


NOVEMBER 2024—ISSUE 271

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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# THE NEW YORK CITY JAZZ RECORD



## HOUSTON PERSON

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GOLSON**

IN MEMORIAM

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PERSON

HEDVIG  
MOLLESTAD

DAVID  
AMRAM

LOREN  
McMURRAY

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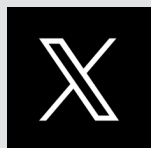
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On The Cover: Houston Person (photos by Alan Nahigian)

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# AACM



THE ASSOCIATION FOR THE ADVANCEMENT OF CREATIVE MUSICIANS  
AACM NEW YORK CITY CHAPTER, INC.  
59 YEARS OF ARTISTIC DEDICATION  
PRESENTS



October 4, 2024, 7:30 pm  
**Adegoke Steve Colson** - Piano  
In Duet with  
**Luke Stewart** - Bass  
And  
**Peyton Pleninger's Biotonic**  
Peyton Pleninger, Saxophone  
Will McEvoy, Bass  
Bram Kincheloe, Drums



November 8, 2024, 7:30 pm  
**Iqua Colson** - String Musings  
Iqua Colson, Voice  
Marlene Rice, Violin  
Brandon Ross, Guitar  
Reggie Workman, Bass  
Adegoke Steve Colson, Piano  
And  
**Declan Sheehy-Moss: Bounce**  
Declan Sheehy-Moss, Tenor Sax, EWI  
Rahul Carlberg, Piano, Prophet  
Alex Yoo, Drums  
Tim Watson, Guitar  
David Macchione, Bass



November 20, 2024, 7:30 pm  
**Reggie Nicholson 4plex**  
Eddie Allen, Trumpet  
Avram Fefer, Woodwinds  
Ken Filiano, Bass  
Reggie Nicholson, Drums and Percussion  
And  
**Thurman Barker Circles**  
Akua Dixon, Cello  
Fay Victor, Voice  
Rob Schwimmer, Piano  
Thurman Barker, Drums and Percussion



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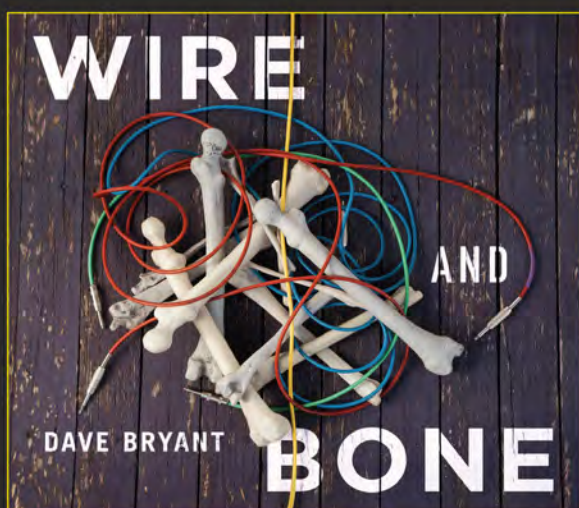


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ShapeShifter Lab  
837 Union Street  
Brooklyn, NY  
**November 8**  
**9 pm**



Although known for his singular synthesis of Middle Eastern, Latin and jazz music, Israeli-American flutist **Itai Kriss'** recent (Oct. 8) set at The Django featured Cuban repertoire exclusively. Working with a Cuban "string section" (tresero Yuniel Jimenez, bassist Jorge Bringas) and a Puerto Rican rhythm section (conguero Jainardo Batista, bongosero Victor Pablo), Kriss switched between flute, maracas and güiro, proving his proficiency in *música Cubana*. The first set opened with a classic guaracha, "Beso Discreto", sung by Jimenez, followed by an extended solo on tré (Cuban guitar with three doubled strings) employing strong downstrokes and fast trill/tremolo ornaments, while all five musicians sang "Ayí ayí" on the catchy chorus. The tempo eased up on "Yo Como Candela", a chachachá. Kriss improvised arpeggiated melodies with delicate chromatic embellishments, arching his brows and gazing upwards when so inspired, encouraging a few couples to rise and dance among the close-packed tables. For a little regional flavor, the quintet played a changüí son, "Hay Gente Pa To", Jimenez singing/soloing as the room's low-level lights played across the peeling paint of the arched ceiling behind him; the effect was like a campfire flickering across a cavern wall. This mood deepened with "Piel Canela", an "oldie but goodie" (as Batista described it) that found many audience members singing along. After guest vocalist Malaya Sol's vibrant reading of "Harina de Maiz", Jimenez' "La Malicia" closed the set, Pablo revving the raucous son Cubano rhythm with exuberant touches.

— Tom Greenland



Yuniel Jimenez, Itai Kriss @The Django



Mary Halvorson, Michael Formanek @The Jazz Gallery

If you like your jazz heavily laden with Brazilian music—and vice versa—what quartet more qualified to deliver satisfaction than drummer **Duduka Da Fonseca's** Quarteto Universal? And where better to witness it than Bed-Stuy's cozy/crazy Bar Lunático, where clientele haven't forgotten that serious music can be serious fun. Appearing mid-week (Oct. 9) for two sets, Da Fonseca, Vinicius Gomes (guitar), Helio Alves (piano) and Gili Lopes (bass) instantly achieved a brilliant balance of jazz and Brazil on the leader's "Don Maria", its theme and modal chords suggesting John Coltrane's "Impressions", its rhythm based on a samba variant, *partido alto*, together providing principal soloists Gomes and Alves with a perfect platform for extended improvisatory flights. Combining cohesive syncopation with the freer time-keeping in the manner of Paul Motian (an inspiration), Da Fonseca guided the quartet along diverse regional rhythms: baião on Dom Salvador's "Transition", ijexá on Moacir Santos' "Coixas No. 10", toada on Tom Jobim/Luiz Bonfá's "A Correnteza", even a bossa nova in 3/4 meter on Marcio Philomena's "Vava", to end with Milton Nascimento's "Vera Cruz", which alternated floating, out-of-tempo passages with hard-hitting baião/samba. All of these rhythmic feels were just right: not too tight, not too loose. Alves and Gomes kept the house engaged with long inventive sequences of motivic, often odd-length, patterns that cycled over the metric signposts in rolling accented patterns, changing up a riff before it became predictable or repetitive, sustaining surprise.

(TG)

Although every member sits atop the NYC jazz scene, **Thumbscrew** is decidedly not an "All-Star Trio." With Mary Halvorson (guitar), Tomas Fujiwara (drums) and Michael Formanek (bass), the threesome is a true collective, with eight albums, multiple tours and hundreds of gigs in their decade-plus existence. They brought that collective consciousness to The Jazz Gallery (Oct. 9) to celebrate *Wingbeats* (Cuneiform), the follow-up to *Multicolor Midnight* (2022). Fujiwara's title track proved an excellent example of how they approach writing, arranging and creative freedom. The melody was simple, angular and haunting; the arrangement rehearsed and tight, but uncluttered, allowing each player creative space. Herbie Nichols' "House Party Starting" served as a perfect vehicle, with both modal and chromatic elements, along with gutbucket swing. The arrangement was rhythmically complex, with the drummer modulating between 12/8 and a sweet-swinging four. On Halvorson's "Pyrrhic" (also from the new album), the trio again visited this three versus four rhythmic tension. Halvorson played sing-song changes, while Formanek stated the subtle melody underneath. While soloing, the guitarist made ample use of the portamento-pedal pitch sliding she has mastered. Fujiwara's "Brutality and Beauty" was the evening's topper. Also rhythmically ambiguous, Halvorson virtuosically stretched out over the fretboard before kicking in the fuzz to honor Jimi (Hendrix).

— Keith Hoffman

In an extraordinary night of music at Brooklyn's Roulette (Oct. 7), Ned Rothenberg's **Bucket Brigade** proved that improvised avant garde can be engaging, powerful, satisfying and a helluva-lot of fun. It helps when you have a plan and surround yourself with some of the most talented musicians. In addition to his clarinet and alto saxophone, the leader assembled Kirk Knuffke (cornet), Craig Taborn (keyboards, piano, electronics), David Tronzo (guitar), Stomu Takeishi (electric bass), Marcus Rojas (tuba) and Billy Martin (drums, percussion). The night's plan: fully-improvised material that would melt into certain pre-set melodies, most of them Rothenberg originals, but also including Ornette Coleman's "Peace" and Thelonious Monk's "Evidence". But the straw that stirred the drink was rhythm. Martin and Takeishi were tasked with executing various bell patterns for the other musicians to work from, and they executed brilliantly. For a full 90 minutes, the band swayed, undulated, rocked, rolled, and full-out swung, based on the underlying patterns, with each dissolving into the next. At one point Rothenberg began a piece using his remarkable circular breathing technique on clarinet, sounding like an old idea of what future computer-generated music would become. Taborn, in the background, laid down an organ sound like Miles Davis on *Get Up With It*. With Martin on the African talking drum, or dondo, Takeishi punctuated with hand claps. All of this with perfect sound in a beautiful Art Deco space reclaimed from an ancient Atlantic Avenue YWCA.

(KH)

What was immediately noticeable about **Andromeda Turre** exceeded a formidable musical talent and a gloriously fluid, flexible vocal tone—her passion and commitment to the power of music, well beyond just her own. At The Iridium (Oct. 8), Turre was celebrating her new album, *From the Earth (A Jazz Suite)*. She was born immersed in music, to trombonist Steve Turre and cellist Akua Dixon—a fine foundation. But on top of that, her own innate talent is unimpeachable. Her approach to the album's theme, climate justice for our planet, follows the tradition of jazz as a tool of social advocacy. Her musical advocates were well-chosen and each intensely talented and soulful: greatly to the fore were Chien Chien Lu (vibraphone) and ELEW (piano), with Richie Goods (bass) and Gene Lake (drums). Augmenting on horns were (dad) Turre (trombone, conch shells) and Chelsea Baratz (tenor). Many of the compositions included spoken word taken from interviews with climate activists, such as Margaret Gordon on "Miss Margaret's Lament" (part of the "Atmosphere" segment of the suite). "Finger on the Trigger" was a rap-like plea, with Baratz' skronky saxophone emulating the screams of the people. "Amulena" featured an intonation of the title as a mantra, with Baratz playing a digital saxophone, giving the piece a haunting and evocative indigenous vibe. The wisdom, depth and creativity of *From the Earth (A Jazz Suite)* is astounding and beyond capture in a short review. Just go buy the album or stream it and be amazed.

