

DECEMBER 2022—ISSUE 248

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



THE NEW YORK CITY JAZZ RECORD

**FRANK
LACY**
JAZZGAZER



**HOLIDAY
GIFT
GUIDE**

**MARC
COPLAND**

**LAUREN
SEVIAN**

**ALVIN
CURRAN**

**URBIE
GREEN**

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'Tis the season to be...well, what exactly? We come into December and suddenly we have to feel jolly? Rather hard with a war in Europe, a midterm election that demonstrated exactly how divided this country is, a world struggling with food and energy needs, a World Cup that is rife with corruption and human rights violations and far too much attention spent on a narcissistic, destructive billionaire (no, not that one).

It may feel slightly delusional but it is times like these when we need music most. To think of all the periods of world upheaval that jazz has seen is to be inspired by its resilience and its need to reflect upon and try to better the people and places it touches. The supposed spirit of the holidays – divorced from the commercial and sectarian realities – is one of unified personhood, joy, generosity and understanding. All those apply to jazz no matter the season. So as we approach the end of yet another turbulent year, let us be thankful that we have music – and in person especially – to act as a soothing balm. We all need it.

On The Cover: Frank Lacy (photo by Alan Nahigian)

Corrections: In last month's Artist Feature, the founder of 577 Records is Federico Ughi. In last month's Lest We Forget, Oliver Jackson played drums. In last month's Festival Report, the ballad towards the end of Kurt Elling's set is called "Endless Lawns".

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Criss Cross Jazz releases II-2022

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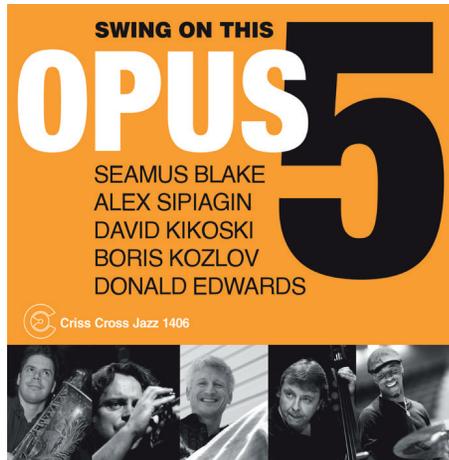
Alex Sipiagin - Trumpet
Seamus Blake - Tenor Sax
David Kikoski - Piano /
Fender Rhodes
Boris Kozlov - Bass
Donald Edwards - Drums



Released September 2022

NOAH PREMINGER TRIO

Noah Preminger - Tenor Sax
Kim Cass - Bass
Bill Stewart - Drums



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MIKE MORENO QUARTET

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UPTOWN NIGHTS

KINGS RETURN

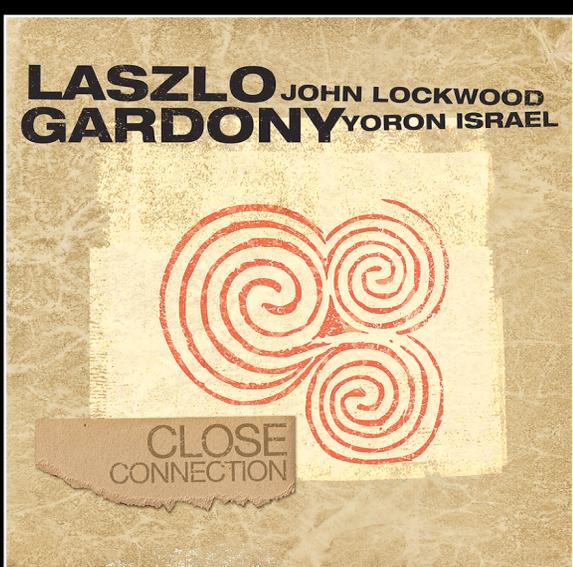
WE FOUR KINGS HOLIDAY CONCERT

DECEMBER 16-17, 2022 | 7:30PM

Harlem Stage presents *Uptown Nights: Kings Return*. The Dallas-based vocal quartet, **Kings Return**, celebrates the holidays with their amazing a cappella arrangements of carols and original holiday tunes. Everything from Jazz, Classical, Gospel, and R&B/Soul, there's a little bit of everything for everyone. Performing fan favorites, alongside tracks from their *Merry Little Christmas* EP and their debut album *Rove*, Kings Return will also be sharing stories behind their favorite holiday songs.

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LASZLO GARDONY

CLOSE CONNECTION

LASZLO GARDONY piano
JOHN LOCKWOOD bass
YORON ISRAEL drums

SSC 4037 / AVAILABLE 12/21/22

**PLAYING @ BIRDLAND THEATER
 DECEMBER 8, 2022**

Close Connection is a confluence of musical styles in a highly interactive trio setting, where Laszlo's Central European folk roots come to the fore alongside his lifelong love of jazz standards and his youthful infatuation with '70s prog-rock. It's where Bartok meets Monk and King Crimson, filtered through Gardony's unique prism and expertly interpreted by his longtime simpatico rhythm tandem of bassist John Lockwood and drummer Yoron Israel. And he calls it New Prog Jazz.

—Bill Milkowski



Sunnyside



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Judging by conversations overheard in Zankel Hall before, between and after **Slovaks in Concert** (Nov. 3rd) a majority of attendees were from the Slovakian (or Czech) Republics, creating familial atmosphere for vocalist Kristína Mihal'ová and guitarist Jakub Šedivý (aka Lash&Grey, both in their mid 20s), who opened the event with a set mixing covers of "There Will Never Be Another You", "East of the Sun and West of the Moon" and "I'll Remember April" with the originals "Passing Truth", "Incurved in Love" and "Cakam" — all sung in English save the last, a romantic ballad evoking especially warm response. Buoyed by Šedivý's finger-picked acoustic and trumpeter Keyon Harrold's fine solos, Mihal'ová's voice — agile, soulful, inventive, resonant on bottom, clear at top — promises a bright future. The Jánoška Ensemble, comprised of brothers Ondrej, František (violins) and Roman (piano) Jánoška and brother-in-law Julius Darvas (bass), plus guests Bireli Lagrène (guitar) and Martin Valihora (drums, also featured in the first set), upped the jaw-drop factor with playfully virtuosic arrangements of classical pieces like Brahms' "Hungarian Dance No. 1", Beethoven's "Moonlight Sonata" (mashed-up with Cole Porter's "Night and Day"), Bach's "Concerto for Two Violins", a czardas by Vittorio Monti and The Beatles' "Hey Jude", the crowd nah-nahing along. With impeccable showmanship, chops and taste, sparked by František and Roman's improvisations, the group is a breath of fresh music. —Tom Greenland



Kristína Mihal'ová & Keyon Harrold @ Zankel Hall

Jazz and religion? Absolutely. Jazz Vespers at Saint Peter's Church combines both, most recently with pianist **Miki Yamanaka** and bassist **Tyrone Allen** (Nov. 13th). This mix of music and liturgy has been going strong since 1965, when the late Rev. John Garcia Gensel began the jazz ministry at the church. Jazz Vespers offers an hour of a simple Lutheran service, punctuated by jazz music. Opening with a thematically appropriate "There But for the Grace Of" (Harold Mabern), Yamanaka and Allen demonstrated a synergy of playing that was decidedly hand-in-glove. Allen frequently turned to the bow in the set, also sensitively bowing in the underscoring of several liturgical sections of the vespers. Two Billy Strayhorn compositions were offered; the first, "A Flower Is a Lovesome Thing", innately mellow, showcased Yamanaka's expressive playing; she is able to create mood in a way that a vocalist phrases a song to thrust or pull back, modulating volume and emotion. This ability was again demonstrated in "Lush Life", in which Yamanaka's artistry mystically communicated the lyric. With the piano forward, Allen offered responsive, supportive playing. In her own composition, "Early Morning", both entered into a more energetic expression of the music, with bop undertones and a powerful conclusion. Throughout the set, Yamanaka's touch was light and elegant, with the insertion of glissandi, riffs and other touches à la the Oscar Peterson school of playing. —Marilyn Lester



Miki Yamanaka & Tyrone Allen @ Saint Peter's Church

70 years ago, in the heyday of NYC's mambo and chachachá crazes, crowds thronged the Palladium to hear singer Tito Rodríguez' orchestra. The craziness continued at a concert (Nov. 12th) by his son Tito's 16-piece orchestra fronted by vocalist Gilberto Santa Rosa, part of a three-day tribute to Rodríguez padre titled ¡El Inolvidable! at Hostos Center in The Bronx. Seated before two giant mushroom-shaped lighting props, dressed sharp in red jackets, white shirts, black pants and bow ties, the ensemble played two sets of Rodríguez' most famous mambos, chachachás and boleros, with an occasional rumba or pachanga for contrast. Four trumpets punched accents, four saxophones thickening the mix while Tito, Jr. (on timbales), veteran bongosero John "Dandy" Rodríguez, Jr. and conguero Wilson "Chembo" Corniel added plenty of habanero pepper to the musical pique. The mostly elderly audience sang along with favorites like "Cuando Cuando Cuando", "Un Cigarrillo, la Lluvia y Tú", "A los Muchachos de Belén", "El Agua de Belén" and "Amor Perdóname", exclaiming encouragement, waving hands until, finally, a few rose to dance. At center was Santa Rosa, suave in shiny red jacket, light on his feet as he side-slipped across the stage, executing lithe step-ball-changes between song verses, his infectious repartée drawing laughs from the crowd, his versatile voice clipping/chopping the mambo lyrics, caressing the boleros, proving himself a worthy proxy for El Inolvidable's legacy. (TG)

Victor Gould has a stellar pedigree: playing piano since age four; won a Herbie Hancock Presidential Scholarship at Berklee College of Music; attended the Thelonious Monk Institute of Jazz; earned a Masters Degree; and garnered several key awards. The sum total of all this has yielded a splendidly talented musician. At Cellar Dog (Nov. 14th), Gould's "Sir Carter" immediately demonstrated clean, direct execution bolstered by a charming lilt and plenty of personal warmth. With bassist Noam Wiesenberg, the two created a synergistic unit, with tradeoff solos yielding strong statements and sturdy, anchored musical affirmations. "Nardis", written by Miles Davis in his modal period, underscored Gould's economical attack within an easy, balladic interpretation. Herein could be heard the influence of late trumpeter Wallace Roney, a main mentor of Gould's, who imparted to him his concept of free precision. Several jazz standards were included. "Body and Soul" (Johnny Green-Edward Heyman-Robert Sour-Frank Eyton) and "Stella by Starlight" (Victor Young-Ned Washington) were played with so much improvisation and creative license as to almost qualify as contrafacts. "Lover" (Richard Rodgers-Lorenz Hart), the most uptempo of a mellow set, stuck closest to the melody before an interlude of improv. The drawback to an otherwise superb set was drummer Mark Whitfield, Jr., who arrived at the last minute, played without charts and seemed to be in his own often-dissonant world. (ML)

Celebrating the 20th Anniversary of the release of their debut album (*Introducing The Rodriguez Brothers* on their RodBros Music imprint), the **Rodriguez Brothers**—pianist Robert and trumpeter Michael—brought a fiery quintet into Dizzy’s Club for two nights of exhilarating Latin Jazz. The band, with bassist Ricky Gonzalez, drummer Adam Cruz and conguero Anthony Almonte, kicked off their second set (Nov. 4th) with the trumpeter’s “Rowdy Rod”, a boppish line played over a percolating AfroCuban rhythm. That underpinned commanding solos by both brothers and Gonzalez, which were tagged with a climactic Cruz outing to take things out. The group followed with the pianist’s “Guayaquil”, an infectious melody somewhat reminiscent of Horace Silver with a gamboling folkloric conga rhythm; the song paid tribute to the siblings’ mother’s Ecuadoran heritage, making way for an exciting Almonte-Cruz tête-à-tête. “La Guaracha”, another melodious Robert composition, recalled the sound and soul of Dizzy Gillespie’s AfroCuban adventures with bebopping trumpet and piano solos. On his lush ballad “Lulu’s Song” Michael played stirring soft toned flugelhorn, sharing the spotlight with his sensitive piano as the full house listened with rapt attentiveness. The ensemble opened Robert’s episodic “Minor Things” with focused intensity, building dynamically into a tour de force rumba to end the set, before returning for an encore with Moisés Simons’ “El Manisero”. —*Russ Musto*

When Interpretations welcomed **Scott Robinson** and **Elliott Sharp** to Roulette (Nov. 3rd), the broad array of sounds, oftentimes emitted concurrently, tended toward the breathtaking throughout Robinson’s multi-movement “Hypocloid”. In the piece, Sharp on a Django-like acoustic guitar and Robinson on alto clarinet played the noir-like modal melody, one part loss, another longing, aurally painted the night. Sharp moved to double-neck electric viola, played both arco and pizzicato, but later his electric guitar and soprano saxophone sought new realms while Robinson was armed with woodwinds including contrabass sarrusophone, a vintage metal Eb clarinet, a fascinating slide saxophone and duel-headed “Jazzophone” Rahsaan Roland Kirk would have killed for, alongside metal percussives, a “power bore” bugle and a rare Moog-designed theremin. At points the music evoked Krzysztof Komeda’s “Rosemary’s Baby” theme, but once Robinson was on tenor, he unleashed an original, moving ballad, which could have wonderfully been developed into the body of the work. The evening’s second set was dedicated to two Wadada Leo Smith compositions for solo instruments. The composer was in the house to celebrate the astounding technique of classical guitarist Jordan Dobson (who performed “Bardsdale Suite”) and pianist Erika Dohi (“Meditations, Reflections and Studies on Light”). Smith and Robinson were also given awards by the Jazz Journalists Association. —*John Pietaro*

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Rodriguez Brothers @ Dizzy’s Club



Scott Robinson & Elliott Sharp @ Roulette

An early evening set (Nov. 6th) at The Django gave versatile saxophonist **Craig Handy** the chance to debut his new quartet, featuring a rhythm section with three exceptional young Israeli players in pianist Eitan Kenner, bassist Alon Near and drummer Eviatar Slivnik. The band got things started playing Mulgrew Miller’s Jazz Messenger anthem “Second Thoughts”. Handy stretched out, blowing robust tenor, after which Kenner turned in a brightly swinging solo, followed by Near’s lyrical outing and a series of four-bar exchanges by Slivnik with Handy and Kenner before the band took things out. Up next was Handy’s original “It’s Up To You”, a soulful piece brimming with optimistic fervor, the band hitting hard, swinging at length with unabashed enthusiasm. After introducing his young colleagues to the appreciative crowd Handy took time out to speak on both the talents of Miller and the composer of the set’s next song, pianist George Cables, whose pretty bossa nova had the band grooving elegantly over the Brazilian beat. Sticking with the music of modern piano masters Handy next called Harold Mabern’s “Edward Lee”, his dedication to longtime bandmate Lee Morgan. The quartet dug into the bluesy gospel-tinged piece with spirited aplomb. Picking up on Near’s solo’s quote of “Haitian Fight Song”, Handy segued the piece into the Mingus classic. The set ended with the saxophonist showing off his vocal skills, singing “Do You Know What It Means To Miss New Orleans”. (RM)

This review declares that Café Bohemia is back. The Village jazz cellar, just below the site of its legendary ‘50s namesake, carries Miles Davis and Jack Kerouac vibrations. Its pre-COVID opening produced a groundswell, but the space was pandemic-shuttered until recently. A welcome resurrection came via **Peter Bernstein** and **Pasquale Grasso** (Nov. 11th). This pairing makes the case for guitar duets, so swinging, so musically adventurous, the vision of singable repertoire. While an eyebrow was raised when the duo was announced as “the greatest guitarists on the planet”, the seeming hyperbole became justified with opener “East of the Sun” (though the alternate chords and shifting harmonies wonderfully rewrote the tune). Lush, sliding melodic statements by Bernstein painted the air alongside Grasso’s uncannily fast single-string bop runs. Trading solos, each comping for the other, the magic in both roles was on full display, with the thoroughly packed house recalling Jim Hall, Gabor Szabo, Tal Farlow and Django Reinhardt on high and Bernstein’s solos, probing, commanding, spoke of the history of jazz guitar. “If Ever I Would Leave You” came alive on tandem fretboards as did Thelonious Monk’s “Reflections” and “Off Minor” and Clifford Brown’s “Daahoud”, among others, flooding the room with singularly old-school cool. The only regret is that this wasn’t recorded, thus no moody album cover brandishing the club’s logo, which codified so many great live records of the day. (JP)

WHAT'S NEWS

A GoFundMe campaign has been established to aid **Wendy Oxenhorn**, NEA Jazz Master and former longtime head of the Jazz Foundation of America, who lost her house and possessions to Hurricane Ian. For more information and to donate, visit gofundme.com/f/wyrez5-helping-an-angel.

Winners of the **11th Annual Sarah Vaughan International Jazz Vocal Competition** have been announced. Recipient of a \$5,000 cash award and winner of The SASSY Awards was Lucia Gutiérrez Reboloso. The Second Place honor and \$1,500 prize went to Ekep Nkwelle. Third Place and a prize of \$500 was awarded to Allan Harris. For more information, visit SarahVaughanCompetition.com.

Nominees for the **2023 Grammy Awards**, taking place Feb. 5th, 2023 have been announced. Among the relevant categories are Best Jazz Instrumental Album: Terri Lyne Carrington, Kris Davis, Linda May Han Oh, Nicholas Payton, Matthew Stevens—*New Standards Vol. 1* (Candid); Peter Erskine Trio—*Live In Italy* (Fuzzy Music); Joshua Redman, Brad Mehldau, Christian McBride, Brian Blade—*Long Gone* (Nonesuch); Wayne Shorter, Terri Lyne Carrington, Leo Genovese, Esperanza Spalding—*Live At The Detroit Jazz Festival* (Candid); and Yellowjackets—*Parallel Motion* (Mack Avenue). Best Improvised Jazz Solo: Ambrose Akinmusire; Gerald Albright; Melissa Aldana; Marcus Baylor, John Beasley; and Wayne Shorter & Leo Genovese; and Best Jazz Vocal Album: The Baylor Project—*The Evening: Live At APPARATUS* (Be A Light); Samara Joy—*Linger Awhile* (Verve); Carmen Lundy—*Fade To Black* (Afrasia Productions); The Manhattan Transfer With The WDR Funkhausorchester—*Fifty* (Craft); and Cécile McLorin Salvant—*Ghost Song* (Nonesuch). For the complete list, visit grammy.com.

A benefit concert for **Michiko Studios**, displaced from its longtime home last month, will take place at The Church of Saint Mary the Virgin on Dec. 11th at 2 pm with performances by Joe Lovano, Donny McCaslin, Johnathan Blake, Steve Nelson and more. For more information, visit eventbrite.com/e/last-show-on-music-row-tickets-466506713137.

Berklee College of Music has established an annual scholarship in honor of alumnus John Abercrombie ('67) in partnership with the John Abercrombie Jazz Scholarship Fund Charitable Trust (JAJSF). One student, selected by the Berklee Guitar Department, will receive a \$2,000 tuition credit each spring between 2023 and 2027. For more information, visit johnabercrombiejazzfund.org.

Universal Music Publishing Group has announced an exclusive global publishing agreement to represent the song catalogue of legendary songwriter **Irving Berlin** and will act as representatives for the Berlin estate’s brand and social marketing efforts, including a new Tik Tok channel. For more information, visit irvingberlin.com.

The Jazz Loft in Stony Brook is a recipient of \$10,000 in New York State Council on the Arts grant funding, allowing the venue to program three to five additional shows during the upcoming 2023 season. For more information, visit thejazzloft.org.

Pianist Deanna Witkowski’s **Mary Lou Williams: Music for the Soul** has won a 2022 ASCAP Foundation Deems Taylor/Virgil Thomson Book Award for excellence in pop music writing.

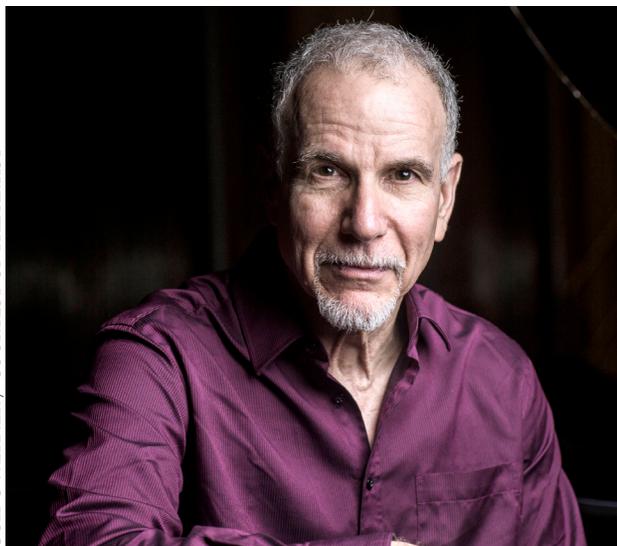
Infrequent Seams has announced a new project for 2023, The K7 Commissions Series, “a subscription model for connecting artists with the greater community that engages creative music.” One digital album per month will be released (plus a limited run of 50 cassettes) for the entire year. There will be four membership levels available. For more information, visit infrequentseams.com.

Drummer William Hooker’s documentary film **The Lost Generation: Outside the Mainstream** won Audience Favorite for the 2022 Workers Unite Film Festival.

The **Australian Art Orchestra** has appointed Aaron Choulai as its new Artistic Director, replacing outgoing AD Peter Knight.

Submit news to ldgreene@nycjazzrecord.com

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MARC COPLAND

BY ROBERT BUSH

*Marc Copland has been creating vital music for more than 40 years and the pianist is arguably at the very top of his game. He is most well known for his long associations with bassist Gary Peacock and guitarist John Abercrombie, issuing several game-changing albums on ECM. Copland is a consummate small-group ally in the duo, trio and quartet formats. His long-running trio with bassist Drew Gress and Joey Baron was consistently delightful and he is hitting the post-COVID landscape with aplomb, releasing *Someday*, a new quartet session on InnerVoice Jazz.*

The New York City Jazz Record: Can we talk about the new record and what your immediate plans are?

Marc Copland: It is a project that I'm really happy with. It features a great young sax player, Robin Verheyen, with whom I've been playing for several years; Drew Gress, of course, who I've been playing with for a few decades; and Mark Ferber, a great young drummer who was doing a lot of Gary Peacock's trio work towards the end of Gary's life. We're going to Europe at the end of the month for 10 days and we're looking to do some more over there next year. There will be a 2023 European tour with another quartet with Mark Feldman on violin and Drew and my trio is now Drew and Billy Drummond. The trio has done a couple of gigs and is planning Europe in May and we'll be at Mezzrow on Jan. 6th-7th.

TNYCJR: What do you look for in a drummer?

MC: I don't look for anything, I go by feel. For example, I had some work coming up and Joey wasn't available. Drew and I got together and played with Billy Drummond and it just felt really good. That means that there's all kinds of technical things that are going right, but it is kind of hard to verbalize all of them. I mean all these guys are great drummers, right? Like Joey, Billy's a great listener and I really dig his time feel. He brings something that's kind of earthy.

TNYCJR: What about choosing a bass player?

MC: Again, it is what feels right. I've been very lucky with bassists: Gary and Drew, playing with both for decades. The guys I like to play with can cover the whole instrument. They can lay it down on the floor, which is important, but also play loose and hang with some of the harmonic things I do. There's a good amount of bass players who can do all of that today, but it wasn't always like that.

TNYCJR: You are one of the premier accompanists in jazz. How did you get there?

MC: I started out as a saxophonist, from the age of 10 until I was 25. I think that gave me a unique perspective on what a soloist doesn't want to hear from a piano player. The switch to piano felt really comfortable

to me. One of the things I liked about it is approaching the instrument as a part of the rhythm section, which is a real team, or should be. There's also the sense of orchestration. As an orchestrator, I'm trying to support everything going on around me, not only the soloist—whether it is a horn player or the bassist or the drummer—but also the vibe of the entire band. This has always been my first concern. I focus on the feel and sound of the whole group. Of course, soloing is important, but setting the sound and vibe is first priority.

TNYCJR: I'd like to return to the subject of your history with Peacock. How did your great chemistry develop?

MC: It was kind of instantaneous. I went out to Seattle to play a week and he was the quote-unquote "local bass player". I was 30-something, had never met him and was absolutely petrified. While listening to him warm up—and he was playing all of this incredible stuff—I waited until he paused and then played a chord. Then he played a note with that chord and I looked up. He was grinning from ear to ear. We just hooked up immediately and it carried on like that for 40 years. Our concepts were very close in terms of orchestration. When he stopped warming up for a second and I played a particular chord voicing, he just said, "Oh, let me put a note under that", you know? So right away he was listening, even though I was just playing a chord to get the sound of the piano. When he did that, I reacted and he reacted in turn. And we both looked up and thought, "Whoa, this is real." We shared that aesthetic and it made making music with him just wonderful. I've been fortunate to be able to pick and choose situations and play with like-minded musicians, which makes it fun.

TNYCJR: Another longtime associate was guitarist John Abercrombie. Can you reflect on that relationship?

MC: It was very similar. John and I met in Chico Hamilton's band when I was still playing saxophone. We had a different kind of dynamic then. We were both young and into burning out and all that. But we were also trying to do things that we felt were exploratory with harmony, tunes and ways to play. Then I switched to piano and left town for 10 years. When I got back, we were hanging, but not really playing together. Then one day it happened and the connection was immediate, but it wasn't two young guys burning out, it was two guys really listening to each other. We were both a little older and there was this magic between guitar and piano. That was what was on the menu and we were both totally into it. Our longstanding friendship made it that much easier.

TNYCJR: Those albums you did with Gary's trio on ECM. Do you think they were an accurate representation of that band?

MC: Yes and no. They certainly captured the experimental and freewheeling side. We also enjoyed playing standards and most of that is not captured on the recordings, but you can't do everything on one record. So, they're a very accurate picture of a big piece of what we did, but certainly not all of it.

TNYCJR: Will any of that standards stuff ever surface?

MC: When I'm playing with Drew Gress and Billy Drummond, it is pretty much the same aesthetic. Different cats, but the same kind of approach. So, I do believe it is happening, just with two different players.

(CONTINUED ON PAGE 42)

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Noah Gershwin (Dec. 14th)
Greg Tuohey (Dec. 21st)
Marc Copland (Dec. 28th)

Thursdays: 8 & 9:30 pm
Adam Kolker, Jeremy Stratton and guests
5 - 7 pm Happy Hour with Marta Sanchez

Fridays: 8 & 9:30 pm
Kyle Nasser/Simona Premazzi (Dec. 2nd)
George Garzone (Dec. 9th)
Jerome Sabbagh (Dec. 16th)
Harish Raghavan (Dec. 23rd)
5 - 7 pm Happy Hour with Peter Watrous

Saturdays: 8 & 9:30 pm
Darius Jones (Dec. 3rd)
Sebastien Ammann (Dec. 10th)
Marty Ehrlich (Dec. 17th)
6 - 7:30 pm Adam Kolker Duo Series

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LAUREN SEVIAN

BY MATTY BANNOND

A gruff male voice is bellowing at Lauren Sevian when she answers her phone. The baritone saxophonist has just boarded a train from Boston to New York and the announcer is laying down his commandments for how to pick a destination and safely land on the platform in one piece. It is a Wednesday. On Sunday, she ran the NYC Marathon in less than four-and-a-half hours. On Monday and Tuesday, Sevian taught at Berklee College of Music. And she has gigs coming up on Thursday and Saturday night.

Sevian's career is marked by her unflinching willingness to take on tough challenges and grab opportunities for growth. In fact, that is how she wound up lugging around an instrument that weighs more than a bowling ball. She started out playing piano, then switched to alto saxophone. When she was about 15 years old, her teacher suggested trying the baritone. "I said, 'It is massive, are you crazy?'" she recalls. "I didn't want to carry that thing around with me for the rest of my life." Despite these initial objections, Sevian didn't back away from the baritone. "I tried it and in the first couple of minutes I felt very connected to the instrument," she says. "Something about it sort of hit me... I loved playing alto but I immediately fell in love with the baritone. I liked the fact that it was different."

While her choice of horn owed something to chance, it was inevitable that Sevian would learn to play some instrument or other. Music spilled out from every room of her family home in Long Island. Her mother played piano and her brother played several reed instruments but it was her violin-playing father who ignited Sevian's love of jazz by sharing recordings of legendary figures like Miles Davis and John Coltrane. "I always really wanted to practice," she says. "My parents never had to force me."

By 1997, those self-inflicted scales and études had opened the door to the Manhattan School of Music. After graduating, Sevian began snatching up an incredible range of roles and projects. She toured with groups including Diva and the Artie Shaw Orchestra and performed with Jane Monheit and the Ladies of Jazz, as well as Steely Dan, the Dizzy Gillespie All-Star Big Band, the Count Basie Orchestra and other high-profile and artistically demanding projects.

Joining the Mingus Big Band in 2003 is one of the biggest milestones in Sevian's career so far, including winning a Grammy for *Live at Jazz Standard* in 2011. "Playing with that level of people... I didn't want to be the weak link," she says. "I was a little intimidated and I didn't think I was anywhere near the level they were at. But I'm also the type of person who is going to do the homework and get it together and make the gig."

Mingus' influence is often evident in Sevian's work. Her compositions coil swing-beat figures around slippery rhythmic shifts and her improvisations are characterized by a combative, shark-trapped-in-goldfish-bowl energy. "It is just so ingrained in me," she says. "Playing his music is a privilege and

a responsibility. I'm lucky to be part of his history, so I take it very seriously."

Sevian has multiple projects running in smaller formations too. She co-leads the quintet LSAT with alto saxophonist/frequent collaborator Alexa Tarantino. She also leads LSQ, a quartet showcasing her broad, crisp baritone voice alongside piano, bass and drums. "When I started that quartet, I felt like I wasn't ready to be a bandleader," she says. "But it made me realize that, as a bandleader, you have people to support you. It may be your music but it is about the band and the sound." These small-group formats provide the setting for both of Sevian's studio albums: the 2007 quartet session *Blueprint* (Inner Circle Music) and 2017's *Bliss* (Posi-Tone), adding Tarantino. Both are marked by swing rhythms and twisty, bop-infused melodic lines revealing Sevian's deep admiration for the great ghosts of 52nd Street. "There was a ten-year gap between those two records," she says. "I feel like my playing had evolved a bit more, I was more comfortable on my instrument. Maybe some of the music on *Bliss* is a little more complex. But I'm always striving to get better and that's the bottom line."

Lioness is another project that benefits from the baritone player's can-and-will-do spirit. It began as a monthly concert series presenting various female bandleaders at Queens' Flushing Town Hall. The artists casually kicked around the idea of forming a collective. Sevian is now Co-Director of that venture alongside guitarist Amanda Monaco. Together, they released the album *Pride & Joy* in 2019. Today, Lioness gigs bring together established and emerging female performers to shine a spotlight on compositions by women.

Early in 2022, Sevian accepted a position as Associate Professor of Woodwind at the prestigious Berklee College of Music in Boston. It is a neat fit for a musician with such heartfelt reverence for the jazz tradition. "I try to instill a sense of respect when it comes to playing this music," she says. "We have a unique opportunity, in the classroom, to pass along the messages of our ancestors and traditions. And I tell my students exactly what they should expect to deal with if they want to be a musician. I don't sugarcoat anything."

In modern times, it is entirely typical for a jazz artist to wear many hats. It is less typical, however, for an artist to prepare for and complete a 26.2-mile road race beneath such a towering heap of metaphorical headgear before leaping into a packed week of tutorials and gigs. Sevian's zeal for forward momentum has propelled her into an extraordinary range of situations and settings and she is harnessing that dynamic force to give jazz' next generation a flying start. As she concludes the phone call, the train announcer barks another warning about the dangers of disembarking at the wrong location. His words imply a challenge. He should know his audience better. Sevian may just feel tempted to pick up her hefty horn, take a leap of faith onto an unfamiliar platform and then figure out a nifty way to set the whole town swinging. ❖

For more information, visit laurensevian.com. Sevian is at The Django Dec. 2nd, Flushing Town Hall Dec. 8th with Lioness and Midnight Theatre Dec. 14th with Mingus Big Band. See Calendar.

Recommended Listening:

- Ada Rovatti and The Elephunk Band—*For Rent* (Apria, 2002)
- Lauren Sevian—*Blueprint* (Inner Circle Music, 2007)
- Mingus Big Band—*Live at Jazz Standard* (Jazz Workshop, 2009)
- Amanda Monaco—*Glitter* (Posi-Tone, 2016)
- Lauren Sevian—*Bliss* (Posi-Tone, 2017)
- Lioness—*Pride & Joy* (Posi-Tone, 2018)

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FRANK LACY

JAZZGAZER

BY MIKE COBB



Often called one of the “baddest sidemen in jazz”, Frank Lacy prefers to be known for his own work as an artist. With an extensive recorded catalogue, leadership of many groups and numerous collaborations, the trombonist is justified in his desire to be acknowledged for what he brings to the world of music.

“I get annoyed that I’m always asked about who I’ve played with. I’m 64. I’m a senior citizen!” he declared in a recent phone interview.

But his roots and experience are notable. Born in Houston, Texas, he had a teacher and guitarist father who worked with Arnett Cobb, Illinois Jacquet and Eddie “Cleanhead” Vinson. Lacy’s mother was a gospel singer and he started learning piano when he was eight. As a teenager, he played trumpet, tuba and euphonium. Lacy earned a degree in Physics from Texas Southern University and later studied trombone at the Berklee College of Music with Branford Marsalis, Greg Osby and Marvin “Smitty” Smith as classmates.

Over the years, Lacy worked with Jacquet’s big band, acted as Musical Director for Art Blakey’s Jazz Messengers and released his first album, *Tonal Weights & Blue Fire* on Tutu in 1990 (which included his father). He has worked with other jazz legends including Lester Bowie, Marty Ehrlich, Michael Formanek, Slide Hampton, Roy Hargrove, Rufus Reid, Henry Threadgill, Steve Turre, McCoy Tyner and Bobby Watson and spent over 20 years with the Mingus Big Band. Lacy has also worked with Erykah Badu, D’Angelo, Common, Elvis Costello and many other artists outside the realm of jazz.

When asked about working with jazz legends, Lacy says, “With [late trumpeter] Roy Hargrove, I felt like his little big brother. I was featured in the [recent] documentary movie *Hargrove*. I first worked for Roy on the record *The Vibe* as a guest artist with Branford Marsalis and Brother Jack McDuff. But I mostly worked with his sextet Crisol [which translates as melting pot]. I think that was his best band because it had four generations: Larry Willis on piano, myself on trombone, Gerald Cannon on bass, Sherman Irby on sax, Willie Jones on drums and Roy on trumpet. His record *Habana* got a Grammy. We have an album recorded live at the Village Vanguard, but that hasn’t been released yet. And the recent work I did with [reed and wind player] Michael Marcus is important [the recently released *Abstractions in Lime Caverns* on ESP-Disk’]. He has played with a lot of people. I like that Michael allowed me to just play French horn. It is a great record. But no one asks me about my stint I did with the great Lester Bowie or Henry Threadgill. I also have a very avant garde career,” he says. Lacy recorded five albums with Bowie from 1986-1992 and a pair with Threadgill in 1986 and 1987.

At a gig last month at the Upper West Side club Smoke, Lacy acknowledged early jazz trombonists Melba Liston and Benny Powell, both with whom he had worked before. “I knew Benny and we talked about trombone all the time. I got to play with Melba with Slide Hampton in 1981,” he adds. For the show, Lacy played trombone, French horn and sang. Alto

saxophonist T.K. Blue acted as musical director for a band of tenor saxophonist Wayne Escoffery, pianist Dave Kikoski, bassist Paul Beaudry and drummer George Coleman, Jr.

Live, Lacy’s tone is powerful and pure, his presence intense, almost athletic. He swiftly swipes away his horn when finished with a solo and scans the audience from under his hat with a fierce gaze, checking to see that they are paying attention. You can tell he means business.

Regarding the balance between the preservation of jazz traditions and creating new sounds, Lacy states, “I definitely do both, but lately the jazz community has slacked off of pushing something new and innovative. It goes all the way down the chain from the record companies, agents, venues, musicians and the audience. There are certain establishments in New York that always book the same artists. One thing I like about Smalls is that you have a lot of young guys who have a chance to perform.”

An avant jazz trio Lacy co-leads with bassist Kevin Ray and drummer Andrew Drury is 10³²K, whose 2018 release *The Law of Vibration* featured the late trombonist Roswell Rudd. Regarding the name, he explains, “That refers to the Max Planck temperature of hot. Most artists think of music as an art form. I disagree. I distinctly believe it is not; it is a science. The Sufis called it divine science because it deals with a lot of intangibles. You can’t touch, see or smell music. The only way music hits you is through hearing and feeling. I think people would get more out of it if they closed their eyes and listened instead of looking at who’s playing.”

As much as it is scientific, his knowledge of jazz is also historic. In a 2012 interview from the now-closed-and much-missed St. Nick’s Pub in Harlem, he explained how the African diaspora created the foundations for jazz in America. “When the slaves were working in the field, they’d be picking cotton and singing spirituals. The bending of the third note was called the Blue Note and is where the blues came from. Later on, it was put into song form with 12 bars. This was something that had never happened in music and I think it is African Americans’ contribution to modern music. After that it became jazz, which developed into rock, R&B, funk and hip-hop. It all comes from Black music and the blues.”

Ever busy, today Lacy also has two quartets, one of which recently played at the NAMA (New Amsterdam Music Association), founded and conceived in 1900 by James Reese Europe as the first African American musicians’ union for those denied admission into the white-only local unions. He also leads the Frank Lacy Quartet, which recently played The Pittsburgh Jazz Festival. Lacy has a sextet and a septet, which recently did the music of Blakey, and a classical-music inspired jazz group with two drummers, two bassists and two horns. “I prefer to call it a small orchestra, with basses being the string section, wind and percussion section,” he explains. In addition, Lacy has a new quintet with trumpet and trombone in the frontline, “Like Woody Shaw used to do. I’m tired of the typical front lines

with tenor sax and trumpet,” he says. He also plays rock and blues with Danny Petroni. “The great clarinetist Tony Scott used to be in that band. Those guys from the Jersey shore do Americana music like Bruce Springsteen,” he explains. He also has an R&B band with pianist Greg Murphy with future gigs booked in Harlem and this month his band Tromboniverse, which features eight trombones and a rhythm section, will be playing at Jazz at Lincoln Center’s Dizzy’s Club. “See what I’m saying? I get annoyed that I’m always asked about who I’ve played with. I’m an artist, not just a trombonist. I like to keep myself busy,” he says.

So how does he keep up with himself? Lacy explains, “When I was a sideman, I had time to write for myself, but I never had a chance to do my own stuff. I’m looking for management and agents. You can put that in the magazine... There’s an artistry of management. Everyone talks about how musicians should be artists. I think management should be more forward-thinking. Somebody with a breadth of vision. The world needs it now. We need a paradigm shift to make the world a better place,” he adds.

Does he still believe in the power of music to do that? “Yes, but as time goes on, less and less. But you gotta persevere and keep the faith,” he says.

Lacy cites “God” as an enduring source of motivation, which he defines as “that which speaks within myself, a deep and constant conversation between my mind, heart and soul.” As a citizen, he finds inspiration from both negative and positive aspects of society, including recent politics, while as a scientist, he cites astronomy. “I go outside with my telescope. Seeing Jupiter or the craters of the moon inspires me. The pictures from the Hubble and Webb telescope, seeing the Crab Nebula. Wow. That inspires me. Movies inspire me. Life inspires me.”

He closes with a message: “Everyone on the planet stay strong, persevere and, in the words of the great Larry Willis, keep straightahead and strive for tone.” ❖

For more information, visit msmny.com/faculty/frank-lacy. Lacy is at Dizzy’s Club with his Tromboniverse band Dec. 13th, New Amsterdam Music Association Dec. 14th and 28th, The Porch Dec. 15, Cellar Dog Dec. 23rd, Smalls Dec. 27th and Midnight Theatre Dec. 7th and 21st with Mingus Big Band. See Calendar.

