isabel Crespo Pardo, Miriam Elhajji, Alex Koi, Zekkereya; Stephen Gauci, Adam Lane, Colin Hinton; Nick Lyons, Adam Caine, Adam Lane, Billy Mintz; Luca Soul Rosenfeld, Elias Sterneseder, Billy Mintz Bushwick Public House 7 pm \$15
- ★ Matt Wilson Christmas Tree-O with Jeff Lederer, Paul Sikivie and guests Dizzy's Club 7:30, 9:30 pm \$35
- ★ Jeremy Manasia; Pasquale Grasso Mezzrow 7:30, 9, 10:30 pm \$20
- ★ Graham Haynes, Lucie Vitková, Shakoor Hakeem Roulette 8 pm \$25
- ★ Joe Farnsworth; Miki Yamanaka Smalls 7:30, 9, 10:30 pm \$20
- ★ Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

Tuesday, December 14

- ★ Zach Brock Group 55Bar 9:30 pm
- ★ Omer Avital Septet Bar Lunático 9, 10:15 pm \$10
- ★ Sam Bardfeld Trio with Jacob Sacks, Michael Sarin Barbès 7 pm \$20
- ★ Artemis: Renee Rosnes, Nicole Glover, Ingrid Jensen, Anat Cohen, Noriko Ueda, Allison Miller Birdland 7, 9:30 pm \$45
- ★ Dave Pietro Quartet Birdland Theater 8:30 pm \$30
- ★ Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- ★ Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- ★ José James City Winery 8 pm \$30-\$40
- ★ Matt Wilson Christmas Tree-O with Jeff Lederer, Paul Sikivie and guests Dizzy's Club 7:30, 9:30 pm \$35
- ★ Mingus Orchestra The Django at Roxy Hotel 7:30, 9:30 pm
- ★ Thomas Heberer/Charlotte Greve; James Igenritz Downtown Music Gallery 6:30, 7:30 pm
- ★ Sara Serpa's Intimate Strangers with Sofia Rei, Aubrey Johnson, Erin Pettigrew, Qasim Naqvi, Matt Mitchell The Django at Roxy Hotel 7, 10 pm

- ★ Juilliard Jazz Orchestra Juilliard School Peter Jay Sharp Theater 7:30 pm \$20
- ★ Kevin Sun Quintet with Adam O'Farrill, Dana Saul, Walter Stinson, Matt Honor Lowlands 7:30, 9 pm
- ★ Naama Gheber Mezzrow 7:30, 9 pm \$20
- ★ Caroline Davis' Portals with Marquis Hill, Julian Shore, Chris Tordini, Allan Mednard, Mazz Swift, Fung Chern Hwei, Joanna Mattrey, Katinka Kleijn, Miriam Parker Roulette 8 pm \$25
- ★ Ras Moshe Burnett/Dafna Naphtali; Ras Moshe Burnett, Dafna Naphtali, David First Scholes Street Studio 7 pm
- ★ Steve Nelson Smalls 7:30, 9 pm \$20
- ★ Paul Jost Quartet Soapbox Gallery 8 pm \$25
- ★ Kenny Barron Quintet with Mike Rodriguez, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40

Wednesday, December 15

- ★ Micah Thomas Trio with Dean Torrey, Kayvon Gordon Bar Bayeux 8, 9:30 pm
- ★ Yasser Tejeda and Paloté Bar Lunático 9, 10:15 pm \$10
- ★ David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- ★ Artemis: Renee Rosnes, Nicole Glover, Ingrid Jensen, Anat Cohen, Noriko Ueda, Allison Miller Birdland 7, 9:30 pm \$45
- ★ Frank Vignola's Guitar Night with Jimmy Bruno, Ken Smith, Peter Washington, Vince Cherico and guest Vinny Ranoli Birdland Theater 8:30 pm \$30
- ★ Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- ★ Dezron Douglas Quartet Cellar Dog 7 pm \$10
- ★ Igor Butman Quartet with Evgeny Pobozhiy, Matt Brewer, Antonio Sanchez Dizzy's Club 7:30, 9:30 pm \$40
- ★ Dierk Peters, Brandon Lopez, Buz Lowlands 8 pm
- ★ Sullivan Fortner; Sean Mason Mezzrow 7:30, 9, 10:30 pm \$20
- ★ Roz Corral/Bruce Barth Pangea 7 pm \$25
- ★ Harlem Jam Session: Peter Brainin and Friends Room 623 at B2 Harlem \$10-\$12
- ★ Big Band Holidays: Jazz at Lincoln Center Orchestra with guest vocalist Alita Moses Rose Theater 7 pm \$45-\$140
- ★ John Zorn's Cobra with Mary Halvorson, Wendy Eisenberg, Zeena Parkins, John Medeski, Sylvie Courvoisier, Patricia Brennan, Sae Hashimoto, Trevor Dunn, Mareike Wienen, Laura Cromwell, Alexandria Smith, Ikue Mori Roulette 8 pm \$30
- ★ Luca Rosenfeld Scholes Street Studio 7 pm
- ★ Sherrie Maricle; Benny Benack III Smalls 7:30, 9, 10:30 pm \$20
- ★ Jim Ridi Soapbox Gallery 8 pm \$25
- ★ Kenny Barron Quintet with Mike Rodriguez, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40
- ★ Terry Waldo's Gotham City Band Zinc Bar 8:30, 10:45 pm