— Marilyn Lester

A longtime member of the Chicago collective AACM (Association for the Advancement of Creative Musicians), multi-instrumentalist-composer **Adegoke Steve Colson** has not yet received notice comparable to that of the august organization's more famous members (e.g. George Lewis, Muhal Richard Abrams, Henry Threadgill). Yet Colson has steadily developed his own imaginative vision within AACM's artistic philosophy. Opening the AACM New York City Chapter's fall concert series at Symphony Space (Oct. 4), he performed in front of an intimate audience that included fellow members Threadgill and Amina Claudine Myers. Presenting a compelling set of duets with bassist Luke Stewart, the pair began with free improvising, Art Ensemble of Chicago-style, with "little instruments": Stewart on small bells and shakers, and Colson on harmonica and triangle, before moving first to the piano, then center stage on alto saxophone to play his original "Cloud". A foreboding bass line set the tone for Colson's recitation of his poem "Forethought", memorializing revolutionaries in the Black Panthers' Fred Hampton and Mark Clark, repeating the phrase "they were both murdered by the gun." Stewart followed with his own poem, words of love with a "shout out to heaven," after which he tapped out a clave beat that backed Colson who played melodious piano to open his Latin-tinged "South of The Border Serenade", which included a swinging, lyrical bass solo. Closing out the concert, Stewart utilized an extended bowing technique to initiate his buoyant "Flute Symphony For Space".

— Russ Musto



Andromeda Turre @The Iridium



Adegoke Steve Colson @Symphony Space

West Coast-based jazz vocalist **Donna Byrne** made a rare New York appearance at Pangea (Oct. 6), revealing a seasoned singer whose style and repertoire has expanded into cross-genre forays of R&B, rock and pop. Her often-assertive style in many cases leans into arc building with the big finish (powerful belting) now much appreciated by the *vox populi*. Byrne opened with a swinging "Nobody Else But Me" (Kern, Hammerstein), true to her jazz roots. This number, preceded by a robust musical intro by her trio, brought to the fore a big revelation: that this group of musicians could have held the stage on their own. No wonder: Marshall Wood, Byrne's bassist husband and arranger, not only played for many years with Tony Bennett, but had gigs with Dizzy Gillespie, Anita O'Day and many others. Drummer Les Harris, Jr. gigged with the likes of Clark Terry, James Moody and Rufus Reid. But it was the remarkable pianist Tim Ray who was consistently mind-blowingly creative and also has a resume playing with top-tier artists, including Bennett. So, naturally, Byrne presented a Bennett medley. Over the wide-ranging set, the vocalist was full of patter and humor—especially humor (more suited to the cabaret experience). Highlights included a jazzified "Eleanor Rigby" (Lennon, McCartney), spotlighting Ray's inventiveness executing tempi and chord changes; a rarely-heard Jobim tune, "Somewhere in the Hills" (de Moraes, Gilbert), which yet again proved that a bossa beat can uplift even a "serious" lyric; and the closer, a credible R&B delivery of "Ain't No Use" (Kirkland, Whyche).

(ML)

In the year and a half since the passing of Wayne Shorter, the great composer-saxophonist's capacious songbook, perennially an important part of the jazz repertoire, has increasingly come further into the spotlight. In a packed house on the penultimate evening of a four-night residency at Birdland (Oct. 5), **Wayne's World**—Jimmy Greene (tenor, soprano), Aaron Goldberg (piano), Lonnie Plaxico (bass) and Steve Smith (drums)—explored some of Shorter's lesser-performed works as a sideman with Art Blakey and Miles Davis, as well as his Blue Note years as leader. They kicked off the set with an easy, grooving rendition of "Deluge" (from Shorter's *Juju*), then reached back to the Jazz Messengers era for a fiery reading of "Noise in the Attic" (from Blakey's *Like Someone in Love*). The latter opened with an extended Smith solo, after which Greene charged in blowing a hard-hitting soulful tenor, then stepping back as Goldberg and Plaxico took their turns in the spotlight. With Greene switching to soprano, they performed a medley of "Water Babies" (the title track from Miles' late '60s album; this chart however was based on Shorter's *Supernova* version), "Face on the Barroom Floor" (the Weather Report classic from *Sportin' Life*) and "Sweet Pea" (another from *Supernova*). Plaxico kicked off "Footprints", playing the famous melody solo and with singing lyricism. The quartet followed with an intrepid, incendiary performance of Shorter's "E.S.P.", propelled by Smith's no-holds-barred drumming. The set closed with "Tell It Like It Is" (from Blakey's *Freedom Rider*), a funky Messengers shuffle.

(RM)

## WHAT'S NEWS

The **Tribeca Jazz Institute (TJI)** at the Church Street School for Music and Art holds a fundraiser (sponsored by Keyed Up!) this month on Nov. 7. Featured performances will include TJI faculty, students and special guests. TJI offers intensive 12-week cycles that focus on private instruction, mentorship and sessions led by, and played with, some of the city's top jazz musicians. Faculty includes Artistic Director, saxophonist Grant Stewart; trumpeters Bruce Harris, Jeremy Pelt and Warren Vache; guitarists Peter Bernstein, Ed Cherry and Pasquale Grasso; pianists David Hazeltine, Jeb Patton, Tardo Hammer and Ehud Asherie; bassists David Wong, Ari Roland and Paul Sikivie; drummers Willie Jones III, Joe Farnsworth and Phil Stewart; vocalist Lucy Yeghiazaryan and others. For more info visit [churchstreetschool.org/tjifundraiser24](http://churchstreetschool.org/tjifundraiser24).

New Jersey Performing Arts Center's (NJ PAC) annual **Sarah Vaughan International Jazz Vocal Competition** (part of NJ PAC's TD James Moody Festival) will be held on Nov. 24. Finalists include Amira B. (NYC), Georgia Heers (NYC), Angélique Nicolas (France), Syndee Winters (Los Angeles) and April May Webb (West Hartford, CT). Judges for the event are drummer-educator Terri Lyne Carrington, pianist Bill Charlap, vocalists Lisa Fischer and Madeleine Peyroux, as well as bassist (and NJ PAC Jazz Advisor) Christian McBride. Cyrille Aimée, Jazzmeia Horn, Samara Joy, Gabrielle Cavassa and Tyreek McDole are all past "Sassy Award" winners. For tickets and for more details regarding the competition visit the below website: [njpac.org/sarah-vaughan-international-jazz-vocal-competition](http://njpac.org/sarah-vaughan-international-jazz-vocal-competition).

Too early to get ready for the Holidays? For some, the answer is "not a chance!" and particularly if that means being Season-ready includes more Duke Ellington and Billy Strayhorn. Dorrance Dance's presentation of the classic Ellington-Strayhorn **The Nutcracker Suite** (featuring tap dancers Michelle Dorrance and Josette Wiggan, plus vocalist Aaron Marcellus) is for every jazz nut come holiday season. With a limited run at the New York City Center (Nov. 22-24), get ready for timeless sweet holiday classics including "Sugar Rum Cherry" (Dance of the Sugar-Plum Fairy), "Chinoiserie" (Chinese Dance), "Dance of the Floreadores" (Waltz of the Flowers) and "Arabesque Cookie" (Arabian Dance). For more info visit [nycitycenter.org](http://nycitycenter.org).

A shout-out to *TNYCJR*'s Adrien H. Tillmann whose photograph of veteran tenor saxophonist Billy Harper (taken at NYC's Smoke Jazz Club) was selected for an **Abbey Road Music Photography Award** ("Jazz: The Rebirth of Cool Award"). The photo will also be exhibited at London's Royal Albert Hall (through Nov. 12). For more info visit [abbeyroadmusicphotographyawards.com](http://abbeyroadmusicphotographyawards.com).

NYC's jazz landscape has become a thinner one with the loss of another venue. We were saddened to hear that the final concert at the Harlem speakeasy, **Room 623**, was Oct. 31. The basement performance space featured performances by pianist-vocalist Johnny O'Neal (including a recent concert reviewed in *TNYCJR*'s Oct. issue), baritone saxophonist Jason Marshall, vocalist Sheila Jordan and regulars in bassist Mimi Jones, tenor saxophonist Peter Brainin and vocalist Marcus Goldhaber. Goldhaber, a longtime Harlem resident, was also the club's creative director and regular host/MC, and he passed along these sentiments before the club closed: "My gratitude is very deep for all the beautiful people that fully embraced and became a part of the concept and vibe at 623." For more info visit [room623.com](http://room623.com).

In case you missed the announcement, the 2025 class of National Endowment for the Arts (NEA) **Jazz Masters** include Marshall Allen (longtime Sun Ra Arkestra alum and bandleader, alto saxophonist-EWI player), Marilyn Crispell (pianist), Chucho Valdés (Cuban pianist and founder of Irakere) and Gary Giddins (the longtime jazz writer who will receive the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy). The awards ceremony is scheduled to take place Apr. 26 (2025) at D.C.'s John F. Kennedy Center for the Performing Arts. For more info visit [arts.gov](http://arts.gov).

To submit news email [ldgreene@nycjazzrecord.com](mailto:ldgreene@nycjazzrecord.com)



# ERIC PERSON

## TAKING THE REINS

BY BILL MILKOWSKI

St. Louis-born saxophonist and flutist Eric Person has been a potent presence on the New York scene since moving here in 1982. His early mentors included alto saxophone greats Gary Bartz and Jackie McLean and trumpeters Woody Shaw and Charles Tolliver. A brief tenure with pianist John Hicks' Big Band in 1983 was followed by a long-standing gig with renowned drummer Chico Hamilton, an association that would last for 15 years. Another key influence during Person's development was with prominent drummer Ronald Shannon Jackson. Person recorded three albums with Jackson before releasing his own acclaimed debut as a leader, *Arrival* (Soul Note, 1992), followed by tenures in the World Saxophone Quartet and the Dave Holland Quartet. His Meta-Four band's *Extra Pressure* (1999) was the first release on Person's Distinction label, for which he's recorded six more albums, the most recent being *Blue Vision* (with tenor saxophonist Houston Person – no relation) and a reissue of 2007's *Rhythm Edge*.

**The New York City Jazz Record:** The early '80s in New York City was quite a time. There was definitely a burst of new harmolodic energy in the air with Ornette Coleman's Prime Time, James Blood Ulmer's *Black Rock* and *Odyssey*, and Arthur Blythe's group with John Hicks, Bob Stewart, Abdul Wadud and Blood Ulmer. Of course, Ronald Shannon Jackson's Decoding Society was a prime mover and you dove right into this whole scene when you joined Jackson and recorded *Decode Yourself*.

**ERIC PERSON:** When I came to New York and was hanging out and meeting all the cats, I met the violin player in Shannon's band at the time, Akbar Ali, at a gig he had up at Smalls Paradise in Harlem. I was hanging with (saxophonist) Joe Ford, who was on that gig. Joe invited me up to Smalls Paradise and said, "Bring your horn." So, I ended up sitting in with them and Akbar liked my playing a lot. When the gig opened up in Shannon's band, he immediately thought of me. It was kind of kismet. If I hadn't sat in with him, who knows? I could have gone in another direction. But that was kind of the beginning of it for me. And after that, Joe referred me to McCoy Tyner and I ended up subbing for Joe in McCoy's big band.

**TNYCJR:** You later joined Chico Hamilton's band and did five records with him. All those records were really adventurous, particularly the Eric Dolphy tribute *My Panamanian Friend* (Soul Note, 1992), which had Cary DeNigris, who occasionally can be heard ripping it up with distortion guitar. Something else was going on with those recordings.

**PERSON:** Just the energy of it was electric. When you really get down to it, Chico had that connection to Billie Holiday and Lester Young, having played with them. And then he also was a great talent scout, having found Dolphy and Charles Lloyd, among others, including myself. He was always looking for something new.