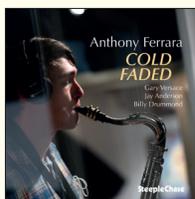
Recommended Listening:

- Henry Threadgill Sextett—*You Know The Number* (RCA Novus, 1986)
- Lester Bowie’s Brass Fantasy—*Twilight Dreams* (Venture, 1987)
- Frank Ku-umba Lacy—*Tonal Weights & Blue Fire* (Tutu-Enja, 1990)
- Frank Lacy/The Smalls Legacy Band—*Live at Smalls* (smallsLIVE, 2012)
- Ku-umba Frank Lacy/Mingus Big Band—*Mingus Sings* (Sunnyside, 2014)
- Michael Marcus—*Abstractions in Lime Caverns* (ESP-Disk’, 2021)

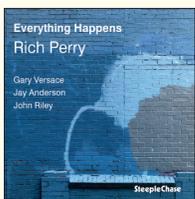
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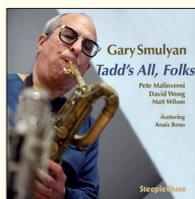
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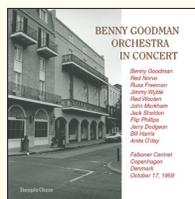
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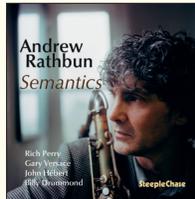
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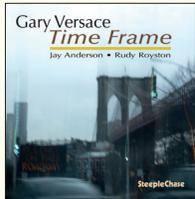
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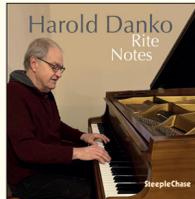
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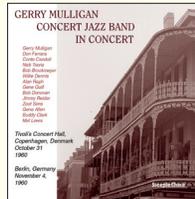
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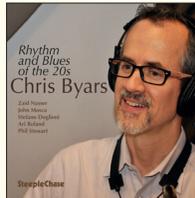
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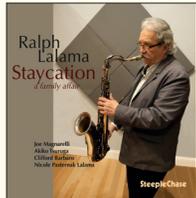
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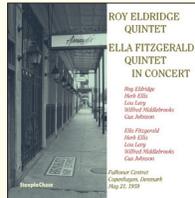
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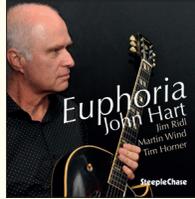
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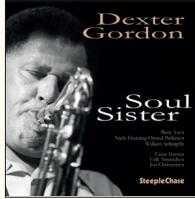
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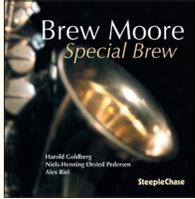
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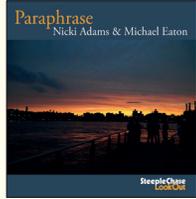
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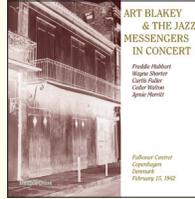
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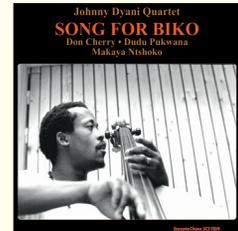


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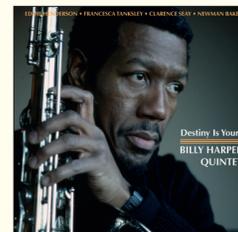
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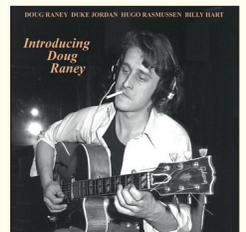
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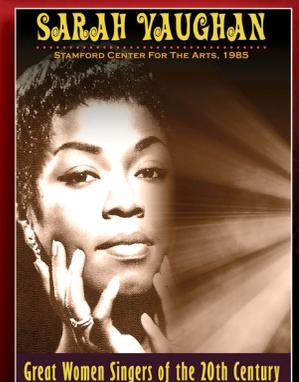
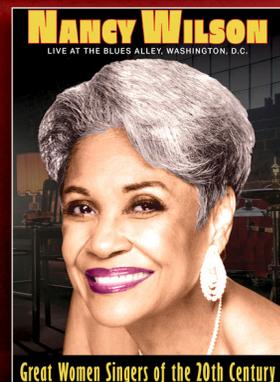
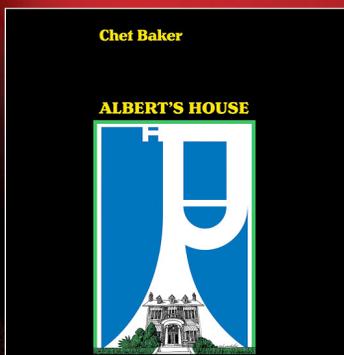
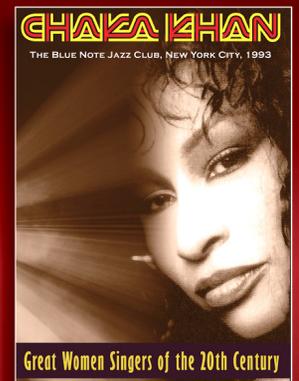
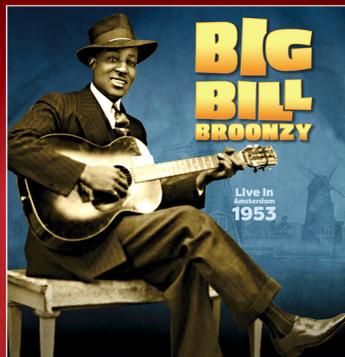
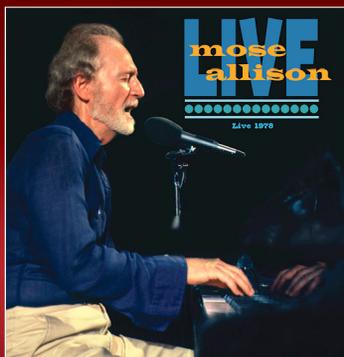
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ALVIN CURRAN

BY GEORGE GRELLA

"My friendship with Richard goes back to 1961." That is composer Alvin Curran, speaking from Rome, explaining how he first met Richard Teitelbaum, a composer, improviser and important electronic musician who died in April 2020. Curran will be in New York this month for a tribute to Teitelbaum at Roulette, which will also feature Elliott Sharp, James Ilgenfritz and the Ghost Ensemble playing a world premiere from the leading contemporary composer Catherine Lamb, who studied with Teitelbaum at Bard.

"I was already a graduate student at Yale and Richard became a graduate student in '61," Curran explains. "We became very, very close friends and actually roommates in that period. We were coming out of a strict period of 12-tone theocracy. I was invited by Elliott Carter, who was my teacher at Yale, to join him in Berlin in a residency program. After my year there, I decided I needed a Mediterranean cure. So I came to Rome. Richard was already there on a Fulbright. We met up again and with others, primarily [political composer and pianist] Frederic Rzewski, we decided to form an experimental music group called Musica Elettronica Viva [MEV]. This was vital musically and even, to some degree, politically revolutionary."

There had never been a group like MEV before, nor one like it since, bringing electronic instruments—even homemade ones—to the stage, including early Moog synthesizers, and using those for free improvisation. Their performances were often raucous and explosively chaotic, going on until the musicians could no longer sustain the energy. "We absolutely swore to create a music that had no score, no director, no starting time, no ending time and accepting anything within the arc of time that we played together. This had a lot of risky musical and social, even economic consequences," Curran said.

At times, the group included trombonists Garrett List and George Lewis and soprano saxophonist Steve

Lacy. "We were among one of the first groups," Curran avers, "I can't say in the world because that would not be entirely true of composers, that is those people who thought it was still about writing notes on paper and of being a musician in a historically classical way, to have decided to radically expand our musical perspective. And some of us, like myself and Rzewski in particular and also Richard, continued writing music on paper. But above all, we began to improvise, to create collective works, in a very honest and political sense of the word. We truly shared everything, the good and the bad, equally among ourselves as a kind of a principled family."

He adds that "the experience, the friendships and music making, with Richard in particular...all very unique individuals, hardly ever agreeing on anything, except being able to sit down together and really knock out spontaneous music." It also opened up a longstanding direction in Curran's work, using found sounds as musical material. He explains: "I would go around with a microphone and record everything around me. And that's become one of my characteristic compositional and musical languages."

Curran still uses found sounds in his language, but modern technology now means he has them collected in a sampling keyboard and can bring them up instantaneously, everything from a piano to screeching car tires. "I've created a monstrous patch, which has over 3,000 files, which basically covers sounds from all over the world, its people, its machines, nature, atmospheres, rivers and so on. And I'm a performer with the old fashioned grand piano too, which is something I feel very, very comfortable with."

Curran covers what is arguably the broadest range of any contemporary composer, including *Songs and Views of the Magnetic Garden*, one of the classics of electronic composition; radio compositions like *Maritime Rites* and *Crystal Psalms*; the massive piano collection *Inner Cities*; and *The Art of the Fluke*, a spontaneous composition with Cenk Ergün using turntables. There is the *Alvin Curran Fakebook*, collecting hundreds of his ideas in lead-sheet format, available for any musician to play on any instrument. And there is more than a little jazz in the music he has produced.

"In my youth, you know, I was both in jazz and dance bands. A third part of my sounding life is with wind instruments, namely brass. Originally as a young man I took up my father's trombone and then I went on to playing flugelhorn"—his lovely brass playing

can be heard on *Songs and Views*—"and more recently that's just come down to my playing primitive instruments like shofar and animal horns and huge Australian shells, these gigantic shells. So I keep my lips useful."

The shells and shofar may seem a separate world from sampled sounds and electronic instruments, but Curran's thinking makes them all part of the whole. His work, whether composing or improvising, always connects back to the fundamental impulse to make music and to make it using the simplest means possible. That can produce complex results, but the roots are always in the most basic material, as in his *Fakebook*, which distills his ideas down to straightforward notation.

Curran digs into the human experience to point out that making music is one of the essential things that separates humans from the rest of life on Earth. "I speak about humans being musical animals, like animal horns and shells, because believe me, when there's a glitch in the electrical systems or when things fall down, people are going to have to go back and learn how to make music, beat on their chest, find something that makes comparable and simple expressive sounds. So I never let go of these very, very simple forms of expression and these primitive instruments. They're very meaningful to me, especially when they're going through very complex digital systems today, which are completely unreliable. You can look at a seashell and you know that this thing has been there for millions of years and is always going to work." ❖

For more information, visit alvincurran.com. Curran is at Roulette Dec. 20th with a Richard Teitelbaum Memorial Celebration as part of the Infrequent Seams Festival. See Calendar.

Recommended Listening:

- Musica Elettronica Viva—MEV 40 (New World, 1967-2007)
- Alvin Curran/Evan Parker/Andrea Centazzo—(In) Real Time (Ictus, 1977)
- Alvin Curran/Rova Saxophone Quartet—*Electric Rags II* (New Albion, 1990)
- Alvin Curran—*Toto Angelica* (I Dischi Di Angelica, 1999-2005)
- Alvin Curran—*Shofar Rags* (Tzadik, 2008/2012)
- Alvin Curran—*Endangered Species* (New World, 2018)

LEST WE FORGET



URBIE GREEN

BY ELLIOTT SIMON

In 1933, seven-year-old Urban "Urbie" Green left Mobile, Alabama for Hollywood, California with his mother, sister and 3 older brothers. A year later, they were back in Mobile with little to show for their trip save a trombone that Earle Hagen sold to Green's older brother. Hagen later wrote the Duke Ellington tribute "Harlem Nocturne" and became a celebrated TV soundtrack composer whereas Green, with over 600 credits, became one of the most recorded trombonists in history. The "trombonist's trombonist," Green had a rounded tone and unsurpassed lyricism that were unmistakable. His style featured the often-neglected higher registers while maintaining the instrument's unique vocal qualities. He attributed some of this to

trombonist Murray McEachern, who cut down his slide to move first and all other positions further out, allowing for more room.

Green sat in with drummer Gene Krupa's band in 1947 at a Mobile club. Playing in the key of C, he hit a high D and the Krupa band had a new lead trombonist. For the next three years Green matured and subsequently joined Woody Herman's band. He then relocated to NYC as a freelancer and released *New Faces*, *New Sounds* (Blue Note, 1953), a solid release but not yet groundbreaking. On Joe Newman's *I'm Still Swinging* (RCA, 1955) Green's solo on "Slats" showcases what would become his revolutionary sound. On the soundtrack for the *Benny Goodman Story* (Universal-International, 1955) Green improvised solos instead of playing the piece as written until an exasperated Goodman agreed to let Green do his own thing as it bettered the originals; Green always proudly stated that he got his "four bars" into the film. Stellar in a section or as a bandleader, accompanying singers perfectly suited his vocal approach. His solos on Billie Holiday's *Lady in Satin* (Columbia, 1958) and on Tony Bennett's *Hometown, My Town* (Columbia, 1959) are among the loveliest he ever recorded. Citing vocalist Perry Como as a major

influence, Green advised musicians to play like you know the lyrics even if you don't.

Producer Enoch Light utilized Green extensively during the '60s-70s for his Command and Project 3 labels and *The Persuasive Trombone Of Urbie Green* (Command, 1960, 1962) and 21 *Trombones* sessions (Project 3, 1967, 1968) are legendary. They swing without pretentiousness and Green's velvet touch is uncanny. The great session trumpeter Marvin Stamm remembers those years, "Urbie was one of the busiest musicians in town...The first jazz gig I remember working with Urbie was a concert that pianist Dick Hyman arranged, celebrating MacDougal Alley, the historic street he lived on. The group included Urbie, Dick, saxophonist Phil Bodner, bassist George Duvivier and drummer Teddy Sommers...I was honored to be included." When composer and trumpet player John Carisi approached Stamm to do a recording (*Machinations*, Verve, 1968), they chose Green as lead trombonist. Stamm recalls that "Urbie was one of the most flexible lead and solo players; there seemed to be no setting in which he wasn't comfortable...and he performed John's music beautifully."

(CONTINUED ON PAGE 42)

BEAD

BY ERIC WENDELL

Bead Records has a longstanding tradition of promoting adventurous music and championing collective spirit. Based in the UK, Bead has served as a springboard for musicians wanting to explore free jazz and improvised music. Musicians featured on Bead recordings include Swedish saxophonist Mats Gustafsson, English percussionist Paul Lytton and Dutch trombonist Wolter Wierbos, to name just a few.

The genesis of Bead Records began in the early '70s when violinist Philipp Wachsmann pursued an avenue to release his own recordings. Born in Uganda, Wachsmann received first class honors from England's Durham University. A scholarship from Indiana University at Bloomington brought him to the United States where he studied composition with Juan Orrego-Sales. An additional scholarship led him to the attention of famed teacher Nadia Boulanger.

In 1970, Wachsmann became "very bored with notated music being regurgitated and not 'performed'." Bead, initially started with guitarist Peter Cusack (current member of Creative Research in Sound Arts Practice) and clarinetist Simon Mayo, eventually became a consortium of like-minded performers. As Wachsmann states, "we continued it and it grew from that as a sort of collective."

As Wachsmann states, "[the] main aim is to own control of our music, put out when and what we want to and essential is the involvement and commitment of

musicians in the music they are making—self-valued." For a longstanding record label, Bead has seen its fair share of paradigm shifts throughout the years. Wachsmann contextualizes by stating, "eventually as the recording scene and commercial considerations changed, it became hard gradually to continue as before. I kept things going with a number of CD initiatives."

Recently, Bead has added Norwegian percussionist Emil Karlsen to its administration. "My dad is a jazz drummer," says Karlsen, "and I was quickly steered into the direction of Nordic avant garde/free jazz drummers, big influences being Paal Nilssen-Love, particularly in the group Atomic and, of course, the legendary Jon Christensen with his open, melodic form of free playing. I was quite active on the local jazz scene from an early age and was fortunate to regularly experience top-class visiting musicians at the jazz club in the neighboring town."

Karlsen continues, "I moved to the UK in 2017 to pursue music studies at Leeds Conservatoire. There I met [drummer] Mark Sanders, who has since been an important influence. Mark exposed me to the British tradition of improvising and in 2019 introduced me to the London Improvisers Orchestra, which is where I met Philipp. I used to run my own label back in 2018, which in many ways became a platform for me to sporadically experiment and make errors."

When it comes to what Bead wants to release, it comes down to a largely humanistic approach. As Wachsmann states, "The aesthetics and integrity of the start of Bead are still vitally important and are part of philosophical values, of humanism and the nature of the human beast and, as such, are very fragile and

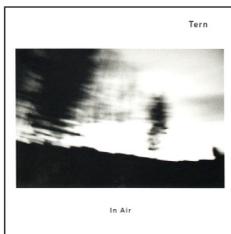
vulnerable: truth and personal honesty; having something of value to say; not repetitive." Karlsen expands on this idea stating, "First and foremost I want to promote music that I find exciting. It sounds obvious but I'm not able to fully commit if I don't believe in it to begin with."

Bead's most recent release is *The Way We Speak* by Spaces Unfolding, a group fronted by Karlsen and completed by Wachsmann and flutist Neil Metcalfe. Recorded last year at St. Mary's Old Church in London, Karlsen explains that "my idea for the group was the notion of the acoustic space acting as a fourth member of the ensemble."

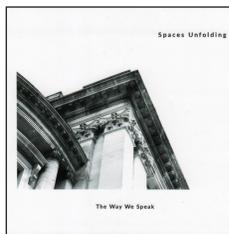
In terms of Bead's future, on the docket for next year is *lightbox + Emil Karlsen*, a trio recording with bassist Pierre Alexandre Tremblay and trumpeter Alex Bonney. The album is in contrast to previous Bead recordings with its utilization of electronics and extended production techniques. Bead will also be releasing *Muted Language*, a duo recording from Karlsen and Sanders.

In terms of the future, Bead is planning on keeping their values at the forefront of everything they do. Karlsen expands on this by stating, "I see Bead as having great potential to keep making important contributions to the development of improvised musics, as it has done for the last 50-odd years. My aim is to increase our scale of operation organically over time with a focus on being sustainable." Wachsmann hopes that his credo from its inception remains consistent by stating that he plans to "keep its integrity and value humanity, freedom and honesty." ❖

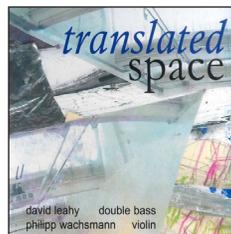
For more information, visit beadrecords.com



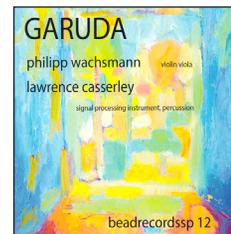
In Air
Tern



The Way We Speak
Spaces Unfolding



Translated Space
David Leahy/Philipp Wachsmann



Garuda
Philipp Wachsmann/Lawrence Casserley



Imagined Time
Philipp Wachsmann/Paul Lytton

VOXNEWS

CROSSINGS-OVER

BY SUZANNE LORGE

Despite their resolute popularity, holiday songs don't fit neatly into any genre. Such stubborn resistance to niche makes tracking the commercial success of any one holiday release tricky and subject to the limitations of the metrics used: just how do you measure popularity? Consider that sales of holiday tunes have a long tail, most of the historic favorites are in the public domain and a certain amount of holiday listening is forced, like that extra piece of pumpkin pie. Regardless, holiday tunes seem closest in appeal to traditional pop tunes and that is where the National Academy of Recording Arts and Sciences drops them each year. Last month **Nora Jones'** *I Dream of Christmas* (Blue Note) received a 2023 Grammy nomination in the Best Traditional Pop Album category, alongside country singer Kelly Clarkson's *When Christmas Comes Around* (Atlantic). Including these two, just eight of the 170+ nominations in the category over the last 30 years have gone to holiday music. (NARAS introduced the Traditional Pop category in 1992.) Not that it should be otherwise: This catchall category has long served as an important channel for honoring non-scattering standards singers like Tony Bennett, Natalie Cole and Jones. It is

also a place where all manner of singers can cross over onto common ground: Lady Gaga, Paul McCartney, Willie Nelson, Joni Mitchell and Elvis Costello have all shown up on this particular Grammy roster. You won't see Mariah Carey there, however, even though her 1994 album *Merry Christmas* spawned "All I Want For Christmas Is You", consistently the top-ranking holiday tune year after year. In December 2021 this decades-old boogie-rock track was the first holiday tune ever to go diamond, according to the RIAA. That's 10 million sales and a pretty solid measure of popularity.

Emerging star **Samara Joy**, too, offers her own contribution to the canon with "Warm In December", a softly swinging take on the '50s traditional pop classic. She will follow with a second single, the shimmering air, "O Holy Night", early this month. These come swiftly on the heels of her Verve debut, *Linger Awhile*, which will vie for Best Jazz Vocal Album at the Grammy's in February, against established artists like The Baylor Project, Carmen Lundy, Manhattan Transfer and Cécile McLorin Salvant. More auspiciously, however, Joy was also nominated for Best New Artist of the Year, an extremely rare distinction for a jazz singer. This month she celebrates with the JALC Orchestra in Big Band Holidays at Rose Theater (Dec. 14th-18th).

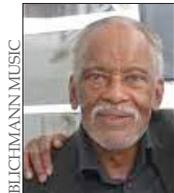
No stranger to success on the jazz charts, vocalist **Jane Monheit** just unveiled her second holiday album, *The Merriest* (Club44). Monheit's gorgeously resonant voice lends a soupçon of sophistication to these seasonal

numbers, especially on tracks like "Christmas Time Is Here", "It's The Most Wonderful Time Of The Year" and "(Christmas) Stay With Me". It is an impressive lineup of players, too, including guitarist/singer John Pizzarelli, saxophonist Joel Frahm and drummer Rick Montalbano.

Singers' singer **Roz Corral** passed away in September, leaving a hole in New York's vibrant club scene. For two decades she had booked the North Square Lounge Jazz Brunch, providing a regular mic for both breakout newcomers (like Erli Perez) and crowd-pleasing headliners (like Paul Jost). Accomplished frontman and Corral's longtime associate **Ben Cassara** has taken over as booker; he also curates Wednesday jazz nights at Pangea. He will present his annual holiday show there (Dec. 21st) with a host of singers from Corral's universe, among them Louise Rogers, Daryl Sherman, Kate Baker and Tessa Souter.

Last chances of 2022: **Allan Harris**, who placed third in the 2022 Sarah Vaughan Vocal Competition last month, takes to the stage in "Nat King Cole Christmas" at Smoke (Dec. 7th-8th). **Kurt Elling** plays two different programs at Birdland, one with pianist Danilo Pérez (through Dec. 3rd), most likely from their 2020 collaboration *Secrets Are The Best Stories* (Edition) and the other with his quartet (Dec. 7th-10th), featuring the holiday songbook. Birdland also hosts international songstress **Stacey Kent** (Dec. 15th-17th); **Svetlana** and her exuberant big band (Dec. 8th); and avant garde master **Jay Clayton** (Dec. 5th). ❖

IN MEMORIAM



BLICHMANN MUSIC

EMMANUEL ABDUL-RAHIM (Feb. 20th, 1934 - Oct. 2022) The percussionist (né Juan Amalbert and based in Denmark since the '70s) led his Latin Jazz Quintet from 1960 into the early '70s for albums on Prestige, Tru-Sound, United Artists and Trip and collaborations with Shirley Scott, Eric Dolphy and Pharoah Sanders and also had credits with Willis Jackson and Duke Ellington. Abdul-Rahim died in October at 88.



RONNIE CUBER (Dec. 25th, 1941 - Oct. 7th, 2022) The baritone saxophonist was one of the giants of his instrument from his earliest work as part of the Newport Youth Band and early credits with Maynard Ferguson, Slide Hampton and George Benson to his own dates for Xanadu, Electric Bird, Fresh Sound, Milestone, Timeless, SteepleChase, ProJazz and other labels and sideman work under Lonnie Smith, Eddie Palmieri, Idris Muhammad, Grant Green, Lee Konitz, Joe Farrell, Lalo Schiffrin, Dom Um Romao, Frank Zappa, Mickey Tucker, Sam Noto, Thijs Van Leer, Chris Hinze, Xanadu All-Stars, Hank Crawford, Sadao Watanabe, Tony Williams, Eric Gale, Willie Colón, Terumasa Hino, Rein De Graaff, Ralph MacDonald, Sam Jones, Charles Mingus, Mark Murphy, Nick Brignola, Roland Hanna, Marvin Stamm, Steve Gadd, Roland Vazquez, Jim Hall, Richard Tee, Horace Silver, Mingus Big Band, Bobby Broom, Dave Valentin, Conrad Herwig and others plus myriad credits in the pop, rock and Latin worlds and a three-year membership in the *Saturday Night Live* band. Cuber died Oct. 7th at 80.



CHUCK DEARDORF (Apr. 3rd, 1954 - Oct. 9th, 2022) The bassist and husband to vocalist Kelly Harland had a pair of leader dates for Origin in the 2010s, long associations with Don Lanphere, Bud Shank and Jovino Santos Neto and sideman credits with Tom Collier, Barney McClure, Pete Christlieb, Larry Coryell, Richie Cole, Randy Brecker, Hadley Caliman and others. Deardorf died Oct. 9th at 68.



BÉLA SZAKCSI LAKATOS (Jul. 8th, 1943 - Oct. 2nd, 2022) The Hungarian pianist released albums on GRP, Krém, Creative Art Ensemble, Hungaroton and Budapest Music Center Records, worked with countrymen Aladár Pege, Tommy Vig, George Jinda and Attila Zoller and was a member of Saturnus, Special EFX and Hungarian Jazz Quartet. Szakcsi Lakatos died Oct. 2nd at 79.



ANTHONY ORTEGA (Jun. 7th, 1928 - Oct. 30th, 2022) The saxophonist/clarinetist/flutist was active since the early '50s, working with Lionel Hampton, Clifford Brown, Gigi Gryce, Sonny Stitt, Billy Taylor, Johnny Hartman, Nat Pierce, Herbie Mann, Dinah Washington, Maynard Ferguson, Wingy Manone, Gerald Wilson, Richard "Groove" Holmes, Blue Mitchell, Jean-Luc Ponty, Lalo Schiffrin, Mike Wofford, Quincy Jones, Frank Zappa and others and had leader dates for Herald, Coral, Bethlehem, Jazzz, Discovery, Evidence, hatOLOGY and other labels. Ortega died Oct. 30th at 94.



TERRY SHANNON (Nov. 5th, 1929 - Oct. 29th, 2022) The British pianist was a staple of London's jazz scene in the '50-60s, playing with Vic Ash, Jimmy Deuchar, Ronnie Scott, Victor Feldman, Dizzy Reece, The Jazz Couriers, Tubby Hayes, Wilton Gaynair and Harold McNair as well as visiting Americans like Sonny Stitt and Zoot Sims as part of the Ronnie Scott's house band. Shannon died Oct. 29th at 92.



JANET THURLOW (May 21st, 1926 - Oct. 4th, 2022) The vocalist (and wife of trombonist Jimmy Cleveland) had recording credits with Lionel Hampton on MGM and Charles Mingus on his Debut in the '50s, Thurlow died Oct. 4th at 96.



PAUL WEINSTEIN (1932 - Oct. 11th, 2022) The jazz advocate founded the Heavenly Jazz and Jazz at Six concert series at the Church of the Heavenly Rest, was a trustee of The Jazz Gallery and helped establish the New School's The School of Jazz and Contemporary Music. Weinstein died Oct. 11th at 90.



TERRY WOODSON (Dec. 19th, 1941 - Oct. 19th, 2022) The trombonist spent 19 years as the conductor for Frank Sinatra, Jr. and produced albums for Diane Schuur and Diana Krall but got his start as a member of the Don Ellis Orchestra in the '60s. Woodson died Oct. 19th at 81. ❖

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BRIC JAZZ FEST

BY TOM GREENLAND



Angel Bat Dawid

Eight years old, BRIC Jazz Fest, this year co-curated by trumpeter Maurice Brown, BRIC's Viviana Benitez and Winter JazzFest's Brice Rosenbloom, continues to promulgate innovative young artists who, while honoring jazz' past, are more attuned to its future. The festival, all in downtown Brooklyn, included a free outdoor afternoon show (Oct. 15th) and three-night marathon five days later (Oct. 20th-22nd) at BRIC's "House", each night featuring 6 sets in the Gallery or Infiniti Ballroom, 18 acts in all, the scheduled downbeats staggered to allow attendees to hear half of all the sets, or all of half the sets.

The outdoor show was a '70s+ funkathon, beginning with DJ Spinna's mix of hyped-up covers of James Brown, Kool & The Gang, Ohio Players, Parliament, etc., spliced with quotes from John Coltrane and the recently departed Pharoah Sanders. By the time Burnt Sugar—an 11-piece "avant-groidd" Arkestra founded by the late critic/guitarist Greg Tate, who had been inspired by late 'conductioneer' Butch Morris—hit the stage, the funk fumes were close and stanky. Led by bassist Jared Michael Nickerson, conducted by vocalists Bruce Mack and Shelley Nicole, with solo features by alto saxophonist Avram Fefer, tenor saxophonist V. Jeffrey Smith, trumpeter Lewis Barnes, keyboardist Leon Gruenbaum, et al., the band tethered extraterrestrial impulses to grounded grooves: funk (Ohio Players' "Pain"); disco (A Taste of Honey's "Boogie Oogie Oogie"), punk ("RU Insane?"), reggae ("Conduction #1") and swing (Sanders' "You Got to Have Freedom"). As promised by the publicity posters, the musical ride was "hella bumpy".

Trombonist Kalia Vandever opened the first marathon night in the gallery, developing bare-boned original themes into fully fleshed solos. In the ballroom Harlem's Freelance octet, fronted by dynamic vocalist Tim "Smithsoneon" Smith, covered Coltrane, Stevie Wonder and Bel Biv DeVoe, one of many festival acts to draw equal inspiration from jazz and hip-hop. Keyanna Hutchinson, backed by her Nameless and Endless trio, unveiled a refreshingly unorthodox guitar style—part delta blues, part Malian jali—telling old tales in a new way. One of the most satisfying sets was vibraphonist Joel Ross & Parables' epic suite, which morphed from improvised orchestration to extended solo features, with particularly powerful contributions from trumpeter Giveton Gelin, tenor saxophonist Sergio Tabanico and especially alto saxophonist Godwin Louis, whose turbulent 10-minute disquisition was a standout. Ross was a paradigm of good leadership: charismatically present when required, wisely absent when the nonet could handle musical matters on its own. Hooper Michela Marino Lerman, clad in a black

(CONTINUED ON PAGE 42)

EDGEFEST

BY KURT GOTTSCHALK



Anthony Braxton

It is nothing but testament to the tenacity of Edgifest that on the afternoon of the fourth and final day of the annual festival (Oct. 19th-22nd), British pianist Alexander Hawkins played a matinee set with exquisite grace for three dozen people as his solitary North America appearance. It was the first time he had played in Michigan and for someone who has rarely made it to the States at all, getting him there took multiple funding sources and likely came at a cost ticket sales, or even room capacity, didn't recoup. He opened with Anthony Braxton's "Composition No. 40C", played deliberately, softly, with preparations giving him midrange bells, then space, precision, a history of jazz at his fingertips, from Art Tatum-worthy runs to Paul Bley pastorals, moments of Thelonious Monk and Duke Ellington and Cecil Taylor clusters. He was himself a jazz festival.

Edgifest is a small festival with big-city ambitions. Ann Arbor's population is just under 125,000, but it built a reputation for forward-thinking jazz festivals, first with the Ann Arbor Blues and Jazz Festival (where the Art Ensemble of Chicago and Sun Ra recorded some of their best albums) and, since 1997, with Edgifest. Hawkins may not be well known even among the American jazz cognoscenti, but he was the highlight of a program including such revered names as Braxton, Jay Clayton, Matthew Shipp and Oluyemi Thomas.

The 26th edition, however, opened in Detroit, at the much-loved artist-run Trinosophes, with an evening honoring that city's vital free jazz scene. The concert was dedicated to the memory of Pharoah Sanders and, as seems often to happen around the Edge, the spirit of Sun Ra was in the house. The large ensemble of a dozen or so was pulled together by the fine and under-recorded pianist Kenneth Green under the name The Cosmic Music Community and included saxophonist Alex Harding (once a frequent presence on New York stages) and Jaribu Shahid (on-call bassist for Roscoe Mitchell and David Murray), both Detroit-born and both, not incidentally, Arkestra alumni. The set touched on John Coltrane but was mostly Green's compositions, climaxing with a spirited take on Ra's "Love in Outer Space" sung by Shirley Hayden, who booked time in the spaceways aboard the Parliament-Funkadelic mothership in the '70s.

After the first night, the festival moved 40 miles west, with most of the concerts happening at Ann Arbor's cozy Kerrytown Concert House. The first night opened with the Fortune Teller Trio led by the powerful and controlled tenor saxophone of Tokyo-born, Ypsilanti resident Kenji Lee, his rhythm section rolling like it was on a rocky surface. After them, another trio stepped up, led by drummer William Hooker. Other

(CONTINUED ON PAGE 43)

BERLIN JAZZ FESTIVAL

BY JOHN SHARPE



Sven-Åke Johansson

Presenting its 59th edition (Nov. 3rd-6th), the Berlin Jazz Festival remains one of Europe's most prestigious. Happily its venerable age isn't reflected in the programming, which under Director Nadin Deventer encompassed an inspired mix of left-field swerves and globally-sourced performers. While most of the 43 acts appeared in various spaces in the magnificent Haus der Berliner Festspiele, other concerts took place offsite in nearby venues. With concurrent shows it wasn't humanly possible to see everything, confronting the festivalgoer with some devilish choices.

Among the event's multiple strands it would have been quite possible, though unwise, to miss the homage to undersung Swedish-born Berlin resident drummer Sven-Åke Johansson, soon to be 80. A veteran of the European free music scene since the '60s, Johansson is as much a conceptualist as a drummer, as evidenced by his "Overture for 15 Fire Extinguishers", which began the second evening on the main stage. High on CO₂ and foam, though addressed in all seriousness by conductor and musicians alike, the work was a fun visual spectacle rather than must-hear sounds. But there is no disputing that Johansson is also a drummer of note, as he demonstrated with both a spellbinding improv trio with Bertrand Denzler (tenor saxophone) and Joel Grip (bass), as well as a quintet playing "6 Stamps". This latter piece was a masterful minimalist deconstruction of small-group jazz, termed his magnum opus by Johansson. But this was soon revealed to be a tongue-in-cheek perspective, as each of the six numbers was composed of varying permutations of one, two or three notes, sounded by each of the band in turn. But what followed was wonderful. Pointedly eschewing interplay, Axel Dörner (trumpet), Pierre Borel (alto saxophone) and Simon Sieger (piano) soloed on each piece, supported by the rhythm section of the leader and Grip, each having to dig deep to discover new ways of approaching the limited material. It was a challenge eliciting riveting results, prompted and cajoled by Johansson's pared-back pulsation.

Another pioneer was also honored during the proceedings when iconoclastic reedman Peter Brötzmann received a Lifetime Achievement Award from the German Jazz Critics Association before his set with drummer Hamid Drake and guimbri player Majid Bekkas. Their mesmeric Gnawa beats provided a buoyant platform for the saxophonist's gruff clarion wail, with Drake finding countless ways of modulating the cadence. Brötzmann offered moments of light as well as shade, one tenor saxophone soliloquy in particular embracing tender, rough-hewn, vibrato-laden melodies, to belie his fire-breathing reputation.

(CONTINUED ON PAGE 43)



Four
Bill Frisell (Blue Note)
by Joel Roberts

Over the years, acclaimed 71-year-old guitarist Bill Frisell has developed a unique brand of modernist jazz mixed with elements of country, folk and rock that has really become a genre unto itself.

Frisell's latest release, his third for the Blue Note label, debuts his stellar new quartet with longtime collaborator Gregory Tardy (tenor saxophone, clarinet and bass clarinet), Gerald Clayton (piano), Johnathan Blake (drums) and, notably, no bass. The album, which had its genesis during Frisell's pandemic isolation, is a mostly serene, thoughtful rumination on loss, renewal and friendship, informed by the recent deaths of several people close to him, including trumpeter Ron Miles and heralded producer Hal Willner. It unfolds as a conversation among the four, focusing more on colors and nuance than flashy solos. The 13 tracks include both new tunes and fresh interpretations of previously recorded originals. Most are mere sketches, rather than fully realized compositions, giving the musicians plenty of freedom to explore and fill in the blanks.

As is to be expected, the songs hop constantly and seamlessly among styles and genres. Opener "Dear Old Friend (for Alan Woodward)", a folk-ish lullaby propelled by poignant clarinet, sounds almost like it was written by Aaron Copland. "Monroe" is a mostly straightforward blues while "Blues from Before" explores the blues through the lens of Thelonious Monk, whose influence is also apparent in the quirky, darting rhythms of "Holiday". "The Pioneers", with its uplifting country-spiritual feel and stirring solos from Frisell and Tardy, is a prime example of the former's trademark melding of jazz and Americana. Other tunes lean more to his experimental jazz side, especially the explosive closer, "Dog on a Roof", which moves from abstraction to a steadily grooving waltz-like finish.

This may not be a definitive Bill Frisell album. There is no overarching theme and no significant new ground is broken. But it is a successful and rewarding launch for his new group and a reminder of the leader's distinctive perspective and singular artistry.

For more information, visit bluenote.com. Frisell is at Blue Note through Dec. 4th. See Calendar.



Crisálida
Danilo Pérez (Mack Avenue)
by Russ Musto

On *Crisálida*, his most ambitious project to date, Panamanian pianist Danilo Pérez introduces his Global Messengers, culled from alumni of his Berklee College Global Jazz Institute. The band, U.S.-born vocalist Farayi Malek, Greek lauto player Vasilis Kostas, Iraqi-Jordanian violinist and vocalist Layth Sidiq, Palestinian cellist Naseem Alatrash and Israeli percussionist Tareq Rantisi, creates genre-crossing music inspired by

Pérez' vision of a borderless planet. The title (Spanish for chrysalis) metaphorically speaks to the need for a global transformation on critical issues through music. Comprised of a pair of four-movement suites, the album draws from contemporary and Latin jazz, modern classical and world musics to illustrate the inherent possibilities of unity.

The first movement of *La Muralla (Glass Walls) Suite*, "Rise From Love", opens with the gentle duo prelude of piano and guest ney flutist Farish Ishaq, which introduces the strings and a short interlude by Greece's Children Choir of the Ark of the World, followed by the rhythmic percussion of Rantisi and guest bata drummer Román Díaz and Malek's emotive vocal. The yearning "Monapatia (Pathways)" adds the vocals and Spanish spoken word of guests Erini and Patricia Zárate Pérez, respectively, to the mix. Rantisi and Díaz powerfully begin "Calling For The Dawn", blending Middle Eastern and AfroCuban cadences over which Malek vocalizes before Díaz closes with a Santeria chant. The suite culminates festively with "Muropatia", utilizing the sparkling rhythms of a folkloric Panamanian dance and including a bluesy piano solo and powerful Zárate Pérez rap chorus.

The second section, *Fronteras (Borders) Suite*, begins emotionally with "Adrift", Malek singing her prayerful lyric of "the tale of a Mexican mother seeking to reunite with her daughter after 20 years apart". "Al-Musafir Blues", with Erini rejoining the core sextet, is a heady blend of Middle Eastern and jazz modes inspired by the story of a Palestinian youth trying to reach the U.S. to find his birth mother. The penultimate "Kalesma (True Calling)" begins plaintively, then dramatically progresses with Malek's soaring vocal leading to a percussion-fueled climax. The album concludes with "Unknown Destination", the ensemble melding their individual voices reflective of their diverse cultures.

For more information, visit mackavenue.com. Pérez is at Birdland through Dec. 3rd. See Calendar.



Beauty Lies | Within
Die Hochstapler (Umlaut)
by Stuart Broomer

Die Hochstapler is a French/Italian/German collective of alto saxophonist Pierre Borel (doubling on cymbals and bird calls), trumpeter Louis Laurain (bird calls and vocals), bassist Antonio Borghini and drummer/vibraphonist Hannes Lingens. The quartet has been together since 2011 and the instrumentation may immediately suggest some likely parallels in the early quartets of Ornette Coleman and Anthony Braxton (Die Hochstapler's debut, a two-CD set called *The Braxtonette Project*, also on Umlaut, consisted of five long tracks initially juxtaposing and then merging the works of those two central influences) as well as more recent groups, e.g., John Zorn's acoustic Masada and the original form of bassist Moppa Elliott's Mostly Other People Do the Killing, sharing with the first version of the latter certain postmodern elements of parody, collage and stylistic time travel. "Die Hochstapler" is German for "The Impostors", but they're far subtler and more inventive than the name implies.

That subtlety is apparent in the simultaneous release of separate recordings so intimately entwined they are more closely connected than many multiple-CD sets, even to the extent that the title *Within* completes the sentence begun with *Beauty Lies*, compounding its meaning significantly in the process.

The two CDs were recorded at Berlin's Au Topsis Pohl in February 2022, *Beauty Lies* during two afternoon rehearsals, *Within* from an evening performance. The temporal relations are startling. While the two segments of *Within* stretch to 57:36, *Beauty Lies* manages to present 25 tracks in a mere 42:26, with one track, "True Love" running to 10:11 while four "Loops" run between 4 and 19 seconds each.

Among the micro-episodes of *Beauty Lies*, the title of "Bells" may hint at Albert Ayler (Borel is a far more expressionist saxophonist in some other contexts, like the trio Schnell, with Borghini and drummer Christian Lillinger), but it really is about bells, Borel locking cymbals within the drum beat to create a bell-like illusion backed by rapidly boppish muted trumpet. The Coleman-esque "Squid Pro Quo" may be a scant 50 seconds, but much of that is devoted to silences between bursts of unadorned theme statement. "Rien Nul" runs just over two minutes, but is a continuous repetition of a brief industrial figure that is only occasionally and microscopically varied. That extended "True Love" is very close to an early Coleman ballad.

Those isolated bits of *Beauty Lies* are literally the storehouse of elements from which the continuous creations of *Within* are built, whether juxtaposed, sequenced or improvised on at length. "Part 1" begins with held notes against the machine rhythms of bass and drums, rapidly evolving towards playfully rhythmically driven passages, which can recall early Coleman, to compounds of written and improvised elements that are Braxton-inspired. A drum roll is extraordinarily extended in duet with the alto's circular breathing of a two-note phrase, the strangeness giving way to muted trumpet and pizzicato bass playing some bluesy bop. Borel's rejoinder is a whispered tone sustained by circular breathing occasionally punctuated by a rapid Coleman quotation (here it is "Dancing in Your Head", elsewhere it is near-"Peace") and a sudden honk.

In each long segment, the complexity expands both simultaneously and sequentially, new elements aligning both vertically and horizontally only to shift, develop or disappear, notions of the form constantly mutating. A tense pattern of rapid, loosely aligned, rising tones gives way to a sudden funeral dirge, then a solemn meditation with the horns in loose unison. There is seldom a sense of parody, but there is rare wit. A perfect facsimile of '50s cool jazz with gentle alto, walking bass and sparking vibraphone is accompanied by Laurain's weirdly scratchy effects. Bird calls? A pun on "Bird"? The alto sounds more like Lee Konitz.

Each near-half hour episode of *Within* will range from playful to dream-like. It is work that welcomes being heard as much as it resists anything like summary.

For more information, visit umlautrecords.com. This band live-streams Dec. 1st at kinggeorg.de/stream.



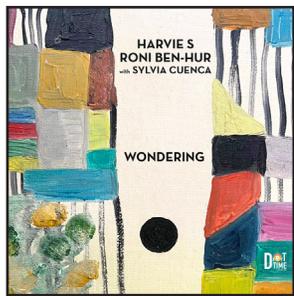
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Wondering

Harvie S/Roni Ben-Hur (with Sylvia Cuenca) (Dot Time)
by Marilyn Lester

To date, guitarist Roni Ben-Hur and bassist Harvie S have recorded three previous albums. For their latest, they are joined by drummer Sylvia Cuenca, who largely provides solid support for the established partnership. Ben-Hur and Harvie S are, at their core, intensely simpatico. Their styles mesh so well the listening experience is the musical equivalent of donning a comfy pair of slippers and relaxing on the sofa. In this intimate collaboration, the two harmonize, play counter melodies, trade off solos and otherwise create a continuous stream of easy listening, flowing and rippling along, all sublimely and impeccably elegant, whether a ballad or a gentle swing tune.