Thursday, December 16

- ★ Magos Herrera's Remanso Americas Society 7 pm
- ★ Aruan Ortiz Bar Lunático 9, 10:15 pm \$10
- ★ Artemis: Renee Rosnes, Nicole Glover, Ingrid Jensen, Anat Cohen, Noriko Ueda, Allison Miller Birdland 7, 9:30 pm \$45
- ★ Gunhild Carling Birdland Theater 7 pm \$35
- ★ Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- ★ Greg Glassman Quartet Cellar Dog 7 pm \$10
- ★ Igor Butman Quartet with Evgeny Pobozhiy, Matt Brewer, Antonio Sanchez Dizzy's Club 7:30, 9:30 pm \$40
- ★ Ben Paterson Quartet; The Zealots: Dave Guy, Ian Hendrickson-Smith, Ray Angry, Mark Kelley, Homer Steinweiss The Django at Roxy Hotel 7, 10 pm
- ★ Sexmob Holiday Party: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen Drom 9 pm \$25
- ★ Jazz Composers' Showcase Vol. 15: John Lake, Migiwa Miyajima, Rin Seo with Ben Kono, Michael Thomas, Jeremy Powell, John Lowery, Andrew Gutauskas, Josh Deutsch, David Adewumi, Dave Smith, Matthew McDonald, Nick Grinder, Sam Blakeslee, Jennifer Wharton, Arcoiris Sandoval, Olli Hirvonen, Evan Gregor, Nathan Ellman-Bell The Jazz Gallery 7:30, 9:30 pm \$15-\$25
- ★ The Jazz Gallery Mentorship Series: Dezron Douglas and Kweku Sumbry Jazz Museum in Harlem 7 pm
- ★ Jeremy Pelt; Ray Gallon Mezzrow 7:30, 9, 10:30 pm \$20
- ★ Minton's Playhouse Jam Session Minton's 8 pm
- ★ Big Band Holidays: Jazz at Lincoln Center Orchestra with guest vocalist Alita Moses Rose Theater 2, 8 pm \$45-\$140
- ★ Itamar Borochov Smalls 7:30, 9 pm \$20
- ★ Michelle Lordi Soapbox Gallery 8 pm \$25
- ★ Kenny Barron Quintet with Mike Rodriguez, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40
- ★ Tyshawn Sorey/Adam Rudolph Zürcher Gallery 8 pm \$20

Friday, December 17

- ★ Itai Kriss and Televana Bar Lunático 9, 10:15 pm \$10
- ★ Marta Sanchez Trio with Christopher Tordini, Jason Nazary Barbès 5 pm \$20
- ★ Birdland Big Band Birdland 5 pm \$30
- ★ Artemis: Renee Rosnes, Nicole Glover, Ingrid Jensen, Anat Cohen, Noriko Ueda, Allison Miller Birdland 8:30, 10:30 pm \$45
- ★ Gunhild Carling Birdland Theater 7 pm \$35
- ★ Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- ★ Rebirth Brass Band Brooklyn Bowl 8 pm \$25
- ★ Will Terrill; Todd Herbert Cellar Dog 7, 11:30 pm \$10
- ★ Lizzie Thomas Chelsea Table & Stage 7, 9:30 pm \$32
- ★ Igor Butman Quartet with Evgeny Pobozhiy, Matt Brewer, Antonio Sanchez Dizzy's Club 7:30, 9:30 pm \$45
- ★ Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou, Michael Cabe, Matt Aronoff, Jimmy MacBride and guest Nadje Noordhuis; Alphonso Horn and The Gotham Kings The Django at Roxy Hotel 7, 10 pm
- ★ John Adams Greater Calvary Baptist Church 7 pm \$20
- ★ Gordon Beferman Organ Trio 2 with Anders Nilsson, Kate Gentile; Gordon Beferman's Apocalypscapades with Marilyn Nonken, Steven Beck, Stephen Gosling Ibeam Brooklyn 8:30 pm \$15
- ★ Henry Threadgill, Vijay Iyer, Dafnis Prieto The Jazz Gallery 7:30, 9:30 pm \$35-\$45
- ★ Yotam Silberstein; Greg Murphy Mezzrow 7:30, 9, 10:30 pm \$20
- ★ T.W. Sample Quartet with Mark Whitfield, Stacy Dillard, Brandon Lewis Minton's 7, 9 pm \$20
- ★ Jordyn Davis; Hyuna Park Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-\$35
- ★ Big Band Holidays: Jazz at Lincoln Center Orchestra with guest vocalist Alita Moses Rose Theater 2, 8 pm \$45-\$140
- ★ George Colligan; Philip Harper Smalls 7:30, 9, 10:30 pm \$20
- ★ Kenny Barron Quintet with Mike Rodriguez, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40

Saturday, December 18

- ★ Harvey Valdes Barbès 8 pm \$20
- ★ Artemis: Renee Rosnes, Nicole Glover, Ingrid Jensen, Anat Cohen, Noriko Ueda, Allison Miller Birdland 8:30, 10:30 pm \$45

- ★ The EarRegulars: Jon-Erik Kelloso, Matt Munisteri, Scott Robinson Birdland Theater 9:30 pm \$30
- ★ Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- ★ Steve Gunn/Jeff Parker Bowery Ballroom 8 pm \$25
- ★ Rebirth Brass Band Brooklyn Bowl 8 pm \$25
- ★ Mike LeDonne Quartet; Ai Murakami Quartet Cellar Dog 7, 11:30 pm \$10
- ★ Igor Butman Quartet with Evgeny Pobozhiy, Matt Brewer, Antonio Sanchez Dizzy's Club 7:30, 9:30 pm \$45
- ★ Dave Stryker Quartet with Joe Doubleday, Jared Gold, McClenty Hunter; Joe Farnsworth Quartet The Django at Roxy Hotel 7, 10 pm
- ★ Henry Threadgill, Vijay Iyer, Dafnis Prieto The Jazz Gallery 7:30, 9:30 pm \$35-\$45
- ★ Ed Cherry; Jon Davis Mezzrow 7:30, 9, 10:30 pm \$20
- ★ ELEW Minton's 7, 9 pm \$20
- ★ Big Band Holidays: Jazz at Lincoln Center Orchestra with guest vocalist Alita Moses Rose Theater 2, 8 pm \$45-\$140
- ★ Stephen Gauci, Angelica Sanchez, Adam Lane, Chad Taylor Scholes Street Studio 8, 9:30 pm \$15
- ★ Jeremy Pelt/Brandon Sanders Quartet Sistas' Place 9, 10:30 pm \$20
- ★ Darrell Green Smalls 7:30, 9 pm \$20
- ★ Sonelius Smith Soapbox Gallery 8 pm \$25
- ★ The Andersons A Jazzy Christmas Symphony Space Leonard Nimoy Thalia 5, 7:30 pm \$35
- ★ Kenny Barron Quintet with Mike Rodriguez, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40