**TNYCJR:** And how did you get that gig?

**PERSON:** I went to a house party of alto saxophonist Oliver Lake where I met Marty Ehrlich, who is from my hometown St. Louis. We were just talking at this party and at some point, he said, "Hey, man, I work with Chico Hamilton and I'm ready to leave the band. You want the gig?" And I was like, "Uh...yeah! Of course I do!" He said, "OK, I'm going to give Chico your number." And Chico winds up calling me. I went over to his house and did an easy kind of audition. He liked me and he liked what I was playing and, probably within two weeks, I was playing with him at some restaurant out on Long Island in East Hampton. And that was the beginning of me working with him, on and off, for 15 years or so. And the records we did together...I think they say something unique. They have a special place in Chico's discography. People talk about *Man From Two Worlds* (Impulse!, 1963) and that period, but they don't really recognize much after that, because Chico actually made his exit out of the jazz business and started doing commercials and movies. And then by the '70s, he kind of made his way back. That's when Arthur Blythe was in the band. The period that I was in, he was still kind of in that comeback phase. And those records I consider his last great records. I just wish that they had gotten some kind of push from Soul Note back then.

**TNYCJR:** Your own first records as a leader came out on Soul Note.

**PERSON:** And they weren't promoted at all, or let's just say very minimally. My first two records on the label—*Arrival* and *Prophecy*—got a little bit of a push. But after that it was just nothing. I did one more for Soul Note, *More Tales to Tell*, and then I was off doing my own label, Distinction.

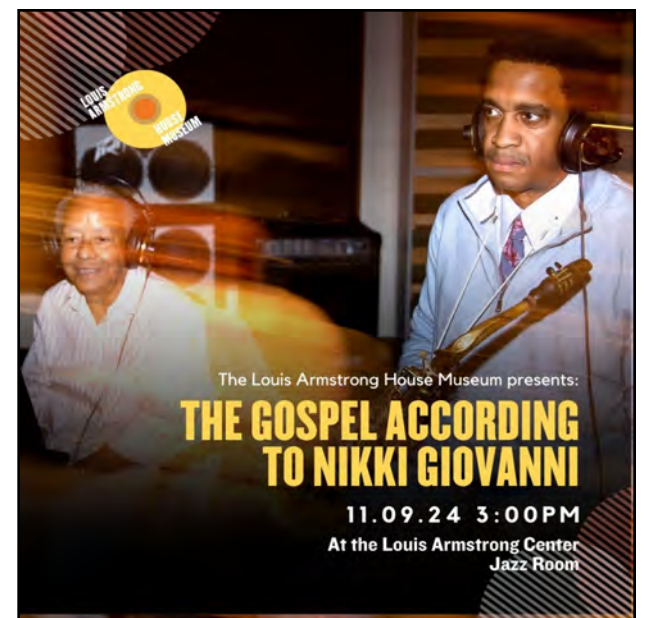
**TNYCJR:** That's how you were able to gain control of your career, by owning your own masters and reissuing your albums, like you're doing now with *Rhythm Edge*.

**PERSON:** Exactly. And I'd been told to do that for many years by people like Gary Bartz and Charles Tolliver. So, I said, "You know what? I'm not getting any additional interest from any of these major labels. Let me go do this myself." I look back and think about how I was running all over New York, trying to get a major label deal, and it just wasn't forthcoming. Now that I'm doing my own label, I can put out an album the way I want it to be put out and when I want it to come out. I'm going back into the studio to remix, remaster and edit stuff, and it makes me feel like that's the way it's supposed to be. And the guys who did get lucky and had a major label deal, they can't even do what I'm doing. *Rhythm Edge* (recorded in 2007) is my latest re-release, and I'm already back in the studio working on *Extra Pressure* this year to mark its 25th anniversary.

**TNYCJR:** You have a few dedications on *Rhythm Edge*, the most obvious one being the opening track, "Tyner Town", a burning number that features you, Ingrid Jensen (trumpet) and Robin Eubanks (trombone). It's kind of got that same energy of McCoy's "Passion Dance".

**PERSON:** That's right...It's interesting because *Rhythm Edge* is a record that incorporates a lot of my stock in music. I can hear how I played with Shannon on particular tunes, or how I might have approached

(CONTINUED ON PAGE 31)



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# HEDVIG MOLLESTAD

PROG METAL JAZZ

BY DANIEL A. BROWN

When guitarist Hedvig Mollestad comes to New York City this month as the featured guest with Scandinavian jazz ensemble Cortex at Nublu, she brings with her an evolving career fueled by her mercurial skills and sensibilities that maintain her presence as an enigmatic figure on the jazz scene. Mollestad is decidedly an *electric* guitarist. Within that current she crackles through definite jazz harmonic structures but prefers the esoteric and intense qualities of '70s-evoking prog-rock riffage, doom metal, dark-tinged psychedelia and atonal drone—at times all exhibited in an eight-bar solo. Technical prowess notwithstanding, whether with her own Hedvig Mollestad Trio (HM3 includes longtime cohorts in bassist Ellen Brekken and drummer Ivar Loe Bjørnstad) or previous and ongoing collaborations with myriad fellow Scandinavian musicians, the 42-year-old Mollestad seems to find creative comfort in restlessness.

If there is a unifying thread that weaves through the ethos and career of the Norwegian-born guitarist-composer-vocalist, it is tethered to relationships. In some regards, the self-identified “bopcore” band Cortex—Thomas Johansson (trumpet), Kristoffer Alberts (saxophones), Ola Høyer (bass) and Gard Nilssen (drums)—with their classic jazz instrumentation, might be the most overtly jazz group with whom Mollestad performs. Yet, the actual sound of Cortex, who perform a high-potency update of emblematic '60s free jazz spiked with deep shards of improvised ferocity, is in line with her philosophies. “I rarely these days get asked to play that kind of gig, you know?” explains Mollestad. “Because to me, it’s a true kick to be able to be allowed to play my way of playing with them because I feel very, very comfortable in that kind of jazzy output. Cortex is much more modal in their kind of tone language, and I’m (in) a harmonic language. So, there are less kinds of harmonic structures to follow, which also makes it easier to communicate. [Cortex] have very few boundaries yet still they are very *specific* when they play. It’s a beautiful combination.” Nominal Cortex bandleader Johansson offers that with the band’s 15-year stable lineup, Mollestad adds a “distinct voice” that helps “stir the pot” of the quartet’s already-roiling sound. “The collaborating I think works really well,” he says of Mollestad’s guesting. “We share many references, but she also brings in new ones, pushing our *comfort zone* in a good way.”

An undeniable aspect contained within the contemporary youth-centric Scandinavian jazz scene is the commonality of rock-leaning players including Mollestad, Fire!, Elephant9 and Motorpsycho that blurs inspirational boundaries between things jazz, '70s Kosmische Musik, extreme metal and La Monte Young-style glacial drone. “These bands have been going on for many, many years: particularly Motorpsycho. But I think that we all have the same history in jazz; that is a very important common ground,” explains Mollestad. Swedish saxophonist Mats Gustafsson is a now-elder and spearhead of the 30+ year evolution of Scandinavian jazz. Along with the NU Ensemble, Mollestad was on the roster of several of his *Hidros* concerts and recordings.

“Hedvig has power, commitment and a strong sense of melodic charge,” says Gustafsson. “She is the best, most energetic guitar player around, who is not only noisy or into abstract improv but can play simple riffs and strong melodies with a timing like no one else.” Most recently, Gustafsson and Mollestad co-founded the Magnuts, a project that Gustafsson describes as “garage rock for the future.”

The guitarist’s HM3 has been the home base and constant core of her career. Formed in 2009, the trio has released seven albums, whose commonality is deep prog-jazz that’s unpredictable as it is rewarding. “The best thing about playing with Ellen and Ivar is that it’s a really nice maturing situation,” explains Mollestad of the trio, whose members met while studying at the Norwegian Academy of Music. From the trio’s earliest offering *Shoot!* (2011) to *Ding Dong. You’re Dead.* (2021), a certain alchemy occurs each time the three perform. “Ellen is the most kind of mainstream jazz person (in the band) and Ivar is definitely into heavier music.” The band has a shared appreciation of the '80s work of jazz power trio The Chasers (with guitarist Terje Rypdal, bassist Bjørn Kjellemyr and drummer Audun Kleive). While HM3 has captured proverbial lightning in a bottle on albums, it is during the live settings where the band achieves full ignition, visibly ramping up the onstage energy through a ritual-like physicality, ostensibly invoking their ferocious prog-jazz. “When we play concerts, I think we are working on the internal energy for sure; we want to *give away* the music the best way we can. We try to be focused and concentrate, especially in the beginning, so by the time we get to the end of a show we are just relieved,” Mollestad laughs. “It’s really about enjoying the situation.”

Recent years have found Mollestad maintaining her creative vigilance. Last year she was the Artist in Residence at Molde International Jazz Festival—fittingly, the same festival where Mollestad won the 2009 “This Year’s Jazz Talent Award.” In 2022, *Maternity Beat*, a collaboration between Mollestad and Trondheim Jazz Orchestra (also featuring trumpeter Johansson) was released. Composed in 2020 during the peak of COVID-19, the album is a song-suite that delves into heavyweight topics, from the pandemic to parenthood and global migration. “We recorded it in five days in 2021. Everyone wore masks and we repeatedly tested (for COVID) during the sessions.” The album is a phantasmagoric mix of polyphony, textural soundscapes, Mollestad’s voice and guitar, and the orchestra’s full-force participation *en masse*, all producing a palpable impact on an album that is rightfully compared to the Mahavishnu Orchestra and the deepest abyss of Miles Davis’ '70s electric output. “In many ways, both musically and kind of philosophically, I think that *Maternity Beat* is the most personal album I have ever done.”

For more info visit [hedvigmollestadtrio.bandcamp.com](https://hedvigmollestadtrio.bandcamp.com). Mollestad is at Nublu with Cortex Nov. 18 and at Solar Myth with Cortex featuring Nels Cline Nov. 19-20. See calendar and 100 Miles Out.

## Recommended Listening:

- Hedvig Mollestad Trio—*Shoot!* (Rune Grammofon, 2011)
- Hedvig Mollestad Trio—*Evil In Oslo* (Rune Grammofon, 2015)
- Hedvig Mollestad—*Ekhidna* (Rune Grammofon, 2020)
- Hedvig Mollestad—*Ding Dong. You’re Dead.* (Rune Grammofon, 2020)
- Hedvig Mollestad/Trondheim Jazz Orchestra—*Maternity Beat* (Rune Grammofon, 2021)
- Hedvig Mollestad Weejuns—*Weejuns* (Rune Grammofon, 2022)

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## HOUSTON PERSON

*Wants YOU!*

BY TERRELL K. HOLMES



ALAN NAUGHTAN

"Soul." That's the word pianist Emmet Cohen chooses to describe tenor saxophone legend Houston Person, who has been an integral part of the jazz landscape for decades and remains as relevant and popular as ever. He is a self-deprecating man who loves to banter with his audiences and bandmates, an affectionate grandfather who pauses mid-set for selfies with his granddaughter, and a beloved icon who, inexplicably, has yet to be chosen as a National Endowment for the Arts (NEA) Jazz Master. As Person nears 90 years old (he becomes a nonagenarian on Nov. 10), his only noticeable concession to age is that he plays seated. But time hasn't diminished his sound. He still plays vigorously on uptempo tunes, though his home is in the midrange, where listening to his sensual tone and narrative warmth is like relaxing in front of a fireplace with a glass of wine on a winter evening.