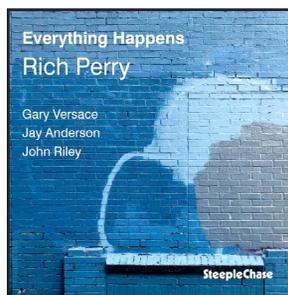
Wondering benefits from careful curation of its selections. The duo was mindful to include lesser-known works, such as Bobby Hutcherson's "For Duke P.", along with the well-known songs, such as Miles Davis-Gil Evans' "Boplicity". With Ben-Hur's background in Brazilian music, Antônio Carlos Jobim's bossa nova "Ligia" and Raul de Souza's samba "A Vontade Mesmo" are standouts, particularly with Cuenca featured. For Oscar Pettiford's "The Gentle Art of Love", Ben-Hur and Harvie S create a lush ballad

with the bassist excelling on cadenza passages. He also creates a playful extended solo opening for "Ray", his tribute to bassist Ray Brown, which also features some breathtaking, fast pizzicato in a joyful swing rhythm.

Ben-Hur's "What Was" is a bossa-based ballad with Cuenca solidly in a Brazilian groove. Another tune with a playful air is Herbie Nichols' "Some Wandering Bushmen", featuring an assertive drum intro, Cuenca continuing principally to use the toms to create tribal-like rhythms. In the mix, creative bowed bass subtly emulates a low, funny-scary humming conversation among those bushmen. The closer, Frank Wess' "Ménage à Bleu" is indeed a blues effectively integrating the contributions of all three players in a slow-burn cool.

As to the title, Ben-Hur explains, "It's about the marvel of how this music came together." The date was recorded in 2020 before there were COVID-19 vaccines, live in Harvie S' apartment, with the pressure on to get it right the first time. There was simply no opportunity to correct anything. These conditions alone attest to the empathic connection between the two musicians and the wise selection of Cuenca to join them.

For more information, visit dottimerecords.com. S and Ben-Hur are at Flushing Town Hall Dec. 2nd. See Calendar.



Everything Happens
Rich Perry (SteepleChase)
by Ken Dryden

Rich Perry has become an institution as first tenor saxophone chair in the Vanguard Jazz Orchestra (VJO) since 1993 and Perry has recorded extensively as a leader or co-leader for SteepleChase, in addition to scores of albums with others. Over the past several albums, Perry has been playing mostly his own originals. This is the third recorded meeting of his quartet with pianist Gary Versace, bassist Jay Anderson and drummer John Riley (also a VJO member). Perry gives credit to Versace for adding harmonies that unveil the full potential of the composer's themes.

The date begins with "Dec 18", opening with a brief drum feature, building tension through the gradual addition of Anderson, followed by Versace and Perry, a mysterious miniature that never loses steam. The brisk yet pensive rhythm in "Málà" behind emotional tenor packs a punch, with inventive piano lines pushing it all the way. Sam H. Stept-Lew Brown -Charles Tobias' "Comes Love" has been around so long that it has fallen out of fashion, yet it seems to be more of a vocalist's song. Perry skirts around its well-known theme like a skilled singer while the rhythm section also finds a fresh approach to backing him. The funky "CDC" is a change of direction, utilizing quirky lines and a hip vamp to convey a bit of humor in these trying times.

The other standard is Matt Dennis-Tom Adair's melancholy ballad "Everything Happens To Me", an extended workout played in a deliberate manner with subtle improvising. Perry's sense of loss is apparent in his delicate ballad "Denise Bell", a memorial tribute to a friend and poet who served the community in many ways. Perry conveys the frustration, regret and anger with her premature death in a powerful performance. Perry has found the perfect group for his compositions and hopefully more sessions are already being planned.

For more information, visit steeplechase.dk. Perry is at Smalls Dec. 2nd-3rd and Village Vanguard Mondays with the VJO. See Calendar.

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- Maria Faust—*MONUMENT* (Bush Flash)
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- Samara Joy—*Linger Awhile* (Verve)
- Michael Marcus—*Abstractions in Lime Caverns* (ESP-Disk')
- The Collective (with Idris Ackamoor)—*Idrissa's Dream* (Strut)
- Per Zanussi & Vestnorsk Jazzensemble—*Li (And The Infinite Game)* (Clean Feed)

Laurence Donohue-Greene, Managing Editor

NEW RELEASES

- Daunik Lazro, Jouk Minor, Thierry Madiot, David Chiesa, Louis-Michel Marion—*Sonoris Causa* (NoBusiness)
- Janel Leppin—*Ensemble Volcanic Ash* (Cuneiform)
- Hedvig Mollestad/Trondheim Jazz Orchestra—*Maternity Beat* (Rune Grammofon)
- Ikue Mori—*Tracing The Magic* (Tzadik)
- Kresten Osgood/Martin Philadelphyl-Komp (Delphy Records)
- Howard Riley/Keith Tippett—*Journal Four* (NoBusiness)
- Rick Rosato—*Homage (s/r)*
- Josh Sinton's Predicate Quartet—*Four Freedoms (Form Is Possibility)*
- Various Artists—*West Coast In Amsterdam* (Nederlands Jazz Archief)
- Andreas Willers—*search & rescue* (JazzHausMusik)

Andrey Henkin, Editorial Director

GLOBE UNITY



TALES
Fabian Neubauer/Duy Luong/Pablo Liebhaber (Leo)
Sol Expression
River People (Chap-Chap)
Resonance
Megumi Yonezawa (Sunnyside)
 by Tyran Grillo

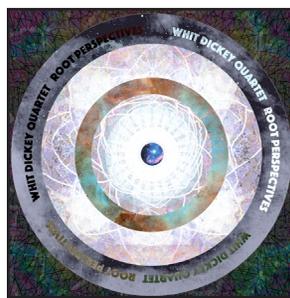
The albums gathered here are strikingly different, linked by a freedom of expression needed more than ever in a wounded world. And while each connects dots to regional affiliations in the South/East China Sea, their reach is ultimately global and loving.

First is *TALES*, which documents a series of collective improvisations by Fabian Neubauer (piano, Wurlitzer, electronics), Vietnamese Duy Luong (bass, electronics) and Pablo Liebhaber (drums). Between the exploratory gestures of "Faces" in three parts and the softer focus of "Metamorphoses/Reprise", the trio maps its journey in real time with tasteful rapport. Key moments include the electronic hum of "Tides of Time" and the title track's free-floating Wurlitzer, arco bass and shuffling brushes. Despite being the most open, the latter is one of the more forthright expressions, even against the engaging abrasions of "Scirocco". Grooves peek above the surface now and then, but are never the point. Like crocodiles in the water, they bare their teeth only when necessary.

Alongside this is *Sol Expression*, another freely rendered set with Filipino bassist Tetsuro Hori, guitarist Jonny Alegre, drummer Christian Bucher and saxophonist Rick Countryman. The opening title track sets the stage for an album moving patiently and with reverence. Like the Forest Spirit in *Princess Mononoke*, it leaves behind blooms of vegetation that quickly wilt as the musicians move onward. Such ephemerality is most evident in the more visceral moments, as in "Melting Point 4⁰⁰" and "River Rain", both of which evoke Naked City-era John Zorn. Like the seemingly post-facto titles, moods and measures could be switched around at any moment yet still feel the same.

Finally, we have *Resonance*, the second leader effort from Japanese pianist Megumi Yonezawa, whose *A Result of the Colors* introduced listeners to a distinct voice. While Yonezawa has always had a rich sound, she takes her compositional voice to new heights this time around and we are all the more fortunate for its rewards. Joined by bassist Mike McGuirk and drummer Mark Ferber, she offers a set of mostly originals, of which "Before the Wind" introduces a glistening and welcoming world (beautifully recorded to boot). Yonezawa's artful pianism skims the waters along her rhythm section's crisp shorelines, McGuirk adding the deepest footprints in the sand across tracks like "The Radiance" and "It's All That Matters". Highlights include the balladic masterstroke "Yet Again at Will" and Cole Porter's "Everything I Love" among a handful of standards noteworthy for Ferber's attention to detail. It takes an immense talent to carry so much emotional cargo while making it feel weightless from start to finish. Combined with Yonezawa's classic yet forward-leaning sound, the result is one of the most uplifting trio records you are likely to encounter all year.

For more information, visit leorecords.com, chapchap-music.com and sunnysiderecords.com



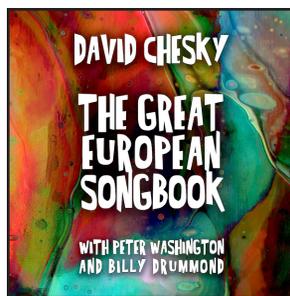
Root Perspectives
Whit Dickey Quartet (TAO Forms)
 by John Sharpe

If one of the most important choices, especially in improvised music, is selecting the lineup, then drummer Whit Dickey has pulled off a masterstroke on *Root Perspectives*. Thus alongside enduring partner pianist Matthew Shipp and more recent accomplice bassist Brandon Lopez, he has recruited saxophone gun-for-hire Tony Malaby, his first time recording with any of the others. And it is Malaby who is the defining presence on the four cuts in this 50-minute studio session. His effortlessly inventive tenor, full of emotionally freighted distortions and an occasional oblique lyricism, constantly grabs the ear in what is essentially collective communion.

Credited with direction on the sleeve, it is often Dickey who establishes the tempo, but never so rigidly as to inhibit his crew. On the opening "Supernova", a slow hi-hat beat concurrent with a rapid pulsing ride cymbal offers multiple options and at the same time leaves space in the bottom end, amply filled by throbbing bass and a pounding right hand on the piano. And with Shipp persistently pushing Malaby, whose strangulated tones twist and fray in response, it can even seem as if Dickey needs to chase to catch up.

Shipp's fondness for hammered motifs and reiterated rhythmic figures suggests structural markers throughout the set, a predilection shared by Malaby, and excitement levels peak when the pair snag on a repeated phrase in the latter stages of the sometime martial "Doomsday Equation". Their continual exchanges enliven the following "Swamp Petals" as well, one particularly engaging passage ensuing as Malaby's choked slurs surf over a song-like progression from the pianist, then blend in mournful anguish with arco bass hum. The piece closes following another burning climax, Malaby extemporizing a melodic tag, which almost serves as a head to cap the preceding unbridled interplay. It is just another example of the way in which form-seeking improvisers can elevate such dates beyond the ordinary into the outstanding.

For more information, visit taoforms.com. This project is at 411 Kent Dec. 3rd. See Calendar.



The Great European Songbook
David Chesky (The Audiophile Society)
 by Franz Matzner

Pianist David Chesky's *The Great European Songbook* is another of his forays into diverse musical approaches. In this case, Chesky, joined by bassist Peter Washington and drummer Billy Drummond, look to reconfigure some of the most recognized compositions in the Western European classical canon.

Recorded in The Audiophile Society's Mega-Dimensional Sound system, a form of 3D audio, the album is pleasantly listenable. The music's consistent

warmth, often difficult to capture, is present throughout and the quality allows the trio's light touch to be discernible. For example, the subtleties of Drummond's brushwork come through clearly, which ultimately proves one of the material's most enticing elements.

Bach is prominent and the overall album relies heavily on establishing a blues feel or inserting Latin rhythms. These reformulations act as launching pads for improvisation and demonstrate jazz' ability to mine even what some would label musically sacrosanct.

Chesky is surely aware of European classical music previously used in similar ways: as a platform; integrated into jazz standards; or as part of original compositions. This suggests his focus is more on the how than the why, as well as the specific pieces chosen.

The most inviting aspects of the album are its consistent delicacy and the insouciance permeating the whole. The trio avoids the temptation to bury the original pieces with overly ornate or brash excursions, leaving them unrecognizable. The most successful are those that bridge blues to the original, like the opening "Second Prelude" and "Wachet Auf". Less so are those that merge Latin rhythms, like Chopin's "Prelude no. 4 in E minor", which sound forced.

Opinions are likely to differ on the success of each piece. One may speculate that this is part of Chesky's "why". To challenge listeners' willingness to think differently about compositions to which they have attachment or certain perspectives; at the very least, the *The Great European Songbook* offers this opportunity. Moreover, regardless of listeners' evaluation of individual tunes, it is a quite listenable album to turn to when something warm, inviting and well executed is needed.

For more information, visit theaudiophilesociety.com. This project is at Dizzy's Club Dec. 6th. See Calendar.



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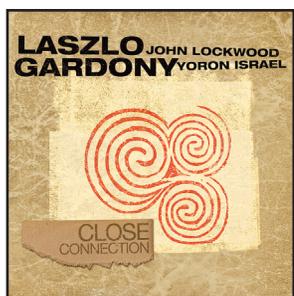
What's Love?
Judy Niemack (Sunnyside)
by Alex Henderson

Jazz vocal albums with some type of romantic theme are not uncommon. What sets Judy Niemack's *What's Love?* apart is her emphasis on songs that started out as instrumentals, many to which she adds her own lyrics, such as late pianist James Williams' "Right Here, Right Now", guitarist Peter Bernstein's "Feelin' It in Your Bones" and "Firefly" and saxophonist Eric Alexander's "Let Life Lead You".

But even when she embraces lyrics that aren't her own, Niemack makes them sound personal. The 1984 Tina Turner hit "What's Love Got to Do With It" is a perfect example. Originally on Turner's comeback album *Private Dancer*, the song is an R&B/pop classic. Niemack takes it into dusky jazz noir territory and captures the song's cynical outlook. The term jazz noir also applies to her performance of singer Mel Tormé's melancholy ballad "Born to Be Blue". Niemack doesn't downplay the song's dark lyrics and fits them into the album's love-oriented concept. One of the disc's highlights is her introspective performance of the 1934 J. Fred Coots/Sam M. Lewis ballad "For All We Know".

Niemack's band is Bernstein, Sullivan Fortner (piano), Doug Weiss (bass) and Joe Farnsworth (drums), Alexander added for "Let Life Lead You" on alto. The players are not merely a backdrop for her vocals but are an integral part of the album and Niemack gives Fortner and Bernstein plenty of solo space. With *What's Love?*, Niemack has delivered a thematic concept album that manages to be both focused and unpredictable.

For more information, visit sunnysiderecords.com. Niemack is at Pangea Dec. 7th. See Calendar.



Close Connection
Laszlo Gardony (Sunnyside)
by Pierre Giroux

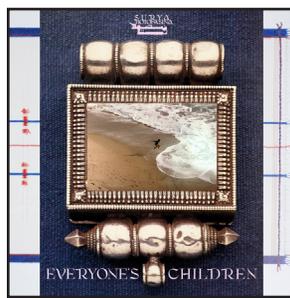
Laszlo Gardony is a highly celebrated pianist, composer and teacher at Berklee College of Music, known for his improvisational and technical acumen. On *Close Connection*, Gardony and his longtime trio of bassist John Lockwood and drummer Yoron Israel play six Gardony compositions informed by his Hungarian roots and that country's folk music and six improvisations, all full of inventive twists and turns.

The jumping off point is Gardony's "Irrepressible" replete with a pattern of tonal contrasts and dissonance. Another touchstone for Gardony is progressive rock, which formed part of his life growing up in Budapest. Such groups as King Crimson and Emerson, Lake & Palmer were on his playlist and Gardony readily admits "that kind of energy profoundly inspired me at an early point in my life, so I am looking to recreate that energy on the particular harmonies and melodies that I write." This is clearly evident in his "Strong

Minds" which has a dark undertone and is driven by a florid, back-beat barrage from Israel. "Sweet Thoughts" is done up as a jazz waltz but Israel expands on that form in a tasteful and swinging way while "Cedar Tree Dance" is supported by a solid New Orleans Second Line beat.

The six improvisations bookend two Gardony originals, four of them ending the album. On "All That Remains", Gardony's playing has a gem-like gleam and Israel is full of whispers and asides. "Night Run" has a jet-propelled tempo and a "name that tune" quality due to musical quotes. The closing "Cold Earth" gives Lockwood an opportunity to deliver an arco solo with a tone that has a beauty all its own. This is an ambitious and message-driven release.

For more information, visit sunnysiderecords.com. This project is at Birdland Theater Dec. 8th. See Calendar.



Everyone's Children
Surya Botofasina (Spiritmuse)
by Anna Steegmann

If spiritual jazz, the musical search for transcendence, started with John Coltrane, keyboard player Surya Botofasina is a keeper of its flame. Raised in the Sai Anantam Ashram in California, he participated in daily Hindu devotional songs led by pianist/harpist/Coltrane widow Alice, whose influence on his music is strongly felt. Botofasina has been inspired by genres from Sanskrit chanting to classic hip-hop and worked with Reggie Workman, Joey Bada\$\$, Gangstarr's GURU and N'Dea Davenport, to name a few.

A project ten years in the making, the key players are Botofasina and multi-instrumentalist Carlos Niño, who produced the album and plays percussion on several tracks. They met in 1994 when then-17-year-old Niño visited the ashram where Botofasina lived, beginning a friendship and, later, a creative partnership.

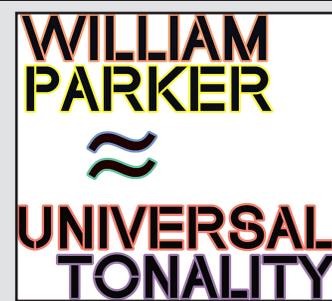
The 27-minute-long opener, "Surya Meditation", is keyboards and percussion and the high devotional musical vibrations are echoed later in "Surya Meditation (Reprise) Radio Edit" and the closing track "Surya Meditation (with Swami Satsang) Excerpt". Niño complements Botofasina's explorations with his delicate use of various instruments. Both create a hypnotic, absorbing, exquisite soundtrack, which allows the listener to experience the patter of raindrops and rainclouds being chased away by the sun. An uplifting, healing experience.

This is followed by "I Love Dew, Sophie", a solo piano piece (another, "Sun of Keshava", comes later). It is intimate and introspective. Then comes "Beloved California Temple", which starts in a meditative, dreamy state, then takes the listener on a thrilling, fast-paced journey, invigorated by Dwight Trible's wordless vocals, Pablo Calogero's saxophone, Nate Mercereau's guitar synth and Efa Etoroma Jr.'s drums. "Everyone's Children" feels like an homage to the devotional sounds Botofasina experienced growing up, indie-folk vocalist Mia Doi Todd's dreamy singing having a hypnotic effect, while "Waves For Margie" features Botofasina's mother Radha's vocals and gorgeous harp.

An extraordinary debut album and, in the words of its creator, "the divine energy of a new life within every second of the music".

For more information, visit spiritmuserecords.com. This project is at Public Records Dec. 10th. See Calendar.

UNEARTHED GEM



Universal Tonicity
William Parker (Centering Records)
by Kurt Gottschalk

William Parker's 2007 album *Raining on the Moon* wasn't the first time he had used vocals on an album, but it was the first time it was committed to record that, in addition to being a bassist/multi-instrumentalist, on top of being a bandleader, organizer and galvanizing force, Parker was going to be a songwriter with whom to be reckoned.

It was already more than 25 years after his first release as a leader (*Through Acceptance of the Mystery Peace*, which included his recitation of his own text) and seven years after the fine "James Baldwin to the Rescue", sung by Aleta Hayes on his Little Huey Creative Music Orchestra album *Mayor of Punkville*, but *Raining on the Moon* demonstrated that Parker's lyrics could be funny, charming and profound and would provide a new portal into his tone world.

That album also wasn't the first time Parker had worked with, or even recorded with, the entrancing vocalist Leena Conquest (who remains criminally under-recorded), but with his lyrics, it put her into the consciousness of those clued in to Parkeriana. He has worked with other singers, very good singers, before and after *Raining on the Moon* (Ellen Christi and Lisa Sokolov chief among them) but Conquest is his chanteuse, his muse, even her name suggests a goddess warrior constructed for one of his fables.

And while she is by no means the only thing that makes *Universal Tonicity* a great record, it is her presence—in a remarkable 17-piece band completed by Jin Hi Kim (komungo), Miya Masaoka (koto), Billy Bang and Jason Kao Hwang (violin), Joe Morris (guitar), Dave Burrell (piano), Grachan Moncur III and Steve Swell (trombones), Daniel Carter (reeds, brass), Matt Lavelle (trumpet), Rob Brown and Cale Brandley (saxophones), Jerome Cooper (balafon, chiramia, keys, drums), Roger Blank (balafon) and Gerald Cleaver (drums)—that makes it an important addition to his catalogue. And it is not only the sung and spoken segments that make it a great album. Parker's mastery in leading a large, improvising ensemble in scripted, open-form pieces is at the center of the greatness. But if Parker's the heart and the instrumentalists the life blood, Conquest is the mouth. It is Conquest who calls to us.

The album, six tracks across two CDs was recorded live at Roulette's original Tribeca location in 2002 and somehow only now seeing the light of day. It is a joy from beginning to end, the unrehearsed orchestra trusting in the leader's graphic scores and surviving on impulse, culminating in the magnificent "Open System One", a sweeping 26-minute blessing of violin and bass viol, komungo and koto, balafon and donso'ngoni adorned with the ribbons of Rob Brown's alto. Parker's universe spins quickly, but it is more than welcoming.

For more information, visit aumfidelity.com. Parker is at Blank Forms Dec. 9th with Isaiah Collier and Saint Peter's Church Dec. 11th with Andrea Wolper. See Calendar.



Love and the Catalyst
Aimée Allen (Azuline Music)
by Dan Bilawsky

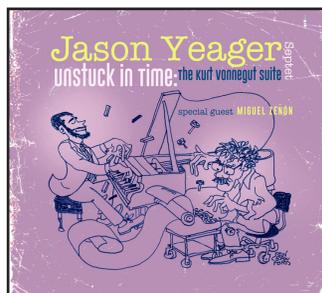
Change is inevitable. And through each development comes a transmutation of the self and spirit, an opportunity to evolve and, in turn, effect greater change. That is the idea behind the latest from Aimée Allen. Teaming up with pianist Toru Dodo, bassist François Moutin and drummer Kush Abadey and adding trumpeter Noah Allen and guitarist Tony Romano for one track apiece, this standout singer spreads that message with flair.

Through choice covers and smart originals, Allen makes her mark as both an enlightened interpreter and perceptive composer/lyricist. Opening with Freddie Hubbard's "Little Sunflower", she owns the Al Jarreau-penned lyrics while digging deep over a skittering, animated arrangement. Then she delivers the first of her own tunes, "Earth is Waiting", tackling climate crisis through an emotional ebb and flow, and the focused yet flowing "Quantum Entanglements", concerned with the need to remain rooted and unrestrained all at once. Shifting back toward the familiar, Allen salutes the late Chick Corea on a "Crystal Silence/500 Miles" medley, which welcomes rubato romance and straight-time seduction, and gives new life to an old favorite,

foregrounding the voice-and-drum relationship on Gene de Paul-Don Raye's "Star Eyes".

Save for Fahir Atakoğlu's smooth-contoured "Love's Crescendo" and a pull from Wolfgang Mozart's *Requiem* with the weighted "Mortally Immortal", which both feature Allen's lyrics, the remainder are her compositions: "Reaction Time", with amped-up ambitions, pushes toward provocative implications; "The Comet's Tail", which instantly charms, reflects on the impermanence of the extraordinary; "Man Ripples Through Time"—a protest piece paying tribute to George Floyd—proves absolutely spellbinding; the soulful "Hidden Place", serving up just desserts, satisfies on several levels; and "Worlds Collide", which closes the set, uses astronomical scale to tell the tale of two drawn together. Allen has created a project with, for and about love. Now that is an enviable outcome.

For more information, visit aimeeallenmusic.com. Allen is at Pangea Dec. 9th. See Calendar.



Unstuck in Time: The Kurt Vonnegut Suite
Jason Yeager (Sunnyside)
by Marco Cangiano

Jazz and literature have a long history characterized by mixed success. Pianist Jason Yeager succeeds here

for a number of reasons. Although labeled as a suite, each piece stands on its own, though inspired by one of Kurt Vonnegut's characters and/or situations, thus avoiding an overly impressionistic approach. This may be in part a reflection of Vonnegut's literary aesthetic, which defies easy categorization. Vonnegut once said, "what I would really like to have been, given a perfect world, is a jazz pianist."

Unstuck in Time is Yeager's most complex and elaborate project so far, essayed by an expanded ensemble capable of providing quite a range of sounds through different combinations and clever arrangements. There are also some elements of the grotesque if not theatrical, reminiscent of the Bertolt Brecht-Kurt Weill tradition, such as "So It Goes" and "Kilgore", which features a splendid solo by tenor saxophonist Lucas Pino. Each piece is structured and arranged as a mini-suite and while the individual themes may not be memorable, the colors this ensemble is able to generate are. "Ballad for Old Salo", the longest piece, is a case in point. It starts in a mysterious vein carried by Mike Fahie's trombone over a four-note pattern, then proceeding in waves upon which Yuhan Su's liquid vibraphone surfs.

Bassist Danny Weller and drummer Jay Sawyer are the backbone of this ensemble (listen to "Unk's Fate" and the atypical "Blues for Billy Pilgrim" with a Mingus-inspired polyphonic coda) along with the leader's essential piano. The use of clarinets is particularly evocative both in the ensemble and in solo contributions, where Pino ("Ballad") and Patrick Leslie ("Nancy's Revenge") alternate. A very successful and most pleasant recording.

For more information, visit sunnysiderecords.com. This project is at Soapbox Gallery Dec. 9th. See Calendar.

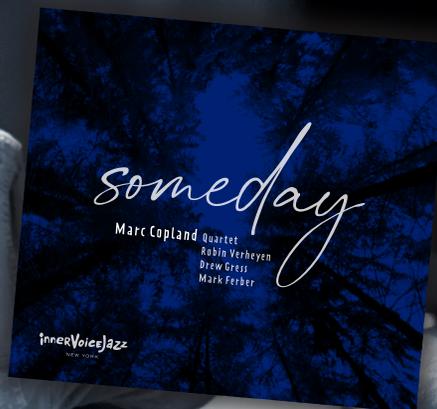


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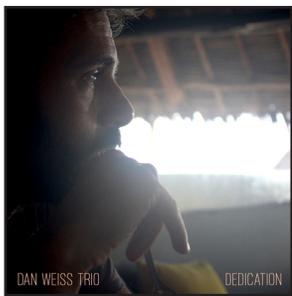


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Dedication
Dan Weiss Trio (Cygnus)
 by Phil Freeman

Drummer Dan Weiss has been playing with pianist Jacob Sacks and bassist Thomas Morgan for over two decades and they have made three previous albums together: *Now Yes When* (Tone Of A Pitch, 2006), *Timshel* (Sunnyside, 2008) and *Utica Box* (Sunnyside, 2015).

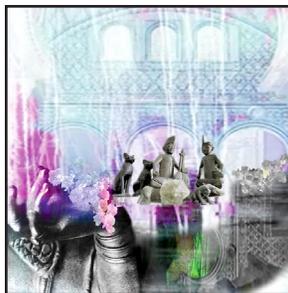
This fourth release lives up to its title; every track carries a dedication: jazz elders and musical heroes ("For Elvin [Jones]", "For [Burt] Bacharach", "For [Conlon] Nancarrow", "For Tim Smith") and family members ("For Vivienne", "For Grandma May"). Two others stand out: "For George Floyd" and "For Jacob". Last but not least we get "For Andrei Tarkovsky", unsurprisingly the longest piece on the album at 8:32, but still only 1/20th the running time of *Solaris*.

"For Nancarrow" is one of the most interesting pieces. The composer created music for player pianos, which allowed him to sculpt sequences of notes that human beings couldn't play (too few arms, too few fingers). The melody Weiss has given Sacks, by contrast, is simple and almost romantic at times, with a few tinkling, tumbling passages, but what he himself is doing behind the drumkit is extraordinary, repeatedly shifting gears and adding one rhythmic pattern or

element after another until he sounds like two or three drummers all working at cross purposes to one another. This piece could just as easily have been dedicated to the English electronic music duo Autechre.

"For George Floyd" rumbles in the piano's low end, as Weiss lays down a swinging beat, giving it the feel of a late '60s TV cop show theme; it is hard not to wonder if this is some kind of dark irony (it may also remind some listeners of Jason Moran's trio *The Bandwagon*). "For Elvin" is focused on bass and drums, unsurprisingly; Morgan and Weiss lock together smoothly, ticking along and periodically erupting as Sacks plays variations on a relatively simple melody. Then, out of nowhere, it all stops dead and Morgan brings it back in with a short but powerful solo, behind which Weiss lays a snapping breakbeat.

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



Tracing The Magic
Ikue Mori (Tzadik)
 by Jason Gross

Coming up in the no wave scene of the late '70s, Ikue Mori later traded in drums for drum machines but managed to take the seemingly staid instrument into uncharted territory in the '80s. By the new millennium, she was creating more subtle, melodic work, acknowledged by her recent MacArthur Fellowship. She has now created her most ambitious work, dedicated to women experimental visual artists who kept working even as octogenarians and nonagenarians: Joan Jonas, Louise Bourgeois, Agnes Martin, Judit Reigl, Jakucho Setouchi, Leonora Carrington and Toko Shinoda.

The compositions are done in duos and trios. "You Better Grow Up" (for Bourgeois) is the most monumental of the tracks, going through several sections of Ned Rothenberg's tender then impassioned shakuhachi, blaring saxophone and klezmer-like clarinet with Mori adding bell tones, tape loop washes, string cascades and thunderous percussion. Other intriguing groups abound, including "Down Below" (for Carrington) with Charmaine Lee adding vocals and her own electronics to create whooshing, bird-like noises giving way to a series of child-like electronic themes; the gloomy then serene ambient atmospherics of "Dusk to Dawn" (for Shinoda) with David Watson on bagpipes; and the comic free-jazz stylings and swaying strings on "Outburst" (for Reigl) alongside harpist Zeena Parkins. Perhaps most impressive though are the opener, "Moving Off the Earth" (for Jonas) where Koichi Makigami's throat singing and chanting combines with Sae Hashimoto's scattered percussion to settle into shades of breezy Brazilian Tropicalia music, and "Beauty in Disarray" (for Setouchi) where shimmering, spacey electronics team up with Satoko Fujii's stern piano and Natsuki Tamura's fluttering trumpet through ascending/descending themes traded off among the trio as a series of mini-melodies engulfed by Frank Zappa/Edgard Varèse abstractions. "Falling Blue" (for Martin), featuring Erik Friedlander's somber cello paired with Mori's random background noise, is less successful than the other pieces but only because it is surrounded by much more breathtaking company.

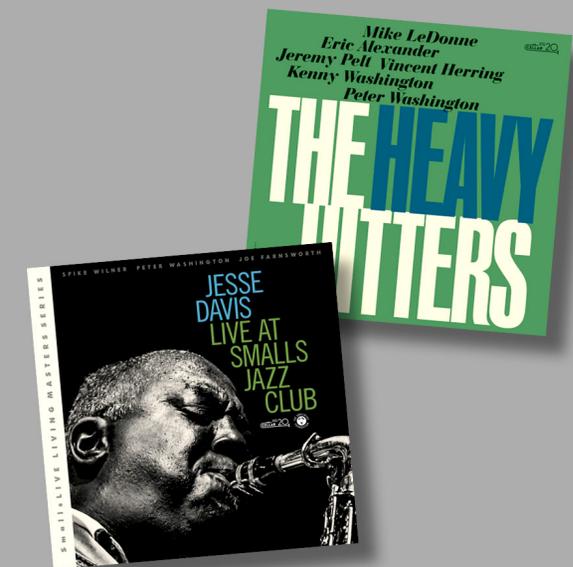
For more information, visit tzadik.com. Mori is at *The Stone at The New School Dec. 7th and 14th-17th*, *411 Kent Dec. 9th-10th* and *Roulette Dec. 17th*. See *Calendar*.



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SUN 12/18	Brian Charette Trio Neal Miner Quartet	6:30pm 9:30pm

New Year's Eve

SATURDAY, 12/31

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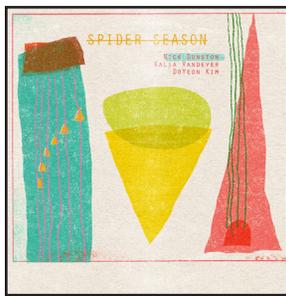
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Spider Season
Nick Dunston (Out Of Your Head)
by Steven Loewy

Bassist Nick Dunston's latest release is a tour de force, a larger-than-life trio navigating 11 different scenarios with unusual instrumentations. The bassist, still in his early 20s, focuses here on pure sound, meditative abstraction and various experimental interactions to produce a highly cooperative mélange of melodic punches and dissonant explorations, journeying roads not often traveled.

Featuring the unusual instrumentation of bass, trombone and gayageum (12-string Korean zither), plus voice and special effects, the album has the feel of a larger ensemble due to its many layers. This sense is exacerbated by Dunston's diverse arrangements in which each piece stands on its own. "Pre-Nasal Tension", for example, showcases DoYeon Kim's open-ended, expansive voice, with a tip of the hat to Tuvan throat-singer Sainkho Namchylak, juxtaposed against Kalia Vandever's pulsing trombone. The emblematic "Thousand-Year Old Vampire", the longest track, is in some ways the most realized piece, slowly unfolding and revealing hidden treasures, opening with a beautiful elongated bass solo and soon joined by gorgeous pulsing trombone and later Kim's gayageum. The piece evolves quietly and slowly, drifting toward a somewhat intense ending with busy insect-like strings. The hypnotic allure of the title track, with its buzzing bass and repetitive trombone clusters and percussive strings, ends abruptly but not before it makes its mark. Throughout the recording, Dunston displays strong chops and writing skills, Vandever furthers her status as an up-and-coming trombonist with an original way of blowing and the versatile Kim impresses as a powerful singer and improviser.

For more information, visit outofyourheadrecords.com. This project is at Roulette Dec. 14th. See Calendar.



Linger Awhile
Samara Joy (Verve)
by George Kanzler

Every song on this, vocalist Samara Joy's second album, was around during what many consider the Golden Age of jazz singers: the end of World War II (1945) and the full-blown Rock Era (late '60s). Although only 22, Joy is an unabashed admirer of those singers, including Sarah Vaughan, Carmen McRae, Ella Fitzgerald and Nancy Wilson. She is a dedicated student of classic jazz history. Of her fondness for that era she's said: "I think maybe people connect with the fact that I'm not faking it, that I already feel embedded in it."

On *Linger Awhile*, which was nominated for a Best Jazz Vocal Grammy last month, Joy accomplishes the difficult feat of combining nostalgia and tradition and bringing it into the 21st Century with her own voice, one well suited to the goal. In mid- and lower registers,

her tone is plush, velvety, with a burnished glow. But in a higher range and when at uptempo, she is liltily pert, recalling Vaughan's early nickname Sassy.

A song recorded by Vaughan, Frank Loesser-Jimmy McHugh's "Can't Get Out of This Mood", kicks off the album in a jaunty tempo, Joy nimbly delivering the lyrics while relishing the mood. She also sings one of Vaughan's signature tunes, Erroll Garner-Johnny Burke's "Misty", with a sultry confidence all her own.

Joy brings the dramatic savvy of a good cabaret singer to ballads, two of them indelible. The Gershwin's "Someone to Watch Over Me", delivered with mellow legato phrasing, is an intimate duet with guitarist Pasquale Grasso. And her take on Murray Grand-Elisse Boyd's "Guess Who I Saw Today?"—with her accompanying band of Grasso, pianist Ben Paterson, bassist David Wong and drummer Kenny Washington—is a perfect dramatic gem, cooler than Wilson's anger-fueled classic, but conveying emotional shock through a sudden octave jump for a repeat of the title line.

Another aspect of mid 20th Century jazz Joy has embraced is vocalese. She sings two of Jon Hendricks' lyrics, to Gigi Gryce's "Social Call" (a Betty Carter staple) and his little known ones to Thelonious Monk's "Round Midnight", featuring a horn section emulating Cootie Williams' arrangement on the original '40s recording. She also includes her own vocalese words to Fats Navarro's "Nostalgia (The Day I Knew)" and augments Fats Waller's "I'm Confessin'" with her words to a 1952 Lester Young tenor saxophone solo of the tune. It all adds up to a stunning major label debut from a jazz singer mining the jazz past for today.

For more information, visit vervemusicgroup.com. Joy is at Rose Theater Dec. 14th-18th with Jazz at Lincoln Center Orchestra. See Calendar.

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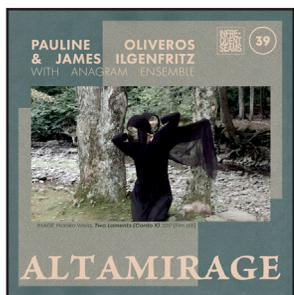
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Altamirage
Pauline Oliveros/James Ilgenfritz
(with Anagram Ensemble)
(Infrequent Seams)
by John Pietaro

The odyssey of Pauline Oliveros (1932-2016), a master of sound art whose Deep Listening concept crossed all boundaries of music, meditation, healing and experimentation, has reach beyond her lifetime. Oliveros' advancement into concurrent outer and inner spheres began in '50s San Francisco at that city's Tape Music Center; her journey led to such renowned artists as John Cage, Terry Riley and a stream of global collaborators, particularly improvisers.

After decades of composing, performing and teaching on the West Coast, in 1981 she set base in Kingston, NY. It was in this period that her concept was established, a study of musical, environmental and internal sound often performed within dark, massive spaces. This resulted in uncanny levels of musical commune, as exemplified by Oliveros' Deep Listening Band: her accordion, Stuart Dempster's trombone and didgeridoo, vocalist Panaiotis (né Peter Ward) and then keyboard player David Gamper. Beyond the Deep Listening Band, Oliveros' collaborators included her performance artist life partner Linda Montano, saxophonist/trumpeter Joe McPhee and bassist/composer James Ilgenfritz. The latter engaged in multiple duets with Oliveros during her later years and *Altamirage* brings together several, as well as two of her earliest works performed by his Anagram ensemble.

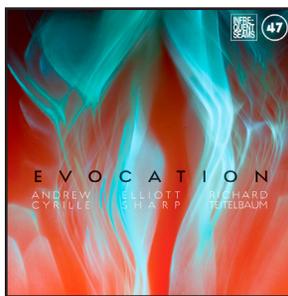
The opening track, "Outline: for flute, percussion and string bass" easily exemplifies the depth of the bassist's study and partnership into this rather mystical genre. At first glance, this is classic 20th Century music, but in it one hears the direction Oliveros would soon take. Fluid colors of flute, vibraphone, metals and arco bass blend as intimately as sonorities possibly can, before splitting into dry, choked brevity (use of xylophone and woodblocks with hard mallets against flute air sounds and the bassist's string snapping). Yet each episode within this nearly 14-minute work carries moving melodic phrases, a hallmark of the late composer. A similar palette is heard in "Altamirage I" wherein arco bass, empowered with swerving,

shuttering false harmonics, matches wheezing, shifting accordion. By the time the bassist drops his bow, streams of pizzicato enrapture the breadth of Oliveros' instrument in a manner befitting of a practice called deep listening.

The sections of "Altamirage" feature Oliveros and Ilgenfritz, but Anagram plays Oliveros' multi-movement "Trio for Trumpet, Accordion and String Bass", a deeply introspective, dramatic score crying out for just the right film. Ilgenfritz, Martha Cargo (flute), Stephanie Richards (trumpet), Nathan Kosi (accordion) and percussionist Chris Nappi not only capture the spirit of the Deep Listening Institute but also lead it into the present.

One can imagine that the album production must have been an emotional experience for the bassist as he relived this collaboration into a soundscape the stuff of legend.

For more information, visit infrequentseams.bandcamp.com. Ilgenfritz is at Roulette Dec. 19th-20th as part of the Infrequent Seams Festival. See Calendar.



Evocation
Andrew Cyrille/Elliott Sharp/Richard Teitelbaum
(Infrequent Seams)
by Tyran Grillo

Evocation documents a free-improvised performance by Andrew Cyrille (drums, percussion), Elliott Sharp (eight-string guitarbass, bass clarinet, electronics) and Richard Teitelbaum (piano, computer, sampler) at Brooklyn's Roulette on Oct. 13th, 2011. While each has been known for balancing power and vulnerability in other configurations, there is something especially tactile about the audible seesaw on which they teeter in this archival playground.

Cymbals, bass clarinet and electronics prepare the stage for an insightful conversation mixing two parts listening for every part speaking. Seeming contradictions make perfect sense in this context: simple foregrounds depend on complex backgrounds, flashes of light take on meaning only because of the darkness from which they are born and so on. An expression of strength without assertion of a will to power is the music's ethos.

Even when hinting at drone, Teitelbaum pulls at the seams until political messages bleed through. In this regard, "Singularity To Unity" is among the more colorful assemblages, combining tambourine, lyrical bows and figures of traditions that would not otherwise eat at the same table. Guitar carries a biological charge throughout, working at the molecular level to build its language, elusive yet eerily moving.

Flashes of rhythm are few and far between. Like the prayers floating from disembodied loudspeakers in "Hudson North, Hudson South" or prepared piano in "Transoceanic Travelers", they are intimate, kinetic and (above all) shuffled into the deck of thought before being dealt in a flush of execution. As the title track closes in the quietude with which the album began, it draws on introspective percussion to decode its message. It is a transmission from outer space to inner, rendered not in dots and dashes but in inhalations and exhalations.

For more information, visit infrequentseams.com. Cyrille and Sharp are at Roulette Dec. 20th with a Richard Teitelbaum Memorial Celebration as part of the Infrequent Seams Festival. See Calendar.