Sunday, December 19

- ★ Duduka Da Fonseca Bar Lunático 9, 10:15 pm \$10
- ★ Reginald Chapman Quintet with Mark McIntire, Adam Neely, Kofi Shepsu, Ryan Easter Barbès 7 pm \$20
- ★ Stephane Wrembel Barbès 9 pm \$20
- ★ Steven Feifke/Benny Benack Christmas Show Birdland 5 pm \$30
- ★ Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- ★ Peter and Will Anderson Birdland Theater 9:30 pm \$30
- ★ Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- ★ WORKS: Michel Gentile, Daniel Kelly, Rob Garcia Brooklyn Conservatory of Music 7:30 pm
- ★ Adam Birnbaum Quartet Cellar Dog 7 pm \$10
- ★ Igor Butman Quartet with Evgeny Pobozhiy, Matt Brewer, Antonio Sanchez Dizzy's Club 7:30, 9:30 pm \$30
- ★ Lioness: Alexa Tarantino, Jenny Hill, Lauren Sevan, Amanda Monaco, Mary Ann McSweeney, Shirazette Tinnin Flushing Town Hall 2:30 pm \$5
- ★ Welf Dorr, Elias Meister, Dmitry Ishenko, Dave Treut The Keep 9 pm
- ★ Alan Broadbent Mezzrow 7:30, 9 pm \$20
- ★ Jonathan Thomas Firm Roots with Barry Stephenson, T.J. Reddick, Imani Roussele Minton's 7, 9 pm \$20
- ★ Louise Rogers Trio with Mark Kross North Square Lounge 12:30, 2 pm
- ★ Eric Frazier Trio with Keith Jordan, Hilliard Greene Park Plaza Restaurant 12 pm
- ★ Big Band Holidays: Jazz at Lincoln Center Orchestra with guest vocalist Alita Moses Rose Theater 2, 8 pm \$45-\$140
- ★ Caili O'Doherty/Cory Cox Saint Peter's 5 pm
- ★ Chris Forbes/Ras Moshe Burnett; Zodiac Saxophone Quartet: Charles Waters, Claire Daly, Lee Odum, Ras Moshe Burnett, Matt Lavelle's 12 Houses Orchestra Scholes Street Studio 3 pm
- ★ Andrew Kushnir; Adam Kolker/Scott Wendholt Smalls 7:30, 9, 10:30 pm \$20
- ★ Kenny Barron Quintet with Mike Rodriguez, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40
- ★ Jeff Rum: Ryan Dugre, James Buckley, Jeremy Gustin Wild Birds 9 pm

Monday, December 20

- ★ Eri Yamamoto Trio with David Ambrosio, Ikue Takeuchi Bar Lunático 9, 10:15 pm \$10
- ★ Ari Folman-Cohen solo Barbès 7 pm \$15
- ★ Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- ★ Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- ★ Eli Asher, Noah Kaplan, Andrew Smiley, Giacomo Meregá, Hery Paz Ensemble; Stephen Gauci, Adam Lane, Colin Hinton; Juan Pablo Carletti's Biggish with Yoni Kretzmer, Rick Parker, Peter Bittenc, Ben Stapp, Jake Henry; Gustavo D'Amico, Gamin, Todd Neufeld Bushwick Public House 7 pm \$15
- ★ Works & Process at the Guggenheim: Eyal Vilner Big Band Guggenheim Museum 7:30 pm \$25-\$50
- ★ Peter Bernstein Mezzrow 7:30, 9 pm \$20
- ★ Orrin Evans; Jon Michel Smalls 7:30, 9, 10:30 pm \$20
- ★ Assen Doykin Soapbox Gallery 8 pm \$25
- ★ Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- ★ Petr Kotik Zürcher Gallery 8 pm \$20

Tuesday, December 21

- ★ Melissa Stylianou Quartet with Jesse Lewis, Ike Sturm, Mark McLean and guest Catherine Russell 55Bar 6:30 pm
- ★ Arthur Kell and Friends with Brad Shepik, Nate Radley, Allan Mednard Bar Lunático 9, 10:15 pm \$10
- ★ Christmas with Champion Fulton Birdland 7, 9:30 pm \$40
- ★ Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson Blue Note 8, 10:30 pm \$95
- ★ Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- ★ A Very Irby Christmas: Sherman Irby Quintet with Isaiah J. Thompson, Gerald Cannon, Willie Jones III, Vincent Gardner and guest Sofia Knezevic Dizzy's Club 7:30, 9:30 pm \$35
- ★ Mingus Orchestra The Django at Roxy Hotel 7:30, 9:30 pm
- ★ Dissipated Face: Steve Popkin, Kurt Ralske, Daniel Carter and guest; Suburban Bohemia: MC BruceLee, Steve Swell, Michael Vatcher Downtown Music Gallery 6:30, 7:30 pm
- ★ William Hooker and Friends with Theodore Woodward, Ayumi Ishito, Frederico Balducci, Bob Holman Fridman Gallery 7 pm
- ★ Works & Process at the Guggenheim: Eyal Vilner Big Band Guggenheim Museum 7:30 pm \$25-\$50
- ★ Earprint: Kevin Sun, Tree Palmedo, Dor Herskovits Lowlands 7:30, 9 pm
- ★ Samara Joy Mezzrow 7:30, 9 pm \$20
- ★ Phill Niblock Annual Winter Solstice Concert Roulette 8 pm \$25
- ★ Bruce Williams Smalls 7:30, 9 pm \$20
- ★ Alon Yavnai Soapbox Gallery 8 pm \$25
- ★ Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake and guests Steve Nelson, Immanuel Wilkins Village Vanguard 8, 10 pm \$40

100 MILES OUT

CONNECTICUT

12/14 (7 pm) New Haven Jazz Underground presents Jonathan Barber
12/28 (7 pm) New Haven Jazz Underground presents Joshua Bruneau
Café Nine New Haven, CT www.cafenine.com

12/3 (8:30 pm) Lioness: Sarah Hanahan, Jenny Hill, Lauren Sevia, Amanda Monaco, Mary Ann McSweeney, Sylvia Cuenca
12/10 (8:30 pm) Brandon Ross Phantom Station with Graham Haynes, David Virelles, JT Lewis, Hargedge
Firehouse 12 New Haven, CT www.firehouse12.com

12/1 (7 pm) Tim DeHuff Quartet
12/2 (7 pm) Trio KaN with Koby Hayon, Dan Asher, Nadav Snir-Zelniker
La Zingara Bethel, CT www.lazingara.com

12/15 (6:30 pm) Walnut Hill Jazz Series presents Joe Carter Quartet
New Britain Museum of American Art New Britain, CT www.nbmaa.org/events/walnut-hill-jazz-series-2021

12/1, 8, 15, 22, 29 (9 pm) Wednesdays with Hawkins Jazz Collective
Owl Shop New Haven, CT www.owlshopcigars.com

12/10 (7 pm) Dan Pugach Nonet
Palace Theater Poli Club Waterbury, CT www.palacetheaterct.org/shows/jazz