Person grew up in Florence, SC. His earliest memories of music began, as it often does, at home, where he was exposed to all types of music. "Music was always part of my home life," he recalls over a recent phone interview. "We had a piano in the house...My mother played piano, and my father sang in the choir, and I also followed, singing in the church choir." He also remembers being exposed to music in school. "Music wasn't so divided or labeled. When I was coming up, you had all sorts of music...You heard the blues, you heard country-western, gospel music, (and) all that goes in the mix when you hear my approach to the music. It's labeled 'jazz', but it's just music. If I hear something I like, or get a composition that I like, I'm gonna play it. I don't care where it comes from."

Person's tenor saxophone influences were wide and are evident when listening to him play, from Illinois Jacquet to Hank Mobley, Eddie "Lockjaw" Davis, Johnny Griffin, Stan Getz and Zoot Sims. "But," as he notes, "there's another line of saxophone players that also has to be included: Junior Walker, Tom Archia, Sam "The Man" Taylor, King Curtis. All of those guys contributed, too." Bassist Buster Williams—who has known and played with Person dating back to the late '60s (in 1969, Person guested on Gene Ammons' *The Boss is Back!*, on which Williams was the bassist, and the bassist has since appeared on numerous Person-led and Person-produced albums)—hears all those saxophone players in his friend's playing: "He comes from the school of big fat sound, like Wardell Gray, Gene Ammons, Coleman Hawkins. He's always had one of those big beautiful, gutsy sounds—and it's very appealing. He's a *real* tenor player. There's nothing timid about his approach, his sound or his ability."

Person came to prominence for the albums he recorded for Prestige in the '60s and '70s during the heyday of "soul jazz," which wedded dance rhythms to hard bop, blues, soul, gospel and rhythm and blues. The genre burgeoned with albums such as Lou Donaldson's *Alligator Bogaloo* and Lee Morgan's *The Sidewinder*; in response to the advent of fusion, and Miles Davis' *Bitches Brew*, it was kicked into overdrive. Person thrived as one of the prominent voices of soul jazz, recording and touring regularly while earning popularity and acclaim.

And in 1973, he began his long association with singer Etta Jones, a prolific collaboration that produced years of timeless music, lasting until her passing in 2001.

"It was just a great partnership," Person says. "When I was growing up, when you went to a night club you would see a jazz performer, plus a comedian, dancers—it would be the whole presentation. So, I always wanted a singer to (have) a complete presentation. And Etta and I worked a couple of times together early on, and I used to book her on the gigs with me when they wanted a singer. One day I had a gig, and I didn't book her on it, and she called me and asked 'why?', and I said they just wanted the band. She said 'Well, from now on just take me on all the gigs, whatever (they are)!'" For the next three decades until she died, they did just that, travelling by car, train, bus and airplane. "It was a great relationship. I couldn't push her out to do a solo act. She always told me she just wanted to sing, and I'd do all the work! I took great care of her. And she helped me out a lot, because she was there way before I was. She was a New Yorker, and I was a South Carolina country boy. I had a lot to learn about real life."

Person is also renowned for his saxophone/bass duo work, a format he enjoys even if he finds it daunting. "I love that sound, and it's challenging because you're out there alone," he says. "You're on a boat, and you've gotta' sink or swim!" An apropos analogy, given the format's inherent challenges. "And there's a lot of trust. But I've got the best guy in the world with trusting in (bassist) Ron Carter." The legendary Carter, who has recorded at least a half dozen times with Person in the duo format, has nothing but high praise for his friend. "There's never enough time to play when you play with Houston. More tenor saxophone players need to know what he can do on the horn. He knows the verses that go with the choruses (of every song), and he has such a wonderful sound. He always catches the changes that I try to sneak by him and he's a no-nonsense player, always prepared to tell those stories with his horn, and to share his sense of humor." Carter ends by giving Person a soft elbow in the side: "(But) I'm still waiting for him to learn how to beat me at dominoes!"

To Carter's point of more saxophonists needing to know what Person knows, the saxophonist has actually been quite generous, mentoring young musicians who are looking to pursue jazz careers. "I like 'em just for having the courage to come into music, especially when you see so many of the rock stars making fortunes, yet they still choose this route, to still get out there and perpetuate real jazz. I call them my heroes. And they've been really kind to me and understand where I'm coming from, so I try to help them on their journey." One person he helped is acclaimed drummer Winard Harper. "I met him in Washington D.C.," Harper recalls. "Houston and Etta had come down for an engagement. So, you know, I'm a young drummer, I came through, and in some kind of way I got a chance to play, and they got a chance to hear me, and from that point on we became life-long friends. He's one of those guys—which most jazz musicians are: he's about the people. He doesn't set himself outside of what he plays, he plays to the people,

and sometimes that gets lost, especially nowadays. The other thing I really appreciated (was how) he recognized some of the good young talent that came on the scene and wanted to collaborate with them."

Pianist Emmet Cohen—whose *Masters Legacy Series Vol. 5 (featuring Houston Person)* from last year is the latest recording featuring the saxophonist—further exemplifies Person's commitment to moving jazz forward. He recently summed up Person's significance, saying, "I was always a fan of his musicality, that tenor sound, the way he conducted himself, his whole vibration was something that I was attracted to. He makes you, as a young musician, understand the music and fall in love with the music. He's just a world class, Grade A, nice, generous human being, and one of the greatest musicians and practitioners of the tenor saxophone." Cohen also has a keen appreciation of what Person has meant to him personally, as well as in the context of a greater world-view. He acknowledges that, to collaborate with Person, shows what's possible between the generations. In the broader sense, Cohen notes that Person plays music to uplift people, to make the world a better place: "He puts the saxophone in his hands with the hope that he touches someone's heart." Observing how he achieves that grace, Cohen explains that Person "delivers a melody simply and effectively, like a vocalist, and cuts out all the other stuff and just gets to the core of the emotional content." It only takes a few notes for that result and then, as Cohen adds, "you're like 'I know who that is!' It's a thing of beauty to be that much yourself."

Houston Person is indeed a singular, sincere man. His truth is precisely what Cohen has zeroed in on. As Person says of himself: "I don't talk too much, but what I do is sincere, and I'm gonna have fun, and I'm hoping you're gonna have fun, too. I don't want to over-intellectualize the music. I want people to enjoy it, my audiences to enjoy it, and I want them to dance to it. I enjoy watching them because when I watch them dance, they're telling me through their bodies where to go, where that tempo is. When somebody tells me 'Your set was so wonderful, it made me want to dance,' that's the biggest compliment and that's what I want to hear. That's what I want you to feel, and to have fun and let it go!"

For more info visit [jazzdepot.com](http://jazzdepot.com). Person is at Birdland Theater Nov. 1-3 and Jazz Forum Nov. 8-9 (one day before he turns 90!). See *Calendar* and *100 Miles Out*.

**Recommended Listening:**

- Johnny "Hammond" Smith — *Mr. Wonderful* (Riverside, 1963)
- Houston Person — *Person to Person!* (Prestige, 1970)
- Etta Jones — *Save Your Love For Me* (Muse, 1980)
- Houston Person & Ron Carter — *Now's The Time* (Muse, 1990)
- Houston Person/Bill Charlap — *You Taught My Heart to Sing* (HighNote, 2004)
- Emmet Cohen (featuring Houston Person) — *Masters Legacy Series, Volume 5* (Bandstand, 2023)

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## DAVID AMRAM

### BEYOND RENAISSANCE MAN

BY MARILYN LESTER

Every once in a while, there comes along a figure in the annals of human history with contributions so truly immense that their body of work and legacy can't be contained in one mere volume of a biography. Such a person is David Amram, who this month turns 94 (Nov. 17)—a polymath still creating and gigging with all the energy and enthusiasm of his youth. On any given day it's probable he'll be working on something new with unrelenting, creative forward momentum. Yet, of this attainment of great age, he's characteristically unfazed and full of humor. "STILL a promising young composer, in spite of my speedometer having assigned me to become 94," he says, adding that it's important to "always be FUN." This delightful philosophy of life is no doubt a key ingredient in Amram's longevity, as is his expansive, congenial personality. No airs and graces burden him by all accounts, substantiated by his own self-assessment: "Anyone who expects me to be an introspective cosmic sourpuss to prove I'm a serious composer had better forget it!"

What Amram has accomplished—so far—is to contribute to the world as a musician (French horn, piano, penny whistle, Spanish guitar, vocals), composer, arranger and conductor, over a plethora of musical genres. He has declared, "music is one world." He notes that music lovers around the world never needed a label to enjoy great music. Polymath and guitarist, and Amram collaborator, Richard Barone, met Amram in the 2000s through two mentors: avant garde filmmaker-poet Jonas Mekas and folk icon Pete Seeger. Many subsequent collaborative gigs followed. "Each experience was different: each indefinable, educational, and inspiring. David often claims to be a student of the University of Hangout-ology; his love of hanging out with other artists, with genuine openness and interest, has increased and magnified his gifts and makes him one of the most fascinating, versatile and eternally youthful musicians I have ever met." Barone also concludes that it's Amram's "finely-tuned attitude toward music itself" that sets him apart. "There are no boundaries, only adventures [in which he brings] not only the incredible history of his experiences but an in-the-moment nowness of a master improviser."

And who hasn't Amram worked with? Seemingly not many, with notable collaborators being Jack Kerouac

and Leonard Bernstein, plus the crème-de-la-crème of jazz greats, such as Dizzy Gillespie, Sonny Rollins, Mary Lou Williams, Charles Mingus, Thelonious Monk and many, many more. From the horse's mouth: of Antonio Carlos Jobim's "The Girl from Ipanema", Amram says he has always played it "the way Tom Jobim played it for me in 1965 as a samba, with jazz harmonies." About this fantastic breadth of creativity, Jerome Harris, who is a bass guitarist and much more, says of Amram, "He has for decades created and expressed essential musicality in ways that are—as Duke Ellington put it—'beyond category.'" To identify Amram as a mere 'Renaissance Man' seems trifling.