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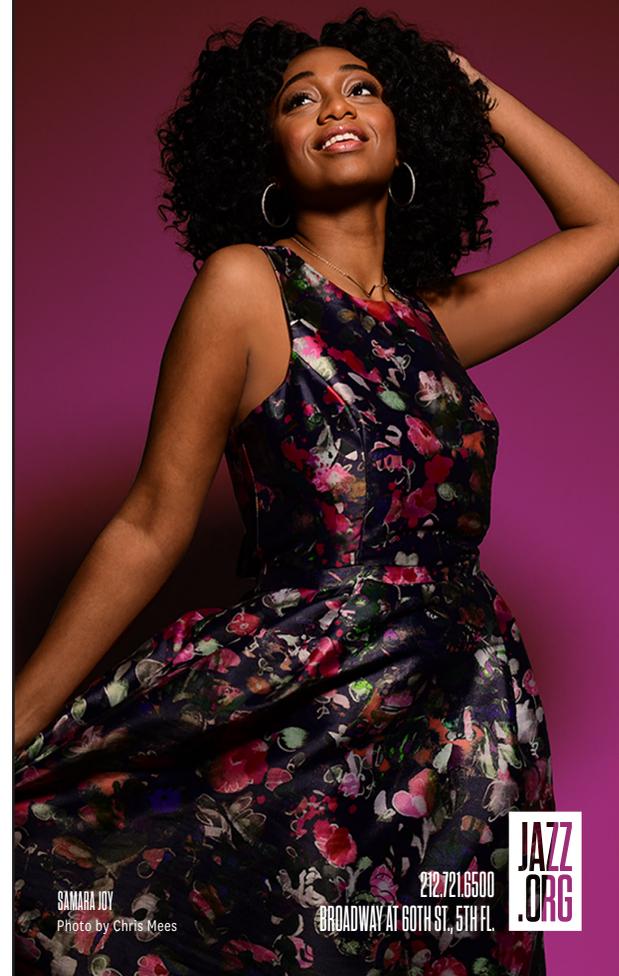
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SAMARA JOY
Photo by Chris Mees

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Let Sound Tell All
Julius Rodriguez (Verve)
by Russ Musto

With his debut recording as a leader, 24-year-old genre merging pianist-keyboardist-drummer Julius Rodriguez demonstrates that he is poised to become a leading voice of his generation. The date opens with Rodriguez showing off his jazz piano chops on his “Blues At The Barn”, leading a trio of bassist Phillip Norris and drummer Joe Saylor through a hard-swinging romp in the McCoy Tyner tradition. His skill as an arranger is evident on a dynamically building cover of Stevie Wonder’s “All I Do”; it features the impassioned lead voice of Mariah Cameron over Ben Wolfe’s loping bassline and Saylor’s tick-tocking beat, before the pianist delivers a roiling interlude ushering in backing vocals by Vuyo Sotashe.

The pretty minute-long “Soundcheck Interlude” with soprano saxophonist Morgan Guerin and drummer Brian Richburg, Jr. leads into the atmospheric “Gift To The Moon”. The latter has the mellow trumpet of Giveton Gelin floating ambiently over Rodriguez’ electric piano and synthesizer, with Daryl Johns and JK Kim taking over bass and drum duties, respectively. “Two Street” begins with Rodriguez’ energized drumming in duo with Guerin on tenor, first heard acoustically, then electronically filtered into a potent kaleidoscopic skronky tonality, after which Rodriguez doubles on electric bass for an acoustic piano-saxophone trio racing to a swinging conclusion.

Rodriguez, on piano and organ, with Gelin, Norris and Richburg, delves into his church background on the affecting original hymn “Where Grace Abounds”. The mellow mood continues on the stirring “Elegy (For Cam)”, vocalist Haley Knox joining the trio, singing airily over an orchestral synthesizer background. Rodriguez and Samara Joy duet on the Darlene Andrews gospel lament “In Heaven” and the disc concludes with the trio’s terse NOLA-styled tag “Phillip’s Thump”.

For more information, visit vervemusicgroup.com. Rodriguez is at Aaron Davis Hall Dec. 16th with Carmen Lundy. See Calendar.



Standards From Film
Mike Moreno (Criss Cross Jazz)
by Marilyn Lester

Classic movies contributed immeasurably to the canon of the Great American Songbook. Guitarist Mike Moreno chose ten iconic film-derived songs for *Standards From Film*. As opposed to songs from musicals, Moreno was intrigued by the resonant backstories that cinema offers, all the better to build on for his approach to the work. The opener, Victor Young’s “Beautiful Love” (*The Mummy*), for instance, begins with a haunting message from the mummy, Imhotep (played by Boris Karloff), with Moreno launching into a stride-style guitar in 6/8, producing a spooky Middle Eastern feel. Vocal snippets open half of the selections,

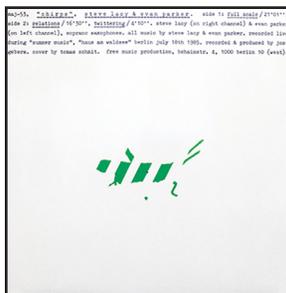
with an overarching highly dramatic-atmospheric tone infused into all tracks.

Pianist Sullivan Fortner has some excellent solo moments, especially on David Raksin’s eponymous and inherently haunting “Laura”, which ends with a guitar cadenza akin to a reverie. Throughout, bassist Matt Brewer offers steady support, but the talents of Obed Calvaire are largely wasted. The drummer does get to show his chops on the nearly eponymous “On Green Dolphin Street” (Bronislaw Kaper), which moves from a vocal into another haunting improvisational section before opening up into the familiar melody.

Standards From Film features several works by Young, one of the most prolific of film composers. His work from a classic haunted house film, *The Uninvited*, is featured by its title song and by “Stella by Starlight”. These are two ballads with a mellow, dreamy feel, propelled by Fortner’s solid underscoring of Moreno on the former and his glissandi and arpeggios on the latter.

While applying his own twists to these classics of the silver screen, Moreno wisely bows to two master arrangers whose work on these particular tunes is unimpeachable. For Harry Warren’s “There Will Never Be Another You” (*Iceland*), Moreno based his version on the Nelson Riddle arrangement for Frank Sinatra. Likewise, the Henry Mancini arrangement of his “Days of Wine and Roses” ends *Standards From Film* with a fairly traditional, lush balladic take. For film buffs, *Standards From Film* may have appeal but the narrow focus of the album doesn’t invite repeat listening. And while the vocal intro on “Beautiful Love” is clever, the vocal sections of other tracks don’t offer much substance and could easily be eliminated.

For more information, visit crisscrossjazz.com. Moreno is at Bar Lunatico Dec. 1st with EJ Strickland. See Calendar.



Chirps
Steve Lacy/Evan Parker (FMP-Corbett vs. Dempsey)
by Stuart Broomer

When Steve Lacy emerged in the mid ‘50s, playing with Dixieland bands and Cecil Taylor, he was unique among modern jazz musicians in playing the soprano saxophone, the instrument that New Orleans clarinet virtuoso Sidney Bechet had adopted to add the bore and brass of a saxophone to compete with the trumpet as a lead instrument. When Evan Parker began playing the soprano publicly in the early ‘70s, he was adding it as a distinct alternative voice to his tenor saxophone, pressing John Coltrane’s example, adapting the horn to the keening wail and subtle microtones of Bismillah Khan, the Indian master of the shehnai, an Indian double-reed instrument with a brass bell. Parker eventually added another of Khan’s techniques, circular breathing, and his own mastery of overtones and fingerings to create multiple simultaneous lines.

Those clear differences in identity are largely jettisoned in this duet set recorded during the 1985 Summer Music series at the Haus am Waldsee in Berlin. Originally released in 1991 on FMP, *Chirps* lives up to its title in its occasional resemblance to bird sounds, but part of its charm comes from its relatively narrow pitch spectrum, emphasizing the closeness of two highly attuned musicians.

Chirps consists of three pieces of diminishing length, each demonstrating some of the closest listening and mirroring one is apt to hear in improvised music. The opening “Full Scale” is a 21-minute

exploration of just that, scales and intervallic patterns, the musicians following and evolving each other’s patterns, sometimes spiralling together in rhythmic unison. “Relations”, a 16-minute dialogue, begins with ascending melodic patterns from Lacy, soon answered by Parker, with the two gradually expanding their sonic vocabularies, including Lacy’s lower-register growls and Parker’s flights into an extreme upper register. The final “Twittering” is a brief and joyous explosion, another act of definitive camaraderie.

For more information, visit corbettvsdempsey.com. Parker plays *Roulette* virtually Dec. 17th as part of *Transatlantic Trance Map*. See Calendar.

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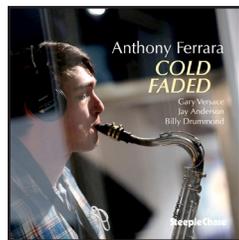
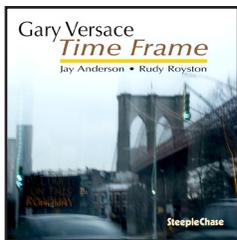
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Time Frame
Gary Versace (SteepleChase)
Cold Faded
Anthony Ferrara (SteepleChase)
by Ken Dryden

Gary Versace is so well known as an organ player listeners often overlook his immense skills as a pianist. While he played both as well as accordion in his youth, piano was his primary interest. After a decade of being recruited by leaders seeking organ, along with a number of record dates he led on Hammond B3, Versace now seeks more opportunities to play the piano.

Time Frame, a trio session with bassist Jay Anderson and drummer Rudy Royston is primarily a showcase for the leader's creative originals, all of which stimulate group interplay. The lighthearted opener is "Cold Duck Soup", cheerful and choppy with a whimsical air. Charlie Parker's bop anthem "Red Cross" is altered substantially with chord substitutions and a wild piano solo taking it well off familiar paths. Versace's delicate ballad "Faro" is a master class by the trio of playing softly with ample space. There are surprises awaiting in "Panda Blue" with a seemingly meandering solo piano intro before it gradually reveals itself when Anderson and Royston join in on what is anything but a predictable blues. Versace's closing ballad "One Year From Today" has a bittersweet but hopeful air, with a touching bass solo and whispering brushwork later uplifting lyrical, heartfelt piano.

Versace also appears on tenor saxophonist Anthony Ferrara's sophomore SteepleChase CD *Cold Faded*. Veteran bassist Ron McClure discovered Ferrara a few years ago when he subbed in a student ensemble and liked what he heard, hiring him for gigs and his SteepleChase CD *Lucky Sunday*. What is particularly impressive about Ferrara is that he not only has a mature, confident and appealing sound, but also is finding his own voice. Ferrara is also a capable composer, penning a diverse set of songs that invite repeated hearings, a huge challenge for any musician at the beginning of their career. Supported by a seasoned rhythm section completed by bassist Anderson and drummer Billy Drummond, all part of Ferrara's debut CD as a leader, this isn't a typical leader plus rhythm section date, but one where the musicians interact like a working band. "Force Field Vein" is a quirky opener with an intricate bop line over booming walking bass, with the leader using the full range of his instrument.

Ferrara's arrangement of Cole Porter's "I Love You" is set as a jazz waltz with Versace's minimalist, darting chords supplying a stimulating backdrop for the leader's gritty solo while the pianist takes the song far afield in his brilliant improvisation. To wrap the session, Ferrara's quirky "Infinity Unravels" blends a melancholy theme with an off-center rhythm, which hints at transforming into a ballad but keeps shifting in other directions. Ferrara is a rising star to watch.

For more information, visit steeplechase.dk. Versace is at Birdland Theater Dec. 5th with Jay Clayton and Dec. 15th with Dave Pietro. See Calendar.



Four Freedoms
Josh Sinton's Predicate Quartet (Form Is Possibility)
by John Sharpe

Since inaugurating his Form Is Possibility label, low reed specialist Josh Sinton has presented a series of albums showcasing different aspects of his art. On *Four Freedoms*, his Predicate Quartet (formerly a trio) makes a welcome return. This incarnation benefits from the addition of Steve Coleman alumni trumpeter Jonathan Finlayson to the core of cellist Christopher Hoffman and drummer Tom Rainey from the 2018 debut, completing a starry and accomplished unit. They winningly interpret four of Sinton's wily multi-faceted compositions, which morph between chamber and groove, between tunefulness and abstraction.

However, in spite of the promised riches, opener "Step" involves Sinton alone on baritone saxophone. He is a consummate solo player with a deep grounding in the format, as can be heard from how he approaches the piece, blending unconventional and traditional techniques. He begins with a breathy multiphonic drone, which eventually blossoms into bright fanfares and emphatic pursuance of a forthright line, from which a plaintive melody emerges, before a return to drone mode for a satisfyingly symmetrical finish.

The following "Gateway" serves as just that, an introduction to the crew, incorporating unaccompanied spots for both Finlayson and Hoffman into its fabric. A sequence of fugue-like overlapping tones set up vivid darting trumpet, Hoffman providing counterpoint, Rainey tappy propulsion and Sinton a grainy undercurrent, before the cellist takes center stage, his aching songlike arco reminding why he is such a fixture with the likes of Henry Threadgill. The piece ends on a high with an attractive four-way interwoven extemporization of the theme.

Sinton deploys his resources with an eye to variation, so not only does he switch to alto flute on "Blood", but the track also contains two duets at its heart: the first for flute and cello, which bursts into a jazzy lilt, before the second for trumpet and drums, in which repeated flurries dance atop infectious beats. The latter combination also resurfaces during the rhythmic "Shards", although Sinton's bass clarinet feature, where he assembles a sequence of odd textures—snorts, yowls and cries—into an engrossing whole, may be the standout here. The final "Violets" perhaps sums up Sinton's inclusive ethos, fusing as it does an easy lyricism and drifting atmospherics, with Finlayson recalling Wadada Leo Smith in his use of space and Rainey churning under a declamatory finale.

For more information, visit joshinton.bandcamp.com. This project is at Academy Record Annex Dec. 7th. See Calendar.

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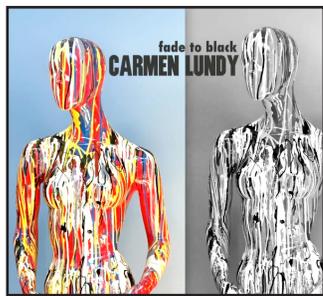
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Fade to Black
Carmen Lundy (Afrasia Productions)
by Alex Henderson

Singer/composer Carmen Lundy isn't any easier to categorize now than when she began recording as a leader during the '80s. Postbop vocal jazz is the primary direction of *Fade to Black*, which finds Lundy performing exclusively original material. Yet R&B is a major influence on everything from the funky "Daughter of the Universe" to hypnotic opener "Shine a Light".

Fade to Black is an often-political album reflecting on the turbulence of the early 2020s. "Ain't I Human" is especially blunt, addressing topics ranging from voter suppression to abortion. Meanwhile, police overreach is the theme on "Say Her Name", inspired by the George Floyd protests of 2020, and mentions not only Floyd, but also Breonna Taylor, Eric Garner, Trayvon Martin and other deaths to which Black Lives Matter (BLM) has been bringing attention. BLM is also an obvious inspiration on "Reverence".

Tracks like "Lonesome Blue Butterfly" and "Transition (to a Promised Land)" recall the type of spiritual themes Nina Simone and Abbey Lincoln embraced during the '60s-70s. Lundy has never claimed to be a jazz purist and isn't shy about using R&B and gospel to her creative advantage; ballad "Rest in Peace" is especially gospel-ish, an homage to the people who died during the COVID-19 pandemic. The lush "Spell of Romance" is the date's most lighthearted song.

Lundy's accompaniment varies from track to track and the influences that served her well in the past continue to do so, including Lincoln, Simone, Sarah Vaughan and Aretha Franklin. *Fade to Black* finds Lundy, at 68, still at the top of her game.

For more information, visit carmenlundy.com. Lundy is at Aaron Davis Hall Dec. 16th. See Calendar.



Joy
Amina Figarova (AmFi)
by Anna Steegmann

Amina Figarova began her career as a classical pianist in her native Azerbaijan and later studied jazz in Holland and at Berklee College of Music. In 1998, when she played with a large ensemble of fellow students at the Thelonious Monk Institute, she dreamt of a small group with the power of a big band. She realized that dream 20 years ago and has been working with the sextet ever since. This long collaboration has produced extraordinary chemistry among the musicians.

Figarova describes *Joy*, her 16th album, as a "post-pandemic release and a celebration of life, hope and new beginnings." The ten compositions are full of passion and positive energy. For this recording, she returned to acoustic piano after the electronic excursions of her last album *Persistence*. She is joined by her husband Bart Platteau (Bb and C flutes), Alex Pope Norris (trumpet and flugelhorn), Wayne Escoffery

(tenor and soprano saxophone), Yasushi Nakamura (bass), Rudy Royston and Brian Richburg, Jr. (drums) and guest appearances by Sasha Masakowski (vocals) and Hasan Bakr (percussion).

The opening title track links tribal rhythms with those of her native Azerbaijan, Bakr's excellent percussion work setting the buoyant tone. When the horns join, listeners are seized by the exuberance. Figarova allows for lengthy solos by all of her outstanding collaborators yet there is a unique beauty when she takes the lead on slower, less boisterous tracks; "Morning Dew", a tribute to the wonders of nature, tender and lyrical in tone, is the best showcase for her exquisite playing. That delicate touch also opens the melancholy "October Phantasy". After a long instrumental intro, Masakowski's voice emerges, lyrics conveying both loss and hope. Figarova's new puppy inspired "Ruby at Play", a joyous, energetic tune and a bit unruly as puppies are.

Figarova resides both in New York and New Orleans and several tunes came into being in The Big Easy. The far-off fireworks of New Orleans' 4th of July celebration, peaceful and so different from the noisy holiday in New York, inspired the reflective beauty of "Only Peace Liberates". "Suddenly Stars are Falling from the Sky" was born during a power outage in New Orleans due to Hurricane Ida when, gazing up at a night sky devoid of electric lights, Figarova conceived the melody. "Road Ahead" gains momentum through the interplay of Nakamura and Royston.

At a Jazzmobile-sponsored concert at Harlem's Interchurch Center last month, Figarova, Platteau and Royston were joined by Morgan Guerin (tenor saxophone), Freddie Hendrix (trumpet) and Luques Curtis (bass). The live version of "Road Ahead" started with an extended drum solo before piano and other instruments came in. The tune took listeners on a fast-paced ride before fading out beautifully and receiving vigorous applause. Figarova talked about the inspiration for the closing piece, "Muse": living on a first-floor Harlem apartment, she absorbs all the action on the street and although Adam Clayton Powell Boulevard is noisy, the song that came from her sidewalk inspiration felt dreamy, hopeful and ethereal. Figarova definitely achieved her goal of inspiring listeners. On the bus ride home, this reviewer observed passengers who had attended the concert share how much they enjoyed it and how uplifted they felt.

For more information, visit aminafigarova.com



More Touch
Patricia Brennan (Pyroclastic)
by Dan Bilawsky

Patricia Brennan has become the poster person for leading-edge mallet work. She has dazzled as a member of drummer Tomas Fujiwara's 7 Poets Trio, pianist Matt Mitchell's Phalanx Ambassadors and guitarist Mary Halvorson's Amaryllis; made her mark within the ranks of celebrated outsized outfits such as drummer John Hollenbeck's Large Ensemble, bassist Michael Formanek's Ensemble Kolossus and saxophonist/flutist Anna Webber and Angela Morris' co-led big band; and drawn plenty of attention on her own with a texturally expressive solo vibraphone debut—2021's *Maquishti*. Now, through this sophomore release showcasing an inventive, percussion-forward quartet, she is poised to earn even more acclaim.

Growing up in Veracruz, Mexico, Brennan was exposed to folkloric marimba playing, AfroCuban bands, various streams of rock, classical strains and the strings-and-percussion play of the indigenous *son jarocho* style. Synthesizing all of those influences (and more) to create present-tense portraits of her past, she finds new angles of communication with her trippy and fulgent, electronically-enhanced vibraphone and marimba. Brennan works wonders on her own with those instruments, but takes it to another level in the company of bassist Kim Cass, drummer Marcus Gilmore and percussionist Mauricio Herrera. Case in point is soca-inspired opener "Unquiet Respect". Establishing a band dynamic built on rhythmic webbing, Brennan lays out a narrative that is difficult to penetrate yet easy to follow and enjoy. Then the title track serves up interest through intrigue, beaming in with distant transmissions, showing its strength with a paroxysm of percussion and making no fuss as it leaves with a whisper.

In the numbers that follow, Brennan brings disparate inspirations—musical and otherwise—to the fore. The lengthy "Space for Hour", a somewhat paradoxical ode to silent moments and the energy they manufacture, proves to be a heady standout. "The Woman Who Weeps", an homage to Brennan's late aunt/godmother, swirls and sighs as it sheds its tears. "Square Bimagic"—math music, quite literally—infuses geometric thought with Cuban *son*. And "Sizigia (Syzygy)", referencing the alignment of celestial objects, percolates as it rotates. Additional pieces draw on shadow souls, oceanic convergences, the magic of Maine and even the almighty creator of human life, further enriching this mind-expanding program.

For more information, visit pyroclasticrecords.com. This project is at The Jazz Gallery Dec. 9th. See Calendar.

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New Now
Dave Liebman/Adam Rudolph/Tyshawn Sorey
 (Meta/Yeros7)
 by Phil Freeman

Saxophonist Dave Liebman and percussionist Adam Rudolph have worked together for several years and have released two previous collaborations, 2016's *The Unknowable* and 2018's *Chi*. On each occasion, they brought another drummer into their sonic matrix, first Tatsuya Nakatani and then Hamid Drake. This third encounter, recorded at The Jazz Gallery on Sep. 30th, 2021, has Tyshawn Sorey behind the kit.

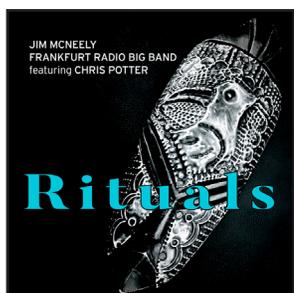
The music is presented as a single hour-long suite, though divided into seven tracks for listener convenience. The breaks are inserted at logical points, so you can actually hit skip and the next track will seem to have a beginning and mark a shift from what was going on before. Still, there is continuity to the music; the sections flow coherently and none of the transitions feel sudden or forced.

Liebman and Rudolph are kindred spirits in some important ways. The latter is a master percussionist who has studied techniques, instruments and rhythms from all over the world and synthesized them into a holistic approach, allowing him to work extensively with other open-eared and enlightened players, including the late Yusef Lateef and Pharoah Sanders, Bill Laswell, Bennie Maupin and many others, while also leading his Go! Organic Orchestra, an ensemble that grows or shrinks depending on the occasion. Here, he plays hand drums and various other percussion instruments while also processing the music—his own contributions and his bandmates'—using live electronics, adding echo and reverb, subtle atmospheric squiggles and the occasional distorted mutter.

Liebman, who has participated in some of Rudolph's other projects, is certainly comfortable with electronics; he played on Miles Davis' *On The Corner*, after all, and was in the trumpeter's funk-metal septet in 1973-74. His playing has the feeling of a man finding his way through fog, but also has a spiritual, questing quality.

Sorey is the perfect third man; he pounds out tribal-sounding beats at times, but in the quieter moments offers just the merest whisper of cymbals and sometimes switches to piano (as does Liebman). Ultimately, this is a sustained and fascinating mood more than a piece of music, a trance you are sorry to feel break.

For more information, visit metarecords.com. This project is at The Jazz Gallery Dec. 15th. See Calendar.



Rituals
Jim McNeely/Frankfurt Radio Big Band
 (featuring Chris Potter) (Challenge-Doublemoon)
 by George Kanzler

This is a sumptuous orchestral showcase for one primary soloist, saxophonist Chris Potter. The six-part

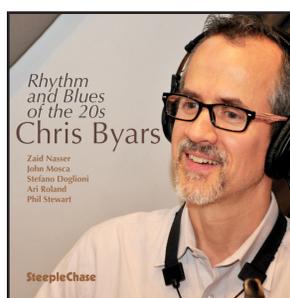
suite comprising the first half, *Rituals*, is a Jim McNeely composition inspired by one of Potter's favorite classical compositions, Igor Stravinsky's *The Rite of Spring*. But we don't hear any of that piece's melodic themes until the very end of *Rituals*, Potter's closing cadenza on "Rebirth", an epilogue added by McNeely, tenor quoting the opening theme of *The Rite of Spring*, minus the final note.

Rituals is a concerto for tenor and augmented (French horn, harp, tympani) jazz big band. According to McNeely, the *The Rite of Spring* "is full of rhythmic and harmonic textures that cry out for treatment in a jazz piece" and he uses many of them in *Rituals*. However, he doesn't use Stravinsky's themes, instead employing "a combination of the jazz and blues language to compose the themes." He points out that *The Rite of Spring* was originally a ballet score and feels we miss the important visual element as well as the story of the ballerina who dances herself to death: "I wanted Chris Potter to provide the energy and spirit that we miss when the dance is not there."

Rituals builds through three "Adoration" movements, the big band laying a carpet for fervid tenor passages and solos, culminating in a long cadenza across "Adoration II and III". Two "Sacrifice" movements range from ruminative, lyrical passages featuring tenor echoed by obligati from other reeds to faster swing and martial sections with rhythms echoing Stravinsky. McNeely added his epilogue, "Rebirth", because he didn't like the conclusion of the ballerina dancing herself to death, so he brings her back to life "to dance another day".

The album also includes four of Potter's compositions, arranged for big band by McNeely. "Dawn", a lush, languorous ballad features overlapping solos from Potter and two tenor saxophonists of the Frankfurt Radio Big Band (for whom McNeely is Composer in Residence). "The Wheel", from Potter's jazz-funk date *Underground*, is a romp built around a repeating riff voiced alternately by sections of the big band and Potter and he also interacts with the band on "Wine Dark Sea". His sole foray with soprano, "Okinawa", is an episodic, kaleidoscopic track displaying the tonal range of the band and McNeely's arranging.

For more information, visit challengerecords.com. Potter is at Village Vanguard Dec. 27th-Jan. 1st. See Calendar.



Rhythm and Blues of the 20s
Chris Byars (SteepleChase)
 by Ken Dryden

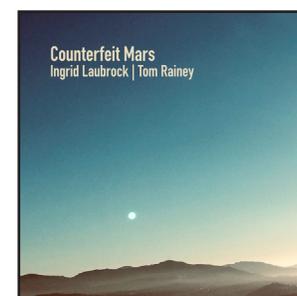
Though reedplayer Chris Byars has varied the size and instrumentation of his groups during his decade-plus recording for SteepleChase, he seems to have found a preferred lineup, one unchanged over the past several years. During this period, Byars has focused on tenor saxophone, joined by alto saxophonist Zaid Nasser, bass clarinetist Stefano Doglioni, trombonist John Mosca, bassist Ari Roland and drummer Phil Stewart.

All but one piece is a Byars original and the title is a bit of humor on the leader's part, since *Rhythm And Blues of the 20s* actually refers to some works being based on the chord changes to the Gershwins' popular "I Got Rhythm", though the chord changes don't necessarily make it all that obvious. The 12-bar blues he wrote for this date represent the decade of the 2020s.

Because he knows his musicians so well, Byars is masterful in his writing, blending the reeds and trombone in intricate ensembles while letting the soloists all shine throughout. Both Nasser and Doglioni deserve wider recognition as important voices with something to say. Mosca, a longtime Vanguard Jazz Orchestra member and now its director, is a soloist who makes every performance seem effortless.

One of the highlights is the toe-tapping "Salute To The Mailbox", which nods to Gigi Gryce's obscure "Salute To The Bandbox". "Minor Miracle" is similar to the approach both Gerry Mulligan and Bob Brookmeyer were masters of throughout their careers; the solos are short and sweet, with Mosca's witty turn and Roland's arco stealing the show. The only established song is the closing track, an extended, easygoing treatment of Freddie Redd's "Serenade To Sweden".

For more information, visit steeplechase.dk. Byars is at Smalls Dec. 11th and Cellar Dog Dec. 29th. See Calendar.



Counterfeit Mars
Ingrid Laubrock/Tom Rainey (Relative Pitch)
 by John Sharpe

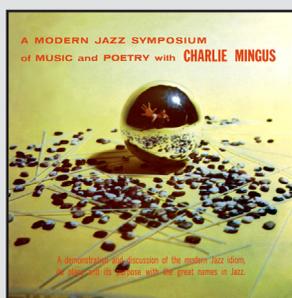
Wife/husband duo saxophonist Ingrid Laubrock and drummer Tom Rainey already possessed a formidable track record even before the pandemic, but their weekly Stir Crazy series of duets during lockdown, shared through Bandcamp, not only provided a much appreciated outlet for musicians and listeners alike but also has resulted in an even more thoroughly honed conception. To maintain freshness on *Counterfeit Mars*, their fourth album together since 2013's *And Other Desert Towns*, they mix six compositions with seven joint concoctions, only one of which exceeds the five-minute mark, in a captivating program.

While the writing sometimes anchors a particular feel longer than would otherwise be the norm in such quicksilver hands, no one mood outstays its welcome. Such is their near telepathic communication that pieces like "Tucker's Grove", where spare drums and cymbal strikes align so closely to saxophone's distinctive mix of melody and abstraction, may suggest charts but is in fact conjured from the ether. Rainey is typically crisp and precise while at the same time supportive and inventive. Check out his spontaneous orchestration on "Andy's Eyes", another collective number, where after shading Laubrock's paraphrases of her annunciatory tenor line with an airy cymbal spume, he switches to earthy toms as soon as she hits a gruff snagged phrase.

While Laubrock often tends more to the experimental timbres, her expressive range is so wide it also encompasses pure uninflected tones and sometimes both within the same selection, as is the case with "Orbiting Orbits" where passages of burbling splutter alternate with chirpy soprano murmurs and hiccups. Among other highlights are the slightly melancholic rumination of Laubrock's "Rear Windows"; relaxed exchanges of the title cut; classic free jazz skronk of "Ruckus" with its choked wails and choppy pulsation; and contrast between staccato blurts and long tones on Laubrock's initially explosive "Uneven Surface". But such is the couple's rapport that every track both merits and repays time spent.

For more information, visit relativepitchrecords.com. Laubrock and Rainey are at 411 Kent Dec. 21st and The DiMenna Center Dec. 30th. See Calendar.

DROP THE NEEDLE



A Modern Jazz Symposium of Music and Poetry
Charles Mingus (Bethlehem-New Land)
by Duck Baker

All Charles Mingus recordings are valuable but it was during the decade from 1956-65 that most of his masterpieces were recorded. Nat Hentoff's liners state that the gospel music Mingus heard growing up made an enormous impact and a case can easily be made that when his music began reflecting that influence in the mid '50s, he really came into his own.

The title of this record is misleading; firstly because the word "symposium" leads us to expect the somewhat dry Third Stream music he was recording a few years earlier and secondly because it does not feature poetry but a narration, on the opening "Scenes In The City". The evocative text, read by Mel Stewart, was written by playwright Lonnie Elder with an assist from the great Langston Hughes. In fact the African American Everyman protagonist of "Scenes" bears a more than passing resemblance to the Hughes character, Jesse B. Simple. Mingus used narration many times over the years,

usually but not always read by himself. A few months before *Symposium* was recorded, Jean Shepherd had narrated for the title track of *The Clown* and the following year saw the release of Langston Hughes' *Weary Blues*, which many consider the best poetry-jazz collaboration ever (Mingus' band provided the backing on half of that LP). The music for all these poems and recitations was basically programmatic, featuring sections where the musicians backed the reader and other sections that were instrumental. But the musicians aren't just playing written parts; more often they are improvising in controlled settings and on "Scenes" they often interact with Stewart.

The original LP featured four other tracks: the ballad "Nourag"; the programmatic "New York Sketches"; the homage called "Duke's Choice" here (later reworded as "I X Love" on *Mingus, Mingus, Mingus, Mingus, Mingus*); and a short burner called "Slippers". These are all great pieces and the band at that time featured players known to this day largely for their association with Mingus: Clarence (Gene) Shaw on trumpet, Jimmy Knepper on trombone, Shafi Hadi (Curtis Porter) on alto and tenor saxophone, Horace Parlan on piano and, on drums, a newcomer named Dannie Richmond. As great as the individual soloists were, the group synergy was what made this band stand out, as was usually the case with Mingus.

But since "Scenes" and "Sketches" took up more than half the record, listeners tended to associate the LP with that kind of programmatic development. That impression was shattered when, in the '90s, CD versions added an alternate take of "Slippers" and extended versions of Bird's "Billie's Bounce" and

Dizzy's "Woody 'n' You". These are not only the hottest versions of these two tunes on record, they are some of the hottest jazz ever. Shaw doesn't play on these but everyone else gives it their all and, in the case of Knepper and Hadi, even more than that, as the incredible drive of Mingus, Parlan and Richmond elevates the music to the stratosphere. Bebop played with Ellingtonian colors and the fervor of gospel, this is Mingus at his mightiest.

One would think that leading a band that could kick as hard as this would have been enough for anyone to aspire to, but it wasn't enough for Mingus. The variety of styles, moods and approaches we hear on *Symposium* was typical; he wanted to reach in every direction he could and working with narration and poetry was one of them. Though we have no recorded evidence, reports of the live collaboration between Mingus and the poet Kenneth Patchen in the spring of 1959 indicate that the band wasn't playing program music but blowing as usual while the poet narrated his material.

Buyers should note that *Symposium* has been reissued under two other titles, *Scenes In The City* and *Duke's Choice*, but those were LPs and did not include the bonus tracks added to most CD releases. The present edition is the first vinyl release with the bonus tracks and there is even an extra added track, which is a version of "Scenes In The City" edited down for radio play (one wonders how much it got). Every Mingus lover needs this record and it is great to see it get the deluxe treatment it deserves.

For more information, visit newlandrecords.co.uk.
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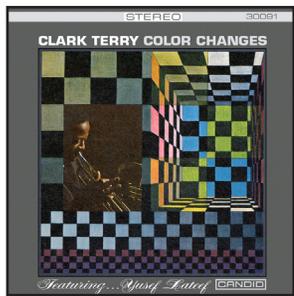
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Color Changes
Clark Terry (Candid)
by Scott Yanow

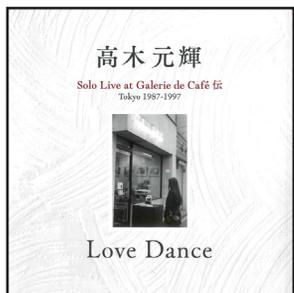
During 1960-61, writer Nat Hentoff ran the Candid label and virtually every release was special, featuring some of his favorite musicians in inventive and well-planned settings differing from the artists' usual recordings. In recent times, Candid has been reborn and, in addition to new releases, the early classics are being remastered and reissued.

In the case of trumpeter Clark Terry (who would have turned 102 this month), *Color Changes* features his always lively and joyful playing in an octet. Terry, who during the era normally recorded with fellow alumni of the Ellington orchestra, had a rare chance to interact with Jimmy Knepper (trombone), Julius Watkins (French horn), Seldon Powell (tenor saxophone and flute) and Yusef Lateef (tenor, flute, English horn and oboe) along with pianist Tommy Flanagan, bassist Joe Benjamin and drummer Ed Shaughnessy. Terry plays pieces by Bob Wilber ("Blue Waltz"), Lateef (the surprisingly brooding ballad "Brother Terry") and Duke Jordan ("No Problem") plus several of his originals.

The arrangements (mostly by Budd Johnson) add color and variety to the music with "No Problem" and the delightful "Flutin' and Fluglin'" being among the highpoints. The latter has both Lateef and Powell trading off on flutes, spots for Knepper and Watkins (a major asset throughout the set) and a tradeoff by Terry with himself on both flugelhorn and trumpet.

While most of the songs are not all that different than on a typical Terry date with the blues and common chord changes being well represented, the company he keeps and the sound of the ensembles (along with the typically high-quality playing) make this a standout.

For more information, visit candidrecords.com



Love Dance
(Solo Live At Galerie De Café 高木元輝 Tokyo 1987-1997)
Mototeru Takagi (Nadja 21-King International)
by Pierre Crépon

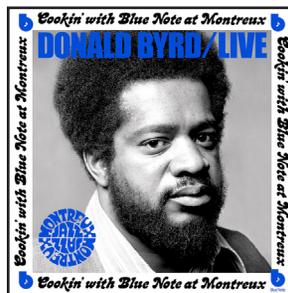
Housed in an old-school five-CD jewel case, *Love Dance* contains five hours of previously unheard Mototeru Takagi (born 81 years and dying 20 years ago this month). Recorded live—and well—at a small Tokyo gallery, the music is strictly solo saxophone, save for one track adding guitarist Taku Sugimoto. Four late '80s sets are complemented by a 1997 tape. The release narrows a close to ten-year gap in Takagi's discography, whose most well-known titles remain contributions to Japanese free jazz' heydays. Although that résumé would suggest hardcore energy playing, this is not at all what *Love Dance* is about.

Here, Takagi focuses on songs. They range from "Going Home" to "The People United Will Never Be Defeated". France, where Takagi resided, makes appearances through an Édith Piaf number and Sidney

Bechet's "Petite fleur", as do Thelonious Monk and Charles Mingus standards. What connects this seemingly disparate material is a matter-of-fact greatness making it transcend genres or even discussion. A case in point is Nina Simone's "Don't Let Me Be Misunderstood", played in medley with the Korean classic folk song "Arirang". The nuances of Simone's vocal interpretation, echoed closely by Takagi, have made the song something special not just in Simone's catalogue but also in music in general and this is what Takagi taps into. Tunes such as Takagi's "Stone Blues" are present in multiple versions and a large part of the material remains unidentified, but it does contain more in the way of compositions, for instance Steve Lacy's "Bone".

The other thread is how Takagi approaches his tenor and soprano, the latter used on a third of the material. In this close-quarter context, in between sparse applause, Takagi seems to devote his complete attention to every aspect of tone production, intonation, articulation, attack and release. He plays notes fully, holding them at an unhurried pace, finding ways to stretch out in the purity of his sound as well as in the material played. No English notes are there to provide context and ascribing intentions would be risky, but if Takagi set out to find the limits of long-form solo melodic playing, he did not encounter them during those sessions. Unsurprisingly, this expansive set is a standout among the recent slew of archival Takagi releases.

For more information, visit kinginternational.co.jp



Live: Cookin' with Blue Note at Montreux
Donald Byrd (Blue Note)
by Jim Motavalli

The story is that these tapes were intended as part of a series of releases recorded at the Montreux festival in 1973. Those by Bobby Hutcherson, Ronnie Foster and Bobbi Humphrey came out, but this set from trumpeter Donald Byrd (who would have turned 90 this month) was shelved for some reason, possibly because his huge hit *Black Byrd* (released in 1973) was still selling strongly. That is too bad, but here is the set now, with sparkling sound via two-inch tape. *Black Byrd* producer Larry Mizell, heard here on synthesizers, let things get a whole lot looser live with a 10-piece band. Four of the musicians were Byrd's students at the University of Pittsburgh: saxophonist Allan Barnes, drummer Keith Kilgo, guitarist Barney Perry and electric pianist Kevin Toney.

The album starts out with the expected "Black Byrd" (written by Mizell). That track goes nowhere but to the charts. A Stevie Wonder cover ("You Got it Bad Girl") is much better, with an extended and burning soprano saxophone solo from sometime-expatriate Nathan Davis, Byrd himself sounds good, too, and things continue to improve.

The cauldron that was electric Miles Davis hangs over these recordings, which is not a bad thing. Byrd's nine-minute "The East" leads off with wah-wah guitar, supported by Ray Armando's congas, electric piano and veteran Henry Franklin on electric bass. The bubbling melody is sinuous and urgent and Byrd's horn is funkily talkative as it gets into a productive dialogue with tenor. Sure, Davis could have sued, but many other artists have usefully mined this territory.

"The East" is otherwise unrecorded, as are the other two Byrd originals, "Kwame" and "Poco-Mania" rounding out the album. The extended "Kwame" is

really great and majestic, like a collision between Davis' *Live Evil* and John Coltrane's *Africa/Brass* and would possibly have been a staple of Byrd's book if audiences weren't then clamoring for something more commercial. His solo is especially to be savored.

"Poco-Mania" is very bright and busy and the head is a bit overwhelmed by having so many musicians on stage. But the solos are intense and committed and the whole thing hot to the touch, guitar, saxophones, Rhodes, synthesizers, percussion, all whipped up into a frenzy. The Montreux audience goes nuts and maybe you will too.

For more information, visit bluenote.com

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ON SCREEN



Live at The Blues Alley Washington, D.C.
Nancy Wilson (Liberation Hall)
 by Monique Ngozi Nri

Classy, graceful, beautiful, sultry and elegant are just some of the often-repeated descriptors of Nancy Wilson. It should be no surprise then that she graced the stage at Blues Alley, the intimate DC jazz club, resplendent in a black off-the-shoulder beaded gown with diamante black and silver earrings and holding a contrasting red silk square, which she tucks into the end of her sleeve as she raises her arms in song. There is much drama before Wilson even sings a single note. She takes a deep bow in response to the audience's rapturous applause before slipping into a rendition of the Richard Rodgers-Lorenz Hart standard "Lover".

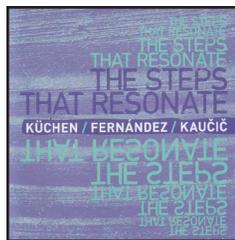
This 1993 performance captures Wilson 30 years into her recording career. She came to New York in 1959 on the advice of Cannonball Adderley and had a hit with her first recording, "Guess Who I Saw Today", which she showcases halfway through this concert. She establishes a banter with the "gentlemen" in the audience, whom she gently berates that they should sing the lyrics of some of the songs to her. She charms all by suggesting that this audience is sophisticated enough for her to try out new material for a just completed album though she jokes that without her glasses, she will have to sing the songs as she feels them. Her hit "Save Your Love For Me", a standard in the toolkit of many jazz singers, is included in a medley of songs that includes another hit, "How Glad Am I", and concludes with "The Masquerade is Over".

Her longtime pianist Lou Matthews is ably supported by a new bassist to the group, Bruce Lett. Wilson comments that he brings a new meaning to "in the pocket". This band swings the uptempo "Two Close for Comfort", Lett delivering a solo followed by drummer Roy McCurdy before Wilson resumes the song in a style reminiscent of her idol Dinah Washington.

Wilson's storytelling finds her slipping from dialogue into song and back again. We learn of her love for her children, son Kaycee in particular, and for her second husband, Reverend Wiley Burton. Just before she sings this reviewer's favorite song, "I Can't Make You Love Me", a man calls out, "I love you, Nancy." She blows him a kiss. Her rendition of this song is a remarkable effort she makes even more dramatic at the climax by letting the audience know in no uncertain terms they won't feel the power.

Though Wilson was a quadruple pioneer as a song stylist, TV and radio show host, Civil Rights activist, entrepreneur and actress who won almost every award in each medium, there is a biography. She passed away four years ago this month, in aptly named Pioneertown, at 81. This video was filmed by director Gene A Davis for the A&E Biography series but did not air. Its release is an excellent addition to Wilson's legacy. Kudos to Liberation Hall for this wonderful entry in the Great Women Singers of the 20th Century series.

For more information, visit liberationhall.com



The Steps That Resonate
Martin Küchen/Agustí Fernández/Zlatko Kaučič
 (Not Two)

Correspondence With No Words
Agustí Fernández/Rafal Mazur
 (Not Two)

by Steven Loewy

These two strikingly dissimilar approaches to free improvisation both feature Catalan Agustí Fernández (who turns 68 this month) with highly capable partners. The pianist, who has made a substantial mark with his lush and diverse discography since the '80s, explores some new directions, both powerful and innovative, sometimes disturbing, but always uncompromising and fascinating.