12/3 (8:30 pm) June Bisantz/Alex Nakhimovsky Quartet
12/4 (8:30 pm) Tyler Blanton/Helio Alves Group
12/10 12/11 (8:30 pm) George Colligan Trio with Buster Williams, Lenny White
12/17 (8:30 pm) Peter Bernstein Quartet
12/18 (8:30 pm) Michael Feinberg Quartet
12/31 (8:30/10:45 pm) Samara Joy with Pasquale Grasso Trio + Tardo Hammer
Side Door Old Lyme, CT www.oldlymeinn.com/TheSideDoorJazzClub.html

NEW JERSEY

12/10 (8 pm) Hilliard Greene Trio with Sharp Radway
Brothers Smoke House Ramsey, NJ www.brotherssmokehousenj.com

12/4 (3:30 pm) Jerry Weldon
12/11 (3:30 pm) Akiko Tsuruga
12/18 (3:30 pm) Landham Brothers
12/25 (3:30 pm) Orrin Evans
Candlelight Lounge Trenton, NJ www.jazztrenton.com

12/4 (7:30 pm) David Benoit
Count Basie Theater Red Bank, NJ www.thebasie.org

12/2 (7 pm) Alex Laurenzi Trio
12/4 (7 pm) Laurence Hobgood Trio with Karl Latham, James Robbins
12/5 (5:45 pm) Catherine Russell
12/8 (7 pm) Harry Allen
12/22 (7 pm) Leonieke Scheuble's Generations of Jazz Trio with Bill Crow
Shanghai Jazz Madison, NJ www.shanghaijazz.com

12/2 (7 pm) Charlie Sigler Quartet with Justin Robinson, Kyle Koehler, Chris Beck
12/7 (7 pm) Justin Vedovelli Trio
12/9 (7 pm) Emily Braden Quartet
12/14 (7/8:45 pm) Jem Seidel Trio
12/16 (7 pm) 3D Jazz Trio with Jackie Warren, Amy Shook, Sherrie Maricle
12/21 (7 pm) Matt Renzo Group
12/23 (7 pm) Dave Stryker Quartet
12/28 (7 pm) Pierre Conrillat Trio;
12/30 (7 pm) Lucy Yeghiazaryan Quartet
Tavern on George New Brunswick, NJ www.tavernongeorge.com

NEW YORK

12/3 (7:30 pm) Victor LaGamma Trio
12/4 (7:30 pm) Brazilwood Trio
12/11 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Michael Sarin
Alvin & Friends New Rochelle, NY www.alvinandfriendsrestaurant.com

12/4 (6 pm) Doug Munro "A Very Gypsy Christmas"
12/11 (6 pm) Rich Dashnaw Quartet
12/18 (6 pm) Ray Blue
Bean Runner Café Peekskill, NY www.beanrunnercafe.com

12/4 (7:30 pm) Alexis Cole/Geoffrey Keezer
Elk's Lodge Ossining, NY www.jazzatthelodge.com/shows

12/3 (8 pm) Tim Berne/Nasheet Waits
Elysium Furnace Works @Howland Cultural Center Beacon, NY www.facebook.com/elysiumfurnaceworks

12/19 (2 pm) "Haven Street Jazz": Eric Puente Quartet with Rich Williams, Rich Paganello, John Goldberg Hendrick
Hudson Free Library Lawn Montrose, NY www.henudfreelibrary.org

12/3 12/4 (7/9:30 pm) Paquito D'Rivera Quintet
12/5 (4/6 pm) Ana Fernandez
12/10 12/11 (7/9:30 pm) Joey DeFrancesco Trio
12/12 (4/6 pm) Nanny Assis Quartet
12/17-18 (7/9:30 pm) Bill Charlap Trio with Peter Washington, Kenny Washington
12/31 (6/9:30 pm) Karrin Allyson Quartet
Jazz Forum Arts Tarrytown, NY www.jazzforumarts.org

12/4 (7 pm) Pete Levin Trio
12/11 (7 pm) Sheila Jordan/Cameron Brown
Lydia's Café Stone Ridge, NY www.lydias-cafe.com

12/3 (8 pm) Richard Baratta Quintet with Vincent Herring, Paul Bollenback, Pat Bianchi, Paul Rossman
12/4 (8 pm) Mike Holober Octet with Marvin Stamm, Ben Kono, Jason Rigby, Mark Patterson, Jamile Staeve Ayres, Mike McGuirk, Dennis Mackrel
12/10 (8 pm) Freddie Bryant Quartet
12/17 (8 pm) Ray Levier Quartet with Neil Alexander, David Gilmore, Aaron Heick, Fima Ephron
12/22 (8 pm) Lizzy Kates with David Budway, Cameron Brown, Tim Horner, Anna DeCarvellho
12/31 (8 pm) David Budway Trio with Thos Shipley
Maureen's Jazz Cellar Nyack, NY www.maureensjazzcellar.com

12/6 (8:30 pm) Mike Dopazo
12/13 (8:30 pm) Eric Person's Music of Ronald Shannon Jackson Project with Neil Alexander, Robert Kopec, Dean Sharp
12/20 (8:30 pm) Karl Berger and Friends
Quinn's Beacon, NY www.facebook.com/QuinnsBeacon

12/4 (7 pm) Oz Noy Trio with Will Lee, Anton Fig
12/8 (7 pm) Jeremy Baum Trio's Charlie "Baum" Christmas
12/18 (7 pm) Common Tongue "The Music of Jaco Pastorius"
12/30 (7 pm) Ed Palermo Big Band
The Falcon Marlboro, NY www.liveatthefalcon.com

12/1, 8, 15, 22, 29 (7 pm) Jazz Loft Trio
12/2-4 (7 pm) Jazz Loft Big Band with Tom Manuel and Allan Harris perform Ellington Nutcracker Suite
12/16 (7 pm) Bad Little Big Band with Rich Iacona and Madeline Kole
12/17 (7 pm) Ray Anderson Seasonal Solstice Party with Mark Helias, Tommy Campbell, Steve Salerno
12/18 (1 pm) Interplay Jazz Orchestra with Joe Devassy, Gary Henderson
12/18 (6 pm) Egg Nog Romp with Tom Manuel
12/23 (7 pm) Jazz Loft Big Band with Tom Manuel and Nicole Zuraitis perform Ellington Nutcracker Suite
The Jazz Loft Stony Brook, NY www.thejazzloft.org