Philadelphia-born Amram spent his childhood on the family farm in Bucks County, PA. His father introduced him to recordings of cantorial music and European classical pieces, but it was a jazz-loving uncle that introduced the youngster to that music via recordings of primarily Ellington and Armstrong. Amram began piano lessons at age seven, beginning his musical journey. He experimented with trumpet and tuba and then settled on French horn as his principal instrument. He began composing around age 16, attended the Oberlin Conservatory of Music, then earned his bachelor's degree in European history from George Washington University. Yet during college he also played horn with the National Symphony and in a chamber ensemble that performed both jazz and classical music. During military service (1952–54), Amram played with the Seventh Army Symphony, then toured for the State Department, followed by grass-roots education in Paris. Returning to the U.S. in 1955, he attended the Manhattan School of Music, where he would study composition and conducting, and also played in the Manhattan Woodwind Quintet. Amram supported himself through jazz, by playing with such luminaries as Mingus and Oscar Pettiford, as well as his own modern jazz group. In 1956, he began an association with producer Joseph Papp, composing 25 scores for the New York Shakespeare Festival. Compositions for other stage works, opera, TV and film soon followed. In 1959, he wrote music for—as well as acted in—*Pull My Daisy*, an experimental documentary film created and narrated by Kerouac, which began an important collaboration. During the 1966–67 N.Y. Philharmonic season, Bernstein appointed him the first participant in the new composer-in-residence program. In the "classical" realm, he's written more than one hundred orchestral and chamber works.

Trips to Brazil in 1969 and Kenya in 1975 further stimulated his interest in world music. What struck him was that "It's in the rhythm that we are shown that (music) can be re-created in a whole new way, which is what jazz has done for the whole music world. Jazz is a

way of communicating with anybody and everybody," he says. Notes Jerome Harris, "David's interest, love and respect for the range of humanity's artful music is deep, broad and inspiring to witness. I feel honored to experience his warm, joyous and engaging vibe." And so, the work has continued, project after project, collaboration after collaboration, like an extramundane train visiting a never-ending line of stations, a journey that he calls, the "Endless Road." He's also a believer in continuous improvement. "We must get back to the idea of music as something in which everyone can participate," he declares. "It's a way of getting back to our spiritual roots."

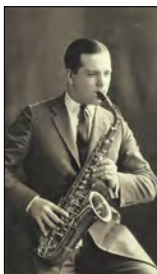
Most recently Amram has moved house, further upstate in the New York metro area, to a place he comically dubs, a.k.a. Hillbilly Heaven. But he acknowledges as much as he continues to love the energy of the city, these digs allow him to spend quality time with his children and grandson, and to compose new music, practice, make new recordings and work on his fourth book. Perhaps he'll have time for his favorite music; asked what five discs he'd have with him if confined to a desert island, he responds eclectically: Bartók's violin concerto by Isaac Stern and the New York Philharmonic; Bach's double concerto with Marcel Tabuteau and Isaac Stern; an old French recording, *Songs of the Auvergne*; anything Thelonious Monk recorded; and anything by great Egyptian singer Umm Kulthum. We may celebrate Amram's 94th birthday this month, but to many his very existence is a cause for daily celebration, neatly expressed by flutist, saxophonist and longtime collaborator Steve Gorn: "Pops... always an inspiration to be near you; to take in your music, wisdom, a lifetime of stories, and your infectious joy of life!"

For more info visit [davidamram.com](http://davidamram.com). Amram is at St. Ann's Church Nov. 9 (part of Brooklyn Folk Festival) and Jazz Forum Nov. 15-16 (one day before he turns 94!). See Calendar and 100 Miles Out.

#### Recommended Listening:

- David Amram—*Live in Germany* (After The Fall, 1954-2013)
- David Amram—*Classic American Film Scores* (Moochin' About, 1956-2016)
- David Amram/George Barrow Quartet—*Jazz Studio No. 6: The Eastern Scene* (Decca, 1957)
- David Amram Jazz Quintet—*Triple Concerto* (RCA, 1977)
- David Amram and Friends—*Latin-Jazz Celebration* (Elektra Musician, 1982)
- David Amram Quartet—*Live at Musikfest!* (*Pull My Daisy... and Other Jazz Classics*) (New Chamber Music/Premier, 1988-89)

## LEST WE FORGET



## LOREN MCMURRAY

### PIONEER SAXOPHONIST'S MOANINEST MOAN

BY ELIJAH SHIFFER

At a glance, the career of alto saxophonist Loren McMurray looks like the trajectory of all too many tragically short-lived jazz musicians: a meteoric rise in his hometown, much-hyped arrival in New York, and a spate of trailblazing recordings lasting barely over two years before his untimely death at 25 (the 102-year deathaversary was late last month on Oct. 29). What makes McMurray's story unique is the fact that he lived

from 1897 to 1922, right on the cusp of jazz as we know it today. He came along at a fascinating early period in the music's history, before many of its most famous pioneers had even recorded. One of the first virtuoso saxophonists in jazz, McMurray got the recognition he deserved in life but has since faded into relative oblivion.

*The Moaninest Moan of Them All*, a Grammy-nominated 2-CD compilation (released on Archeophone last year) aims to rekindle interest in McMurray by featuring his best as both leader and sideman. The saxophonist is showcased in nearly every track, and it's easy to hear that his stardom was justified. His playing is mesmerizing; even when he's not the lead voice, the alto is nearly always the most interesting thing going on. McMurray displays perfect technique and extreme control in his solos and breaks; he toggles effortlessly between crooning high-register melody and daredevil rapid-fire slap-tonguing. This juxtaposition is

almost frightening, a ready-for-anything instrumental command rarely seen again in the jazz saxophone world until the likes of Rahsaan Roland Kirk or Anthony Braxton four decades later. There's definitely an element of novelty but it is hardly the full story. McMurray was many audiences' first taste of the saxophone as a serious solo jazz instrument: it must be remembered that he lived entirely before Sidney Bechet issued any recordings, and by the time of his death neither Frankie Trumbauer nor Coleman Hawkins were anywhere close to household names.

The liner notes to the album (by Mark Berresford and multi-instrumentalist Colin Hancock) paint a well-researched picture of McMurray's life. Born into a musical family in McPherson, KS, and mentored by his father, also a saxophonist, McMurray toured around the

(CONTINUED ON PAGE 29)

# SAM FIRST RECORDS

WEST COAST TREASURE

BY KEN DRYDEN

The Sam First record label evolved from the Los Angeles jazz club of the same name, both founded by Paul Solomon. After the venue opened in 2017 (three years prior to the launch of the label), Solomon wanted to produce live jazz there, and through his friendship with bassist David Robaire's father, he found a booker. As Robaire recalls, "Paul jokes that he called me because I was the only jazz musician he knew! And I just happened to be looking for something (and) had always been wanting to produce records."

The Sam First club is small but intimate. The sound of the Yamaha grand piano, excellent acoustics and engineering, plus the listener policy of giving musicians their full attention during a set, have made it popular for musicians and listeners and, as it turns out, conducive for recording. Robaire explains, "We started talking about how cool it would be to have a label to document the music happening here." Solomon looks at everything from an analog perspective and the decision to opt for limited edition 180-gram LPs was deliberate. There's a 24-channel analog recording rig, and the performance area is on the same level as the audience. Robaire mentions that "everything runs from here via a snake that goes up through our ceiling; my pandemic project was setting all this up." He especially finds it important that the resolution is primarily what people are hearing: "We believe jazz was created around vinyl and the great days

of vinyl. That is a medium that our ears are trained to hear for this music; it does not sound the same on any other medium. The CD is actually a dumbed down version of digital, because we don't get the full 96k files on CD." In addition to their vinyl-only philosophy, Sam First does offer high-resolution digital downloads (which are 96k), usually including bonus tracks not heard on the LP versions. (Albums are first exclusively on the streaming/download platform Qobuz for 90 days before the music is then launched to Spotify, Apple and other DSPs.)

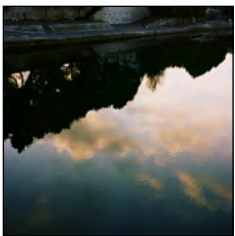
The label's inaugural release was pianist Justin Kauflin's *Live At Sam First*. Kauflin (who co-starred with his mentor, trumpeter Clark Terry in the documentary *Keep On Keeping On*) first met Robaire at NYC's The Jazz Gallery, when the pianist was attending nearby William Paterson University (2004-2008), and would hear the bassist with drummer Marcus Gilmore. Kauflin would reconnect with Robaire after the pianist's relocation to Long Beach, CA, and as he recalls, "I was a patron at first. (But) then he had me come in to do a few gigs." Just over three years ago, the pianist's trio set (with Robaire-bass, Mark Ferber-drums) was recorded and then released. The album cover's image, a picture of the sun reflecting off France's Seine River, would be a future trend of the label's packaging, the visual photo aesthetic proving to be as important an aspect to the label's releases as the sound quality. Solomon's striking photographs for this and the label's other album cover photos currently hang around the perimeter of the club. They're all 24" x 24" (four times the size of a record cover) and printed in analog fashion: the photos are taken to film, scanned with the highest possible digital resolution, then printed back to an analog format with offset printing.

Pianist Josh Nelson grew up near the club and was excited to record what would be the label's sophomore release, *LA Stories*. "David (Robaire) is one of my best friends. We go back years and he's on some of my earlier records. To have a musician of his caliber working with Paul (Solomon) and the label, he has both the club's and artist's interests in mind," Nelson says. Veteran drummer Joe La Barbera, long based in Los Angeles, primarily known for his work in the final Bill Evans Trio, comments, "I started playing Sam First when it opened. They systematically built up their capacity to record and stream live video so that the quality is excellent." Recorded live at the club in 2022, his *World Travelers* is a first-rate West Coast-based quintet with Bob Sheppard (tenor), Clay Jenkins (trumpet), Bill Cunliffe (piano) and Jonathan Richards (bass).

Southern California native, pianist-keyboardist Jeff Babko (longtime music director for *Jimmy Kimmel Live!*) was also a regular performer at Sam First before recording what would be the label's fourth release: the double-album *Clam City* (which includes music from four sets recorded over two weekend nights at the club). He says, "After 2020, we lost a lot of jazz clubs and opportunities to play live. Sam First was able to adapt to virtual shows and then miraculously not only persevered through the pandemic but created a label. It was one of the first and only places available in L.A. to play improvised or jazz music in 2021. So, when they proposed doing a show with me, and record, I wanted to do it."

Pianist Rachel Eckroth (who currently splits her time between her native Arizona and L.A.) recorded the

(CONTINUED ON PAGE 29)



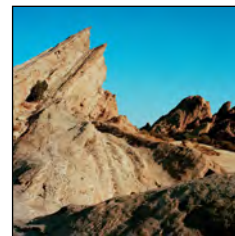
*Live At Sam First*  
Justin Kauflin



*World Travelers*  
Joe La Barbera



*Clam City*  
Jeff Babko/Tim Clarke/Mark Guiliana



*LA Stories*  
Josh Nelson



*Humanoid*  
Rachel Eckroth

## VOXNEWS

# MANY COLORS

BY SUZANNE LORGE

It was just a coincidence, singer **Janis Siegel** explained at her album launch at Blue Note last September. Both Siegel and Yaron Gershovsky — she a founding member of the chart-topping vocal quartet The Manhattan Transfer and he its longtime pianist-musical director — had both worked at different times with legendary Broadway composer Cy Coleman. With The Manhattan Transfer now in the past (the group ended its extraordinary 50-year career with a farewell concert in L.A. last December), they looked to explore this musically intriguing connection. In June, they released *The Colors Of My Life: The Music of Cy Coleman* (Club44).