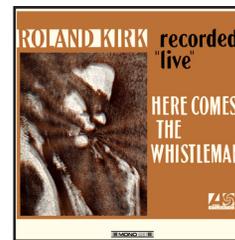
The Steps That Resonate, a concert recording from Goriška Brda, Slovenia, is comprised of two improvised pieces, with "Pt 1" taking up most of the album and "Pt 2" perhaps somewhat less intense but continuing the process set by the first track. The sounds are exacting, compelling and exciting, almost always with a bold urgency, as the members of the trio display muscular thrusts, variegated sounds, with changes taking place quicker than you can say "John Zorn".

So many types of sound are articulated that it is difficult to keep up with them. Swedish soprano/sopranino saxophonist Martin Küchen's disjointed and aggressive plunges feature flutter tones, wails, silence, screeching cries, ferocious phrases interspersed with softness and dramatic changes in tempo. Slovenian drummer/percussionist Zlatko Kaučič is brilliant throughout, his large tsunami-like phrases combining with lots of little sounds and his hard-driving pounding percussion kit and and plethora of kitchen sink objects a great foil for the saxophonist. Fernández is always in the mix, sometimes relying on the inner strings of the piano, at other times flirting with extreme speed and intense layering. His contributions are egoless, but central to the project's success. Along the way, the trio remains cohesive, never relenting, always "on", so that at the end of each track, there is a visceral groundswell of applause from an appreciative audience for a thoroughly exhausting and worthwhile experience.

Frustrated by not being able to perform together due to COVID, Fernández and Polish bass guitarist Rafał Mazur decided to perform a series of musical letters to each other, which yielded *Correspondence With No Words*. Alternating tracks, each prepared a solo piece, which was answered by the other in another solo piece and so on for ten tracks.

It is an unusual duo, as each participant engages in extremes of his instrument. For example, the opening "For Rafał" features the pianist performing un-piano-like sounds, with a strong percussive element and a focus on the inside strings, sounding nothing like a traditional piano. There are long and intense noises, swishes, lots of scratchy noises and plucked strings. The bass guitarist responds in kind and it is astonishing that, without a scorecard, it would be difficult to tell which is which, as the percussive strings from the piano and bass guitar sound surprisingly similar. The sound is non-stop, with constant changes in velocity, volume and range. Low tones are prevalent as this strange duo prevails with consummate weirdness as it mines the lower depths. While this can be difficult listening, it is nonetheless compelling and its unique approach shines through.

For more information, visit nottwo.com



Here Comes the Whistleman | *Blacknuss*
Rahsaan Roland Kirk (Atlantic-Modern Harmonic)
 by George Kanzler

These two LPs are a vinyl purists dream: analog discs recreating the original 12" LPs, *Here Comes the Whistleman* in the original mono, *Blacknuss* in stereo. The Atlantic label covers are also reproduced, but with new liner notes added in place of the original.

Kirk's musical career started in 1955, when he was still a teenager, ending with his death 45 years ago this month. Blind at two years old, he embraced music, and musical instruments, of all kinds. He was already, at age 15, playing two saxophones simultaneously while touring with an R&B band, and he began collecting exotic instruments like the stritch and manzello—both variations of the saxophone or saxello—early on, as well as straight flutes and nose flutes. His musical interests were protean, ranging from jazz, blues and the pop music of his day to gospel and African traditional music. On these two albums he employs simultaneous blowing sparingly on *Here Comes the Whistleman*, more frequently on *Blacknuss*.

Here Comes the Whistleman, released in 1967, was reedplayer Roland Kirk's first LP for Atlantic. Producer Joel Dorn, recognizing the rapport and connection Kirk forged with audiences (encouraging participation like clapping and whistling) had "recorded 'live'" emblazoned on the LP cover and the session was recorded in 1965 with an audience in an Atlantic studio in New York. It is a basic quartet setup, Kirk with bassist Major Holley, drummer Charles Crosby and either Jaki Byard or Lonnie Smith (in pre-organ days) on piano. A mix of originals and standards, it features little of Kirk's simultaneous multi-horn playing. The title tune does feature nose flute, tenor saxophone and whistling, but Kirk is best digging in on tenor, in a Gene Ammons vein on his own "Roots", and manzello on Byard's "Aluminum Baby". His flute is featured on three tracks, the best "Making Love After Hours", a close cousin of the Herbie Mann hit, "I'm Comin' Home Baby".

Blacknuss, recorded in 1971, Kirk's panoramic, decidedly original take on the soul and R&B music of the day, with forays into gospel/spirituals and African roots, is a much more elaborate production. Bill Withers' "Ain't No Sunshine When She's Gone" has Kirk adding vocal intonations to his flute lead, all over a strings (synth?) background. He gins up the tempo with a rock-soul backbeat on a Marvin Gaye medley of "What's Going On" and "Mercy Mercy Me" and takes a wild, funky swing at Bread's "Make It With You". His flute includes vocalizing on Smokey Robinson's "My Girl" and leads a hillbilly-like two-step on his own "Which Way Is It Going".

That last leads to Side One's closer "One Nation", a song by Princess Patience Burton, who sings in Xhosa (the 'click' language from South Africa) over polyrhythmic percussion and stomping tenor. After the Jacksons' "Never Can Say Goodbye" is treated to a manzello solo, Kirk preaches/raps into "Old Rugged Cross" — "don't get lost on the cross while you're trying to cross" — then preaches over a slow gospel feel with emphatic tenor, before upping the tempo to bring funk to the gospel. The title song, spelled out over and over by Kirk and singer Cissy Houston, followed by tenor and simultaneous horns solo and some boogie piano from Sonelius Smith, closes the eccentrically exuberant proceedings.

For more information, visit modernharmonic.com



Domestic Jungle / Domestic Jungle DAT

Derek Bailey (Scatter Archive)

New York 1982

Derek Bailey, Charlie Morrow, & Friends (Recital)
by Kurt Gottschalk

It is no surprise that, 17 years to the month after his death, we would still be getting unheard recordings by a musician as committed to spontaneous performance as Derek Bailey. But that three recordings would make it to market within the last six months and that all of them stand among the best in his catalogue is remarkable to say the least. That two should serve to right a small wrong in his discography and are made available essentially for free is a genuine cause for celebration.

That now-rectified weak link is the 1996 album *Guitar, Drums 'n' Bass*, unusual even for the fearless guitarist and one that polarized fans. Bailey had been playing over, or against, high-speed electro d'n'b tracks on his radio at home in London, but for that album was paired with D.J. Ninj, who brought less mayhem to the title than he could. Glaswegian label Scatter has made available two volumes of Bailey's home recordings playing over pirate radio (around the same time as the studio date) and they are far more blissfully frenetic. Bailey's edits are brutal, clicking off abruptly when a segment has done all it needed to and listening to what made the cut feels fairly schizophrenic: impossibly fast, canned beats, buried voices (sampled or DJ, it's hard to tell) and synth phrases passing in and out. Those who aren't already acclimated to Bailey's approach would likely find it abrasive and even confrontational and wouldn't be wrong. But to anyone who has absorbed his idiosyncratic approach and thirsted for more, the two *Domestic Jungle* volumes are nothing short of fascinating. Bailey played against his collaborators (either in person or on tape, as in the duets he and drummer Han Bennink made by mailing cassettes back and forth). He didn't feel the need to play along with others; after all, that music was already being played. He contrasted rather than complemented and hearing him do so against tracks that feel as entirely nonhuman and inorganic as the unnamed d'n'b cuts is a crazy wonder. What is even more fascinating is that the two volumes are so different. Audio quality lends to the distinction, with the first volume recorded to magnetic tape and the second captured digitally, but that is not the whole of it. *Domestic Jungle DAT* is brighter, but also has more voices and tonal elements from the radio in the mix. The home sessions clearly invigorated Bailey. His playing, both acoustic and electric, is knotty and exemplary.

American label Recital has unearthed a pair of older sessions, coupled as *New York 1982* and released digitally and on vinyl. The dates were organized by Bailey and the composer/sound poet Charlie Morrow. It is a more typical Bailey meeting, with percussionist Glen Velez and paired saxophones (Patricia Burgess and Steve McCaffery) and trumpets (Carol E. Tuynman and Michael Snow) in various combinations. What makes it unusual is the vocalizations by Morrow (also trumpet and ocarina) and McCaffery. The first half is a live recording and the sound is clean but a bit dense. It may be a single microphone, likely not more than two, and the voices in particular get a bit lost. The second half, though, is in-studio and clear as a bell. Where the live set tends toward the chaotic, the studio tracks are beautifully subdued, understated and abstract. At midpoint is a lovely, four-minute solo piece by the master.

These three invaluable releases remind how vital he was as a spirit for the immediacy of expression.

For more information, visit scatterarchive.bandcamp.com and recitalprogram.bandcamp.com

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Never More Here
Larry Bluth Trio (Fresh Sound)
by Marc Medwin

Bassist Don Messina is proving to be an archivist of some stature. Along with a treasure-trove of Sal Mosca home recordings, Fresh Sound has released this superb set of live and soundcheck tracks by the Larry Bluth Trio, whose work was sadly concluded by the pianist's 2020 passing (he would have turned 82 this month). They made three albums in the '90s and now we add an extra/welcome 25 percent to its discography.

It is no easy task to describe what sets Bluth apart from so many pianists. Part of that challenge stems from the still pervasive and lamented unfamiliarity with what could be called his lineage, if that is even a proper way to hear what Bluth does. To trace his work to that of Mosca and then to Lennie Tristano is also to reconsider the innovations in '40s improvised music. While Tristano and Co. certainly do owe an allegiance to that chromatically complex music known as bebop and to the innovations of Art Tatum preceding it, they approach tunes from harmonic and melodic freedoms of a different and often contrapuntal variety. You won't hear Parker's now-ubiquitous licks and chromatically inflected resolutions here. Bluth's harmonic ambiguities accent and emphasize pitches in completely unexpected places and patterns. Just check out "Larry's Line" to hear the difference. Conceivably, the arpeggiated melody had its genesis in the "impressionist" intro to the 1944 Jo Stafford recording of Cole Porter's "I Love You", providing the changes on which "Larry's Line" is based, but talk about turning a moment into a fantasy! Bluth's invention is as stunning as his pianism is understated, or perhaps simply stated. Each note of the quietly blistering melody emerges with exquisite clarity, each somehow integral to the whole. To suggest that bassist Don Messina and drummer Bill Chattin provide support is both true and woefully lacking. Like Bluth, they swing through each rapid-fire change and complex inflection with the consummate ease of familiarity, with one another and with the converging musical traditions they represent. You can hear the symbiosis as Bluth and Messina's melodic interplay unifies at 2:07 and in Chattin's perfectly timed micro-roll at 2:28.

All the innovation and intrigue is so natural that it just glides by. Dig the scintillating staticity of "These Foolish Things" that never quite impedes its flow, or the languid but never lethargic treatment of "Sweet and Lovely" as those delightfully crunchy harmonies go by over Bluth and Messina's contrapuntal interweavings. The harmonically altered opening to "Yesterdays", a radical instant of deconstruction, is navigated with the finesse of veterans playing together for some two decades. Nothing sums up all this trio could bring to a tune better than "Sound-Lee". Bluth pushes and pulls its linear implications ever so slightly, long before the line is even stated, leading ultimately and beautifully into Messina's best solo on the disc, a model of motivic development in improvisational flux. Chattin's snare and cymbal interplay is as deliciously sparse as his slight dynamic increase coming out of Messina's solo is expertly judged. Read Messina's liner notes where he accomplishes the rare feat of combining personal reminiscence with relevant musical commentary, providing the caper to a wonderful package befitting the work of this underappreciated group.

For more information, visit freshsoundrecords.com



132350

Jeff Kaiser Ockodektet (pfMENTUM)
by Robert Bush

One way to introduce more folks into an appreciation of what is commonly known as “free-jazz” or the “avant garde” is to let them know that the music, while dead serious, is also a lot of fun. The Art Ensemble of Chicago have always understood this. Trumpeter/composer/bandleader/record label owner Jeff Kaiser (who turns 62 this month) is another who has frequently woven humor into his personal aesthetic and the raucous applause that begins *132350* is the audience’s reaction to his entering the hall wearing an outrageous outfit. After tossing a bag full of noisemakers into the crowd, he sat at a pump organ, grabbed a megaphone and spoke/sang the Allen Ginsberg poem “Father Death Blues”.

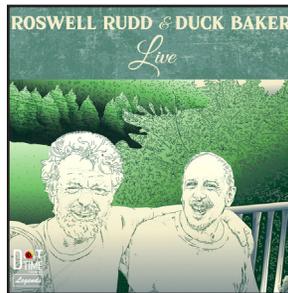
Then things got serious. The title of the album has a numeric explanation: it should read “13”, “23”, “50”, meaning 13 pieces for 23 improvisers for the occasion of Kaiser’s 50th birthday. It begins with soft, lighter, random tones before the low brass of two tubas (Jonathan Piper and William Roper), two trombones (Michael Dessen and Michael Vlatkovich) and the leviathan contrabass saxophone of Vinny Golia begin a stuttering series of blatts that could easily blow the sheet music off the stands. Bassist Mark Dresser then emerges with myriad sounds only he could conjure before trumpeter Kris Tiner takes the baton. Dessen and Vlatkovich proceed with a wicked trombone essay then Brad Henkel wraps things up with a balloon, a trumpet mouthpiece and a ton of chutzpah.

Golia’s contrabass saxophone also leads off the following section and it is worth noting that of the half-dozen or so multi-instrumentalists who can afford one, he seems to transform the instrument past the novelty and into a purely musical dynamic. Many times the orchestra volleys huge dissonant chords, sounding like Bob Graettinger’s *City of Glass* (performed by Stan Kenton) laced with copious doses of LSD. Throughout, there are multiple opportunities for the upper-echelon of the Southern California free improvising community to strut their stuff.

And, one cannot deny the power of Kaiser’s twisted sense of humor. To close out the show, he returned to the pump organ to croon out a hilarious

version of the 1962 Skeeter Davis pop tearjerker “End of the World”, with musical saw accompaniment by bassist Jim Connolly to the crowd’s approval. What a delight to see this finally surface long after Kaiser’s big 5-0 celebration.

For more information, visit jeffkaiser.com



Live

Roswell Rudd/Duck Baker (Dot Time)
by Robert Iannapolo

This album presents an interesting prospect. Two American music originals from different eras and genres in jazz trombonist Roswell Rudd (who died five years ago this month) and fingerstyle acoustic guitarist Duck Baker uniting for a series of duets. But it is not surprising to followers of either player if one is aware of their history.

Rudd emerged in the mid ‘50s from Yale as a Dixieland trombonist but, upon arriving in New York, fell under the spell of pianist Cecil Taylor and began his involvement in the jazz avant garde, eventually playing on a number of vital recordings throughout the decade. He became a major interpreter of the music of Thelonious Monk and Herbie Nichols and led groups playing his own music firmly rooted in the modern impulse and the jazz tradition. After several quirky and original recordings of Irish music, ragtime, gospel and early jazz influences released in the ‘70s, the modern impulse found its way into the music of Baker as well. He was especially interested in Monk and Nichols. Eventually the two met and hit it off. Baker learned the intricacies of their music from Rudd and the two began to play together sporadically in concert and on the occasional recording.

But *Live* is the only full recording of them as a duo released to date. It is culled from two concerts, one from New York (2002), the other from Albuquerque (2004). The program stems not only from their mutual interest in Monk and Nichols but also the Great American Songbook and free improv. Lively interactive renditions of Monk’s “Well You Needn’t”, Nichols’ “The Happenings” and Jelly Roll Morton’s “Buddy Bolden’s Blues” are among the highlights. “A Bouquet For J.J.” is a Rudd solo paying homage to his great predecessor. Despite the delicate balance between the

two instruments, they never step on each other’s toes and frequently joust playfully, tossing quotes left and right, sounding like they are having a great time.

Although drawing from separate concerts two years apart, everything segues nicely from track to track with no jarring variability in sound and no applause, the album playing like one long suite. Only the final two tracks, the improvised pieces placed at the end of the program, sound a bit out of place. They fade at their conclusion rather than ending at a logical point. But that is a minor distraction and doesn’t really mar an excellent album. It gives the listener a generous program of these masters of their respective instruments playing together at length. And for that we should be grateful.

For more information, visit dottimerecords.com



Live From Vienna 1967

Dave Brubeck Trio (Brubeck Editions)
by Scott Yanow

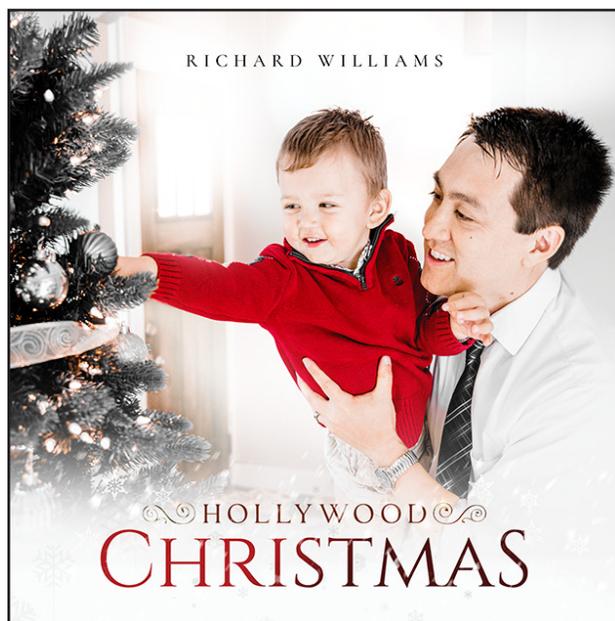
Dave Brubeck (born 102 years and dying 10 years ago this month) was not in a good mood on Nov. 12, 1967; in fact the mild-mannered pianist and bandleader was downright angry. It was near the end of a final European tour by the Brubeck Quartet before the group was set to break up after 16 years. The classic unit (with alto saxophonist Paul Desmond, bassist Eugene Wright and drummer Joe Morello) had played a concert in Hamburg, West Germany on Nov. 10th. Desmond went out on the town after the performance and managed not only to miss the quartet’s plane that next morning but all of the flights the following day. The quartet was scheduled to play in Vienna, Austria on Nov. 12th but Desmond would not show up until the following day in Paris (where they recorded *The Last Time We Saw Paris*, released in 1968 on Columbia). What was Brubeck to do?

Not wanting to disappoint the packed house, he gamely took the stage with Wright and Morello even though they had never performed a full-length concert as a trio before. There had been projects without Desmond (including *The Real Ambassadors* and sets with Carmen McRae) and Brubeck had led a trio during 1950-51 but this was something different.

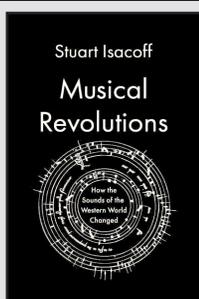
The previously unreleased results show that the trio was certainly up to the challenge. With the absence of Desmond, more solo space was given to Wright and Morello had some extra breaks for variety. Brubeck sounds downright angry during the opening number, an intense and hard-swinging take on WC Handy’s “St. Louis Blues”. But then, after realizing that the crowd was on his side and the music was quite good, Brubeck calms down a bit for his original “One Moment Worth Years”, is quite adventurous on Stephen Foster’s “Swanee River” and Mexican children’s song “La Paloma Azul” (the latter sounds very different than it would have with Desmond), really stretches himself on Frank Churchill-Larry Morey’s “Someday My Prince Will Come” (from the 1937 Walt Disney animated film *Snow White and the Seven Dwarfs*) and treats Billy Strayhorn’s “Take The ‘A’ Train” as if it were a new modern jazz composition.

The result is a unique entry in Brubeck’s discography and an enjoyable set of “new” performances that are highly recommended.

For more information, visit brubeckeditions.com



IN PRINT



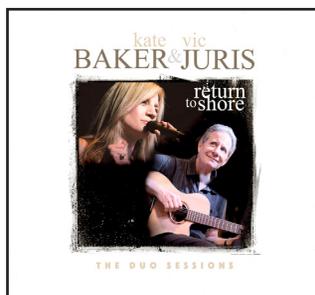
Musical Revolutions:
How the Sounds of the Western World Changed
Stuart Isacoff (Knopf)
by Kevin Canfield

When a tradition-bound observer is baffled by a new development in jazz, an incoherent denunciation is sure to follow. American composer John Philip Sousa was a ragtime “naysayer”, Stuart Isacoff tells us in this smart but uneven book, calling it music that “makes you want to bite your grandmother.” As with many such insults, this one tells us more about the speaker than his target. One can only imagine how many elderly family members Sousa might have bitten had he heard bebop or free jazz.

In *Musical Revolutions*, Isacoff, founder of *Piano Today* magazine, focuses on artists whose innovations caused purists to bare their teeth. Though his narrative reaches back more than 1,000 years—there is a fascinating chapter on an 11th Century Italian monk who “devised a practical way of connecting notation to the physical act of singing”—he devotes much of his book to two strands of jazz history. One of these is set against a backdrop of early 20th Century Europe. The other, for the most part, played out in Manhattan clubs and recording studios after the Second World War. In the first of these—by far the more compelling of the pair—Isacoff recounts the story of James Reese Europe, a Black Harlem conductor whose success in France in the 1910s helped jazz go global. A lieutenant in the unit known as the Harlem Hellfighters, Europe led the 369th Infantry Regiment’s band, “the best band in the United States Army,” Isacoff writes, which played “in hospitals and public squares” during World War I. Their busy, irreverent sound recalled “that of a New Orleans marching band”, captivating French audiences. Europe was 38 when he was killed by a fellow musician in the U.S., but his time abroad inspired other Black Americans to follow his lead, opening jazz clubs and making albums in France. The popularity of the first wave of American jazz performers also roused successive generations of European musicians.

Isacoff’s second jazz storyline—it focuses on Charlie Parker’s bebop innovations and Miles Davis’ restless artistic journey—is unenlightening. You could fill a city-block-sized library with all that has been written about these two over the last eight decades and Isacoff, alas, has little of note to say about Parker’s “reformulations of standard songs into bebop showpieces” or the “rock-suffused rhythms” of Davis’ fusion period. These are fascinating landmark-moments in jazz history, of course, but Isacoff only rehashes what is already known. Knowledgeable readers can probably take a pass on this book, but they could mention it to neophyte fans. The singular artists and recordings discussed therein can help adventurous listeners escape the insidious artificial-intelligence-based recommendations determining so much of what gets listened to today. Breaking free from the grip of streaming-service algorithms would be another musical revolution worth writing about.

For more information, visit penguinrandomhouse.com



Return To Shore (The Duo Sessions)
Kate Baker/Vic Juris (Strikezone)
by Jim Motavalli

Just after recording a lovely duet with vocalist wife Kate Baker on The Beach Boys’ classic “God Only Knows” (from *Pet Sounds*), guitarist Vic Juris felt extremely fatigued. A subsequent visit to the doctor confirmed the worst: neuroendocrine cancer, with a bad prognosis. The world lost the prolific Juris in December 2019. Three years later, we have these intimate recordings. The duo performed live together frequently, but hadn’t made a recording. The album also serves as Baker’s solo vocal debut (she concentrates on teaching), both introducing her to a wider world and paying tribute to a remarkable guitarist.

Juris made 26 solo albums, the most recent being *Let’s Cool One* eight months before his death. He had a 20-year association with saxophonist Dave Liebman and worked frequently with his close friend and fellow guitarist Dave Stryker (who produced here). On this album, we hear his sensitive side, on both electric and acoustic guitar, perfectly complementing his wife’s clear, unaffected singing.

On a slow, full-of-longing “God Only Knows”, Juris solos on acoustic before picking up his electric and improvising over his unamplified bed. Baker convinces us that God isn’t the only one who knows what she would be without him. Baker heard the title track in a Juris duo performance with Larry Coryell. She added the lyrics and wordless passages, recalling bliss on the beach “when we were young and free”. The tune has a Brazilian feel and Juris’ solo is reminiscent of the exquisite work guitarist Joe Diorio did with saxophonist Ira Sullivan on *The Breeze and I*. Also from down Brazil way is Ivan Lins’ “Magdalena”, best known in its Elis Regina version; Baker sings it expertly in the original Portuguese and Juris’ electric solo is one of quiet intensity.

Frederick Loewe-Alan Jay Lerner’s “I’ve Grown Accustomed to His Face” (from *My Fair Lady*) was a staple of Juris-Baker live shows and she is clearly singing it to and about him. There are two Joni Mitchell selections, “Black Crow” and “Both Sides Now”; the latter is much recorded, but the former (from Mitchell’s masterpiece *Hejira*) could use wider recognition. It gets an uptempo rendition, with furious flamenco-style strumming. In a wordless passage, Baker’s voice closely mirrors Juris’ guitar, a tribute to their telepathy.

Judy Collins’ version of Jimmy Webb’s “The Moon is a Harsh Mistress” is a model of clarity, but the Juris/Baker take adds empathy and feeling, Juris in supportive folk mode. “Moonscape”, another look at the wondrous orb, is a Juris ballad with Baker’s touching words and skillful vocalese. The harsh mistress can also inspire, “here at the edge, where moments measure time”. Alec Wilder’s “Blackberry Winter” is an elegiac breakup song, with pain and loneliness tied to the seasons. The focus is on Baker and she brings the poignancy fully home but Juris’ solo is gorgeous, too. Finally, there’s Baker’s “Are You Kind”, co-written by her friend Shari Miller and about her father’s passing at 55. In light of Juris’ too-early death at 66, it has new and affecting meaning. He also “took the time to be kind”.

This lovely album can be comfortably shelved next to Bill Evans’ duets with Tony Bennett, or Bill Frisell’s with Petra Haden.

For more information, visit davestryker.com



Station '70: Call in Question / Live Independence
Masayuki Takayanagi (P.S.F.-Black Editions)
by Pierre Crépon

In 1994-95, under arresting covers featuring urban landscapes and contrasted skies, the PSF label issued the the “J-Iコレクション” (“JI Collection”), an eight-CD series of unreleased live recordings. It challenged conceptions of what free jazz had sounded like during its Japanese beginnings c. 1969-72. The featured tapes, of saxophonists Kaoru Abe and Mototeru Takagi, guitarist Masayuki Takayanagi and bassist Motoharu Yoshizawa were of a different essence than the era’s studio albums. The music that had been played in small Tokyo coffeehouses and bars was rawer, uneasy, discomfiting.

Plainly, it was also more violent, regularly reaching direful intensity. More violent than what had come out of Tokyo studios, but also of free jazz’ homeland. There was something strongly non-American that demanded attention. Two titles, *Call in Question* and *Live Independence*, featured Masayuki Takayanagi’s New Direction group. Those March 1970 recordings are reissued here as a three-LP set. 20minutes of (noteworthy) previously unreleased music, taped a month earlier, fill a side of the third vinyl, and the original Japanese liner notes have now been translated.

The lineup is the original trio with whom Takayanagi (who would have turned 90 this month) started New Direction in the summer of 1969: bassist Yoshizawa and drummer Sabu Toyozumi. Saxophonist Takagi, another preeminent Japanese musician, at times joins. Several cuts use Takayanagi’s “mass projection” framework: a sudden, total unleashing of energy and guitar feedback, putting all meters firmly in the red, relentlessly.

Little documentation of Takayanagi’s thinking has been available in English until the recent publication of extended interviews in the fifth issue of the *Blank Forms* journal. “The Mass Projection schema, where it comes smashing through in a single blow, I based that on the image of a vein rupturing and blood suddenly spurting out,” Takayanagi says there. The image is apt.

Other pieces are built on a less harsh framework, tending instead toward a kind of stasis. “Excavation” stands out, with its slow thrust reminiscent of the hypnotic motion of construction work. Whatever the approach, this is difficult music, at times literally painful when employing extreme shrills. But it cannot be dismissed as mere experimental curiosity. The musicians are clearly reaching the goals they have set for themselves, highly futuristic for 1970. They include ripping the notion of group apart and yet ending complete improvisations in a highly together manner.

Even if often not understood, American free jazz had at its core a profound sense of the beautiful, of the intensely beautiful. It seems that Takayanagi’s radical departure lay there: this was not what he was seeking. “My sole intention was to drive a wedge of malevolence into the earth itself I couldn’t have cared less if anyone understood objectively what we were doing because the earth would understand,” he said of a 1971 performance. Such intent places one at the edge of the void. Listeners willing to follow suit are bound to get an often vertiginous glimpse of what lies there.

For more information, visit blackeditionsgroup.com

BOXED SET



The Complete Blue Note & Impulse '60s Studio Sessions
Freddie Hubbard (Mosaic)
 by George Grella

In 1960, trumpeter Freddie Hubbard (who died 14 years ago this month), recorded with Ornette Coleman, Eric Dolphy and Hank Mobley and released his leader debut *Open Sesame* on Blue Note. Those are the first tracks on Disc 1 of this new seven-CD collection. He was 22 and right at the start of a decade where he was essential to establishing the mainstream of postbop modernism, adding more complex harmonies and experimenting with structure and form while keeping the blues and soul. As ill-fate would have it, his peers in this endeavor, Booker Little and Lee Morgan, would not survive to see this all the way through. Hubbard's status was in no way by default, though, as this set demonstrates. These are his own albums, which amount to a fraction of his contributions on Blue Note as part of Art Blakey's Jazz Messengers and as sideman with Wayne Shorter, Herbie Hancock, Dexter Gordon, Andrew Hill, John Coltrane and more. The range of that playing alone, from Blakey and Gordon to Dolphy

and Coleman is incredible and that and the quality of his musicianship made him, after Miles Davis, the key trumpeter in the decade.

The chronological sequence shows him finding his way to a personal style. That is one of the pleasures of this set, hearing a young musician forming himself in what can feel like real time. On those above-mentioned 1960 recordings, he is solid but often sounds like he is playing from a place in between all three, fitting in but not yet thriving. On *Open Sesame*, everything fits together but things are not yet distinct, except for the singular voice of Tina Brooks on tenor (Hubbard had already played on Brooks' exquisite Blue Note album *True Blue*). The set provides enormous context and *Open Sesame* doesn't sound as good as it does as a separate album. That is because appended at the end of Disc 1 are two tracks from the following session, *Goin' Up*, and it is not that the debut is bad, it is just that against the swagger and energy of what came next, the touch of bite and grit, it sounds polite, like a job interview. That grit and bite make *Goin' Up* one of the high points of this great body of work, along with the tremendous drumming of Philly Joe Jones. He appears on several other sessions, but for whatever reasons, on that Nov. 9th in 1960, he was at what could be the most joyously driving and constructively raucous he had ever been in the studio. This seems to bring out the blues and extroverted language in Hubbard, not taking away from but adding to the always-cerebral quality of his playing.

The following albums sway back and forth between these two sides and all are classics. The music is often rich, with inventive orchestrations and alterations to song forms—a fascinating arrangement of "Summertime" from *The Artistry of Freddie*

Hubbard—and the leader's fantastic sound. His ballad playing is consistently deep. The bite and grit return with a vengeance on *Breaking Point*, the equal in brilliance to *Goin' Up*, with two takes of the insanely hip "Blue Frenzy".

The Impulse! sessions are the curiosity here and the one stretch of inconsistent music. There were three sessions: orchestra, big band and septet. The first two sets can be tough listening, a poor mix of what feels like commercial pressures and the shockingly bad arrangements by Shorter, which are overblown, murky and lugubrious. There are only three septet tracks, but are once again excellent, bringing in Hubbard's colleagues in the Jazz Messengers, Shorter and trombonist Curtis Fuller, and reuniting him with Dolphy. The music is smart and also fun.

Those Impulse! tracks are currently out of print, but the Blue Note sets are generally available and have been staples of the label's catalogue. So that does bring up the questions of need and value. Everything has been remastered by Malcolm Addy and probably sounds as good as can be. Compared to the RVG Blue Note editions, the sound is slightly mellower, which is an improvement, and side by side with the HDCD pressing of *Hub Tones*, the quality is identical. As always, Mosaic delivers with the album-format book, with extensive new liner notes by Bob Blumenthal, detailed sessionography and the usual lovely black and white photos from the original sessions.

Thus this is a different kind of listening. One can pick out the favorite albums from within, but having everything in this format turns this into the story of a great artist creating an important part of jazz history.

For more information, visit mosaicrecords.com

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**FROM
 A TO B**

CD jazzwerkstatt 228

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This recording is that celebration: a celebration of the sound and possibilities of the instrument. And this is a glorious document of the kind of people that understand what the trombone is: absorbing and shocking; technical and transcendent; radical and human. *Nate Wooley*



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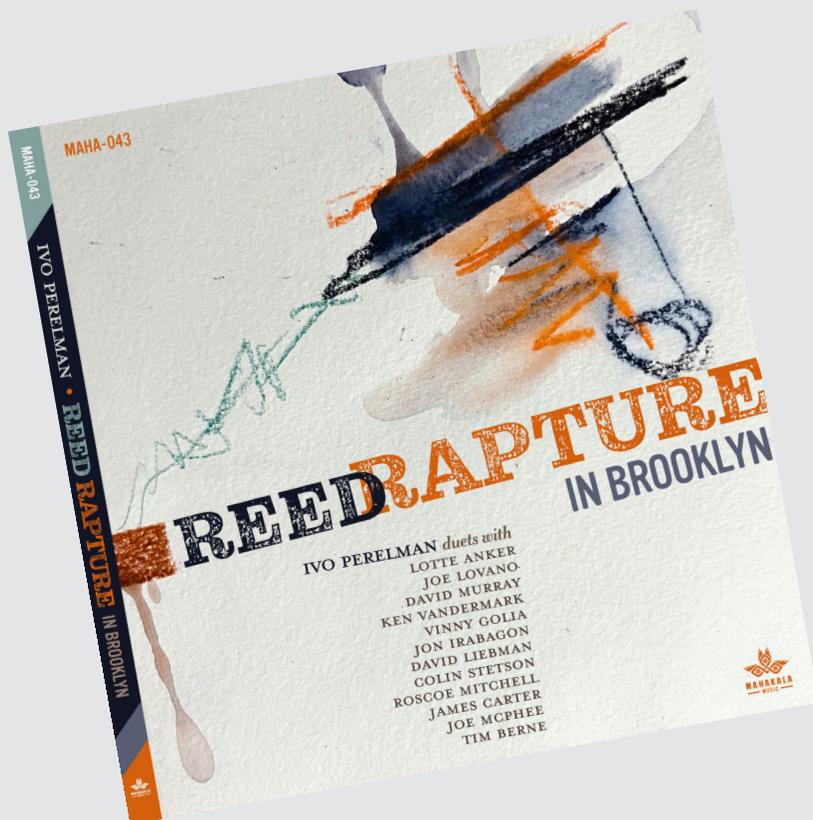
JOHN ROGERS PHOTO PRINTS

Photographer John Rogers, whose work has graced releases from ECM, Palmetto, Intakt, Blue Note, Sunnyside and many other labels, is offering individual prints from his first photo collection book *Old & New Dreams*, contrasting New York city life before and during the pandemic.

PHOTOS.APP.GOO.GL/42AMFNRM18L8ZXRWA



The Pan American Nutcracker Suite
Joe McCarthy's New York Afro Bop Alliance Big Band (Angelface)
Alle Jahre wieder
Jazzrausch Bigband (ACT Music)
Novel Noël (A Jingle Jazz Celebration)
Lyn Stanley (with her Big Band Jazz Mavericks) (A.T. Music)
by Andrey Henkin



IVO PERELMAN— REED RAPTURE IN BROOKLYN

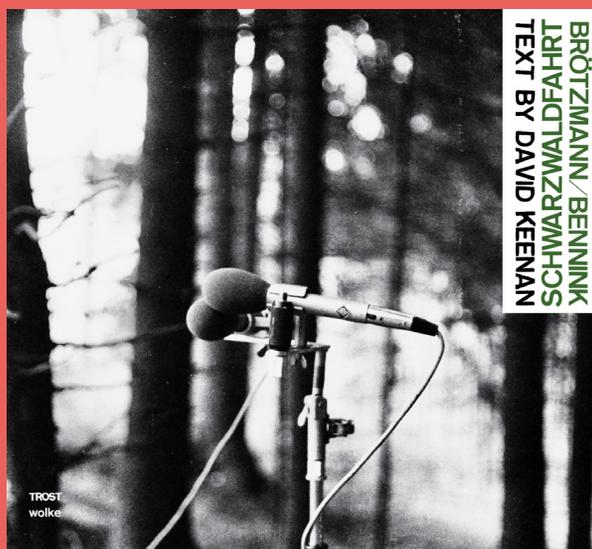
You could get your true love some boring, hackneyed Christmas gifts like a partridge in a pear tree or ten lords a'leaping but then you have to worry about supply-chain issues and if the US Postal Service will get it delivered before Easter. Make your life easy and take care of all 12 Days of Christmas with this latest epic release from saxophonist Ivo Perelman. 12 CDs find him in reed duos with Vinny Golia, Jon Irabagon, Dave Liebman, Tim Berne, Joe Lovano, Joe McPhee, James Carter, Roscoe Mitchell, Colin Stetson, Lotte Anker, David Murray and Ken Vandermark.

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PETER BRÖTZMANN & HAN BENNINK— SCHWARZWALDFAHRT

In Spring 1977, German reedplayer Peter Brötzmann and Dutch drummer Han Bennink recorded *Schwarzwaldfahrt* (FMP) in the open air of Germany's Black Forest. 45 years later Brötzmann discovered photos he took during the sessions. These are collected in this lovely 120-page volume, along with the original album and an essay by David Keenan.

TROST.AT

Christmas started in a manger and ended up in a mall. Everything about the modern holiday is big: big lines; big boxes; big trees; big bottles of extra-strong eggnog to prevent a nervous breakdown from your Trumpist uncle and AOC-obsessed cousin. So it makes sense to focus on three Christmas albums featuring big bands.

Drummer Joe McCarthy's New York Afro Bop Alliance Big Band takes on that most classic of holiday fare with *The Pan American Nutcracker Suite*. A band of Nick Marchione, John Chudoba, Brandon Lee and Alex Norris (trumpets), Andrew Gould, Alejandro Aviles, Ben Kono, Luis Hernandez and Frank Basile (saxophones), Ryan Keberle, John Yao and James Borowski (trombones), Luis Perdomo (piano), Vinny Valentino (guitar), Boris Kozlov (bass) and Samuel Torres (percussion) use Tchaikovsky's beloved music as a springboard for (holiday-)spirited readings of the suite, bringing in Latin jazz and world music elements and rich textures from the various sections, which include some of the finest big band elves you can find. The band modernizes things with exploratory percussion and different feels across eight parts taken from the larger suite, with highlights being a frisky "March", slinky "Dance of the Sugar Plum Fairy" with funky guitar and a syncopated "Waltz of the Flowers".

From Germany, we have the Jazzrausch Bigband's *Alle Jahre wieder* (roughly translated as That Time of Year). While the band is known for its electronic explorations, it has a tradition of ending each year with holiday concerts showing a more traditional side. But traditional doesn't mean hidebound as the group is still innovating in both its playing and choice of material, most of which will be unfamiliar to American audiences accustomed to the (mostly Jewish-penned) holiday canon. The 10 tunes are drawn from the realms of German Advent songs and hymns, lullabies and traditional Christmas carols with the only ringer being "Adeste fideles", the original Latin name of "O Come, All Ye Faithful", all lovingly arranged by Leonhard Kuhn and directed by Jazzrausch founder/leader Roman Sladek. The 20+ person band has been together for almost a decade and plays over a hundred shows a year, all of which results in a tight-yet-loose ambience, like throwing a fruitcake into a microwave on the high setting.

Lyn Stanley's entry into the genre, *Novel Noël (A Jingle Jazz Celebration)*, begins slightly blue with "Zat You Santa Claus?", playing up the commercial aspects of the season with her purred gift list and sly promises of what will come in return. Her big band is brash and cinematic, ably supporting her voice, which moves from sultry to joyous to reverent. Interestingly, Stanley includes some songs that are Christmas-adjacent like "Come Dance With Me", "It's Magic", "The Way You Look Tonight" and "Moonlight in Vermont" alongside the more typical "Have Yourself A Merry Little Christmas", "Little Drummer Boy" and "Holy Night". The arrangements are nicely varied, from traditional big band to Latin to lush pop. "Boogie Woogie Santa Claus" benefits from backing vocals in a higher range, a nice contrast to Stanley's deeper tone, while the bonus track, "Mary Did You Know", has a psychedelic tinge underneath its smoothness that probably wasn't intended.

For more information, visit joemccarthy.com, actmusic.com and lynstanley.com. McCarthy's New York Afro Bop Alliance Big Band is at Dizzy's Club Dec. 14th. See Calendar.