12/6, 13, 20, 27 (8 pm) Monday Jazz Sessions with John Richmond
Turning Point Café Piermont, NY www.turningpointcafe.com/index.htm

PENNSYLVANIA

12/1 (8/10 pm) Justin Farquhar Jazz Orchestra
12/2 (8/9:30 pm) Peter Frank Orchestra
12/3 (8/10 pm) Hailey Brinnel Quintet featuring Kellin Hanas
12/4 (8/10 pm) "Tribute to Maxine Sullivan" with Lucy Yeghiazaryan Quintet featuring Grant Stewart
12/7 (8/9:30 pm) Ryan Devlin Quartet with Mike Bond, Gene Perla, Adam Nussbaum
12/8 (8/9:30 pm) Michael Feinberg with guest Jeff "Tain" Watts
12/9 (8/10 pm) Steve Fidyk's Philly Flyers
12/10 (8/10 pm) George Burton Quartet
12/11 (8/10 pm) Alex Claffy/Joe Block Trio with Eric Harland
12/15 (8 pm) Earl Phillips Big Band Nutcracker Suite
12/17-18 (8/10 pm) Benny Bennack III Quintet with Georgia Heers
12/23 (8/10 pm) Jake Kaplan's Haunted Big Band
12/29 (8/9:30 pm) Ari Hoenig with Orrin Evans, Kevin Arthur
12/30 (8/10 pm) Ari Hoenig Quartet with Tivon Pennicott, Gadi Lehavi, Ben Tiberio
Chris' Jazz Café Philadelphia, PA www.chrisjazzcafe.com

12/4 (7 pm) Dan Pugach Nonet +1 with Nicole Zuraitis, Stuart Mack, Mike Fahie, Jeff Nelson, Patrick Cornelius, Jeremy Powell, Andrew Hardo, Nitzan Gavrieli, Tamir Shmerling
12/10 (7 pm) Michael Feinberg with Gary Thomas, Warren Wolf, Jeff "Tain" Watts
12/11 (7 pm) Nancy and Spencer Reed with Bill Goodwin
12/18 (7 pm) 3D Jazz Trio with Sherrie Maricle, Jackie Warren, Amy Shook
12/31 (7 pm) Bill Goodwin & The Resolutions
Deer Head Inn Delaware Water Gap, PA www.deerheadinn.com

12/19 (8 pm) Grex with Karl Evangelista, Rei Scampavia & Sirius Juju with Heru Shabaka-Ra
Evangelical Lutheran Church of the Atonement Philadelphia, PA www.firemuseumpresents.com

12/2 (8 pm) The Hot Sardines "Holiday Stomp"
Kimmel Center @Perelman Theater Philadelphia, PA www.kimmelculturalcampus.org

12/6, 13, 20, 27 (5:30 pm) Mondays with Tony Williams Quartet
La Rose Jazz Club Philadelphia, PA www.jazzclublarose.com

12/3-4 (7/9:30 pm) Claudia Acuña
12/5 (6:30/8:30 pm) Michael Tozzi with Tim Hutson
12/7-9 (6:30/8:30 pm) Jeff Bradshaw "Jazzy Soulful Christmas"
12/30 (7/9 pm) Gerald Veasley and Lawrence "Weas" Newton
South Jazz Club Philadelphia, PA www.southjazzkitchen.com

12/9 (9 pm) Omar's Hat Jazz Jam
World Café Philadelphia, PA www.worldcafe5.com

Wednesday, December 22

- ★Lawrence Fields Trio with Yasushi Nakamura, Mark Whitfield, Jr.
Bar Bayeux 8, 9:30 pm
- ★Tadataka Unno Trio with Danton Boller, Jerome Jennings
Barbès 6, 7:30 pm \$20
- ★David Ostwald's Louis Armstrong Eternity Band
Birdland 5:30 pm \$30
- ★Christmas with Champion Fulton
Birdland 7, 9:30 pm \$40
- ★Frank Vignola's Guitar Night with Jimmy Bruno, Ken Smith, Peter Washington, Vince Chericco and guest Sheryl Bailey
Birdland Theater 8:30 pm \$30
- ★Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson
Blue Note 8, 10:30 pm \$95
- ★Ehud Asherie Trio
Cellar Dog 7 pm \$10
- ★A Very Irby Christmas: Sherman Irby Quintet with Isaiah J. Thompson, Gerald Cannon, Willie Jones III, Vincent Gardner and guest Sofia Knezevic
Dizzy's Club 7:30, 9:30 pm \$35
- ★New Alchemy Jazz Orchestra
The Django at Roxy Hotel 7:30, 9:30 pm
- ★Ambrose Getz/Almog Sharvit
Lowlands 8 pm
- ★Steve LaSpina; Mike Bond
Mezzrow 7:30, 9, 10:30 pm \$20
- ★Holiday Jazz Nite: Ben Cassara, Tim Horner, Alex Leonard, Boots Maleson, The Royal Bopsters, Daryl Sherman, Ronny Whyte
Pangea 7 pm \$25
- ★Harlem Jam Session: Peter Brainin and Friends
Room 623 at B2 Harlem \$10-12
- ★Bill Frisell Five with Thomas Morgan, Tony Scherr, Kenny Wollesen, Rudy Royston
Roulette 8 pm \$35
- ★Tim Hegarty
Smalls 7:30, 9 pm \$20
- ★Vinicius Gomes Trio
Soapbox Gallery 8 pm \$25
- ★Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake and guests Steve Nelson, Immanuel Wilkins
Village Vanguard 8, 10 pm \$40
- ★Terry Waldo's Gotham City Band
Zinc Bar 8:30, 10:45 pm

Thursday, December 23

- ★Christmas with Champion Fulton
Birdland 7, 9:30 pm \$40
- ★A Nat King Cole Christmas: Allan Harris with Irwin Hall, Arcoiris Sandoval, Marty Kenney, Norman Edwards
Birdland Theater 8:30 pm \$30
- ★Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson
Blue Note 8, 10:30 pm \$95
- ★Saul Rubin Quartet
Cellar Dog 7 pm \$10
- ★A Very Irby Christmas: Sherman Irby Quintet with Isaiah J. Thompson, Gerald Cannon, Willie Jones III, Vincent Gardner and guest Camille Thurman
Dizzy's Club 7:30, 9:30 pm \$40
- ★Martina DaSilva; Danny Jonokuchi
The Django at Roxy Hotel 7, 10 pm
- ★David Williams
Mezzrow 7:30, 9 pm \$20
- ★Minton's Playhouse Jam Session
Minton's 8 pm
- ★Kathleen Supové
Mis-En Place 6 pm
- ★Roberta Pickett; Nicole Glover
Smalls 7:30, 9, 10:30 pm \$20
- ★Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake and guests Steve Nelson, Immanuel Wilkins
Village Vanguard 8, 10 pm \$40