Before the highly-decorated Coleman made his fortune on Broadway, he excelled as a jazz pianist. So, it's not surprising that he would ask Gershovsky to serve as vocal arranger for his Tony-winning show *City of Angels*, or that he'd tap Siegel to sing in his concert piece, "Songs for the New Millennium" at the Kennedy Center (2002), his final collaboration with lyricists Alan and Marilyn Bergman. Coleman, who passed away 20 years ago this month, was right to trust them with his harmonically rich, rhythmically sophisticated compositions.

They selected 10 varied numbers for this smart, finely curated collection. Throughout these tracks,

the pair continue to unearth new understandings of Coleman's music, as on the first, the '60s hit "I've Got Your Number", or the noir ballad "With Every Breath I Take", or the crooner favorites "Witchcraft" and "The Best Is Yet to Come". One of Coleman's most-recognized tunes, "Playboy's Theme", is a standout for its close, Transfer-like vocal harmonies, featuring Siegel alongside delightful guest **Aubrey Johnson** (who also joined Siegel and Gershovsky at the Blue Note gig). Finally, they end the record with the title track, its inherently nostalgic vibe shifting into one of celebration, with a gentle Latin pulse and bright strings, as Siegel scats happily into the fade.

The ever-touring **Youn Sun Nah** brings her distinctive vocal style to Joe's Pub (Nov. 13) as part of her NYC launch for *Elles* (Warner Music), her 12th album to date and her first duo record (with pianist Jon Cowherd). Within this highly personal format, Nah cycles through tunes by ten ground-breaking singers, each an artist who influenced the inventive vocalist's own work. These pieces necessarily cover a lot of ground stylistically, ranging as they do, from Edith Piaf's cabaret classic "La Foule" to an introspective version of Grace Slick's "White Rabbit" to a gut-wrenching take on Björk's "Cocoon" to a super-scatting rendition of Portuguese singer Maria João's "Coisas Da Terra". Beyond these diverse singers, she channels some iconic jazz vocalists too: Sarah Vaughan on a deeply-felt "My Funny Valentine", Nina Simone on a subtly defiant "Feelin' Good" and Sheila Jordan on a strongly declarative "Baltimore Oriole". These performances are a fabulous display of Nah's

interpretative talents and a fitting homage to the historic singers she lauds.

Listen here: **Madeleine Peyroux** releases her first album in six years, *Let's Walk* (Thirty Tigers), a completely self-written opus that uses jazz, folk, gospel, blues, Americana, chamber pop and Latin rhythms to deliver pertinent social messages. Peyroux is at NJPAC (Nov. 16). **Jazzmeia Horn** brings her virtuosic chops and an insightful perspective to *Messages* (Empress Legacy), a pared-down showcase for her exquisite sound and impeccable phrasing. She'll be at Jazz Forum in Tarrytown (Nov. 29-30). And in a second surprise, **Kurt Elling** released an impromptu album *Wildflowers, Vol. 2*, via Bandcamp just days after recording it on Sep. 30. It's a gorgeous follow-up to the first edition, released in a similarly spontaneous fashion in August.

Fall gigs: Django Reinhardt NY Festival celebrates 25 years with vocalists **Tatiana Eva-Marie**, **Ute Lemper** and **Lucy Yeghiazaryan** at Birdland (Nov. 5-9). The 2023 Ella Fitzgerald contest winner **April Varner** plays Mezzrow (Nov. 10), Au Bar 56 (Nov. 15, 22) and The Django (Nov. 25). **Cécile McLorin Salvant** will take Zankel Hall by storm (Nov. 16). **Gabrielle Cavassa** guests with Joshua Redman Group at JALC's Rose Theater (Nov. 15-16). **Sheila Jordan** will front her consummate trio at Birdland Theater (Nov. 17). Lines of Light Vocal Ensemble, with **Amirtha Kidambi**, **Miriam Elhajli**, **isabel crespó pardo**, **Shara Lunon** and **Cleo Reed**, will premiere at Roulette (Nov. 19). And finally, the next Sassy Award winner will be determined at NJPAC (Nov. 24).

JAZZ AT  
THE LAKE

BY BRIAN KLUPEFEL

MONTEREY  
JAZZ FESTIVAL

BY SCOTT YANOW

JAZZFEST  
WHITE PLAINS

BY THOMAS STAUDTER



Michael Mayo, Ben Wendel @Jazz at the Lake



Jason Moran @Monterey Jazz Festival



Ekep Nkwelle @JazzFest White Plains

From the ashes of a disaster came some smokin' music: less than three months after the Jazz at the Lake's signature wooden stage burned to cinders, the festival rose on its 40th anniversary (Sep. 13-15) like the proverbial Phoenix. On a postcard-perfect September weekend in Lake George, NY, Chris-Crafts, standup paddlers, jet skis, parasails and powerboats vied with swimmers, eagles, loons, jays and gulls for space on the popular waterway, while the eastern edge showed a touch of autumnal crimson and yellow. Jazz at the Lake Executive Director Tanya Tobias spoke of the uniqueness of the festival and its followers. "Over 40 years, over 1,000 performances were held here," she said. After the June 30th fire, "a lot of us got together and Mayor Perry led the charge. Within 48 hours, there were performances again. That's a testament to how much Lake George values the arts." Visitors who came from as far distant as Canada and Connecticut, filling the small park's stone-lined amphitheater, probably couldn't agree more.

The **Jahari Stampley** Family Trio opened as a big riverboat crossed behind the newly built stage at Shepard Park. A torrid, freeform opener lacked for nothing, featuring drummer Jongkuk (JK) Kim, just in from Hong Kong, and supposedly (though with no hint of being) jet lagged. Stampley leaned in on the melodic, hinting at Michael Jackson's "Human Nature", while touching on Bruce Hornsby-like stylings. "I hear music in my dreams, and I have to get it out," said the pianist of "Dreams of Time" (from his 2023 debut album *Still Listening*). The interplay between the leader and drummer, with bassist D-Erania Stampley (the pianist's mother) holding down the middle, provided a comfortable rhythmic conversation. Stampley *files* added clavinet to the dialog for some spacy top-end musings: snippets of nursery rhymes and Beethoven floated in and out of the mix. The 'chant' number, "La La", didn't provoke great enthusiasm, but afterward the trio broke into a Traffic-like jazz-rock jam with the pedal to the metal, before shifting into a more soothing "Amazing Grace", a tearful elegy that bled into an intriguing conclusion featuring the Stampley pair sharing the same keyboard (mom finally won the musical duel). How many times have you heard the bandleader enthuse, "that's my mom!"?

"Jazz Around Town" (which took place at five locations around Lake George, as part of the festival's opening night) featured **Arch Stanton** at the Gaslight,

(CONTINUED ON PAGE 31)

The Monterey Jazz Festival was founded by disc jockey Jimmy Lyons and music journalist Ralph Gleason in 1958. Lyons became the three-day festival's musical director, a post he held until 1992. Many classic performances took place during his reign, including recorded highpoints in the careers of Charles Mingus (1964), John Handy (1965) and Charles Lloyd (1966). In Lyons' later years the festival became somewhat predictable and essentially a reunion of old musical friends, which was enjoyable, just not particularly adventurous. Tim Jackson (who books jazz at Kuumbwa Jazz Center in Santa Cruz, CA) succeeded Lyons in 1992 and revitalized the festival, before stepping down after last year's edition.

This year's 67th annual Monterey Jazz Festival programming (Sep. 26-28) introduced Darin Atwater as the festival's new artistic director. At first, there was admittedly a bit of concern because the lineup had fewer major names than usual (and because Atwater's main background is mostly in classical music and gospel rather than jazz). But as it turned out, while there were some mine fields to be avoided in what to go see and hear (e.g. too many gospel groups, a few funk bands with little jazz content, and a rapper), the results were pretty rewarding when all was said and done. Because the festival, which has been held at the Monterey Fairgrounds since its birth, takes place simultaneously at five venues (four of which are outside), one can essentially create their own festival. Of the 86 total sets that took place, this reviewer caught around 50, and of those, eight were especially memorable.

The festival's opening set was by the **Leon Joyce Jr. Quartet**, a group comprised of James Mahone (tenor), Tommy Kesecker (vibraphone), Wayne De La Cruz (organ) and the leader (drums). Performing such songs as "Groove Merchant" (Jerome Richardson), "Moose the Mooche" (Charlie Parker) and "Jeannine" (Duke Pearson), this excellent group played high-quality bebop. Mahone's playing hinted at Illinois Jacquet at times, while Kesecker's fluency and swinging style showed that he deserves to be much better known beyond the Bay Area where he is based.

The **SFJAZZ Collective**, which has been playing stimulating music for two decades, is an all-star unit that changes its personnel fairly regularly. The current version consists of Chris Potter (tenor, soprano), David Sánchez (tenor), Mike Rodriguez (trumpet), Edward Simon (piano), Warren Wolf (vibraphone), Matt Brewer

(CONTINUED ON PAGE 30)

This year's JazzFest White Plains (Sep. 11-15) offered a balanced lineup featuring both younger and well-established artists via a presenting organization with savvy marketing skills, and supportive municipal partners and corporate sponsors all in sync. Add perfect weather for five days straight and you'll get a sense of why JazzFest was a such a thumping success. ArtsWestchester and its staff (including Aaron Paige, director of public programs and the festival's majordomo) all deserve big kudos, along with Wayne Bass (White Plains Commissioner of Parks & Recreation, JazzFest and White Plains Business Improvement District co-founder). The well-attended free shows and sold-out performances spoke to how good a job was done.

One of the ongoing, defining characteristics of this (13th) edition of JazzFest is the welcome number of local jazz artists included in the lineup and those with connections to the Westchester County communities that surround White Plains (just over 20 miles north of Manhattan). NYC's northern suburbs have been home to practitioners of the improviser's art since its beginnings, and so booking locals is appreciated on numerous levels. "One of the easiest travels back and forth to a gig I'll ever make", quipped bassist **John Patitucci**, a longtime resident of Hastings-on-Hudson, a village about 15 minutes by car from Grace Episcopal Church. The church served as a venue where the bassist duetted with guitarist **Adam Rogers** at the festival's inaugural performance (in conjunction with the beginning of the 37th season of the "Downtown Music at Grace" series). The attendees packing the pews in the sanctuary witnessed a perfect set of music. The duo hopped all over their set opener, Sonny Rollins' boppish "No Moe", with Rogers' round notes and spectral playing complementing the rich wood and slight bass reverb; in this stripped-down context it was fascinating to parse the quickly-paced interplay. Even faster was Charlie Parker's "Visa", a bluesy jumpin' at the altarside. "Valentine" (the bassist's ode to his wife) and a dreamy "My Foolish Heart", with slower tempos, sparkled with evocative virtuosity. Patitucci spoke of his admiration of Mississippi Fred McDowell before delving into the bluesman's "I Want Jesus to Walk with Me", his solo pure joy, a reflection of the bassist's deep spirituality. Already running into overtime, Willie Nelson's "Crazy" soared with arpeggios from Rogers, and the duo barreled through

(CONTINUED ON PAGE 30)



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Benny was a great artist, a gentleman of the highest order, and a close friend of mine throughout his life. He remembered Clifford, and now we remember Benny.