Thursday, December 1

- Peter and Will Anderson with Bruce Harris, Wayne Tucker, Neal Miner, Paul Wells, Dalton Ridenhour 59E59 Theaters 7 pm \$40-65
- Marta Sanchez Bar Bayeux 5 pm
- EJ Strickland's Transient Beings with Sarah Elizabeth Charles, Mike Moreno, Alex Wintz, Rashaan Carter Bar Lunático 8:30, 10 pm \$10
- Kurt Elling/Danilo Pérez Birdland 7, 9:30 pm \$45
- Peter Bernstein solo Birdland Theater 8:30 pm \$30
- Bill Frisell solo Blue Note 8, 10:30 pm \$35
- Max Light; Mike Camacho Café Bohemia 7, 10 pm \$10
- Joe Farnsworth Quartet; Jon Davis Trio Cellar Dog 7, 11:30 pm \$5
- Timothy Norton Divine 8 pm
- Ulysses Owens, Jr. Big Band with Sarah Hanahan, Sophia Kickhofel, Diego Rivera, Nicole Glover, Andy Gutasukas, Eric Miller, Gina Benalcazar, Seth Weaver, Andrew Kim, Benny Benack III, Walter Cano, David Snieder, Noah Halpern, Luther Allison, Philip Norris Dizzy's Club 7:30, 9:30 pm \$25-55
- Danny Jonukuchi Big Band Dizzy's Club 11:15 pm \$15
- David Gibson Quartet; Ty Bailie Trio The Django 7:30, 10:30 pm
- Josh Sinton solo Fotografiska 7 pm \$35
- Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$35-45
- Ches Smith, Tim Berne, Gregg Belisle-Chi Lowlands 8 pm
- Peter Mazza; Ray Gallon Mezzrow 7:30, 9, 10:30 pm \$25-35
- Leo Genovese Trio with Francesco Marcocci, Jeff Williams Ornithology Jazz Club 9 pm \$10
- Mary Foster Conklin and Andrea Wolper with John DiMartino, Ken Fillano Pangea 7 pm \$25
- Eric Yves Garcia Pierre Hotel 6 pm
- Y&I; Yotam Ben Horin Room 31 at Arlo NoMad 7:30, 9:30 pm
- Joe Fiedler Quartet with Pete McCann, Marcus Rojas, Jeff Davis Silvana 7 pm
- Peter Brendler Smalls 7:30, 9 pm \$25-35
- Buster Williams Band with Stefon Harris, Steve Wilson, George Colligan, Lenny White Smoke 7, 9 pm \$35-55
- Ingrid Schyborger Trio with Tommaso Perazzo, Christian McGhee Soapbox Gallery 8 pm \$25
- Rebekah Heller solo The Stone at The New School 8:30 pm \$20
- Christian McBride New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits Village Vanguard 8, 10 pm \$40
- Jonathan Karrant West Bank Café 7 pm \$30

Friday, December 2

- Peter and Will Anderson with Bruce Harris, Wayne Tucker, Neal Miner, Paul Wells, Dalton Ridenhour 59E59 Theaters 7 pm \$40-65
- Johnny O'Neal Trio Arthur's Tavern 7 pm
- Peter Watrous Bar Bayeux 5 pm
- Kyle Nasser/Simona Premazzi Quartet Bar Bayeux 8, 9:30 pm
- Bessie and The Rainbow Kids with Russell Hall Bar Lunático 8:30, 10 pm \$10
- Oscar Noriega Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5 pm \$20
- Birdland Big Band Birdland 5:30 pm \$30
- Kurt Elling/Danilo Pérez Birdland 8:30, 10:30 pm \$45
- Peter Bernstein Quartet with Sullivan Fortner, Peter Washington, Joe Farnsworth Birdland Theater 7, 9:30 pm \$30
- Bill Frisell Trio with Thomas Morgan, Rudy Royston and guests Ambrose Akinmusire, Gregory Tardy Blue Note 8, 10:30 pm \$35
- Hank Allen-Barfeld Band with Wallace Roney, Jr.; Jacob Melsha Café Bohemia 7, 10:30 pm \$20
- Dave Gibson Organ Quartet; Miki Yamanaka Quartet Cellar Dog 7, 11:30 pm \$10
- Lizzie Thomas Holiday Show with John DiMartino, Yoshi Waki, Carmen Intorre, Jr., Antoine Drye Chelsea Table & Stage 7, 9:30 pm \$30
- Ulysses Owens, Jr. Big Band with Sarah Hanahan, Sophia Kickhofel, Diego Rivera, Nicole Glover, Andy Gutasukas, Eric Miller, Gina Benalcazar, Seth Weaver, Andrew Kim, Wallace Roney, Jr., Walter Cano, David Snieder, Noah Halpern, Luther Allison, Philip Norris Dizzy's Club 7:30, 9:30 pm \$25-55
- Danny Jonukuchi Big Band Dizzy's Club 11:15 pm \$15
- Lauren Sevan Quartet; Hudson Horns; Eitan Kenner The Django 7:30, 10:30 pm 1 am
- Songs for Barry Harris: Sheila Jordan, Harvie S, Roni Ben-Hur Flushing Town Hall 8 pm \$40
- Art of the Art Song: Ljiljana Winkler Lynn Bechtold, Katie Scheele, Peter Oswald, Jai Jeffries, Gene Pritsker, Charles Coleman Greenwich House Music School 8 pm \$30
- Caroline Davis and Play Beings with Angelica Sanchez, Chris Tordini, Kengchakaj, Selina Trepp The Jazz Gallery 7:30, 9:30 pm \$30-40
- Albert Ahlf Duo Knickerbocker Bar & Grill 9 pm \$3.50
- Roberta Piket Trio with Andy McKee, Victor Jones Mezzrow 7:30, 9 pm \$25-40
- Tony Turner Minton's 7, 9:30 pm \$25
- Ras Moshe Mount Morris Ascension Presbyterian Church 7 pm \$20
- Bright Dog Red: Joe Pignato, Cody Davies, Tyreek Jackson, Matt Coonan, Mike LaBombard Pierre Hotel 6 pm
- Eli Yamin The Porch 9 pm \$10
- Michael Feinberg Quartet with Santosh Shama, Davis Whitfield, JK Kim Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- Rich Perry Smalls 7:30, 9 pm \$25-40
- Buster Williams Band with Stefon Harris, Steve Wilson, George Colligan, Lenny White Smoke 7, 9, 10:30 pm \$35-55
- Rebekah Heller/Fay Victor The Stone at The New School 8:30 pm \$20
- Christian McBride New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits Village Vanguard 8, 10 pm \$40
- Julian Lage; The Bad Plus: Reid Anderson, Dave King, Chris Speed, Ben Monder Webster Hall 7:30 pm \$49

Saturday, December 3

- Anthony Coleman; Whit Dickey Root Perspectives with Tony Malaby, Matthew Shipp, Brandon Lopez 411 Kent 8 pm \$15
- Peter and Will Anderson with Bruce Harris, Wayne Tucker, Neal Miner, Paul Wells, Dalton Ridenhour 59E59 Theaters 7 pm \$40-65
- Adam Kolker/David Berkman Bar Bayeux 6 pm
- Darius Jones Quartet with Matt Mitchell, Chris Lightcap, Ches Smith Bar Bayeux 8, 9:30 pm
- The Brazilian Trio: Duduka Da Fonseca, Helio Alves, Nilsson Matta Bar Lunático 8:30, 10 pm \$10
- Kurt Elling/Danilo Pérez Birdland 8:30, 10:30 pm \$45
- Peter Bernstein Quartet with Sullivan Fortner, Peter Washington, Joe Farnsworth Birdland Theater 7, 9:30 pm \$30
- Bill Frisell Trio with Thomas Morgan, Rudy Royston and guests Ambrose Akinmusire, Gregory Tardy Blue Note 8, 10:30 pm \$35
- Pat Bianchi Band with Troy Roberts; Matthew Rotker-Lynn Café Bohemia 7, 10:30 pm \$20
- Wayne Tucker Quintet; Ai Murakami Quartet Cellar Dog 7, 11:30 pm \$10
- Kellin Hanas Quintet Chelsea Table & Stage 9:30 pm \$25
- Ulysses Owens, Jr. Big Band with Sarah Hanahan, Sophia Kickhofel, Diego Rivera, Nicole Glover, Andy Gutasukas, Eric Miller, Gina Benalcazar, Seth Weaver, Andrew Kim, Wallace Roney, Jr., Walter Cano, David Snieder, Noah Halpern, Sean Mason, Philip Norris Dizzy's Club 7:30, 9:30 pm \$25-55
- Danny Jonukuchi Big Band Dizzy's Club 11:15 pm \$15

- David Hazeltine Trio; Richard Cortez Band; Sam Dillon Quartet The Django 7:30, 10:30 pm
- Tyrone Birkett's Emancipation Goddard Riverside Community Center 7 pm \$25
- Craig Harris' Waiting At The Wall Harlem Stage Gatehouse 7:30 pm
- Caroline Davis and Play Beings with Angelica Sanchez, Chris Tordini, Kengchakaj, Selina Trepp The Jazz Gallery 7:30, 9:30 pm \$30-40
- Albert Ahlf Duo Knickerbocker Bar & Grill 9 pm \$3.50
- Roberta Piket Trio with Todd Coolman, Billy Mintz Mezzrow 7:30, 9 pm \$25-40
- JC Hopkins Biggish Band Minton's 7, 9:30 pm \$25
- James Carney Quartet with Ravi Coltrane, Dezron Douglas; Sivan Arbel The Owl Music Parlor 8 pm \$12
- Eli Yamin Pierre Hotel 6 pm
- Tamar Eisenman Room 31 at Arlo NoMad 7:30 pm
- Greg Organ Monk Lewis Trio Sistas' Place 9, 10:30 pm \$25
- Henry Threadgill Zoidi with International Contemporary Ensemble Skirball Center 7:30 pm \$25
- Rich Perry Smalls 7:30, 9 pm \$25-40
- Buster Williams Band with Stefon Harris, Steve Wilson, George Colligan, Lenny White Smoke 7, 9, 10:30 pm \$35-55
- Rebekah Heller, Lester St. Louis, Chris Williams The Stone at The New School 8:30 pm \$20
- Dirty Cosmos; Tape Hiss: Ernie Brooks, Steve Shelley, Peter Zummo, David Nagler; Pete Galub; Daniele Del Monaco's The Zone with Fay Victor, Marco Cappelli, Ken Filiano, Satoshi Takeishi The Sultan Room 6 pm \$25
- Jihye Lee Orchestra The Times Center 7:30 pm
- Christian McBride New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits Village Vanguard 8, 10 pm \$40
- Strings Attached: Jack Wilkins, Rodney Jones, Joe Cohn, Yotam Silberstein with Saadi Zain, David F. Gibson Zinc Bar 7, 8:30 pm \$35

Sunday, December 4

- Julie Benko/Jason Yeager 54 Below 7 pm \$35-70
- Peter and Will Anderson with Bruce Harris, Wayne Tucker, Neal Miner, Paul Wells, Dalton Ridenhour 59E59 Theaters 7 pm \$40-65
- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Frank Perowsky Jazz Orchestra with Brian Pareschi, Valery Ponomarev, Chris Pasin, Bud Burridge, Nick Grindler, Jason Jackson, Brian Drye, Max Siegel, Matt Hong, Nick Biello, Peter Brainin, Chris Bacas, Andrew Hadro, Chip Jackson, Ben Perowsky, Kat Gang, Keith Fluitt Birdland 5:30 pm \$30
- Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Peter Bernstein Trio with Peter Washington, Joe Farnsworth Birdland Theater 7, 9:30 pm \$30
- NYU Wayne Shorter Ensemble Blue Note 12:30, 2:30 pm \$20
- Bill Frisell Trio with Thomas Morgan, Rudy Royston and guest Immanuel Wilkins Blue Note 8, 10:30 pm \$35
- Ray Gallon Trio Cellar Dog 7 pm \$5
- Ulysses Owens, Jr. Big Band with Sarah Hanahan, Erena Terakubo, Diego Rivera, Nicole Glover, Andy Gutasukas, Eric Miller, Gina Benalcazar, Seth Weaver, Andrew Kim, Benny Benack III, Walter Cano, David Snieder, Noah Halpern, Luther Allison, Philip Norris Dizzy's Club 5, 7:30 pm \$25-55
- Jeb Patton Quartet; Ben Stivers Trio The Django 6:30, 9:30 pm
- Michael Blake's Chroma Nova with Guilherme Monteiro, Mauro Refosco, Rogério Boccatto, Skye Steele, Chris Hoffman, Michael Bates Dupuy's Landing 3 pm
- Kelly Green/Luca Soul Rosenfeld and guest T.K. Blue Green Soul Studios 6:30 pm \$40
- Eyal Vilner Big Band Guggenheim Museum 7:30 pm \$5-70
- Welf Dorr, Elias Meister, Dmitriy Ishenko, Dave Miller The Keep 9 pm
- Avi Rothbard Trio with Ugonna Okegwo, Ray Marchica Lela Bar 5 pm
- Tamuz Nissim Mezzrow 7:30, 9 pm \$25-35
- Gabriel Alegria Afro-Peruvian Sextet Minton's 12, 2 pm \$39
- Joe Moffett; Sam Decker; Kenny Warren's Sweet World with Christopher Hoffman, Nathan Ellman-Bell The Owl Music Parlor 8 pm \$12
- Benoît Pioulard; Slow Spaces Collective; BlankFOr.ms; Micah Frank/Chet Doxas Public Records 7 pm \$20
- Marcus Goldhaber; Mimi Jones Room 623 at B2 Harlem 6, 8 pm \$12-15
- Mavis Pan, Mark Wade, Andreas Brade Saint Peter's Church 5 pm
- William Hooker, Hans Tammen, Adam Lane Scholes Street Studio 8:30 pm \$10
- Todd Bashore 10:30 Nick Green Smalls 7:30, 9, 10:30 pm \$25-35
- Buster Williams Band with Stefon Harris, Steve Wilson, George Colligan, Lenny White Smoke 7, 9 pm \$35-55
- Monty Alexander Trio Trinity Wall Street 3 pm
- Christian McBride New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits Village Vanguard 8, 10 pm \$40
- Brian Charette Trio with Jordan Young, Eric Zolan The Wayland 8:30 pm

Monday, December 5

- Peter and Will Anderson with Bruce Harris, Wayne Tucker, Neal Miner, Paul Wells, Dalton Ridenhour 59E59 Theaters 7 pm \$40-65
- Grove Street Stompers Arthur's Tavern 7 pm
- Caracas Trio: Gabriel Chakarji, Juan Diego Villalobos, Daniel Prim Bar Lunático 8:30, 10 pm \$10
- Paul Jones Quartet The Belfry 7 pm
- Jay Clayton with Ed Neumeister, Gary Versace, Jay Anderson, Billy Drummond Birdland Theater 8:30 pm \$30
- Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer Blue Note 8, 10:30 pm \$55-125
- Duduka Da Fonseca Trio Cellar Dog 7 pm \$5
- John Manzari and Luther Allison Quartet with James Zito, Stanley Ruvinov, Zach Adleman Dizzy's Club 7:30, 9:30 pm \$20-45
- Dimitri Baevsky Quartet; David Yee Quartet The Django 7:30, 10:30 pm
- Eyal Vilner Big Band Guggenheim Museum 7:30 pm \$5-70
- EJ Strickland's Language Of The Unheard with Antonio Hart, Nikara Warren, Mike King, Tamir Schmerling Smalls 7:30, 9 pm \$25-35
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Steve Cardenas Jim Hall Tribute with Ben Allison, Allison Miller Zinc Bar 7, 8:30 pm \$35

Tuesday, December 6

- Peter and Will Anderson with Bruce Harris, Wayne Tucker, Neal Miner, Paul Wells, Dalton Ridenhour 59E59 Theaters 7 pm \$40-65
- Moses Patrou and The Brooklyn Dive Bombers Bar Bayeux 8 pm
- Julieta Eugenio Trio Bar Lunático 8:30, 10 pm \$10
- Dave Stryker Trio with Jared Gold, McClenty Hunter Birdland 7, 9:30 pm \$30
- Jay Leonhart Duo Birdland Theater 5 pm \$30
- Vince Giordano and The Nighthawks Birdland Theater 8:30 pm \$30
- Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer Blue Note 8, 10:30 pm \$55-125

- Ehud Asherie Trio Cellar Dog 7 pm \$5
- David Chesky Trio with Peter Washington, Billy Drummond Dizzy's Club 7:30, 9:30 pm \$20-45
- Manuel Valera New Cuban Express; Itai Kriss and Televana The Django 7:30, 10:30 pm
- Patrick Golden, Jeff Pearing, Matt Hollenberg, Dave Sewelson; Marc Sloan Forever Moonlight; Marco Cappelli/Hans Tammen Downtown Music Gallery 6:30 pm
- What We Hear—Student Compositions: Juilliard Jazz Ensembles Juilliard School Paul Hall 7:30 pm \$20
- Kevin Sun Trio with Walter Stinson, Kayvon Gordon Lowlands 8, 9:30 pm
- James Weidman Mezzrow 7:30, 9 pm \$25-35
- CompCord Big Band: Gene Pritsker, Gerson Galante, Michiyo Suzuki, Scott Hoeffing, Lance Bryant, Stefan Zeniuk, Eddie Allen, Franz Hackl, Peter Oswald, Valery Ponomarev, Alex Kuttler, Valentin Metzger, Wyatt Pepper, John Clark, Jason Jackson, Jen Baker, Joe Turgeon, Alon Nechushtan, Larry Goldman, Dave Cossin, Melanie Mitrano, Dizzy, Kathleen Supové The Players Theatre 7 pm \$32-52
- Jade Synstelien Smalls 7:30, 9 pm \$25-35
- Christian McBride Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm \$40
- Benito Gonzalez Trio with Will Slater, Jeff "Tain" Watts Zinc Bar 7, 8:30 pm \$35

Wednesday, December 7

- Ed Cherry Trio with Kyle Koehler, Kirk Driscoll 333 Lounge 7:30, 9:30 pm
- Peter and Will Anderson with Bruce Harris, Wayne Tucker, Neal Miner, Paul Wells, Dalton Ridenhour 59E59 Theaters 7 pm \$40-65
- Kenneth Jimenez, Ingrid Laubrock, Yoon Sun Choi; Josh Sinton Predicate Quartet with Jonathan Finlayson, Christofer Hoffman, Tom Rainey Academy Record Annex 7:30 pm \$10
- Randal Despommier Quartet with Jason Yeager, Aaron Holthus, Rodrigo Recabarren Bar Bayeux 8, 9:30 pm
- Joe Dyson Quartet Bar Lunático 8:30, 10 pm \$10
- Kurt Elling Holiday Show Birdland 7, 9:30 pm \$45
- David Ostwald's Louis Armstrong Eternity Band Birdland Theater 5:30 pm \$30
- Frank Vignola's Guitar Night with guest Lolivone De La Rosa Birdland Theater 8:30 pm \$30
- Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer Blue Note 8, 10:30 pm \$55-125
- Simon Moullier; Akili Bradley Band with Stacy Dillard Café Bohemia 7, 10 pm \$10
- Akiko Tsuruga Trio Cellar Dog 7 pm \$5
- Bryan Carter's Swingin' Christmas with Martina DaSilva, Lucas Pino, Alphonso Home, Mathis Picard, Philip Norris Dizzy's Club 7:30, 9:30 pm \$20-45
- Jason Tiemann Trio; Ben Wolfe Trio The Django 7:30, 10:30 pm
- James Nadien, Caleb Duval, Luke Rovinsky, Ben Eidson; Igor Lumpert, Rubin Kodheli, Billy Mintz; Stephen Gauci, Adam Lane, Kevin Shea; Yoni Kretzmer, William Parker, Juan Pablo Carletti; Elliott Sharp, Marco Cappelli, JT Lewis Main Drag Music 7 pm \$20
- Ricardo Grilli; Steve Nelson Mezzrow 7:30, 9, 10:30 pm \$25-35
- Mingus Big Band Midnight Theatre 8 pm \$45-55
- Judy Niernack Trio Pangea 7 pm \$25
- Eli Yamin Pierre Hotel 6 pm
- Ayumi Ishito Quintet with Hajime Yoshida, Yana Davydova, Yoshiki Yamada, Carter Bales Rockwood Music Hall Stage 1 11 pm
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Tedd Chubb Smalls 7:30, 9 pm \$25-35
- Allan Harris' A Nat King Cole Christmas with Gregoire Maret, Arcoiris Sandoval, Marty Kenney, Norman Edwards Smoke 7, 9 pm \$20-35
- Ikue Mori, Zeena Parkins, William Winant The Stone at The New School 8:30 pm \$20
- Hilliard Greene Trio with Kevin McNeil, Doug Richardson The Studio 7 pm
- Christian McBride 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, 9:45 pm

Thursday, December 8

- Peter and Will Anderson with Bruce Harris, Wayne Tucker, Neal Miner, Paul Wells, Dalton Ridenhour 59E59 Theaters 7 pm \$40-65
- Marta Sanchez Bar Bayeux 5 pm
- Jason Lindner and Nate Wood Bar Lunático 8:30, 10 pm \$10
- Miss Maybell and The Jazz Age Artists Barbès 8 pm \$20
- Kurt Elling Holiday Show Birdland 7, 9:30 pm \$45
- Laszlo Gardonyi Trio with Avery Sharpe, Yoron Israel Birdland Theater 8:30 pm \$30
- Isaiah Collier solo: Beyond: Isaiah Collier/Michael Shekwoaga Ode Blank Forms 7:30 pm \$30
- Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer Blue Note 8, 10:30 pm \$55-125
- Marcos Varela Band with Paul Bollenback; Flávio Silva Café Bohemia 7, 10 pm \$10
- Abraham Burton Quartet; Kyoko Oyobe Quartet Cellar Dog 7, 11:30 pm \$5
- Timothy Norton Divine 8 pm
- Mary Stallings and Emmet Cohen Trio with Yasushi Nakamura, Kyle Poole Dizzy's Club 7:30, 9:30 pm \$20-55
- Craig Brann Advent(lure) Dizzy's Club 11:15 pm \$15
- Joe Farnsworth Quartet; Mark Whitfield The Django 7:30, 10:30 pm
- Lioness: Sarah Hanahan, Jenny Hill, Lauren Sevan, Amanda Monaco, Kaisa Mäensivu, Shirazette Tinnin First Unitarian Church 8 pm \$20-30
- The Music of James Reese Europe: Dance Carolines led by JD Parran with Isaiah Richardson Jr., Paul Austerlitz, Lee Odum, Ivan Benardoin, Andrew Hadro, Randolph Murphy, Alexis Marcelo, Andrew Drury Greenwich House Music School 7:30 pm \$20
- Joy Guidry Group with Scott Li, Jillian Grace, Imani Roussele, Samantha Feliciano, Morgan Guerin, Tyrone Allen II, JK Kim Jamaica Center for Arts and Learning 8 pm
- Jamie Reynolds Mezzrow 7:30, 9 pm \$25-35
- Rebecca El-Saleh/Dan Knishkowsky; Carmen Q. Rothwell; Minor Moon The Owl Music Parlor 8 pm \$12
- Eric Yves Garcia Pierre Hotel 6 pm
- Diana Herold Silvana 7 pm
- Arthur Kell Quartet with Brad Shepik, Nate Radley, Allan Mednard; David Gibson Smalls 7:30, 9, 10:30 pm \$25-35
- Allan Harris' A Nat King Cole Christmas with Gregoire Maret, Arcoiris Sandoval, Marty Kenney, Norman Edwards Smoke 7, 9 pm \$20-35
- Thurston Moore, Tom Sural, William Winant The Stone at The New School 8:30 pm \$20
- Christian McBride Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm \$40

Friday, December 9

- ★ **Catalytic Fest:** Zeena Parkins, Fred Moten, Sylvie Courvoisier, Nate Wooley, Chris Corsano, Ikue Mori, Lotte Anker, Cecilia Lopez, Brandon Lopez
411 Kent 8 pm \$15
- Peter and Will Anderson with Bruce Harris, Wayne Tucker, Neal Miner, Paul Wells, Dalton Ridenhour
59E59 Theaters 7 pm \$40-65
- ★ Johnny O'Neal Trio
Arthur's Tavern 7 pm
- Peter Watrous
Bar Bayeux 5 pm
- George Garzone
Bar Bayeux 8, 9:30 pm
- ★ Oscar Noriega Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary
Barbès 5 pm \$20
- Birdland Big Band
Birdland 5:30 pm \$30
- Kurt Elling Holiday Show
Birdland 8:30, 10:30 pm \$45
- ★ Isaiah Collier solo: Isaiah Collier Trio with William Parker, Michael Shekwoaga Ode
Blank Forms 7:30 pm \$30
- Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- Joe Block; Kaisa's Machine
Café Bohemia 7, 10:30 pm \$20
- ★ Jason Marshall Quartet; Mariel Bildsten Quartet
Cellar Dog 7, 11:30 pm \$10
- An Afrofuturistic Winter Wonderland: Michael Mwenso and The Shakes
Clark Studio Theater 7 pm
- Cynthia Sayer Joyride Band
David Rubenstein Atrium 7:30 pm
- ★ Mary Stallings and Emmet Cohen Trio with Yasushi Nakamura, Kyle Poole
Dizzy's Club 7:30, 9:30 pm \$20-55
- Craig Brann Advent(ure)
Dizzy's Club 11:15 pm \$15
- Eitan Kenner
The Django 1 am
- ★ Patricia Brennan's More Touch with Kim Cass, Marcus Gilmore, Mauricio Herrera
The Jazz Gallery 7:30, 9:30 pm \$30-40
- Kuni Mikami/Jon Roche
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ Victor Gould
Mezzrow 7:30, 9 pm \$25-40
- Jordan Young
Mount Morris Ascension Presbyterian Church 7 pm \$20
- ★ A Concert for Ukraine: Laurie Anderson/John Zorn; Marc Ribot/Mary Halvorson; Brooklyn Rider; Sara Serpa/Marta Sanchez; Ravi Coltrane Quartet with Adam Rogers, Dezron Douglas, Kush Abadey
New School Tishman Auditorium 7:30 pm
- ★ Dave Douglas Quintet with Jon Irabagon, Matt Mitchell, Matt Penman, Rudy Royston and guest Oren Bloedow
The Owl Music Parlor 8 pm \$20
- ★ Aimée Allen Trio with Leandro Pellegrino, Michael O'Brien
Pangea 7 pm \$25
- Jill McCarron
Pierre Hotel 6 pm
- ★ Kalia Vandever Quartet; Holland Andrews
Public Records 7 pm \$20
- Ryan Sands; David Gilmore
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- ★ Mark Gross Quartet with Brandon McCune, Ark Ovrutski, Corey Rawls
Smalls 7:30, 9 pm \$25-40
- Orrin Evans All-Star Quintet with Nicholas Payton, Gary Thomas, Robert Hurst, Jeff "Tain" Watts
Smoke 7, 9, 10:30 pm \$35-55
- Jason Yeager's The Kurt Vonnegut Suite with Lucas Pino, Danny Weller, Jay Sawyer
Soapbox Gallery 8 pm \$25
- Carol Liebowitz and guests
Soup & Sound 8 pm
- ★ Ava Mendoza, Ches Smith, William Winant
The Stone at The New School 8:30 pm \$20
- The 8-Bit Big Band
Town Hall 8 pm \$37-122
- ★ Christian McBride Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen
Village Vanguard 8, 10 pm \$40

Saturday, December 10

- ★ **Catalytic Fest:** Zeena Parkins, Fred Moten, Sylvie Courvoisier, Nate Wooley, Chris Corsano, Ikue Mori, Lotte Anker, Cecilia Lopez, Brandon Lopez
411 Kent 8 pm \$15
- Peter and Will Anderson with Bruce Harris, Wayne Tucker, Neal Miner, Paul Wells, Dalton Ridenhour
59E59 Theaters 7 pm \$40-65
- Adam Kolker/Santiago Liebson
Bar Bayeux 6 pm
- Sebastien Ammann
Bar Bayeux 8, 9:30 pm
- ★ Sheryl Bailey 3 with Ron Oswanski, Ian Froman
Bar Lunático 8:30, 10 pm \$10
- Kurt Elling Holiday Show
Birdland 8:30, 10:30 pm \$45
- Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- Rico Jones Band with Victor Lewis; Sasha Berliner
Café Bohemia 7, 10:30 pm \$20
- Brian Newman Quintet; James Austin Quartet
Cellar Dog 7, 11:30 pm \$10
- ★ **Jazz at The Ballroom:** Konrad Paszkudski Trio; Tony DeSare; Duchess; Champian Fulton
Chelsea Table & Stage 7 pm \$40
- An Afrofuturistic Winter Wonderland: Michael Mwenso and The Shakes
Clark Studio Theater 11 am 2 pm
- ★ Mary Stallings and Emmet Cohen Trio with Yasushi Nakamura, Kyle Poole
Dizzy's Club 7:30, 9:30 pm \$20-55
- Craig Brann Advent(ure)
Dizzy's Club 11:15 pm \$15
- Max Johnson Trio; Joe Saylor and The Kingdom
The Django 7:30, 10:30 pm
- Nora Stanley, Victor Tsilimparis, Eliza Salem; Stephen Gauci, Adam Lane, Colin Hinton; Kuba Cichocki, Kenneth Jimenez, Jeremy Carlstedt
Downtown Music Gallery 6 pm
- WORKS: Michel Gentile, Daniel Kelly, Rob Garcia
beam Brooklyn 8, 9:15 pm \$20
- ★ Bertha Hope solo
Jackie Robinson Recreation Center 2 pm
- ★ Dan Weiss Trio with Jacob Sacks, Thomas Morgan
The Jazz Gallery 7:30, 9:30 pm \$30-40
- Kuni Mikami/Jon Roche
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ Victor Gould; Johnny O'Neal
Mezzrow 7:30, 9, 10:30 pm \$25-40
- Nat Adderley Jr. Quartet
Minton's 7, 9:30 pm \$25
- ★ Oran Etkin's Timbalooloo Jazz for Kids with guest Vitor Gonçalves
National Sawdust 11 am \$20
- Mahan Mirarab, Golnar Shahyar, Sam Minaie, John Hadfield
Nublu 151 7:30 pm \$20
- A Charlie Brown Christmas
The Opera House 2, 4 pm \$20
- ★ Dave Douglas Quintet with Jon Irabagon, Matt Mitchell, Matt Penman, Rudy Royston and guest Oren Bloedow
The Owl Music Parlor 8 pm \$20
- Jill McCarron
Pierre Hotel 6 pm
- Carlos Niño and Friends with Surya Botofasina, Adam Rudolph
Public Records 7 pm \$20
- Wayne Tucker Quartet
Room 31 at Arlo NoMad 7:30, 9:30 pm
- ★ Winard Harper and Jeli Posse with Anthony Perez, Nick Masters, Anthony Ware, Ted Chubb, Charlie Sigler, Kameelah Harper, Gabriel Roxbury
Sistas' Place 9, 10:30 pm \$25
- Mark Gross Quartet with Brandon McCune, Ark Ovrutski, Corey Rawls
Smalls 7:30, 9 pm \$25-40
- Orrin Evans All-Star Quintet with Nicholas Payton, Gary Thomas, Robert Hurst, Jeff "Tain" Watts
Smoke 7, 9, 10:30 pm \$35-55

- ★ Shawnn Monteiro with Matt DeChamplain, Alex Tremblay, Yoron Israel
Soapbox Gallery 4 pm \$25
- ★ Shayna Dunkelman, Nava Dunkelman, William Winant
The Stone at The New School 8:30 pm \$20
- ★ **Jazz in Progress—2021 DCJazzPrix International Band Competition Winners:** Dayramir Gonzalez; Giveton Gelin
Tribeca Performing Arts Center 7:30 pm \$30
- ★ Christian McBride Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen
Village Vanguard 8, 10 pm \$40
- Samora Pinderhughes' Rituals for Abolition with Elliott Skinner, Nio Levon, Jehbreal Muhammad Jackson, Amanda Krische, Saudade Toxosi, Savannah Harris, Immanuel Wilkins, Vijay Iyer, Elena Pinderhughes, Jack DeBoe, Nia Drummond
Westbeth Artists Complex 4:30 pm
- Jovino Santos Neto Hermeto Pascoal Tribute
Zinc Bar 7, 8:30 pm \$35

Sunday, December 11

- Daniel Kelly solo
440Gallery 4:40 pm \$10
- Peter and Will Anderson with Bruce Harris, Wayne Tucker, Neal Miner, Paul Wells, Dalton Ridenhour
59E59 Theaters 7 pm \$40-65
- Creole Cookin' Jazz Band
Arthur's Tavern 7 pm
- ★ Stéphane Wrembel
Barbès 8 pm \$20
- Olli Soikkeli Trio with Paul Sikivie, Dani Danor
Barbès 10 pm \$15
- New York Youth Symphony
Birdland 5:30 pm \$30
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$30
- JJ Sansaverino
Blue Note 12:30, 2:30 pm \$20
- Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- Vanderlei Pereira Trio
Cellar Dog 7 pm \$5
- ★ Last Show on Music Row Benefit Concert for Michiko Studios: Joe Lovano, Donny McCaslin, Johnathan Blake, Steve Nelson
The Church of Saint Mary the Virgin 2 pm \$100
- An Afrofuturistic Winter Wonderland: Michael Mwenso and The Shakes
Clark Studio Theater 11 am 2 pm
- ★ Mary Stallings and Emmet Cohen Trio with Yasushi Nakamura, Kyle Poole
Dizzy's Club 5, 7:30 pm \$20-55
- Ray Gallon Quartet; Michael Kanan Trio
The Django 6:30, 9:30 pm
- The Klezmatics
Drom 8 pm \$45-55
- Nate Smith + KINFOLK; Butcher Brown
Elsewhere 7 pm \$25
- Welf Dorr; Elias Meister, Dmitry Ishenko, Dalius Naujo
The Keep 9 pm
- Avi Rothbard Trio with Ugonna Okegwu, Ray Marchica
Lela Bar 5 pm
- ★ Daryl Sherman Trio with James Chirillo, Boots Maleson; Alyson Murray
Mezzrow 7:30, 9, 10:30 pm \$25-35
- ★ Gabriel Alegria Afro-Peruvian Sextet
Minton's 12, 2 pm \$39
- Chuck Fowler
Minton's 7, 9:30 pm \$25
- Ari Hoening, Panagiotis Andreou, Nitai Hershkovits
Nublu 151 7:30 pm \$20
- Eyal Vilner Big Band
On Stage at Kingsborough 3 pm \$37-42
- A Charlie Brown Christmas
The Opera House 2, 4 pm \$20
- Marcus Goldhaber; Mimi Jones and Friends
Room 623 at B2 Harlem 6, 8 pm \$12-15
- ★ Hans Tammen's Third Eye Orchestra 15th Anniversary with Shelley Hirsch, Sarah Bernstein, Dafna Naphtali, Sarah Manning, Tomas Ulrich, Ursel Schlicht, Denman Maroney, Jason Hwang, Nick Didkovsky, Briggan Krauss, Michael Schumacher, Ned Rothenberg, Stephanie Griffin, Chris McIntyre, Brian Landrus, Gordon Beeferman, Michael Lytle, Shoko Nagai, Satoshi Takeishi
Roulette 8 pm \$30
- Andrea Wolper/William Parker
Saint Peter's Church 5 pm
- Chris Byars Sextet with Zaid Nasser, John Mosca, Stefano Dogliani, Ari Roland, Phil Stewart
Smalls 7:30, 9 pm \$25-35
- Orrin Evans All-Star Quintet with Nicholas Payton, Gary Thomas, Robert Hurst, Jeff "Tain" Watts
Smoke 7, 9 pm \$35-55
- JP Schlegelmilch
Soapbox Gallery 8 pm \$25
- CompCord String Quintet with guest David Taylor, Erick Hawkins
St. Marks Church 4 pm \$30
- ★ Christian McBride Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen
Village Vanguard 8, 10 pm \$40

Monday, December 12

- Tom Hamilton and Thessia Machado
411 Kent 8 pm \$15
- Grove Street Stompers
Arthur's Tavern 7 pm
- Time Stamp: Roy Nathanson, Curtis Fowlkes, Diedre Rodman Struck
Bar Lunático 8:30, 10 pm \$10
- Paul Jones Quartet
The Belfry 7 pm
- Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- ★ Brandi Disterheft Trio
Cellar Dog 7 pm \$5
- The Music of George Russell and George Shearing: Juilliard Jazz Ensembles
Dizzy's Club 7:30, 9:30 pm \$20-45
- Champian Fulton Trio; Hank Allen-Barfield Quintet
The Django 7:30, 10:30 pm
- Burnett Thompson
Mezzrow 7:30, 9 pm \$25-35
- Ekep Nkwelle Quartet
National Arts Club 9 pm \$25
- Ari Hoening
Smalls 7:30, 9 pm \$25-35
- ★ Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40
- ★ Rale Micić/Steve Cardenas Quartet with Jared Gold, Adam Nussbaum
Zinc Bar 7, 8:30 pm \$35

Tuesday, December 13

- Ben Monder, Joe Martin, Diego Voglino
Bar Bayeux 8 pm
- Stacey Kent
Birdland 7, 9:30 pm \$40
- ★ Vince Giordano and The Nighthawks
Birdland Theater 8:30 pm \$30
- Gene Pritsker's Sound Liberation with Matt Herskowitz, Franz Hackl, Harvie S, David Rozenblatt and guest Lara St. John
The Bitter End 7 pm \$30
- Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- Organ Grooves
Cellar Dog 7 pm \$5

- ★ Frank Lacy's Tromboniverse with Corey Wallace, Conrad Herwig, Coleman Hughes, Mariel Bildstein, Raasaan Salaam, Tina Wilcox, Becca Paterson, James Rogers, Jon Elbaz, Marty Jaffe, Malik Washington
Dizzy's Club 7:30, 9:30 pm \$20-45
- Pedro Giraud Quartet; People Of Earth
The Django 7:30, 10:30 pm
- ★ Ben Tyree/Sameer Gupta; Kenneth Jimenez; Mahakala Trio: Chad Fowler, Dave Sewelson, Steve Hirsh; Ben Goldberg, Michael Coleman, Matt Hollenberg
Downtown Music Gallery 6:30 pm
- Everything is Sound—Hermeto Pascoal: Juilliard Jazz Orchestra
Juilliard School Peter Jay Sharp Theater 7:30 pm \$20
- Kevin Sun Trio with Walter Stinson, Kayvon Gordon
Lowlands 8, 9:30 pm
- Behn Gillece Trio with Bob DeVos, Steve LaSpina
Mezzrow 7:30, 9 pm \$25-35
- ★ Ned Rothenberg Crossings Four with Mary Halvorson, Sylvie Courvoisier, Tomas Fujiwara
Roulette 8 pm \$30
- ★ Ayumi Ishito, Daniel Carter, Eric Plaks, Zach Swanson, Jon Panikkar; Stephen Gauci, Shinya Lin, Adam Lane, Kevin Shea; Yoni Kretzmer, Gordon Beeferman, Max Johnson, Ebran Elisha
Scholes Street Studio 7:30 pm \$20
- Bruce Williams Quintet with Ted Chubb, Brandon McCune, Chris Berger, Chris Beck
Smalls 7:30, 9 pm \$25-35
- ★ Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$40
- Rachel Z Trio with Jonathan Toscano, Colin Stranahan
Zinc Bar 7, 8:30 pm \$35

Wednesday, December 14

- Jon Davis Trio with Santi Debriano, Kirk Driscoll
333 Lounge 7:30, 9:30 pm
- ★ Philip Greenlief, Angelica Sanchez, Tom Rainey; Shoko Nagai
411 Kent 8 pm \$15
- Noah Gershin Trio with Ben Street, Billy Hart
Bar Bayeux 8, 9:30 pm
- Brooklyn Circle
Bar Lunático 8:30, 10 pm \$10
- Stacey Kent
Birdland 7, 9:30 pm \$40
- David Ostwald's Louis Armstrong Eternity Band
Birdland Theater 5:30 pm \$30
- ★ Frank Vignola's Guitar Night with guest Harry Allen
Birdland Theater 8:30 pm \$30
- Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- Simon Moullier; Julieta Eugenia
Café Bohemia 7, 10 pm \$10
- ★ Dezron Douglas Trio
Cellar Dog 7 pm \$5
- ★ Joe McCarthy's New York Afro-Bop Alliance Big Band with Boris Kozlov, Luis Perdomo, Samuel Torres, Vinny Valentino, Nick Marchione, John Chudoba, Brandon Lee, Alex Norris, Mark Patterson, Ryan Keberle, John Yao, James Borowski, Andrew Gould, Alejandro Avilés, Ben Kono, Luis Hernandez, Frank Basile
Dizzy's Club 7:30, 9:30 pm \$20-45
- Eric Alexander Quartet; Danny Jonokuchi Quintet
The Django 7:30, 10:30 pm
- BronX Band A: Arturo O'Farrill, Annette A. Aguilar, Kayla Facciolongo, Clark Gayton, Baba Israel, Juan Carlos Polo, Leo Traversa and guests Juancho Herrera, Ali Bello
Drom 7:30 pm \$30
- Roni Ben-Hur
Mezzrow 7:30, 9 pm \$25-35
- ★ Mingus Big Band
Midnight Theatre 8 pm \$45-55
- ★ Frank Lacy
New Amsterdam Musical Association 8 pm
- Jon Thomas Trio
Pangea 7 pm \$25
- Jill McCarron
Pierre Hotel 6 pm
- Yotam Silberstein Trio
Room 31 at Arlo NoMad 9 pm
- Peter Brainin and Friends
Room 623 at B2 Harlem 8 pm \$15
- ★ Big Band Holidays: Jazz at Lincoln Center Orchestra with Wynton Marsalis and guest Samara Joy
Rose Theater 7 pm \$40-170
- ★ Nick Dunston's Spider Season with Doyeon Kim, Kalia Vandever
Roulette 8 pm \$30
- Carmen Intorre
Smalls 7:30, 9 pm \$25-35
- ★ Ikue Mori, Zeena Parkins, Charmaine Lee
The Stone at The New School 8:30 pm \$20
- ★ Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Band
Zinc Bar 8, 9:45 pm

Thursday, December 15

- Pauline Harris
411 Kent 8 pm \$15
- International Jazz Power Jam Barry Harris Birthday Celebration with Eli Yamin, Zahi Ensemble and guests Phil Bigham, Ari Roland
Alianza Dominicana Cultural Center 7:30 pm
- Marta Sanchez
Bar Bayeux 5 pm
- Stacey Kent
Birdland 7, 9:30 pm \$40
- Dave Pietro Quintet with Michael Rodriguez, Gary Versace, Johannes Weidenmueller, Johnathan Blake
Birdland Theater 8:30 pm \$30
- Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- Grant Stewart Quartet; Anwar Marshall
Café Bohemia 7, 10 pm \$10
- ★ James Burton Quintet; Sarah Hanahan Quartet
Cellar Dog 7, 11:30 pm \$5
- Timothy Norton
Divine 8 pm
- Marilyn Maye
Dizzy's Club 7:30, 9:30 pm \$25-55
- Ruben Fox and Friends
Dizzy's Club 11:15 pm \$15
- Alexander Claffy Quartet; Ian Hendrickson-Smith
The Django 7:30, 10:30 pm
- Pedrito Martinez Holiday Show
Drom 7 pm \$30-35
- ★ Dave Liebman, Adam Rudolph, Tyshawn Sorey
The Jazz Gallery 7:30, 9:30 pm \$30-40
- Avi Rothbard Trio with Dave Wong, Joe Farnsworth
Mezzrow 7:30, 9 pm \$25-35
- Eric Yves Garcia
Pierre Hotel 6 pm
- Frank Lacy
The Porch 9 pm
- Adam Minkoff, Todd Caldwell, Michael Eaton, Scott Metzger, Tony Mason
Rockwood Music Hall Stage 1 11 pm
- ★ Big Band Holidays: Jazz at Lincoln Center Orchestra with Wynton Marsalis and guest Samara Joy
Rose Theater 8 pm \$40-170
- Peter Hess
Silvana 7 pm
- ★ Billy Mintz Quartet with Scott Robinson, Roberta Piket, Don Falzone
Smalls 7:30, 9 pm \$25-35
- ★ Larry Goldings, Peter Bernstein, Bill Stewart
Smoke 7, 9 pm \$35-55
- ★ Ikue Mori, Brian Chase, David Watson
The Stone at The New School 8:30 pm \$20
- ★ Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$40