Friday, December 24

- ★Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary
Barbès 5 pm \$20
- ★Christmas with Champion Fulton
Birdland 8:30, 10:30 pm \$40
- ★A Nat King Cole Christmas: Allan Harris with Irwin Hall, Arcoiris Sandoval, Marty Kenney, Norman Edwards
Birdland Theater 8:30 pm \$30
- ★Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson
Blue Note 8, 10:30 pm \$95
- ★A Very Irby Christmas: Sherman Irby Quintet with Isaiah J. Thompson, Gerald Cannon, Willie Jones III, Vincent Gardner and guest Camille Thurman
Dizzy's Club 7:30, 9:30 pm \$50
- ★Isaiah Collier
Greater Calvary Baptist Church 7 pm \$20
- ★Kevin Hays; Jon Davis
Mezzrow 7:30, 9, 10:30 pm \$20
- ★Valery Ponomarev
Smalls 7:30, 9 pm \$20
- ★Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake and guests Steve Nelson, Immanuel Wilkins
Village Vanguard 8, 10 pm \$40

Saturday, December 25

- ★Christmas with Champion Fulton
Birdland 8:30, 10:30 pm \$40
- ★Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson
Blue Note 8, 10:30 pm \$95
- ★Kevin Hays; Dave Kikoski
Mezzrow 7:30, 9, 10:30 pm \$20
- ★Jared Gold
Smalls 7:30, 9 pm \$20
- ★Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake and guests Steve Nelson, Immanuel Wilkins
Village Vanguard 8, 10 pm \$40

Sunday, December 26

- ★Stephane Wrembel
Barbès 9 pm \$20
- ★Arturo O'Farrill and The Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$30
- ★City Rhythm Orchestra
Birdland Theater 5 pm \$30
- ★Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson
Blue Note 8, 10:30 pm \$95
- ★Jade Synsteli Quartet
Cellar Dog 7 pm \$10
- ★Welf Dorr; Elias Meister, Dmitry Ishenko, Dave Treut
The Keep 9 pm
- ★Richie Vitale
Mezzrow 7:30, 9 pm \$20
- ★Elisabeth Lohninger Trio with Walter Fischbacher, Evan Gregor
North Square Lounge 12:30, 2 pm
- ★Andrew Hartman and guests
Saint Peter's 5 pm
- ★Ned Gool; Panas Athanatos
Smalls 7:30, 9, 10:30 pm \$20
- ★Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake and guests Steve Nelson, Immanuel Wilkins
Village Vanguard 8, 10 pm \$40

Monday, December 27

- ★Alexa Tarantino Quartet
Birdland Theater 8:30 pm \$30
- ★Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson
Blue Note 8, 10:30 pm \$95
- ★Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
- ★Carlos Henriquez Nonet with Obed Calvaire, Michael Rodriguez, Terrell Stafford, Melissa Aldana, Marshall Gilkes, Jeremy Bosch, Anthony Almonte
Dizzy's Club 7:30, 9:30 pm \$40
- ★Spike Wilner; Pasquale Grasso
Mezzrow 7:30, 9, 10:30 pm \$20
- ★Victor Lewis; Jon Michel
Smalls 7:30, 9, 10:30 pm \$20
- ★Dave Kikoski
Soapbox Gallery 8 pm \$25
- ★Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40

Tuesday, December 28

- **Birdland Big Band with Nicole Zuraitis**
Birdland 7, 9:30 pm \$40
- **Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson**
Blue Note 8, 10:30 pm \$95
- **Vince Giordano and The Nighthawks**
Bond 45 8 pm \$25
- **Carlos Henriquez Nonet with Obed Calvaire, Michael Rodriguez, Terrell Stafford, Melissa Aldana, Marshall Gilkes, Jeremy Bosch, Anthony Almonte**
Dizzy's Club 7:30, 9:30 pm \$40
- **Mingus Orchestra**
The Django at Roxy Hotel 7:30, 9:30 pm
- **Cheryl Pyle Beyond Flutes with Haruna Fukazawa, Gene Coleman, Claire de Brunner, Yuko Togami; Laura Schuler/Tal Yahalom**
Downtown Music Gallery 6:30, 7:30 pm
- **Ed Palermo Big Band**
Iridium 8:30 pm \$30
- **Juanma Trujillo Quintet with Adam O'Farrill, Kevin Sun, Andrew Schiller, Matt Honor**
Lowlands 7:30, 9 pm
Mezzrow 7:30, 9 pm \$20
- **Mike Lipskin**
• **Jeff "Tain" Watts**
Smalls 7:30, 9 pm \$20
- **Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore**
Village Vanguard 8, 10 pm \$40

Wednesday, December 29

- **Adam Kolker Quartet with Bruce Barth, Ugonna Okegwo, Billy Hart**
Bar Bayeux 8, 9:30 pm
- **Lim Yang Quartet with Ingrid Laubrock, Tom Rainey**
Bar Lunático 9, 10:15 pm \$10
- **David Ostwald's Louis Armstrong Eternity Band**
Birdland 5:30 pm \$30
- **Birdland Big Band with Nicole Zuraitis**
Birdland 7, 9:30 pm \$40
- **Marilyn Maye**
Birdland Theater 8:30 pm \$50
- **Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson**
Blue Note 8, 10:30 pm \$95
- **Johnny O'Neal Trio**
Cellar Dog 7 pm \$10
- **Coltrane meets Hartman: Ted Nash Group with Julius Rodriguez, Ben Allison, Matt Wilson, Chris McDole**
Chelsea Table & Stage 7, 9:30 pm \$32
- **Carlos Henriquez Nonet with Obed Calvaire, Michael Rodriguez, Terrell Stafford, Melissa Aldana, Marshall Gilkes, Jeremy Bosch, Anthony Almonte**
Dizzy's Club 7:30, 9:30 pm \$45
- **Emily Braden with Luke Carlos O'Reilly, Corcoran Holt, John Davis; Richard Cortez with James Sarno, Gabe Medd, Nicole Glover, Andrew Hadro, Robert Edwards, Joe Block, Russell Hall, Eric Hallenbeck**
The Django at Roxy Hotel 7, 9 pm
- **Kari van der Kloot, Sana Nagano, Leonor Falcón**
Lowlands 8 pm
- **Willem Delisfort; Jon Elbaz**
Mezzrow 7:30, 9, 10:30 pm \$20
- **Jessica Fishenfeld/Scott B. Joiner**
Minton's 7, 9 pm \$20
- **Harlem Jam Session: Peter Brainin and Friends**
Room 623 at B2 Harlem \$10-12
- **Hendrick Muerkins**
Smalls 7:30, 9 pm \$20
- **Jay Clayton**
Soapbox Gallery 8 pm \$25
- **Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore**
Village Vanguard 8, 10 pm \$40
- **Terry Waldo's Gotham City Band**
Zinc Bar 8:30, 10:45 pm