—SONNY ROLLINS (tenor saxophone)

Benny Golson's tunes came from his heart and soul but were always a little different than anyone else's. He had a melodic and harmonic genius that I think is right up there with all the greats like Ellington, Silver and Shorter. Like his playing, his compositions and arrangements had that unmistakable Benny Golson sound.

I was a young man when he called me to make a recording with him. That was my first gig, after which he kept me there for the rest of his life. That kind of support and loyalty is extremely rare in this business. Sure, you might work with many great players—but not for the rest of their lives. Because of that, Benny was there for many of the most important episodes of my life. I was on the road with him when I found out my wife was pregnant with my daughter Mary. He was the first person I told. He was always there for me: when things went down a different road for us because of Mary's premature birth and her entry into the world of the disabled. I was in touch with Benny throughout that experience and I still have some of the beautiful emails he would write me. He had the patience of Job and the wisdom of a sage. His eloquence gave him the ability to say something helpful in such a substantive way it really made a difference. I found myself recalling his exact words over and over again when I needed a boost of spirit.

What I saw in Benny Golson the person was as pure and as real as it gets. Someone whose kindness had no self-motivation but was simply in his DNA. A gentle soul with a brilliant mind. A frustrated Shakespearean actor whose soliloquies told the history of this music from someone that lived it. His daughter Brielle told me even though his body was breaking down, his mind was sharp right to the end. I take comfort in the fact that he passed away at home with family. He went to sleep forever but he left us here with an incredible body of work, and, for those of us lucky enough to have known him, memories that bring warmth to your heart and a smile to your face.

—MIKE LEDONNE (piano, organ)

My most vivid memory of Benny Golson was backstage in June 1956 when he came to the old upright piano and played what he had just finished that day—"I Remember Clifford". All of Oscar Pettiford's Orchestra: Sahib Shihab, Tommy Flanagan, Art Farmer, Osie Johnson, French hornist Julius Watkins, composer-pianists Tadd Dameron and Thelonious Monk all crowded around the piano along with Gigi Gryce and Ray Copeland to hear Benny playing his beautiful tribute to Clifford Brown, who had just died in an automobile accident. The Town Hall Concert, booked as an Easter Jazz Festival, featuring Oscar's new orchestra and Monk's quintet, became a tribute to Clifford, and all of us who heard Benny play this tune will never forget that moment of hearing it played backstage. Sixty-three years later, in 2019, I did a program with Benny Golson for LiLY (Lifeforce in Later Years), which helps elderly people in NYC. Since Benny credited one of their doctors with saving his life, he was happy to be there and, as always, played up a storm! When I reminded him of that memorable night back in 1956 when he first played "I Remember Clifford" for all of us gathered around the piano, he said, "Never forgot that either and still think of him all the time. It was a blessing knowing him." Now we can feel the same way about Benny, not only as an amazing composer-arranger-player-bandleader-visionary, but as a great generous person and true gentleman, always gracious to everyone. We'll all remember Benny.

—DAVID AMRAM

(French horn, multi-instrumentalist, composer)

Having Benny Golson as a mentor, a leader and total inspiration has been a true blessing in my life for many years. I am, most definitely, a better person and certainly a better musician having been in his presence each occasion. Benny Golson was one of the most intelligent, kindest, and humorous individuals I have ever known. Every time we would speak, he would encourage and empower me to continue whatever I did as a player and composer. I will always cherish and dearly miss our phone conversations. The jazz community has lost a true giant of a human being through his masterful compositions, his incredible underrated saxophone playing and his musicianship. Any player studying and performing any Benny Golson composition will always project a sincerity and seriousness to the listening audience. His music demands it forever!

—RUFUS REID (bass)

I remember the first time I got the call from Benny to play with him. Cannonball Adderley had a series for Riverside Records called "Cannonball Presents", to get folks to hear certain groups and musicians that were coming up and who he felt should be heard. Included in this series was the first album I ever recorded on: The Mangione Brothers' *The Jazz Brothers* (1960). Because of this release, I went with the group to New York to play a concert at The Five Spot, and Benny came to that gig to hear Chuck Mangione play. He was so impressed with my playing that he called me soon thereafter to join his and Art Farmer's Jazztet. The call, however, was actually a call to audition for the band, which was at Birdland. They put me up at a hotel across the street from the club and said to meet at 1 pm. So, I left my hotel that day and crossed the street, only to see all these musicians lined up outside. They said they were auditioning: trombonists, pianists and drummers and we were each brought in one at a time. I will never forget what he said to me after all the auditions: "Rochester Flash! You got the gig." Ten days later, we opened up opposite his Philadelphia friend, John Coltrane. And that's when we first started working together, in 1961, and for about the next two years with The Jazztet. And those years were a big turning point in my career. I then joined Sonny Rollins but would work on and off with Benny up until 2018, when we played a roving Jazz Bakery concert, and then at SOCA University with Kenny Barron. We became really good friends over the years. He would always have great comments for me after every time we played. He would call me up the next day or write me a note: "I love what you're doing" and "I love the way you play" and "Don't forget to bring that cymbal!" (I had a flat cymbal, with three rivets in it, and he loved hearing me play on it a soft swinging, as he put it, "tip-tip-tip-tip-tip"! He would always offer comments that would help. "Just play you, and swing!", he would say. I sure had fun playing behind him. Benny was the nicest, warmest guy. He'd say to me, "Man I miss you, can't wait to play with you again." That's just how he was. I'm going to miss all those calls, those notes and his personality.

—ROY MCCURDY (drums)

I carry some glory of association with Jazz Master Benny Golson in my heart always and hope it comes through in my personal expression. The "School of Golson:" beauty of sound, technical and intellectual sophistication, majestic storytelling as an improviser and composer, and always moving forward as a focus. He had a thirst for knowledge and was inspired to constantly create. His warm smile, wit and embrace was felt by everyone in his audience. Benny was always playing and composing with an open idea of not just what it is, but asked the question, "What could it be?" He was also a great humanitarian in all respects, full of love. Thanks Benny, for all the lessons in the School of Golson. RIP Maestro.

—JOE LOVANO (tenor saxophone)

Benny Golson was always such a great friend. I remember once when I was at his place, we were going through Benny Golson classics in preparation for a concert, when he suggested we play one of my tunes ("For Better or Worse"). I was stunned and said, "Are you kidding me?!" That was one of the greatest compliments I have gotten from anyone, as he was my hero, and of course one of jazz' greatest composers ever. He was the first musical director for Art Blakey and The Jazz Messengers, providing in the short time span of a few years such a huge portion of the band's book. I played with Golson and Blakey separately, though Benny was present when I played with Art, with whom I worked with for four years. One time, Benny climbed up onstage, embraced me and thanked me for playing his "I Remember Clifford". It's funny because when I started playing with Blakey, I was featured on a ballad of my own choosing every night. But when I first started with "I Remember Clifford", from that point on that was what I always played. Without any false modesty, Blakey loved that feature for me and never asked me again what I was going to play: he would just announce my name and "I Remember Clifford"! I would later form the My Father Who Art Blakey Big Band, which featured Benny playing on his "Blues March", as well as "Moanin'" (which he helped pianist-composer Bobby Timmons to write the bridge for). My quintet will be doing a tribute to Golson this month (Nov. 15) at the Asser Levy Recreation Center. It will be nice to remember him in music.

—VALERY PONOMAREV (trumpet)

I met Maestro Golson in 2008 when I was a student at Berklee College of Music and he was the guest artist one week. I had the honor of performing with him, along with a group of students, playing classics like "I Remember Clifford", "Stablemates" and "Along Came Betty". What left the greatest impression was his kindness and presence. Every time he walked into a room, it felt like the energy shifted—he just made everyone feel special. And his stories were not only entertaining but filled with wisdom. One lesson that stuck with me, was when he said that he wrote over 150 versions of "Stablemates" before he was satisfied! It taught me the importance of growth and persistence. I'm incredibly grateful to have shared that moment with him, as it remains one of the most beautiful experiences of my life.

—MELISSA ALDANA (tenor saxophone)

Benny Golson lived half a block from my mother's home in Philadelphia and he would pass along so much information to me. Not only was he one of the great minds, but he was a great composer and arranger. I was inspired by both his musical genius and his commitment to use his artistry to speak to the social and political issues of his time. He was very special, such an individual. It was around 1959 when I first heard him, which was in The Jazztet with Art Farmer. And when John Coltrane went to New York to go play with Miles and asked me to finish out his tour with Jimmy Smith, it was then that my name got around—and Benny Golson was a big part of that. In 2000, I had the opportunity to go on tour with Benny for two months, a group for which he arranged the music of Dizzy Gillespie and Charlie Parker solos: that experience was like going to the highest jazz university in the whole world! He had a beautiful sound and great technique. I was inspired by all his scales, his entire concept of playing the tenor saxophone and by the way he treated his saxophone. The tenor saxophone they say is the closest saxophone to the human voice. Well, Benny Golson captured that. He played from the bottom of the instrument to the altissimo range and that was nothing short of extraordinary. Benny Golson had his own sound and with his passing, we have lost one of the greatest lives this country has ever produced.

—ODEAN POPE (tenor saxophone)

Mr. Golson has been a very important part of my soundtrack in life. The first formal introduction to him and his music was through my musical daddy and teacher Donald Washington, playing an a cappella version of Mr. Golson's "Blues March", which was soulful to say the least. I recall receiving my first Jamey Aebersold book of Golson's compositions, which I was excited to get under my fingers. Fast forward to the '90s in NYC, where he heard about me and put this album together called *Tenor Legacy* (1998). Along with Mr. Golson was Harold Ashby, Branford Marsalis and myself! It was such an honor to be in the presence of, let alone recording with, these great men of the tenor saxophone. Over the years since that recording, I'd run into Mr. Golson infrequently, but the last time was in 2023 at the Apollo Theater for a Jazz Foundation of America event. We shared pleasantries and I got the latest hip words from him!

—JAMES CARTER (saxophones)

I met Benny as a sophomore in college, when he came to rehearse the ensemble I was in to play some of his music. Needless to say, I was quite intimidated even though he was so easygoing and receptive. Subsequently, I heard him hundreds of times live over the years. I even got to play with him in Marcia, France in 2014. He presented me with a set list backstage that consisted of many of his original compositions, and I was pleased to tell him I knew them all and the harmony parts as well: I was so enamored of his work and compositional legacy that I made sure I knew absolutely everything he composed! It was such a thrill to play with him and I'm so happy and very grateful for that opportunity. He's not only such a giant of the saxophone, but his compositions are part of the standard repertoire. He was a genius musician and had tremendous integrity as well as a kind and nurturing nature. I will miss him.