Friday, December 16

- Carmen Lundy with Julius Rodriguez, Matthew Whitaker, Ben Williams, Terreon Gully, Andrew Renfro
Arthur's Tavern 7 pm \$30
- Johnny O'Neal Trio
Bar Bayeux 5 pm
- Peter Watrous
Bar Bayeux 8, 9:30 pm
- Jerome Sabbagh
Bar Lunático 8:30, 10 pm \$10
- John Ellis Double Wide
Bar Lunático 8:30, 10 pm \$10
- Oscar Noriega Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary
Barbès 5 pm \$20
- Birdland Big Band
Birdland 5:30 pm \$30
- Stacey Kent
Birdland 8:30, 10:30 pm \$40
- Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- Joe Farnsworth; Luther Allison
Café Bohemia 7, 10:30 pm \$20
- Jade Synsteli Quartet; Jamale Davis Quartet
Cellar Dog 7, 11:30 pm \$10
- Anton Kot and Friends
Chelsea Table & Stage 9:30 pm \$20
- Marilyn Maye
Dizzy's Club 7:30, 9:30 pm \$25-55
- Ruben Fox and Friends
Dizzy's Club 11:15 pm \$15
- Mike LeDonne; Craig Handy and 2nd Line Smith; Eitan Kenner
The Django 7:30, 10:30 pm 1 am
- Kings Return: Vaughn Faison, Gabe Kunda, J.E. McKissic, Jamall Williams
Harlem Stage Gatehouse 7:30 pm \$25-35
- Sullivan Fortner Trio with Tyrone Allen, Kayvon Gordon
The Jazz Gallery 7:30, 9:30 pm \$30-40
- Joe Camardo/Marshall Herridge
Knickerbocker Bar & Grill 9 pm \$3.50
- Jonny King Trio with Dezron Douglas, Nasheet Waits
Mezzrow 7:30, 9 pm \$25-40
- Misha Piatigorsky
Minton's 7, 9:30 pm \$25
- Bob Stewart
Mount Morris Ascension Presbyterian Church 7 pm \$20
- Alex Skolnick Trio with Nathan Peck, Matt Zebroski
Nubli 151 7 pm \$20
- Antonio Ciacca
Pierre Hotel 6 pm
- Seawind of Battery; Matt LaJolie
Room 31 at Arlo NoMad 8 pm
- Holly Bean; Patrick Gannon
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- Big Band Holidays: Jazz at Lincoln Center Orchestra with Wynton Marsalis and guest Samara Joy
Rose Theater 8 pm \$40-170
- Wayne Escoffrey
Smalls 7:30, 9 pm \$25-40
- Larry Goldings, Peter Bernstein, Bill Stewart
Smoke 7, 9, 10:30 pm \$35-55
- Staten Island Jazz Festival: Jazz Woman to the Rescue; Antoinette Montague; Winard Harper and Jeli Posse; Andy McKee Quintet; Nat Adderley, Jr. Quartet
St. George Theatre 7 pm \$35-125
- Ikue Mori, Craig Taborn, Lotte Anker
The Stone at The New School 8:30 pm \$20
- Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$40

Saturday, December 17

- Momenta Quartet: Emilie-Anne Gendron, Alex Shiozaki, Stephanie Griffin, Michael Haas; The Jazz Expressions: TK Blue, Dwayne "Cook" Broadnax, Sharp Radway, Hilliard Greene, Stephanie Griffin, Robert Dick
1075 Grand Concourse Lobby 2 pm
- Adam Kolker/Sebastian Amman
Bar Bayeux 6 pm

- Marty Ehrlich
Bar Bayeux 8, 9:30 pm
- Stacey Kent
Birdland 8:30, 10:30 pm \$40
- Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- Joe Farnsworth; Joe Magnarelli's New York Osaka Junction with Gary Smulyan
Café Bohemia 7, 10:30 pm \$20
- Richard Clements Quartet; Simona Premazzi Quartet
Cellar Dog 7, 11:30 pm \$10
- Marilyn Maye
Dizzy's Club 7:30, 9:30 pm \$25-55
- Ruben Fox and Friends
Dizzy's Club 11:15 pm \$15
- Tommy Campbell Trio; Nick Hempton Quartet
The Django 7:30, 10:30 pm 1 am
- Kings Return: Vaughn Faison, Gabe Kunda, J.E. McKissic, Jamall Williams
Harlem Stage Gatehouse 7:30 pm \$25-35
- Sullivan Fortner Trio with Tyrone Allen, Kayvon Gordon
The Jazz Gallery 7:30, 9:30 pm \$30-40
- Joe Camardo/Marshall Herridge
Knickerbocker Bar & Grill 9 pm \$3.50
- Jonny King Trio with Dezron Douglas, Nasheet Waits
Mezzrow 7:30, 9 pm \$25-40
- Minton's 7, 9:30 pm \$25
- Pierre Hotel 6 pm
- JC Hopkins Biggish Band
• Antonio Ciacca
• Big Band Holidays: Jazz at Lincoln Center Orchestra with Wynton Marsalis and guest Samara Joy
Rose Theater 8 pm \$40-170
- Transatlantic Trance Map: Ned Rothenberg, Sam Pluta, Peter Evans, Craig Taborn, Ikue Mori, Sylvie Courvoisier, Mat Manieri and virtual guests Evan Parker, Matt Wright, Mark Nauseef, Pat Thomas, Hannah Marshall, Robert Jarvis, Alex Ward
Roulette 3 pm \$30
- Carrie Jackson and Trio
Sistas' Place 9, 10:30 pm \$25
- Wayne Escoffrey
Smalls 7:30, 9 pm \$25-40
- Larry Goldings, Peter Bernstein, Bill Stewart
Smoke 7, 9, 10:30 pm \$35-55
- Steve Sandberg and Zach Brock
Soapbox Gallery 8 pm \$25
- Ikue Mori, Sylvie Courvoisier, Ned Rothenberg, Lotte Anker
The Stone at The New School 8:30 pm \$20
- Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$40
- David Amram 92nd Birthday Celebration
Zinc Bar 7, 8:30 pm \$35

Sunday, December 18

- Creole Cookin' Jazz Band
Arthur's Tavern 7 pm
- John Raymond Real Feels with Gilad Hekselman, Colin Stranahan
Bar Lunático 8:30, 10 pm \$10
- Stéphane Wrembel
Barbès 8 pm \$20
- Svetlana's Big Band
Birdland 5:30 pm \$30
- Arturo O'Farrill Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$30
- Aubrey Johnson Group with Tomoko Omura, Alex LoRe, Chris McCarthy, Matt Aronoff, Jay Sawyer
Blue Note 12:30, 2:30 pm \$20
- Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- Cellar Dog 7 pm \$5
- Mike Ledonne Trio

- Bending Towards The Light A Jazz Nativity with Bobby Sanabria, Maurice Chestnut, Ingrid Jensen
Church of St. Paul and St. Andrew 5 pm \$40
- Holiday Swingin': Kat Edmonson
City Winery 7 pm \$30-40
- Marilyn Maye
Dizzy's Club 5, 7:30 pm \$25-55
- Brian Charette Trio with Jordan Young, Neal Caine; Neal Miner Quartet
The Django 6:30, 9:30 pm
- Suburban Bohemia and Friends
Downtown Music Gallery 6:30 pm
- William Hooker's Let Music Be Your Brunch with guests
Funkadelic Studios 11 am
- Kelly Green/Luca Soul Rosenfeld and guest Bruce Williams
Green Soul Studios 6:30 pm \$40
- Rob Garcia's Good Songs with David Smith, Steve Cardenas, Tony Scherr
Ibeam Brooklyn 8, 9:15 pm \$20
- International Jazz Power Jam Barry Harris Birthday Celebration with Eli Yamin, Zah! Ensemble and guests Phil Bigham, Ari Roland
Jazz Museum in Harlem 2 pm \$10
- Welf Dorr, Dmitry Ishenko, Dalius Naujo
The Keep 9 pm
- Gabriel Alegria Afro-Peruvian Sextet
Minton's 12, 2 pm \$39
- Olli Hirvonen Trio with Marty Kenney, Nathan Ellman-Bell
Nubli 151 7 pm \$20
- Room 31 at Arlo NoMad 7:30, 9 pm
- Habbina Habbina
• Marcus Goldhaber; Mimi Jones and Friends
Room 623 at B2 Harlem 6, 8 pm \$12-15
- Big Band Holidays: Jazz at Lincoln Center Orchestra with Wynton Marsalis and guest Samara Joy
Rose Theater 2 pm \$40-170
- Andrea Wolper, Mimi Jones, Jim Ridd
Saint Peter's Church 5 pm
- Andy Farber
Smalls 7:30, 9 pm \$25-40
- Larry Goldings, Peter Bernstein, Bill Stewart
Smoke 7, 9 pm \$35-55
- The Baylor Project; Brian Courtney Wilson
Sony Hall 8 pm \$40-55
- Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$40

Monday, December 19

- Grove Street Stompers
Arthur's Tavern 7 pm
- Caroline Davis Quintet with Marquis Hill, Julian Shore, Chris Tordini, Allan Mednard
Bar Lunático 8:30, 10 pm \$10
- The Belfry 7 pm
- Birdland Theater 8:30 pm \$30
- Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- Cellar Dog 7 pm \$5
- Ed Cherry Trio
• Ted Rosenthal Winter Wonderland Trio with Noriko Ueda, Tim Horner
Dizzy's Club 7:30, 9:30 pm \$20-45
- Alex Minasian Trio; Steven Feifke Big Band
The Django 7:30, 10:30 pm
- Infrequent Seams Festival: Either/Or Ensemble; Drew Wesely solo; 4tet2duos: James Ilgenfritz, Katie Porter, Teerapat Pammongkol, Lucie Vitková; Eli Wallace solo; Ghost Ensemble
Roulette 8 pm \$30
- Joe Farnsworth
Smalls 7:30, 9 pm \$25-34
- Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40
- Sheryl Bailey 4 with Miki Hayama, Jennifer Vincent, Lucianna Padmore
Zinc Bar 7:30, 9 pm \$35

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INFREQUENT SEAMS

509 ATLANTIC AVE / BROOKLYN

MONDAY, DEC. 19

INFREQUENT SEAMS FESTIVAL

An evening-long celebration of the disparate creative energies of many frequent partners in creative music.

Either/Or
performing works by Talib Rasul Hakim, Jō Kondō, James Díaz, & Katherine Young.

Drew Wesely
solo, celebrating new solo album *Blank Body*

4tet2duos
(Lucie Vitková, Katie Porter, James Ilgenfritz, Teerapat Pammongkol)

Eli Wallace
solo, celebrating new solo album *pieces & interludes*

Ghost Ensemble
World Premiere of Ben Richter's *Rewild*

8 pm (7 pm doors)
\$25 advance/\$30 door
\$20 student/senior (door only w/ID, Senior 65+)

TUESDAY, DEC. 20

RICHARD TEITELBAUM MEMORIAL

An evening celebrating the legacy of the late composer and improviser Richard Teitelbaum.

FEATURING:
Alvin Curran / Andrew Cyrille / Elliott Sharp / Lea Bertucci / James Ilgenfritz
Miguel Frasconi / Leila Bordreuil / Shelley Hirsch
Ralph Samuelson performing Teitelbaum's *Hi Kaeshi Hachi Mi Fu* for solo Shakuhachi.
Daniel Fishkin presenting a new version of Teitelbaum's *Threshold Music*
Ghost Ensemble World Premiere: *interius/exterioris* by Catherine Lamb
+ NY Air (Arctic Air) by Pauline Oliveros with special guest IONE

+ MORE TBA

8 pm (7 pm doors) • FREE EVENT

Ghost Ensemble's commission of Catherine Lamb has been made possible by The Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation.

www.infrequentseams.com

Tuesday, December 20

- ★ Ethan Iverson, Joe Martin, Diego Voglino
Bar Bayeux 8 pm
- ★ A Swinging Birdland Christmas: Klea Blackhurst, Jim Caruso, Billy Stritch
Birdland 5:30 pm \$40
Birdland 8:30, 10:30 pm \$40
- ★ Monty Alexander Trio
Birdland Theater 8:30 pm \$30
- ★ Vince Giordano and The Nighthawks
Birdland Theater 8:30 pm \$30
- ★ Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- ★ Greg Glassman Trio
Cellar Dog 7 pm \$5
- ★ Matt Wilson Christmas Tree-O with Jeff Lederer, Paul Sikivie and guests
Dizzy's Club 7:30, 9:30 pm \$20-45
- ★ John Lee Latin Project; Hector Martignon's Foreign Affair
The Django 7:30, 10:30 pm
- ★ KnCurrent: Patrick Brennan, On Ka'a Davis, Jason Kao Hwang, Cooper-Moore; Cheryl Pyle's Beyond Music
Downtown Music Gallery 6 pm
- ★ Happy Trio XXVI: Kevin Sun, Jeremy Stratton, George Schuller
Lowlands 8, 9:30 pm
- ★ Mike Fahn Quartet with John Hart, Mary Ann McSweeney, Billy Mintz
Mezzrow 7:30, 9 pm \$25-35
- ★ Infrequent Seams Festival—Richard Teitelbaum Memorial: Ralph Samuelson solo; Alvin Curran, Andrew Cyrille, Elliott Sharp, Lea Bertucci, James Igenfritz; Miguel Frasconi, Leila Bourdreil, Shelley Hirsch; Ghost Ensemble
Roulette 8 pm \$30
Smalls 7:30, 9 pm \$25-35
- ★ Steve Nelson
Smalls 7:30, 9 pm \$25-35
- ★ Coltrane Festival "Countdown 2023": George Coleman/Eric Alexander Quintet with Emmet Cohen, Peter Washington, Joe Farnsworth
Smoke 7, 9 pm \$35-55
- ★ Kenny Barron Quintet with Mike Rodriguez, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$40
- ★ Luis Perdomo Trio with Ugonna Okegwo, Adam Cruz
Zinc Bar 7, 8:30 pm \$35

Wednesday, December 21

- ★ Rachel Z Trio qith Jonathan Toscano, Kirk Driscoll
333 Lounge 7:30, 9:30 pm
- ★ Wet Ink with guests Ingrid Laubrock, Tom Rainey
411 Kent 8 pm \$15
- ★ Greg Tuohy Group with Isaac Wilson, Mike Harmon, JK Kim
Bar Bayeux 8, 9:30 pm
- ★ A Swinging Birdland Christmas: Klea Blackhurst, Jim Caruso, Billy Stritch
Birdland 5:30 pm \$40
Birdland 8:30, 10:30 pm \$40
- ★ Monty Alexander Trio
Birdland Theater 5:30 pm \$30
- ★ David Ostwald's Louis Armstrong Eternity Band
Birdland Theater 8:30 pm \$30
- ★ Frank Vignola's Guitar Night with guest Pasquale Grasso
Birdland Theater 8:30 pm \$30
- ★ Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- ★ Rick Germanson Quartet; Jayla Chee
Café Bohemia 7, 10 pm \$10
Cellar Dog 7 pm \$5
- ★ Tamar Korn Quartet
- ★ Christian Sands Quartet with Yasushi Nakamura, Ryan Sands, Marvin Sewell and guests
Dizzy's Club 7:30, 9:30 pm \$25-55
- ★ Jon Gordon Quartet; Hendrik Meurkens Quartet
The Django 7:30, 10:30 pm
- ★ Underground Horns
Groove Bar & Grill 7 pm
- ★ Adam Birnbaum's Bach Refracted with Matt Clohesy, Keita Ogawa
Mezzrow 7:30, 9 pm \$25-35
Midnight Theatre 8 pm \$45-55
- ★ Mingus Big Band
★ Psychedelic Santa: Sex Mob; Seth Herzog; Charlie Burnham; Mauro Refosco; Sasha Dobson; DJ Courtney K.
Nubli 151 10 pm \$20
- ★ Holiday Show with Kate Baker, Ben Cassara, Marcelino Feliciano, Tim Horner, Alex Leonard, Boots Maleson, Louise Rogers, Daryl Sherman, Tessa Souter, Ronny Whyte, Tracey Yarad
Pangea 7 pm \$25
- ★ Antonio Ciacca
Pierre Hotel 6 pm
- ★ Peter Brainin and Friends
Room 623 at B2 Harlem 8 pm \$15
- ★ Phill Niblock Annual Winter Solstice Concert
Roulette 8 pm \$30
- ★ Freedom Art Quartet: Omar Kabir, Alfredo Colon, Adam Lane, Lloyd Haber
Smalls 7:30, 9 pm \$25-35
- ★ Coltrane Festival "Countdown 2023": George Coleman/Eric Alexander Quintet with Emmet Cohen, Peter Washington, Joe Farnsworth
Smoke 7, 9 pm \$35-55
- ★ Concert in the Dark: Virg Dzurinko, Andrea Wolper, Ryan Messina, Nick Lyons, Claire DeBrunner, Ken Filiano, Andrew Drury
Soup & Sound 8 pm
- ★ 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, 9:45 pm

Thursday, December 22

- ★ Marta Sanchez
Bar Bayeux 5 pm
- ★ Shoko Nagai's Tokala with Satoshi Takeishi, DoYeon Kim
Barbès 8 pm \$20
- ★ A Swinging Birdland Christmas: Klea Blackhurst, Jim Caruso, Billy Stritch
Birdland 5:30 pm \$40
Birdland 8:30, 10:30 pm \$40
- ★ Monty Alexander Trio
Birdland Theater 8:30 pm \$30
- ★ Christmas with Champion Fulton
Birdland Theater 8:30 pm \$40
- ★ Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- ★ Jason Marshall; Mike Camacho
Café Bohemia 7, 10 pm \$10
- ★ Mike Kam Quartet; Will Terrill Quartet
Cellar Dog 7, 11:30 pm \$5
Divine 8 pm
- ★ Timothy Norton
- ★ Christian Sands Quartet with Yasushi Nakamura, Ryan Sands, Marvin Sewell and guests
Dizzy's Club 7:30, 9:30 pm \$25-55
Dizzy's Club 11:15 pm \$15
- ★ Georgia Heers and Friends
- ★ Rick Germanson Quartet; Lee Taylor
The Django 7:30, 10:30 pm
Mezzrow 7:30, 9 pm \$25-35
- ★ Luke Carlos O'Reilly
- ★ Billy Mintz Quartet with Roberta Piket
Omithology Jazz Club 9 pm
Pierre Hotel 6 pm
Silvana 7 pm
- ★ Eric Yves Garcia
- ★ Charlie Porter
- ★ Pete Zimmer Quintet with Stacy Dillard, Peter Bernstein, Zaccai Curtis, Yoshi Waki; David Gibson
Smalls 7:30, 9, 10:30 pm \$25-35
- ★ Coltrane Festival "Countdown 2023": George Coleman/Eric Alexander Quintet with Emmet Cohen, Peter Washington, Joe Farnsworth
Smoke 7, 9 pm \$35-55
- ★ Kenny Barron Quintet with Mike Rodriguez, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$40

Friday, December 23

- ★ Johnny O'Neal Trio
Arthur's Tavern 7 pm
- ★ Peter Watrous
Bar Bayeux 5 pm
- ★ Harish Raghavan
Bar Bayeux 8, 9:30 pm
- ★ Itai Kriss and Televana
Bar Lunático 8:30, 10 pm \$10
- ★ A Swinging Birdland Christmas: Klea Blackhurst, Jim Caruso, Billy Stritch
Birdland 5:30 pm \$40
Birdland 8:30, 10:30 pm \$40
- ★ Monty Alexander Trio
Birdland Theater 7, 9:30 pm \$30
- ★ Christmas with Champion Fulton
Birdland Theater 7, 9:30 pm \$30
- ★ Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- ★ Saul Rubin; Assaf Yuria
Café Bohemia 7, 10:30 pm \$20
- ★ Frank Lacy Quartet; Jinjoo Yoo Quartet
Cellar Dog 7, 11:30 pm \$10
- ★ Christian Sands Quartet with Yasushi Nakamura, Ryan Sands, Marvin Sewell and guests
Dizzy's Club 7:30, 9:30 pm \$25-55
- ★ Georgia Heers and Friends
Dizzy's Club 11:15 pm \$15
- ★ David Hazeltine Trio; Freddie Deboe Band; Eitan Kenner
The Django 7:30, 10:30 pm 1 am
- ★ Guillermo Gregorio/Paul Giallorenzo; Guillermo Gregorio, Charley Sabatino, Jeff Pearring
Ibeam Brooklyn 8 pm \$20
- ★ Miho Sasaki Duo
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ Jeremy Pelt Group with Bruce Barth, Vicente Archer
Mezzrow 7:30, 9 pm \$25-40
- ★ Mount Moris Ascension Presbyterian Church 7 pm \$20
- ★ Antonio Ciacca
Pierre Hotel 6 pm
- ★ Kendra Shank; Alicyn Yaffee
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- ★ Duane Eubanks
Smalls 7:30, 9 pm \$25-40
- ★ Coltrane Festival "Countdown 2023": Melissa Aldana Quartet with Gadi Lehavi, Pablo Menares, Kush Abadey
Smoke 7, 9, 10:30 pm \$35-55
- ★ Kenny Barron Quintet with Mike Rodriguez, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$40

Saturday, December 24

- ★ A Swinging Birdland Christmas: Klea Blackhurst, Jim Caruso, Billy Stritch
Birdland 5:30 pm \$40
Birdland 8:30, 10:30 pm \$40
- ★ Monty Alexander Trio
Birdland Theater 7, 9:30 pm \$30
- ★ Christmas with Champion Fulton
Birdland Theater 7, 9:30 pm \$30
- ★ Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- ★ Saul Rubin Quartet
Cellar Dog 7 pm \$10
- ★ Christian Sands Quartet with Yasushi Nakamura, Ryan Sands, Marvin Sewell and guests
Dizzy's Club 7 pm \$25-55
- ★ Miho Sasaki Duo
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ Jeremy Pelt Group with Jeb Patton, Vicente Archer
Mezzrow 7:30, 9 pm \$25-40
- ★ Pierre Hotel 6 pm
- ★ Smalls 7:30, 9 pm \$25-35
- ★ Coltrane Festival "Countdown 2023": Melissa Aldana Quartet with Gadi Lehavi, Pablo Menares, Kush Abadey
Smoke 7, 9, 10:30 pm \$35-55
- ★ Kenny Barron Quintet with Mike Rodriguez, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$40

Sunday, December 25

- ★ Creole Cookin' Jazz Band
Arthur's Tavern 7 pm
- ★ A Swinging Birdland Christmas: Klea Blackhurst, Jim Caruso, Billy Stritch
Birdland 5:30 pm \$40
- ★ Christmas with Champion Fulton
Birdland Theater 7, 9:30 pm \$30
- ★ Svetlana and The New York Collective
Blue Note 12:30, 2:30 pm \$20
- ★ Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- ★ Marcus Goldhaber; Mimi Jones and Friends
Room 623 at B2 Harlem 6, 8 pm \$12-15
Saint Peter's Church 5 pm
- ★ Rick Germanson Trio
- ★ Kenny Barron Quintet with Mike Rodriguez, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$40

Monday, December 26

- ★ Grove Street Stompers
Arthur's Tavern 7 pm
- ★ Paul Jones Quartet
The Belfry 7 pm
- ★ Tadd Dameron Tribute: Gary Smulyan Quintet with Pete Malinverni, Ugonna Okegwo, Matt Wilson, Anais Reno
Birdland Theater 8:30 pm \$30
- ★ Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- ★ Ned Gould Trio
Cellar Dog 7 pm \$5
- ★ Carlos Henriquez Nonet with Robert Rodriguez, Obed Calvaire, Michael Rodriguez, Terrell Stafford, Melissa Aldana, Marshall Gilkes, Jeremy Bosch, Anthony Almonte
Dizzy's Club 7:30, 9:30 pm \$25-55
- ★ Caelan Cardello Trio; Yvonnick Prene Quintet
The Django 7:30, 10:30 pm
Smalls 7:30, 9 pm \$25-35
- ★ Russell Hall
- ★ Coltrane Festival "Countdown 2023": Eric Reed/Vincent Herring Quartet with Dezron Douglas, Louis Hayes
Smoke 7, 9 pm \$35-55
- ★ Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40

Tuesday, December 27

- ★ Adam Kolker, Rob Duguay, Diego Voglino
Bar Bayeux 8 pm
- ★ Billy Mintz Quartet with Roberta Piket
Bar Lunático 8:30, 10 pm \$10
Barbès 7 pm \$15
- ★ Helen Gillet
- ★ Vince Giordano and The Nighthawks
Birdland Theater 8:30 pm \$30
- ★ Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- ★ Ehud Asherie Trio
Cellar Dog 7 pm \$5
- ★ Carlos Henriquez Nonet with Robert Rodriguez, Obed Calvaire, Michael Rodriguez, Terrell Stafford, Melissa Aldana, Marshall Gilkes, Jeremy Bosch, Anthony Almonte
Dizzy's Club 7:30, 9:30 pm \$25-55
- ★ Sonido Costeno; Chino Pons
The Django 7:30, 10:30 pm
- ★ Freddie Bryant
Mezzrow 7:30, 9 pm \$25-35
- ★ Frank Lacy
Smalls 7:30, 9 pm \$25-40
- ★ Coltrane Festival "Countdown 2023": Eric Reed/Vincent Herring Quartet with Dezron Douglas, Louis Hayes
Smoke 7, 9 pm \$35-55
- ★ Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Wednesday, December 28

- ★ Marc Copland Trio
Bar Bayeux 8, 9:30 pm
- ★ Birdland Big Band
Birdland 7, 9:30 pm \$50
- ★ David Ostwald's Louis Armstrong Eternity Band
Birdland Theater 5:30 pm \$30
- ★ Frank Vignola's Guitar Night with guests Karin Allyson, Ken Peplowski
Birdland Theater 8:30 pm \$30
- ★ Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- ★ Frank Basile; Eric Zolan
Café Bohemia 7, 10 pm \$10
- ★ Darrell Green Trio
Cellar Dog 7 pm \$5
- ★ Carlos Henriquez Nonet with Robert Rodriguez, Obed Calvaire, Michael Rodriguez, Terrell Stafford, Melissa Aldana, Marshall Gilkes, Jeremy Bosch, Anthony Almonte
Dizzy's Club 7:30, 9:30 pm \$25-55
- ★ Rachel Z Quartet; T.K. Blue Quartet with Yayo Itaka, Paul Beaudry, Vince Ector
The Django 7:30, 10:30 pm
Mezzrow 7:30, 9 pm \$25-35
Midnight Theatre 8 pm \$45-55
- ★ Peter Bernstein
★ Mingus Big Band
★ Frank Lacy
★ John Zweig Trio with Tamoko Ohno, Rick Crane
Pangea 7 pm \$25
Pierre Hotel 6 pm
- ★ Antonio Ciacca
★ Peter Brainin and Friends
Room 623 at B2 Harlem 8 pm \$15
- ★ Noam Weisenberg
Smalls 7:30, 9 pm \$25-35
- ★ Coltrane Festival "Countdown 2023": Eric Reed Quintet with Vincent Herring, Steve Turre, John Webber, Joe Farnsworth
Smoke 7, 9 pm \$35-55
- ★ 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, 9:45 pm

Thursday, December 29

- ★ Marta Sanchez
Bar Bayeux 5 pm
- ★ Kali Rodriguez-Peña's Mélange
Bar Lunático 8:30, 10 pm \$10
- ★ Birdland Big Band
Birdland 7, 9:30 pm \$50
- ★ Marilyn Maye
Birdland Theater 8:30 pm \$50
- ★ Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- ★ Dezron Douglas; Frank Basile
Café Bohemia 7, 10 pm \$10
- ★ Chris Byars Quartet; Katie Cosco Quartet
Cellar Dog 7, 11:30 pm \$5
Divine 8 pm
- ★ Timothy Norton
- ★ Carlos Henriquez Nonet with Robert Rodriguez, Obed Calvaire, Michael Rodriguez, Terrell Stafford, Melissa Aldana, Marshall Gilkes, Jeremy Bosch, Anthony Almonte
Dizzy's Club 7:30, 9:30 pm \$25-55
Dizzy's Club 11:15 pm \$15
- ★ Maria Marmarou and Friends
The Django 7:30, 10:30 pm
- ★ Joe Peri Trio; Joe Magnarelli Quintet
Mezzrow 7:30, 9 pm \$25-35
- ★ Peter Bernstein
★ Eric Yves Garcia
★ Joey Berkley
★ Itamar Borochov
Smalls 7:30, 9 pm \$25-35
- ★ Coltrane Festival "Countdown 2023": Eric Reed Quintet with Vincent Herring, Steve Turre, John Webber, Joe Farnsworth
Smoke 7, 9 pm \$35-55
- ★ Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Friday, December 30

- ★ Johnny O'Neal Trio
Arthur's Tavern 7 pm
- ★ Sugartone Brass Band
Bar Lunático 8:30, 10 pm \$10
- ★ Daisy Castro Quartet with Max O'Rourke, Brad Brose, James Robbins
Barbès 8 pm \$20
Birdland 5:30 pm \$30
Birdland 8:30, 10:30 pm \$50
- ★ Marilyn Maye
Birdland Theater 7, 9:30 pm \$50
- ★ Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 8, 10:30 pm \$55-125
- ★ Steve Slagle; Pasquale Grasso
Café Bohemia 7, 10:30 pm \$20
- ★ Sheryl Bailey 4 with Jim Ridl, Jennifer Vincent, Lucianna Padmore; Jared Gold Trio
Cellar Dog 7, 11:30 pm \$10
- ★ Tom Rainey Trio with Mary Halvorson, Ingrid Laubrock
The Divina Center 8 pm \$20
- ★ Carlos Henriquez Nonet with Robert Rodriguez, Obed Calvaire, Michael Rodriguez, Terrell Stafford, Melissa Aldana, Marshall Gilkes, Jeremy Bosch, Anthony Almonte
Dizzy's Club 7:30, 9:30 pm \$25-55
Dizzy's Club 11:15 pm \$15
- ★ Maria Marmarou and Friends
The Django 7:30, 10:30 pm 1 am
- ★ Ed Cherry Quartet; Eitan Kenner
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ Arnie Sainz
- ★ Sheila Jordan with Alan Broadbent, Harvie S
Mezzrow 7:30, 9 pm \$25-40
Minton's 7, 9:30 pm \$25
- ★ Camila Aldet
- ★ Craig Harris Harlem Nightsongs
Mount Moris Ascension Presbyterian Church 7 pm \$20
- ★ Antonio Ciacca
Pierre Hotel 6 pm
- ★ Leandro Pellegrino; Valtinho Anastacio
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- ★ Coltrane Festival "Countdown 2023": Eric Reed Quintet with Jeremy Pelt, Vincent Herring, John Webber, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$35-55
- ★ Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Saturday, December 31

- ★ Binky Griptite Orchestra
Bar Lunático 8:30, 10 pm \$10
- ★ Birdland Big Band
Birdland 8:30, 10:30 pm \$150
- ★ Marilyn Maye
Birdland Theater 7, 11 pm
- ★ Chris Botti with Leonardo Amuedo, Reggie Hamilton, Holger Marjaama, Lee Pearson, John Splithoff and guests Caroline Campbell, Chad Lefkowitz-Brown, Anastasia Mazurok, Alita Moses, Alicia Olatuja, Sy Smith, Andy Snitzer
Blue Note 7, 10 pm \$75-165
Cellar Dog 7, 11:30 pm \$10
- ★ Chris Beck Trio; Dan Aran Trio
- ★ Carlos Henriquez Nonet with Robert Rodriguez, Obed Calvaire, Michael Rodriguez, Terrell Stafford, Melissa Aldana, Marshall Gilkes, Jeremy Bosch, Anthony Almonte
Dizzy's Club 7:30, 11 pm
The Django 7:30, 10:30 pm
- ★ Benny Benack III
- ★ Mark Skanga, Martin Pizzarelli, Keri Linder
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ Sheila Jordan with Alan Broadbent, Harvie S
Mezzrow 7:30, 9 pm \$25-40
Smalls 7:30, 9 pm \$25-40
- ★ Johnny O'Neal
- ★ Coltrane Festival "Countdown 2023": Eric Reed Quintet with Jeremy Pelt, Vincent Herring, John Webber, Joe Farnsworth and guest
Smoke 7, 9, 10:30 pm
- ★ Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

100 MILES OUT

CONNECTICUT

12/2, 12/9, 12/16, 12/23, 12/30 (7 pm) Bill's Allstar Jazz Band
12/7, 12/21 (6:30 pm) Corinthian Jazz Band
Bill's Seafood (Westbrook, CT) www.billsseafood.com

12/7, 12/14, 12/21, 12/28 (7 pm) Hartford Jazz Society presents Black-eyed Sally's Jazz Jam
Black-Eyed Sally's Southern Kitchen & Bar (Hartford, CT) www.blackeyedsallys.com

12/3 (7 pm) French 75
12/9 (7 pm) Laszlo Gardonyi Trio with John Lockwood, Yoron Israel
12/14 (7:30 pm) Eric Mintel with Nelson Hill, Jack Hegyi, Dave Mohn
12/17 (7 pm) Ryan Devlin Quartet with Mike Bond, Gene Perla, Adam Nussbaum
Buttonwood Tree Performing Arts Center (Middletown, CT) www.buttonwood.org

12/3 (4 pm) Michael Coppola
12/10 (4 pm) Gary Grippo
12/13 (7 pm) Zwelakne-Duma Bell Le Pere
12/14 (8 pm) Bob Gorry, Vance Provey Quintet, Caleb Duval 4tet
12/17 (4 pm) Tony Di
12/27 (7 pm) Josh Walker
Café Nine (New Haven, CT) www.cafenine.com

12/11 (10:30 am) Sarah Hanahan Quartet "A Jazz Christmas"
Center Church - First Church of Christ (Hartford, CT) www.centerchurchhartford.org

12/3 (7 pm) Manchester Jazz Festival: Brian Charette Trio with Sachal Vasandani;
Eric Alexander Quartet with Rale Micic, Jonathan Barber, Jason Clotter,
Robb Gottfried
Cheney Hall (Manchester, CT) www.manchesterctjazzfest.com

12/5, 12/12, 12/19, 12/26 (7:30 pm) Hartford Jazz Orchestra
Elicit Brewery (Manchester, CT) www.elicitbrewing.com

12/4 (2 pm) Dave Santoro Trio with Larry Ham, Tom Molito
Gilson Café & Cinema (Wilsted, CT) www.gilsoncafeandcinema.com

12/2 (8 pm) Kat Edmonson
12/4 (7 pm) Julian Lage
The Kate (Old Saybrook, CT) www.katharinehepburntheater.org

12/4, 12/11, 12/18 (11 am) Jeff Fuller & Friends
The Lobster Shack (East Haven, CT) www.lobstershackct.com

12/14 (6:30 pm) Jen Allen Trio
New Britain Museum of American Art (New Britain, CT) www.nbmaa.org

12/7, 12/14, 12/21, 12/28 (9 pm) Hawkins Jazz Collective
Owl Shop (New Haven, CT) www.owshopcigars.com

12/2 (7/9 pm) Jonathan Karrant Quartet
Palace Theater Poli Club (Waterbury, CT) www.palacetheaterct.org/shows/jazz

12/3 (7:30 pm) Papo Vázquez Mighty Pirates Troubadors
12/4 (3 pm) Catalytic Sound Festival: Dan O'Brien/Grant Beale;
Joe Morris/Kaelen Ghandhi/ Michael Larocca;
Stalwart with Luke Rovinsky, Ben Eidson, Caleb Duval, James Paul Naden
12/11 (2:30 pm) Angelica Sanchez with Hery Paz, Juan Pablo Carletti,
Kenneth Jimenez, Joe Morris
Real Art Ways (Hartford, CT) www.realartways.org

12/1 (7:30 pm) "Echoes of Sinatra" with Steve Kazlauskas, Jack Lynn, Tony T. Orchestra
Ridgefield Playhouse (Ridgefield, CT) www.ridgefieldplayhouse.org

12/2-3 (8:30 pm) Bill Charlap Trio with Peter Washington, Kenny Washington
12/4 (6:30 pm) Bill Charlap Trio with Peter Washington, Kenny Washington
12/9-10 (8:30 pm) Randy Brecker Quintet
12/16 (7 pm) "Home For The Holidays" Jam Session
12/17 (8:30 pm) Carmen Lundy Quintet with Julius Rodriguez, Ben Williams,
Terreon Gully, Andrew Renfroe
12/18 (6:30 pm) Carmen Lundy Quintet with Julius Rodriguez, Ben Williams,
Terreon Gully, Andrew Renfroe
12/23 (8:30 pm) Greg Abate Quartet
12/31 (8:30 pm) Lucy Yeghiazaryan Quintet
The Side Door (Old Lyme, CT) www.thesidedoorjazz.com

12/11 (7 pm) Jazz At The Ballroom presents "Holiday In" with Terrell Stafford,
Adrian Cunningham, Champion Fulton, Alphonso Horne, Duchess
Wall Street Theater (Norwalk, CT) www.wallstreettheater.com

12/4 (2 pm) Topsy Gypsies with Dave Giardina, Rich Goldstein, Frank Varela
Windsor Arts Center (Windsor, CT) www.windsorartcenter.org

NEW JERSEY

12/11 (3 pm) Water Gap Jazz Orchestra with Matt Vashlishan "The Grinch Suite"
Bickford Theatre at Morris Museum (Morristown, NJ) www.morrismuseum.org

12/2 (7:30/9:15 pm) TK Blue with Kelly Green Trio
12/9 (7:30/9:15 pm) Rodney Jones Trio
12/16 (7:30/9:15 pm) Ed Cherry Trio
12/23 (7:30/9:15 pm) Ron Jackson Trio
12/30 (7:30/9:15 pm) Freddie Bryant Trio
Brothers Smokehouse (Ramsey, NJ) www.brotherssmokehousej.com

12/3 (3:30 pm) Baritone Nation
12/10 (3:30 pm) Webb T
12/17 (3:30 pm) Winard Harper
12/24 (3:30 pm) James Stewart
Candlelight Lounge (Trenton, NJ) www.candlelighteventsjazz.com

12/2 (8 pm) Michele Rosewoman's New Yor-Uba with Alex Norris, Mike Thomas,
Stacy Dillard, Chris Washburne, Gregg August, Robby Ameen, Roman Diaz,
Rafael Monteagudo, Abraham Rodriguez, Oludare Bernard
12/15 (7:30 pm) Monthly Jazz Jam
Clement's Place (Newark, NJ) www.njpac.org

12/8 (7:30 pm) Patricio Acevedo
Collingswood Community Center (Collingswood, NJ) www.jazzbridge.org

12/22 (8 pm) Jonathan Butler with Grace Kelly
Count Basie Center's The Vogel (Red Bank, NJ) www.thebasie.org

12/10 (8 pm) Horizons Quartet with Dan Wilkins, James Collins, Gene Perla, Byron Landham
Flemington DIY (Flemington, NJ) www.flemingtondiy.org/programs/jazz

12/11 (4 pm) Matt Wilson Christmas Tree-O with Paul Sikivie, Jeff Lederer
JazzNights at Jones/Hockaday Barn (Hopewell, NJ) www.jazznightsprinceton.com

12/11 (3 pm) Alexander Rausch, Audra Mariel and A Real Human Jazz Band;
Art Baron and The Duke's Men
Long Branch Distillery (Long Branch, NJ) www.lbdistillery.com

12/1 (7:30 pm) Hot Sardines Holiday Stomp
South Orange Performing Arts Center (South Orange, NJ) www.sopacnow.org

12/5 (7:30 pm) "A Charlie Brown Christmas" with Ed Vezinho/Jim Ward Big Band
Stockton University Campus Center Theatre (Galloway, NJ) www.stockton.edu/pac

12/1 (7:30 pm) Akiko Tsuruga Quartet
12/6 (7:30 pm) Ilan Eisenzweig Quartet
12/8 (7:45 pm) Rob Edwards Quartet
12/13 (7:30 pm) Ben Frank Quartet
12/15 (7:45 pm) Marianne Solivan Quartet
12/20 (7:30 pm) Solomon Alber Quartet
12/22 (7:45 pm) Dave Stryker Quartet
12/27 (7:30 pm) CJ & The Cats
12/29 (7:45 pm) Jerry Weldon Sextet
Tavern on George (New Brunswick, NJ) www.tavernongeorge.com

12/4 (2 pm) Rufus Reid Quartet with Anton Denner, Roberta Picket, Jarrett Walsler
Wyckoff Public Library (Wyckoff, NJ) www.wyckofflibrary.org

NEW YORK

12/3, 12/23 (7:30 pm) Jared Pauley Organ Trio with Adam Hutcheson, Cengiz Baysal
12/9 (7 pm) John H. Smith Jazz Trio with Alva Nelson, Camille Gainer
12/10 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Michael Sarin
12/17 (7:30 pm) Barbara King
Alvin & Friends (New Rochelle, NY) www.alvinandfriendsrestaurant.com

12/1, 12/8, 12/15, 12/22 (7 pm) Paul Connors Organ Groove with David Ullman
12/3 (7:30/8:45 pm) Jones Factor Lite with John Fumasoli, Chris Pasin, Bill Harris, Rob Aries,
Dave Anderson, Tyger MacNeal
Elk's Lodge (Ossining, NY) www.jazzatthelodge.com

12/3 (8 pm) Ava Mendoza/Susan Alcorn
Elysium Furnace Works @Cunneen-Hackett Arts Center (Beacon, NY) www.cunneen-hackett.org

12/9 (8 pm) James Keepnews/Billy Stein
Elysium Furnace Works @Howland Cultural Center (Beacon, NY) www.facebook.com/elysiumfurnaceworks

12/1 (7 pm) David Amram 92nd B-Day Concert
12/4 (7 pm) Jazz Coalition Series: Elio Villafranca
12/10 (7 pm) The Klezematics
12/11 (7 pm) Jazz Coalition Series: Fay Victor
12/17 (7 pm) Ed Palermo Big Band
12/18 (7 pm) Jazz Coalition Series: DJ Logic
12/23 (7 pm) Jeremy Baum Trio "Charlie Baum Christmas"
12/29 (7 pm) Analog Jazz Orchestra
The Falcon (Marlboro, NY) www.liveatthefalcon.com