Thursday, December 30

- **Binky Griptite**
Bar Lunático 9, 10:15 pm \$10
- **Birdland Big Band with Nicole Zuraitis**
Birdland 7, 9:30 pm \$40
- **Marilyn Maye**
Birdland Theater 8:30 pm \$50
- **Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson**
Blue Note 8, 10:30 pm \$95
- **David Schnitter Quintet**
Cellar Dog 7 pm \$10
- **Tom Rainey Trio with Ingrid Laubrock, Mary Halvorson**
The DiMenna Center 7:30 pm \$20
- **Carlos Henriquez Nonet with Obed Calvaire, Michael Rodriguez, Terrell Stafford, Melissa Aldana, Marshall Gilkes, Jeremy Bosch, Anthony Almonte**
Dizzy's Club 7:30, 9:30 pm \$45
- **Ray Gallon Trio with David Wong, Jimmy Macbride; Alexander Claffy's Electric Slide**
The Django at Roxy Hotel 7, 10 pm
- **Freddie Bryant; Nadav Nazarathy**
Mezzrow 7:30, 9, 10:30 pm \$20
- **Minton's Playhouse Jam Session**
Minton's 8 pm
- **Christopher McBride**
Smalls 7:30, 9 pm \$20
- **Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore**
Village Vanguard 8, 10 pm \$40

Friday, December 31

- **Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary**
Barbès 5 pm \$20
- **Birdland Big Band**
Birdland 5 pm \$30
- **Birdland Big Band with Nicole Zuraitis**
Birdland 8, 11 pm \$75-150
- **Marilyn Maye**
Birdland Theater 8, 11 pm \$75-150
- **Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson**
Blue Note 8, 10:30 pm \$195
- **Carlos Henriquez Nonet with Obed Calvaire, Michael Rodriguez, Terrell Stafford, Melissa Aldana, Marshall Gilkes, Jeremy Bosch, Anthony Almonte**
Dizzy's Club 7:30, 11 pm \$285-400
- **Houston Person Quintet with Lucy Yeghiazaryan, Tardo Hammer, Russell Hall, Chris Beck; King Solomon Hicks with Richard Cortez**
The Django at Roxy Hotel 7, 10 pm \$125
- **Spike Wilner; Johnny O'Neal**
Mezzrow 7:30, 9, 10:30 pm \$20
- **House of Jade: Benny Benack III, Jenn Jade, Russell Hall**
Minton's 7, 9 pm \$20
- **Naama Gheber/Carlos Abadie; Philp Harper**
Smalls 7:30, 9, 10:30 pm \$20
- **Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore**
Village Vanguard 8, 10 pm \$40

CLUB DIRECTORY

- **55Bar** 55 Christopher Street between Waverly Place and Seventh Avenue South (212-929-9883) Subway: 1, 2 to Christopher Street www.55bar.com
- **Americas Society** 680 Park Avenue (212-628-3200) Subway: 6 to 68th Street www.as-coa.org
- **Bar Bayeux** 1066 Nostrand Avenue (347-533-7845) Subway: 2, 5 to Sterling Street www.barbayeux.com
- **Bar Lunático** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues www.barlunatico.com
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue www.barbesbrooklyn.com
- **Birdland and Birdland Theater** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F to W. 4th Street www.bluenotejazz.com
- **Bond 45** 221 W. 46th Street (212-869-4545) Subway: B, F, M to 47-50 Streets www.bond45ny.com
- **Bowery Ballroom** 6 Delancey Street (212-533-2111) Subway: F to Delancey Street www.boweryballroom.com
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue www.brooklynbowl.com
- **Brooklyn Conservatory of Music** 58 Seventh Avenue Subway: F to Seventh Avenue, N, R to Union Street www.bkcm.org
- **Bushwick Public House** 1288 Myrtle Avenue Subway: G to Myrtle - Willoughby Avenue then B54 www.bushwickpublichouse.com
- **Cellar Dog** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street www.cellardog.net
- **Chelsea Table & Stage** Hilton Fashion District Hotel, 152 W. 26th Street Subway: C, E to 23rd Street; R, W to 28th Street www.chelseatableandstage.com
- **Church Street School For Music and Art** 41 White Street (212-571-7290) Subway: 1, 2 to Franklin Street www.churchstreetschool.org
- **City Winery** 25 11th Avenue (at 15th Street) (646-751-6033) Subway: A, C, E to 14th Street www.citywinery.com
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street www.thecuttingroomnyc.com
- **Dizzy's Club** 33 W. 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 Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street www.thedjangonyc.com
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway www.downtownmusicgallery.com
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue www.dromnyc.com
- **First Baptist Church of Crown Heights** 450 Eastern Parkway (718-778-1200) Subway: 2, 3, 4, 5 to Franklin Avenue www.myfbcch.org
- **Flushing Town Hall** 137-35 Northern Boulevard (718-463-7700) Subway: 7 to Main Street www.flushingtowhall.org
- **Freddy's Backroom** 627 5th Avenue, Brooklyn (718-768-0131) Subway: R to Prospect Avenue www.freddysbar.com
- **Fridman Gallery** 287 Spring Street (646-345-9831) Subway: C, E to Spring Street www.fridmangallery.com
- **Greater Calvary Baptist Church** 55 W. 124th Street (404-227-3748) Subway: 2, 3 to 125th Street
- **Green Lung Studio** 117 9th Street, ste. 122 (614-623-2601) Subway: F, G to Smith/9th Streets www.greenlungstudio.com
- **Guggenheim Museum** 1071 Fifth Avenue at 89th Street (212-423-3500) Subway: 4, 5, 6 to 86th Street www.guggenheim.org
- **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street www.harlemstage.org
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue www.ibeambrooklyn.com
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street www.theiridium.com
- **Jackie Robinson Recreation Center** 85 Bradhurst Avenue (212-234-9607) Subway: A, B, C, D to 145th Street www.nycgovparks.org
- **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 (212-348-8300) Subway: 6 to 125th Street www.jazzmuseuminharlem.org
- **Juilliard School Paul Hall, Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street www.juilliard.edu
- **The Keep** 205 Cypress Avenue, Queens (718-381-0400) Subway: L to Jefferson Street www.thekeepny.com