12/1 (8 pm) Marty Elkins with John Merrill, John Lang
12/8 (8 pm) Mark Lopeman with John Merrill, John Lang
12/15 (8 pm) Freddie Jacobs with Scott Reeves, John Lang
12/22 (8 pm) Kathleen Hart with Sarah Jane Cion, John Lang
12/29 (8 pm) Lauren Lee with John Merrill, John Lang
First Name Basis at Divino Cucina (Hastings-on-Hudson, NY) www.facebook.com/FNBhastingsny

12/16 (8 pm) Eddie Allen's Jazzy Brass For The Holidays
Gardiner Theater (Pawling, NY) www.pawlingconcertseries.org

12/2-3 (7/9:30 pm) Edmar Castañeda Quartet
12/4 (4/6 pm) Greg Abate Quartet, (8 pm) David Janeway Trio
12/9 12/10 (7/9:30 pm) Eliane Elias
12/11 (4/6 pm) Sheila Jordan with Alan Broadbent, Harvie S
12/16-17 (7/9:30 pm) Bill Charlap Trio with Peter Washington, Kenny Washington
12/30 (7/9:30 pm) Mark Morganelli Jazz Forum All-Stars with Houston Person,
Helen Sung, David Williams, Billy Hart
12/31 (6/9:30 pm) New Year's Eve with Catherine Russell
Jazz Forum Arts (Tarrytown, NY) www.jazzforumarts.org

12/1-3, 12/15-17 (7 pm) Tom Manuel Jazz Loft Big Band plays "Nutcracker Suite"
12/5 (7 pm) Marty Isenberg
12/7 (1 pm) Tom Manuel and Young at Heart Trio
12/8 (7 pm) Bad Little Big Hand with Rich Iacona
12/9 Ray Anderson, Mark Helias, Steve Salerno, Jeremy Carlstedt
12/10 (1 pm) Interplay Jazz Orchestra, (7 pm) Tom Manuel "Egg Nog Romp"
12/13 (7 pm) Moshe Elmakias
12/18 (6 pm) A Jazz Nativity
12/22 (7 pm) Nicole Zuraitis "Jazz Christmas Party"
The Jazz Loft (Stony Brook, NY) www.thejazzloft.org

12/1 (8 pm) Jaana Narsipur Quartet
12/2 (7 pm) Nicole Henry
12/3 (7/9 pm) Mary Larose
12/9-10 (7/9 pm) Allan Harris "A Nat King Cole Christmas"
12/15 (8 pm) Cary Brown Trio
12/16 (7/9 pm) Alexis Cole Trio
Jazz on Main (Mt. Kisco, NY) www.jazzonmain.com

12/3 (7 pm) Mark Dziuba with Jim Donica, Bob Meyer
12/10 (7 pm) Nico Soffiato Trio
12/31 (7 pm) Teri Roiger 4tet with Bill Ware, John Menegon, Matt Garrity
Lydia's Café (Stone Ridge, NY) www.lydias-cafe.com

12/2 (8 pm) Sarah Partridge Christmas Show with Tim Homer, Allen Farnham, Rick Crane
12/3 (8 pm) Freddie Jacobs Quartet with Allen Farnham, Dmitri Kolesnick, Tim Horner
(10 pm) David Budman
12/9 (8 pm) Jane Irving Quartet with Peter Brendler, Aaron Seeber
12/10 (7 pm) Michael Wolff Trio with Jerry Priven, Victor Jones, (10 pm) David Budman
12/16 (8 pm) John Hart Quartet with Jim Ridl, Martin Wind, Steve Johns
12/17 (8 pm) Judimarie Canterino 84th B-Day with Conal Fowlkes, Steve Lamattina,
Frank Tate, (10 pm) David Budman

12/23 (8/10 pm) Lizzy Kates with David Budman
12/31 (9 pm) David Budway, Ray Longchamp, Scott Hogan, Frank Colonnato, Josh Kates
Maureen's Jazz Cellar (Nyack, NY) www.maureensjazzcellar.com

12/2 (7 pm) Harlem Blues and Jazz Band "Eddie Durham Tribute"
New Rochelle Library (New Rochelle, NY) www.nrpl.org

12/8 (6:30 pm) Caroline Davis/Dezron Douglas
The Pocantico Center (Tarrytown, NY) www.rbf.org/pocantico

12/5 (8:30 pm) Robert Kopec
12/12 (8:30 pm) Hannah Marks
12/19 (8:30 pm) Premik Russell Tubbs with Steve Sandberg
Quinn's (Beacon, NY) www.facebook.com/QuinnsBeacon

12/3, 12/10, 12/17, 12/24, 12/31 (3 pm) Hal Galper Trio
Rafter's Tavern (Callicoon, NY) www.rafterstavern.com

12/3 (7 pm) Brenda Bufalino with Teri Roiger, John Menegon
Rosendale Theatre (Rosendale, NY) www.rosendaletheatre.org

12/15 (8 pm) Glenn Miller Orchestra "In A Christmas Mood"
Tarrytown Music Hall (Tarrytown, NY) www.tarrytownmusicall.org

12/2 (7 pm) Marc Miller + Maeve Schallert/Ben Vida/Lea Bertucci + Henry Fraser
12/4 (6 pm) Ava Mendoza/Gabby Fluke-Mogul: NYROCS: Michael Foster/Richard Kamerman;
Sarah Hennies Tubby's (Kingston, NY)
12/7 (7 pm) Che Chen, Patrick Shiroishi, Alex Zhang Hungtai, Barry Weisblat, Talice Lee;
Chris Cochrane, Fred Lonberg-Holm, Jim Pugliese, John Thayer, Nick Jozwiak
Tubby's (Kingston, NY) www.tubbyskingston.com

12/5, 12/12, 12/19, 12/26 (8 pm): Monday Jazz Sessions with John Richmond
Turning Point Café (Piermont, NY) www.piermont.club

12/15 (8 pm) ShapeShifter Plus & Bardavon present Jack DeJohnette with Jon Batiste,
Matthew Garrison
Ulster Performing Arts Center (Kingston, NY) www.bardavon.org

12/3 (7:30 pm) Camille Thurman
Westchester Collaborative Theater (Ossining, NY) www.wctheater.org/music-in-the-box

12/4 (3 pm) Ray Blue Cross Cultural Connection Holiday Show
12/10 (6 pm) Lauren Lee Quartet
12/16 (6 pm) Kristina Koller
12/17 (6 pm) Ray Blue
Bean Runner Café (Peekskill, NY) www.beanrunnercafe.com

PENNSYLVANIA

12/9 (8 pm) Fire Museum presents Erik Ruin's Ominous Cloud Ensemble; The Great Cackler;
Shinjoo Cho
2223.fish (Philadelphia, PA) www.firemuseumpresents.com

12/10 (6 pm) Water Gap Jazz Orchestra with Matt Vashlishan "The Grinch Suite"
Cecilia S. Cohen Recital Hall (East Stroudsburg, PA) www.esu.edu

12/7 (7:30 pm) Neil Podgurski
Cheltenham Center for the Arts (Cheltenham, PA) www.jazzbridge.org

12/1 (8/9:30 pm) Steve Fidyk's Philly Flyers
12/2-3 (8/10 pm) Benny Benack III Quintet with Joe Block, Alex Claffy, Stella Katherine Cole
12/6 (8/9:30 pm) V. Shayne Frederick Quartet with Aaron Graves, Conner Salter, Justin Sekelewski
12/7 (8/9:30 pm) Tony Miceli
12/8 (8/9:30 pm) Peter Frank Orchestra with Lucas Beltran
12/9 (8/10 pm) Dave Pollack/Ryan Devlin Quintet "Cannonball/Coltrane Tribute"
12/10 (8/10 pm) Matt Wilson Christmas Tree-O with Jeff Lederer, Paul Sikivie
12/13 (8/9:30 pm) The Chronicles with John Swana
12/14 (8/9:30 pm) Keith Chasin Band
12/15 (8/9:30 pm) Jake Kaplan Haunted Big Band
12/16 (8/10 pm) George Burton's Yule Log with Diane Monroe, Nancy Harms
12/17 (8/10 pm) Rodney Green Quartet
12/20 (8/9:30 pm) Danielle Avicoli "Tis The Season" with Keith Chasin, David Bamber,
Gabe Preston, Dan Monaghan

12/21 (8/9:30 pm) Eddie Bruce/Tom Adams
12/22 (8/9:30 pm) Imani Records "Holiday Show" with Orrin Evans, Luques Curtis,
Mark Whitfield, Jr., Leandro Pelligrino, Alexia Bortempo
12/23 (8/10 pm) Luke Carlos O'Reilly's "Christmas Story" with Cibbon, Nimrod Elab Speaks,
Anwar Marshall, Ben O'Neil

12/27 (8/10 pm) Philadelphia Jazz Orchestra with Joe Bongiovi
12/28 (8/10 pm) Philadelphia Jazz Ambassador Big Band with Joe Block,
Dylan Band, Kurt Rosenwinkel
12/29 (8/10 pm) Kurt Rosenwinkel & The New Generation with Joe Block,
Alex Claffy, Mark Whitfield, Jr.
12/30 (8/10 pm) Philly Reunion Band with Orrin Evans, Kevin Arthur, Ari Hoenig
12/31 (7/9/11 pm) New Year's Eve with Chelsea Reed & The Fair Weather Five
Chris' Jazz Café (Philadelphia, PA) www.chrisjazzcafe.com

12/18 (1 pm) "Jingle Jazz" with Kevin Valentine, Maci Miller, Joshua Richman, Randy Sutin,
Nimrod Speaks, Dan Monaghan
Community Arts Center (Wallingford, PA) www.communityartscenter.org

12/1, 12/8, 12/15, 12/22, 12/29 (7 pm) Bill Washer & Friends
12/2 (7 pm) Dan Pugach Nonet with Emily Braden, David Smith, Mike Fahie, Jeff Nelson,
Andrew Gould, Jeremy Powell, Andrew Hadro, Nitzan Gavrieli, Tamir Shmerling
12/3 (7 pm) Greg Abate Quartet with Bill O'Connell, Harvie S, Jason Tiemann
12/9 (7 pm) 3D Jazz Trio with Sherrie Maricle, Jackie Warren, Amy Shook
12/10 (7 pm) Houston Person with David Leonhart, Matthew Parrish, Colby Inzer
12/11 (5 pm) Denny Carrig with Bill Washer, Paul Rostock, Bill Goodwin
12/16 (7 pm) La Cucina: Vinny Bianchi, Bill Washer, Paul Rostock, Danny Gonzalez, Ruben Aiola
12/17 (7 pm) Charlie Brown Jazz with Eric Mintel Quartet
12/18 (5 pm) Bill Charlap solo
12/30 (7 pm) Nancy Reed with Skip and Dan Wilkins
12/31 (9 pm) Giacomo Gates Trio with Tomoko Ohno, Paul Rostock
Deer Head Inn (Delaware Water Gap, PA) www.deerheadinn.com

12/11 (7 pm) Fire Museum presents Utsav Lal/Rajna Swaminathan
12/15 (8 pm) Fire Museum presents Brandon Lopez/T.J. Borden/James McKain/Joey Sullivan 4tet;
Evangelical Lutheran Church of the Atonement (Philadelphia, PA) www.firemuseumpresents.com

12/19 (8 pm) Sun Ra Arkestra with Marshall Allen
Kimmel Center Commonwealth Plaza Stage (Philadelphia, PA) www.kimmelculturalcampus.org
12/5, 12/12, 12/19, 12/26 (5:30-9:30 pm) Tony Williams Jazz Quartet
La Rose Jazz Club (Philadelphia, PA) www.jazzclublarose.com

12/1 (8 pm) Ben Vida/Lea Bertucci + Chaka Benson
Pageant : Soloveev Gallery (Philadelphia, PA) www.pageantsoloveev.com

12/18 (7:30 pm) Fire Museum presents Amir ElSaffar/Omar Dewachi
The Rotunda (Philadelphia, PA) www.firemuseumpresents.com

12/8 (8 pm) Lotte Anker/Chris Corsano
12/16 (8 pm) Nasheet Waits/Hannah Marks/Miles Okazaki Trio
Solar Myth (Philadelphia, PA) www.arsnovaworkshop.org

12/1 (7/9 pm) Willie Bradley
12/8 (7/9 pm) Marcus Johnson
12/29 (7/9 pm) Gerald Veasley
South Jazz Club (Philadelphia, PA) www.southjazzkitchen.com

12/8 (7:30 pm) Miguel Zenón
Teatro Esperanza (Philadelphia, PA) www.esperanzaartscenter.us

12/1 (8 pm) Julian Lage
12/4 (2/7 pm) Philly Pops Jazz Orchestra of Philadelphia "The Harlem Nutcracker"
with Terrell Stafford
12/8 (8:30 pm) Ironman Trio Jazz Jam
12/9 (8 pm) Minas Sextet "Tribute to Jobim and Cole Porter"
12/10 (8 pm) The Bad Plus, Billy Martin
12/14 (8 pm) Delvon Lamarr Organ Trio
World Café (Philadelphia, PA) www.worldcafeive.com

CLUB DIRECTORY

- **333 Lounge** 333 Flatbush Avenue (718-399-8008) Subway: B, Q to Seventh Avenue www.333lounge.com
- **411 Kent** 411 Kent Avenue Subway: J, M, Z to Marcy Avenue www.411kent.org
- **440Gallery** 440 Sixth Avenue, Brooklyn (718-499-3844) Subway: F, G to Seventh Avenue www.440gallery.com
- **54 Below** 254 W. 54th Street (646-476-3551) Subway: N, Q, R to 57th Street; B, D, E to Seventh Avenue www.54below.com
- **59E59 Theaters** 59 East 59th Street (212-753-5959) Subway: 4, 5, 6 to 59th Street www.59e59.org
- **1075 Grand Concourse Lobby** 1075 Grand Concourse, The Bronx Subway: B, D to 167th Street
- **Aaron Davis Hall** 133rd Street and Convent Avenue (212-650-7100) Subway: 1 to 137th Street/City College www.adhatcny.org
- **Academy Record Annex** 85 Oak Street, Brooklyn (718-218-8200) Subway: G to Greenpoint Avenue www.academy-lps.com
- **Alianza Dominicana Cultural Center** 530 W. 166th Street (917-242-0811) Subway: 1, A, C to 168th Street www.facebook.com/ADCC530
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street www.arthurstavern.nyc.com
- **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
- **The Belfry** 222 E. 14th Street (212-473-6590) Subway: L to Third Avenue www.belfrynyc.com
- **Birdland and Birdland Theater** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- **The Bitter End** 147 Bleecker Street between Thompson and LaGuardia Subway: A, B, C, D, E, F, V to W. 4th Street www.bitterend.com
- **Blank Forms** 468 Grand Avenue, 1D Subway: C to Clinton-Washington Avenues www.blankforms.org
- **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
- **Café Bohemia** 15 Barrow Street Subway: 1 to Christopher Street www.cafebohemiannyc.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
- **The Church of Saint Mary the Virgin** 145 W. 46th Street (212-869-5830) Subway: B, D, F, M to 47-50 Streets-Rockefeller Center
- **Church of St. Paul and St. Andrew** 263 W. 86th Street (212-362-3179) Subway: 1 to 86th Street www.stpaulandstandrew.org
- **City Winery** 25 11th Avenue (at 15th Street) (646-751-6033) Subway: A, C, E to 14th Street www.citywinery.com
- **Clark Studio Theater** W. 65th Street at Amsterdam Avenue, 7th Floor Subway: 1 to 66th Street
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.lincolncenter.org/venue/atrium
- **The DiMenna Center** 450 W. 37th Street (212-594-6100) Subway: A, C, E to 34th Street-Penn Station www.dimennacenter.org
- **Divine** 41-15 31st Avenue (718-777-1355) Subway: E, M, R to 46th Street www.divineonline.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** 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
- **Dupuy's Landing** 433 W. 22nd Street (646-770-0433) Subway: 1 to 23rd Street www.dupuyslanding.com
- **Elsewhere** 599 Johnson Avenue Subway: L to Jefferson Street www.elsewherebrooklyn.com
- **First Unitarian Church** 50 Pierrepont Street, Brooklyn (718-624-5466) Subway: M, R to Court Street www.fuub.org
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street www.flushingtowhall.org
- **Fotografiska** 281 Park Avenue South (212-433-3686) Subway: 6 to 23rd Street www.fotografiska.com/nyc
- **Funkadelic Studios** 209 W. 40th Street (212-696-2513) Subway: 1, 2, 3, 7, A, C, E, N, Q, R to 42nd Street-Times Square www.funkadelicstudios.com
- **Goddard Riverside Community Center** 593 Columbus Avenue (212-873-6600, ext. 314) Subway: 1 to 86th Street www.goddard.org
- **Green Soul Studios** Subway: F to 75th Avenue www.instagram.com/green_soul_studios
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street www.greenwichhouse.org
- **Groove Bar & Grill** 125 MacDougal Street (212-254-9393) Subway: A, B, C, D, E, F, V to W. 4th Street www.clubgroovenyc.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 W. 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
- **Jackie Robinson Recreation Center** 85 Bradhurst Avenue (212-234-9607) Subway: A, B, C, D to 145th Street www.nycgovparks.org
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Avenue, Queens (718-658-7400 ext. 152) Subway: E to Jamaica Center www.jcal.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.jmih.org
- **Juilliard School Paul Hall** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street www.juilliard.edu
- **Juilliard School 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
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU www.knickerbockerbarandgrill.com
- **Lela Bar** 422 Hudson Street (212-206-0594) Subway: 1 to Houston Street www.lelabar.com
- **Lowlands** 543 Third Avenue, Brooklyn (347-463-9458) Subway: R to Prospect Avenue www.lowlandsbar.com
- **Main Drag Music** 50 S. 1st Street between Kent and Wythe Avenues (718-388-6365) Subway: L to Bedford Avenue www.maindragmusic.com
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street www.smallslive.com
- **Midnight Theatre** 75 Manhattan West Plaza Subway: 7 to 34th Street-Hudson Yards www.midnighttheatre.com
- **Minton's** 206 W. 118th Street (212-243-2222) Subway: B, C to 116th Street www.mintonsharlem.com
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West (212-831-6800) Subway: 2, 3 to 125th Street
- **National Arts Club** 15 Gramercy Park South (212-475-3424) Subway: 6 to 23rd Street www.nationalartsclub.org
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue www.nationalsawdust.org
- **New Amsterdam Musical Association (NAMA)** 107 W. 130th Street (212-234-2973) Subway: 2, 3 to 125th Street
- **New School Tishman Auditorium** 63 Fifth Avenue (212-229-5488) Subway: 4, 5, 6, L, N, Q, R to Union Square www.newschool.edu
- **Nublu** 151 151 Avenue C Subway: L to First Avenue www.nublu.net
- **On Stage at Kingsborough** 2001 Oriental Boulevard (718-368-6686) Subway: Q to Brighton Beach www.onstageatkingsborough.org
- **The Opera House** 288 Berry Street Subway: L to Bedford Avenue
- **Ornithology Jazz Club** 6 Suydam Street, Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Avenue www.ornithologyjazzclub.com
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to to Sterling Street www.theowl.nyc
- **Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue www.pangeanyc.com
- **Pierre Hotel** Fifth Avenue at 61st Street (212-940-9109) Subway: 4, 5, 6 to 59th Street www.thepierrenyc.com
- **The Players Theatre** 115 MacDougal Street Subway: A, B, C, D, E, F, V to W. 4th Street
- **The Porch** 750A St. Nicholas Avenue (646-895-9004) Subway: A, B, C, D to 145th Street www.theporchnyc.com
- **Public Records** 233 Butler Street Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue www.publicrecords.nyc
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue www.rockwoodmusichall.com
- **Room 31 at Arlo NoMad** 11 E. 31st Street (212-806-7000) Subway: 6 to 33rd Street www.arlohotels.com/nomad
- **Room 623 at B2 Harlem** 271 W. 119th Street (212-280-2248) Subway: B, C to 116th Street www.room623.com
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.jazz.org
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue www.roulette.org
- **St. George Theatre** 35 Hyatt Street (718-442-2900) Bus: S74 to Bay Street/Borough Place www.stgeorgetheatre.com
- **St. Marks Church** 2nd Avenue and 10th Street (212- 674-6377) Subway: 6 to Astor Place
- **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.scholesstreetsstudio.com
- **Silvana** 300 W. 116th Street (646-692-4935) Subway: B, C, to 116th Street www.silvana-nyc.com
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue www.sistasplace.org
- **Skirball Center** 566 LaGuardia Place at Washington Square (212-992-8484) Subway: B, D, F, V, A, C, E to West 4th Street www.nyuskirball.org
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1 to Christopher Street www.smallsjazzclub.com
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street www.smokejazz.com
- **Soapbox Gallery** 636 Dean Street Subway: 2, 3 to Bergen Street www.soapboxgallery.org
- **Sony Hall** 235 W. 46th Street (212-997-5123) Subway: N, R, W to 49th Street www.sonyhall.com
- **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 Studio** 810 Gerard Avenue, Bronx Subway: 4, B, D to 161st Street-Yankee Stadium
- **The Sultan Room** 234 Starr Street (612-964-1420) Subway: L to Jefferson Street www.thesultanroom.com
- **The Times Center** 242 W. 41st Street (212-556-4288) Subway: 1, 2, 3, 7, A, C, E, S to 42nd Street-Times Square www.thetimescenter.com
- **Town Hall** 123 W. 43rd Street (212-997-1003) Subway: 7, B, D, F, M to 42nd Street-Bryant Park www.thetownhall.org
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3 to Chambers Street www.tribecapac.org
- **Trinity Wall Street** 89 Broadway (212-602-0700) Subway: 4 to Wall Street www.trinitywallstreet.org
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street www.villagevanguard.com
- **The Wayland** 700 E. 9th Street (212-777-7022) Subway: L to First Avenue www.thewaylandnyc.com
- **Webster Hall** 125 E. 11th Street (212-353-1600) Subway: 6 to 14th Street-Union Square
- **West Bank Café** 407 W. 42nd Street (212-695-6909) Subway: A, C, E to 42nd Street www.westbankcafe.com
- **Westbeth Artists Complex** 55 Bethune Street (212-691-1500) Subway: 1, 2, 3 to 14th Street
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F to W. 4th Street www.zincjazz.com

(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: Let's return, for a moment, to your connection with Drew. What can you say about that relationship?

MC: First of all, he is a great player. He really tries to fit in any situation and you know, I encourage him, like to just go for the jugular. In addition to being a guy who can play all kinds of complex, wonderful stuff, he has got this big, fat sound and can make you really feel comfortable on the bottom. He is also a terrific composer. We play some of his tunes with the trio. They're challenging but rewarding. Not all challenging tunes have that reward. What inspires me is to see a cool idea in somebody else's tune and wonder, "why didn't I think of that?" Nothing to do but jump in and learn how to play on the tune. That helps the music grow and I want to keep growing.

TNYCJR: Do you ever look back on your earlier work?

MC: I generally don't, but it can be instructive. It is similar to baseball players who go back and look at videotapes of their swing when they were doing really well, because they're trying to maximize their performance. I've had that happen in a masterclass situation. I'll find an older recording of mine on YouTube, which I'll play for the class to demonstrate a certain concept. While we're listening I'm thinking, "Wow, this guy sounds pretty good, I better get to practicing." ❖

For more information, visit marccopland.com. Copland is at Bar Bayeux Dec. 28th. See Calendar.

Recommended Listening:

- Marc Copland—*All Blues At Night* (Jazz City, 1990)
- Marc Copland Trio—*Paradiso* (Soul Note, 1995)
- Marc Copland/David Liebman Duo—*Bookends* (hatOLOGY, 2002)
- Gary Peacock/Marc Copland—*Insight* (Pirouet, 2005-7)
- Gary Peacock—*Now This* (ECM, 2014)
- Marc Copland—*Gary* (Piano Solo) (Illusions, 2018)

(ENCORE CONTINUED FROM PAGE 10)

Urbie Green's *Big Beautiful Band* (Project 3, 1974) again included Stamm and he has high praise, "It is a marvelous album that displays Urbie's talents brilliantly. But then all of Urbie's albums did this... over maybe 20 years, I came to know Urbie as both a friend and working colleague...the best of the best." In semi-retirement, Green's yearly appearances at the Delaware Water Gap, PA Celebration of the Arts Jazz Festival were highly anticipated. Green passed away on Dec. 31st, 2018, leaving a legacy that lives on in trombonists like virtuoso John Fedchock and Michael Dease, winner of *DownBeat's* 2022 Critic's poll.

Dease had this to say, "Urbie Green had the best of it all; sound, tone, technique, range and a soulful sense of musicality that was inviting, exciting and mature all at once...Whenever I need a jumpstart to my practice regimen, I listen to any of his recordings, particularly *21 Trombones* and *The Persuasive Trombone*... and I am inspired by the possibilities Urbie has unlocked for us all. I love the reactions on my students' faces to their first Urbie Green recording! It is a mix of wonder, admiration, a little shock and an overwhelming sense of joy that guarantees Urbie's artistry will be honored by generations to come."

Fedchock reveres Green and declares he, "...was one of the most complete trombone players to ever live. I discovered his playing at age 16 and he became my hero for life...an ultimate technician with flawless execution, effortless range and amazing accuracy. His music carried an emotional element that was unparalleled... A master of the ballad, Urbie could also improvise in a variety of styles from blues to bebop and

could hang with any tempo...over the years performing with him was a complete thrill. I was fortunate to be one of the few trombonists chosen to play one of his solo parts in a recreation of his legendary *21 Trombones*, performing 'Stardust' at the International Trombone Festival in 2016 with Urbie sitting on stage listening. It was the last time I saw him and I had him autograph my copy of the music. It sits in a prominent location in my home and I will cherish it forever. There was only one Urbie Green and I feel so lucky to have known him." ❖

For more information, visit urbiegreen.com

Recommended Listening:

- Urbie Green Septet—*New Faces—New Sounds* (Blue Note, 1953)
- Urbie Green Quintet—*Blues and Other Shades Of Green* (ABC Paramount, 1955)
- Urbie Green—*Green Power* (Project3 Total Sound, 1971)
- John Bunch—*John's Bunch* (Famous Door—Progressive, 1975)
- Urbie Green—*Just Friends* (E.J., 1981)
- Urbie Green Quintet—*Sea Jam Blues* (Chiaroscuro, 1995)

(BRIC CONTINUED FROM PAGE 13)

buffalo-fringe dress and heeled silver boots, let her feet do the drumming over a mic'd wooden platform, executing rolls, cross-beat patterns, two-heel stomps and other percussive punctuations, whirling her arms like a windmill, sounding like a conguera on a mambo, a trap drummer on a jazz waltz, all buoyed by pianist Mathis Picard's deft light touches. Last was Lizz Wright, a southern songstress in the vein of Odetta or Tracy Chapman, who wrapped her deep warm alto around hymns, spirituals and folk songs, new and old, anthems of spirituality and empowerment. Her cover of Neil Young's "Old Man" featured a dynamic cameo by Hutchinson, k.d. lang's "Wash Me Clean" had a tastefully inventive organ solo by David Cook and her unadorned rendition of "Walk with Me, Lord" inspired some of the most swingfully syncopated clapping you could expect from an audience.

The second night commenced with Cuban singer/pianist Melvis Santa's Jazz Orishas quintet with drummer Marcus Gilmore playing rumba, bolero and other AfroCuban styles, Santa stepping forward at one point to chant in Yoruba while beating three double-headed batá drums. The most theatrical set of the festival was singer/multi-instrumentalist Angel Bat Dawid and movement/spoken word artist Viktor le Given's *suite harriet*, inspired by their trip to the home of underground railroad conductor Harriet Tubman. Focusing on the theme of "freedom", le Given jiggled his spine, sampled myriad instruments strewn across the stage, rapped 'off the dome' and riffed on the spirituals "Go Down Moses" and "Wade in the Water" as he explored various musical/metaphorical paths to his goal. Dawid soon joined, resplendent in gold lamé robe and long green braids hanging over her face, briefly experimenting with various clarinets, keyboards and percussion instruments. A little later le Given recruited singers, dancers and musicians from the floor—those who felt they had "personal audacity from the inside"—the stage soon swelling to capacity with volunteers, a circus of celebration. As the collective ecstasy began to peak, Dawid suddenly collapsed, prostrate on the floor, pounding it with fists and feet like a prophetess possessed, rolling on to her side, lips quivering, finally rising back to her feet, freedom triumphant. Pianist Julius Rodriguez displayed lightning fast technique and limber neo-soul vocals on his quartet set, showing similar panache accompanying singer José James later that night. Tenor saxophonist Chelsea Baratz' all-female sextet HERA (vocalist Andromeda Turre, flutist Anne Drummond, keyboardist Alexis Lombre, bassist Endea Owens and drummer Shirazette Tinnin) 'passed the

mic' around to every musician, each contributing an original, Owens' "Where the Nubians Grow" earning warm response. Solo keyboardist/saxophonist/vocalist Sen Morimoto used looping machines and a vocal harmonizer to concoct gentle swirling soundscapes, a respite from some of the more hyped up groups. James' set of Erykah Badu covers was another standout, the singer/rapper strolling onstage in shades and striped shepherd's coat with matching slacks, ritualistically rubbing a prayer gong before busting into "On and On", his smoky nasal voice equally at home on soulful ballads and raps. The most exciting aspect of his performance was its rhythmic flexibility, bassist Ben Williams and drummer Jharis Yokley maintaining a slippery but firm beat for James' break-beat scatting, jerking and scratching his voice like a turntablist. He began the encore with an a cappella rap, tapping his foot, clutching and pulling ideas out of the air with his right-hand fingers as the audience chanted "Flashlight", throwing in a bit of Freddie Hubbard's "Red Clay".

The final night started with Ajoyo, a sextet blending Moroccan and Cameroonian grooves and dancehall electronica with jazz harmonies and melodies, supported by fine solos from guitarist Michael Valeanu and keyboard player Jesse Fischer. For his dazzlingly acrobatic set, blind piano prodigy Matthew Whitaker played (among other things) a swunky reading of Dave Brubeck's "Blue Rondo à la Turk", left hand on piano, right on synth; a gospel-tinged take on Dr. Lonnie Smith's "Pilgrimage" on Hammond B3 organ; Marvin Gaye's "What's Going On"; and several originals, quoting Charlie Parker's "Ornithology" and George Gershwin's "Rhapsody in Blue" along the way. Tenor/alto saxophonist Fefer's set with guitarist Brandon Ross, bassist Gregg August and drummer Chad Taylor overcame sound imbalances to deliver an affecting set, especially on "Bedouin Dream", based on a hypnotic beat structure of 6+7. Trumpeter Brown, another alchemist of jazz and hip-hop, pumped the crowd with his soloing and rapping, switching between a glistening open tone and a harmonized electronic tone, referencing both genres: Coltrane's "A Love Supreme", Wayne Shorter's "Nefertiti", Badu's "On and On" (inspired by James' set the previous night?) and Drake's "Hotline Bling" (the crowd singing lyrics along with Brown's processed trumpet tone). His guests included tenor saxophonists Tomaki Sanders and Baratz and guitarist Angie Swan while bassist Burniss Travis and drummer Gilmore kept the beats real. The final gallery set presented South London tuba phenom Theon Cross, dressed for battle in army fatigues and combat boots, his face breaking out in a glossy sheen of sweat as he pumped his horn full of warm air, evoking the love-bellow of an amorous water buffalo, his quartet's swelling electronic drones finally erupting into high-speed danceclub workouts. Closing the ballroom, delayed due to a non-booting laptop, was the much-hyped Gen-Z duo of French keyboardist DOMi and American trap drummer JD Beck: she playing synth bass in the left hand (supplemented by foot pedals) in support of quirky nebulous chords and lightning fast run-on phrases in the right; he reeling out jittery, similar-sounding 'punk-hop' grooves with stuttered snare strokes and tetchy high-hat; together navigating a series of erratic but cohesive musical mood swings. Covering everything from Jaco Pastorius and Wayne Shorter to Thundercat and Madvillain, along with originals "NOT TIGHT", "SMiLE", "TWO SHRiMPS" and "DUKE/SPACE MOUNTAiN", the pair were one of a kind.

Something the fest made clear: if jazz hopes to regain its street smarts and reach a broader, more diverse audience, it doesn't need to dumb down, sell out or otherwise compromise core values. It will however require a newer, younger generation to lead the way. Judging by local crowd responses to these youthful innovators, that is already starting to happen. ❖

For more information, visit bricartsmedia.org/bric-jazzfest

(EDGEFEST CONTINUED FROM PAGE 13)

instrumentalists are often superfluous in Hooker's groups—either they can't be heard or are squeezing into an already crowded table. Guitarist Hans Tammen and synthesizer player Theo Woodward occupied Hooker's sonic sphere with enough, and different enough, force actually to complement rather than being forced to compete.

The Double Duo, Jay Clayton and Ken Filiano (presumably so named because their electronic effects, although sparingly used, gave each a second voice) appeared next, by means of The Connie Crothers Legacy Project and paying tribute to Jerry Granelli (with whom Clayton recorded) and the late, great singer Jeanne Lee. Clayton has been witness to avant garde since the '70s and it was a pleasure to share space with her mind, as well as her unique singing voice. Bassist Filiano, for his part, proved to be Edge MVP, later appearing with Michael TA Thompson, Jason Kao Hwang and WeFreeStrings. Shipp concluded the second night, opening solo with a beautiful, open-ended melody, slowly developing without quite repeating, written in real time and shot into space. He is the most geometric of pianists and bassist Michael Bisio and drummer Newman Taylor Baker were right there with him, filling in every shape he made.

Festivals come with hard decisions and when Braxton's afternoon lecture at University of Michigan stretched past the two-hour mark, putting Thomas' start time a little less than close, this reviewer put the Kerrytown House live-stream on a muted phone as a makeshift means of minimizing FOMO and took solace in knowing that it, like all the Edgefest streams, would be available for free later. His set, at least the second half, seemed to recap the fest thus far. Ijeoma Thomas echoed Clayton, in voice and in verse, reflecting on the music itself and recalling Sun Ra in spirit and to the Wednesday night dedication to Sanders in Thomas' tone and beard.

Michael TA Thompson & Sonic Reality played an extended piece called "Morse Code" with the drummer tapping out a rhythm defining the full set, codified by Vinny Golia's saxophone and Filiano's distorted loops, Mara Rosenbloom's metric piano keeping step with the light, tight rhythms. A trio of saxophonist Dave Rempis, violinist Mark Feldman and drummer Tim Daisy took a wilder ride, repeating themes in contrasting tempi like a lopsided clock, occasionally falling into locked, harmonic patterns. Fay Victor intoned and repeated familiar, Trump-era phrases with her Mutations for Justice. They weren't protest songs (that is a different project); this was more observational, more documentary than drama and with a powerful band of violist Melanie Dyer, bassist Luke Stewart and drummer Michael Vatcher in a set dedicated to the late trumpeter Jaimie Branch. Dyer's WeFreeStrings, the next afternoon, played a set dedicated to voting rights activist Fannie Lou Hamer, poet Amiri Baraka and bassist Fred Hampton, with Wimberley's light, melodic drumming sitting, usually, behind the strings. One can't help but imagine a Mutations for Strings double band, with a half-dozen strings and a pair of pinpoint percussionists playing sung and unsung songs of understated protest.

While nights at the Music House brought full audiences of 60 or so, the final evening at the nearby Bethlehem UCC church attracted about 150, beginning with Braxton and fellow saxophonist James Fei playing through a new structure called "Lorraine" with saxophones and electronics. It was discordant at times, even mildly abrasive, but there was a surprising, simple beauty to the certainly complex (and many-paged) score. The electronics, with varied dynamics, sung in a wooden church generously providing a wonderfully warm sound. The Andrew

Bishop (reeds)/Marc Hannaford (piano) Dectet, coming out of the University of Michigan Department of Jazz and Contemporary Improvisation, picked up the baton, playing Braxton's compositions 49, 109 and 115. The challenge facing ensembles playing Braxton's music is that it can easily sound too studied, yet cannot be played without study. Some succeed, such as Germany's Ensemble Modern and the Italian Instabile Orchestra; the dectet's set fell together with organic ease, supplanted by the tasteful percussion of Jonathan Barahal Taylor, who had appeared with the Fortune Teller Trio and in other realms plays with the fine pop-leaning electro band Saajtak. After two full sets of Braxton's poly-information, it was a bit hard to stay focused in the wooden pew for the closing set by Hwang's Burning Bridge and, indeed, the audience thinned a bit, but the nonet presented a spirited and cosmopolitan set with pipa and electric guitar, tuba and bass, brass flute and the leader's violin.

With small audiences in a small city, Edgefest is kept alive by a web of financial support. Individual shows are often underwritten by one or another of the people sitting in the front row of every show. But it is not the money that makes it matter. Smart programming give the fest its Edge and has done so for what is now officially more than a quarter of a century. ❖

For more information, visit kerrytownconcerthouse.com/edgefest-2022-breathing-free/

(BERLIN CONTINUED FROM PAGE 13)

Their exceptional performance thoroughly merited the consequent standing ovation.

A further strand woven through the festival explored diverse European folk traditions. Romanian pianist Lucian Ban, violist Mat Maneri and reedplayer John Surman served up one of the highlights, as they revisited the repertoire from their *Transylvanian Folk Songs* album in the stunning setting of the Kaiser Wilhelm Memorial Church. Based on the early 20th Century field recordings of Hungarian composer Béla Bartók, their concert was simply sublime, as beautiful songs which have been repositories for centuries of human feelings—pain, tragedy, love, hope—acted as the basis for soaring interpretations invoking jazz, improv and classical influences.

Tenor saxophonist Rodrigo Amado supplied another high point, with his allstar quartet in the funky confines of Quasimodo. Joining him were veteran pianist Alexander von Schlippenbach, bassist Ingebrigt Håker Flaten and drummer Gerry Hemingway for an hour of incandescent free jazz, albeit leavened by passages of extemporized melody and meter. With the lexicon of 20th Century music literally at his finger tips, Schlippenbach was continually feeding material to the rest of the group, be that Monk-ish dissonance, astringent clusters or dancing lyricism. Hemingway especially was a monster: powerful and incisive, stoking Amado's gruff false-fingered reiterations and multiphonic shrieks to new heights, just one manifestation of a tremendous chemistry.

One of the pleasures of a festival is the opportunity to encounter new artists and Berlin was no exception. Among the many striking bands, the trio of Estonian pianist Kirke Karja was noteworthy, corralling classical drama and bombast with unfettered improv, which veered from delicacy to caffeinated in an attention-grabbing amalgam of charts and freedom. French percussionist Camille Émaille also was remarkable in her trio OTTO, alongside her partners Gabriel Valtchev and Pol Small, each wielding a tapan, an outsize Bulgarian double-headed drum, extracting an extraordinary array of timbres,

sometimes suggesting a vibrant Steve Reich minimalism, but both meditative and martial, relentless and primal, even occasionally danceable.

With their razor sharp interaction and anarchic spirit, Die Hochstapler came on like a distant relative of Mostly Other People Do The Killing, fixated on postbop classics. The spontaneous eruption of high-energy joshing horn lines from alto saxophonist Borel again and trumpeter Louis Laurain meshed with the taut but flexible axis of bassist Antonio Borghini and drummer Hannes Lingens. Possessing a mercurial quality that was positively dazzling, they imbued the whole concept of a repertory band with attitude and insouciant skill.

Other impressive segments included the chamber and swing tussle of Tomeka Reid's Hemphill Stringtet, playing works and arrangements by the late Julius Hemphill, which opened the festival with a nod to Chicago, and the foot-to-the-floor drive and soloistic firepower of drummer Gard Nilssen's Supersonic Orchestra, which closed the festival on one final peak. Between times, to name just a few, came the constantly morphing smolder of the Borderlands Trio with pianist Kris Davis, bassist Stephan Crump and drummer Eric McPherson, the syncopation with a contemporary twist of the Umlaut Big Band and the John Coltrane-influenced incantations of reedplayer Isaiah Collier and The Chosen Few.

Most of the shows were nearly sold-out, showing that with the right presentation, avoiding the usual big names in favor of more adventurous art does not mean losing the audience and throws down the gauntlet to festivals elsewhere to program such creative music in all its wondrous guises. ❖

For more information, visit berlinerfestspiele.de



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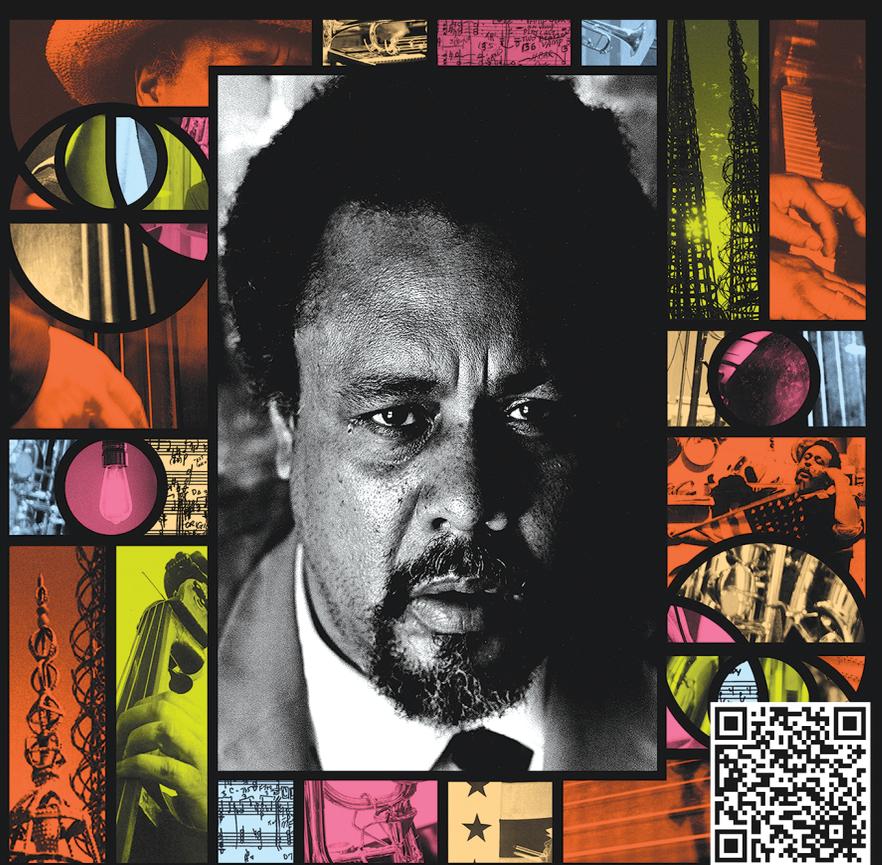
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