- **The Kitchen** 512 W. 19th Street (212-255-5793) Subway: A, C, E to 23rd Street www.thekitchen.org
- **Le Poisson Rouge** 158 Bleecker Street Subway: A, B, C, D, E, F, V to W. 4th Street www.lepoissonrouge.com
- **Lowlands** 543 Third Avenue, Brooklyn (347-463-9458) Subway: R to Prospect Avenue www.lowlandsbar.com
- **Madison Square Garden** 4 Pennsylvania Plaza (212-465-6741) Subway: 1, 2, 3, A, C, E to 34th Street www.thegarden.com
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street www.mezzrow.com
- **Michiko Studios** 149 W. 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets www.michikostudios.com
- **Minton's** 206 W. 118th Street (212-243-2222) Subway: B, C to 116th Street www.mintonsharlem.com
- **Mis-En Place** 341 Calyer Street (929-400-3636) Subway: G to Greenpoint Avenue www.place.mise-en.org
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street www.ncgv.net
- **North Square Lounge** 103 Waverly Place at McDougal Street (212-254-1200) Subway: A, B, C, E, F, V to West 4th Street
- **Nublu 151** 151 Avenue C Subway: L to First Avenue www.nublu.net
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to Sterling Street www.theowl.nyc
- **Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue www.pangeanyc.com
- **Park Plaza Restaurant** 220 Cadman Plaza West (718-596-5900) Subway: A, C to High Street www.parkplazarestaurant.com
- **Pete's Candy Store** 709 Lorimer Street (718-302-3770) Subway: L to Lorimer Street
- **Public Records** 233 Butler Street Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue www.publicrecords.nyc
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th Street www.rizzolibookstore.com
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue www.rockwoodmusichall.com
- **Room 623 at B2 Harlem** 271 W. 119th Street (212-280-2248) Subway: B, C to 116th Street www.b2harlem.com
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, A, C, E, B, D to Columbus Circle www.jazz.org
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue www.roulette.org
- **Rustik Neighborhood Tavern** 471 Dekalb Avenue Subway: G to Classon Avenue
- **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 www.scholesstreetstudio.com
- **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
- **Soapbox Gallery** 636 Dean Street Subway: 2, 3 to Bergen Street www.soapboxgallery.org
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **The Stone at The New School** 55 W. 13th Street (212-229-5600) Subway: F, V to 14th Street www.thestonenyc.com
- **The Sultan Room** 234 Starr Street (612-964-1420) Subway: L to Jefferson Street www.thesultanroom.com
- **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharpe Theatre** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street www.symphonyspace.org
- **Theater for the New City** 155 First Avenue (212-254-1109) Subway: 6 to Astor Place www.theaterforthenewcity.net
- **Triad Theater** 158 W. 72nd Street, 2nd floor (212-362-2590) Subway: 1, 2, 3 to 72nd Street www.triادنyc.com
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street www.villagevanguard.com
- **Wild Birds** 951 Dean Street (347-896-5056) Subway: A, C to Franklin Avenue www.wildbirdsbk.com
- **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, C, E, F, V, Grand Street Shuttle to W. 4th Street www.zincjazz.com
- **Zürcher Gallery** 33 Bleecker Street (212-777-0790) Subway: 6 to Bleecker Street; B, D, F to Broadway-Lafayette www.galeriezurcher.com



dizzy's club

DEC 2-5
ULYSSES OWENS, JR. BIG BAND

DEC 6
JULLIARD JAZZ ENSEMBLES

DEC 9-12
MARY STALLINGS AND THE
EMMET COHEN TRIO

DEC 13-14
MATT WILSON
CHRISTMAS TREE-O

DEC 15-19
IGOR BUTMAN QUINTET

DEC 21-24
A VERY IRBY CHRISTMAS

DEC 27-30
CARLOS HENRIQUEZ NONET

DEC 31
NEW YEAR'S EVE CELEBRATION
WITH THE CARLOS HENRIQUEZ
NONET

JAZZ.ORG/DIZZYS
7:30PM & 9:30PM

212.258.9595
BROADWAY AT 60TH ST.

CELEBRATE THE HOLIDAYS WITH STACEY KENT!

BIRDLAND JAZZ CLUB
December 7 – 11, 2021
www.birdlandjazz.com



"Some music seems fated to match a moment in time. Stacey Kent's clear-as-light vocals and Art Hirahara's lyrical piano make their duo outing exactly "what the world needs now."
—JAZZTIMES



"I want to thank Ed Palermo once again for this astounding and unexpected tribute. It's almost like a book. My story - a biographical acknowledgment, but in music rather than words." - Edgar Winter



EXTRA! EXTRA!! READ ALL ABOUT IT!

— THE —
ED PALERMO BIG BAND
— I'VE GOT NEWS FOR YOU: —
THE MUSIC OF EDGAR WINTER

A 2021 Sky Cat Records Release

CD Download Stream
palmobigband.bandcamp.com
waysidemusic.com
spotify.com
apple.com/apple-music

2021 ALBUM DROP EVENTS/CONCERTS



DEC 28 IRIDIUM JAZZ CLUB 1650 Broadway, NYC theiridium.com
DEC 30 THE FALCON 1348 Rte 9W Marlboro, NY liveatthefalcon.com

WORLD MUSIC INSTITUTE



THE KLEZMATICS "Happy Joyous Hanukkah"

Celebrate Hanukkah with the Grammy Award-winning Klezmatics! This joyful performance features classic Klezmatics material as well as Hanukkah-themed songs with lyrics by American folk icon Woody Guthrie.



DEC 5
7:30 PM

www.worldmusicinstitute.org

PETER NORTON
symphonyspace
2537 Broadway at 95th Street