—ERIC ALEXANDER (tenor saxophone)

Benny Golson was just a masterful musician. He carved his own niche in the music world. Though humble and quiet, people quickly realized how beautiful, amazing and how very special he was. He walked among the highest-ranking musicians in and beyond the Philadelphia area where, like me, he was from. As I was growing into the music scene, I was trying to make it to wherever and whenever he was playing, practicing or just hanging out. I think of the time when he became aware of Lee Morgan and when Dizzy came to town and discovered both of them. They joined Dizzy's band at the same time, along with drummer Charli Persip. Those were three characters who were right in tune: the three musketeers I called them. There was one time I remember, when Benny was supposed to take a solo, but those pranksters took off his mouthpiece when he didn't notice, put cellophane wrapper in it and placed his mouthpiece back on the horn! When it came time for Benny to grab his horn to play with the band, he couldn't get any air through it! I like to remember funny moments like this, along with the great musical moments.

Benny Golson will be sorely missed by the entire music world and I am glad to have been a friend of his. The kind of person he was is the kind of person we need more of in this music and in this world.

—REGGIE WORKMAN (bass)

Mr. Benny Golson: Thank you! Your musicianship, professionalism and humanity paved the way for me personally and I am fortunate to have known you.

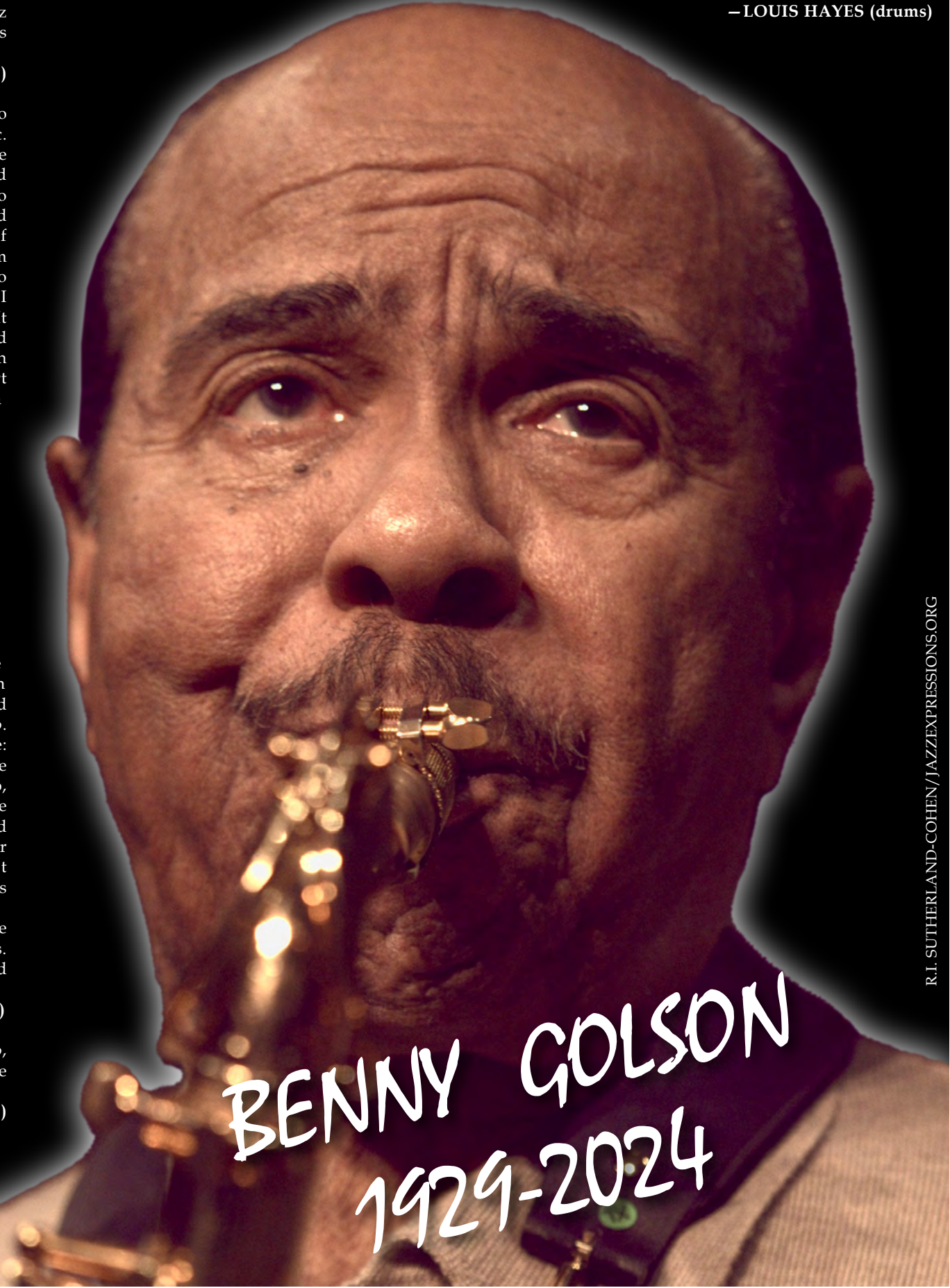
—JAVON JACKSON (tenor saxophone)

Benny Golson was one of my mentors. A consummate musician, composer and consummate "gentle man", two words. Every stroke of his pen turned out to be a classic. It was a pleasure of mine to stand next to him on the bandstand and I learned so much from him, to create solos and to make music a living presence. He was master at that. God bless Benny, from me and the whole music community.

—EDDIE HENDERSON (trumpet)

I first met Benny Golson, one of the heavyweights of the tenor saxophone, in 1956, when I had just come to New York City from Detroit. He was then appearing with the Dizzy Gillespie Big Band. We had a magnificent, good feeling on and off the bandstand and a very nice relationship since that time, even though I unfortunately never had the opportunity to record with him. I've been fortunate to record with many of the greats, but as the saying goes: the best are the ones we miss! This month I am proud to accept the "Benny Golson Jazz Master Award" (the annual award given to jazz giants since 1996) from Howard University, where Benny was an alumnus. He had a good run, but I will miss him.

—LOUIS HAYES (drums)



BENNY GOLSON  
1929-2024

R.I. SUTHERLAND-COHEN/JAZZEXPRESSIONS.ORG



**Found in Space: The Music of Gregg Hill**  
Michael Dease (Origin)  
by George Kanzler

*Found in Space: The Music of Gregg Hill* is the seventh album to be released featuring the music of 78-year-old Michigan composer Gregg Hill, and it's Michael Dease's second Hill project. "Something I really dig about Gregg's writing is that his melodies are direct," says Dease in the liner notes, "they're unpretentious to me and they balance lyricism with a mathematical sense of logic. That's where you get these cellular bits that repeat, that have elements of riff music that could be from the territory band era." Here Dease has been inspired to significantly and uniquely expand the ensemble he led on his earlier Hill album (*The Other Shoe: The Music of Gregg Hill*) with a reeds/winds section including clarinet (Virginia MacDonald) and flute (Sharel Cassity), as well as alto saxophone (Rudresh Mahanthappa) and tenor saxophone (Jason Hainsworth). There's also trumpet (Matt White), trombone (Nanami Haruta) plus the leader on either trombone or baritone saxophone. The rhythm section has Bill Cunliffe (piano, Fender Rhodes), Katie Thiroux (bass), Colleen Clark (drums) and Gwendolyn Dease (marimba, percussion). Of note: 6 of the 11 musicians are women.

Hill's music features shifting rhythms, time signatures and tempi, all often within one piece, as on the opener, "The Lost Pop Tune", which incorporates an intro from *The Twilight Zone* before it moves from 5/4 to 6/4 to 5/4 to 3/4, before settling on 4/4 behind the solos. Dease is also fond of contrapuntal section lines, pitting reeds against brass or combinations of both against each other, as on the title track, also notable for impressive solos from Dease's baritone and White's trumpet. The wealth of fine, incisive solos proves to be the album's other stellar accomplishment. For while honoring the sometimes-quirky contours and paths of Hill's pieces, the arrangers also leave plenty of space for arresting solos. Dease even shares trombone solo space on the flute-led melody of "The Stray Moonduck", with fellow trombonist Haruta. All of the band members solo on the concluding track, "A Wrinkle in Time", before the leader takes it out with his most impressive *Found in Space* trombone solo.

For more info visit [originarts.com](http://originarts.com). The album release concert is at Smalls Nov. 29-30. See Calendar.



**Stick Together**  
Behn Gillece (Posi-Tone)  
by Ken Dryden

Vibraphonist Behn Gillece has long been a fixture on the Posi-Tone label as a frequently-recorded leader, co-leader, sideman and participant in co-op recordings. This session from last year features three musicians

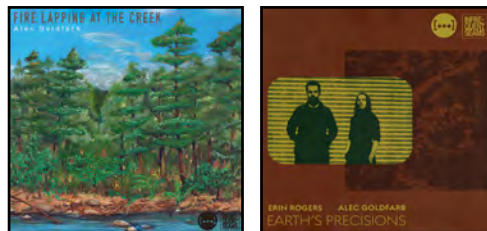
that Gillece has often performed with, each of whom the label has also recorded extensively, including Art Hirahara (piano), Boris Kozlov (bass) and Rudy Royston (drums).

The album comes across as if the material had been well-tested on stage or long been a part of the band's repertoire, even if it was newly-written just days before the recording session. Most of the music consists of the leader's strong originals, with two exceptions. Album opener, "Almost There", was penned by the unjustly under-recorded Philadelphia guitarist Steve Giordano (with whom the vibraphonist performed for a decade). The quartet seizes this twisting post-bop composition and engages in potent interplay as they negotiate the demanding tune. The other cover is Sam Rivers' "Cyclic Episode", a driving post-bop vehicle that proves to be an inspired choice for solo flights by Gillece and Hirahara.

The bandleader has long been a prolific composer, and his nine originals make for stimulating quartet interplay. "Four of a Kind" unfolds as a frenzied, constantly shifting whirlwind that showcases the vibraphonist's formidable technique, with the pianist taking his handoff and scoring an intense solo. The ballad "Changing My Day" was initially written over a decade ago as a piano-vibes duet, and though Gillece adds Kozlov's bass to this performance, this is its debut recording. The romanticism of this lyrical work becomes immediately apparent. "Shimmering Sands" is a breezy samba inspired by an earlier Royston composition featured on Gillece's *Still Doing Our Thing* (2020), with Hirahara doubling on electric piano for his solo and the drummer's infectious Latin percussion fueling the fireworks. "Dreamscape", conceived as a tribute to the late vibraphone master Bobby Hutcherson, is a modal work with a circular theme, memorable group interplay and a bit of an Afro-Cuban groove in the pianist's solo.

Behn Gillece should be given consideration as one of the top vibraphonists on the jazz scene today with yet another rewarding release in *Stick Together*.

For more info visit [posi-tone.com](http://posi-tone.com). Gillece is at Smalls Nov. 3. See Calendar.



**Fire Lapping at the Creek**  
Alec Goldfarb (Infrequent Seams)  
**Earth's Precisions**  
Erin Rogers/Alec Goldfarb (Infrequent Seams)  
by Brad Cohan

In the varied sound worlds that guitarist and composer Alec Goldfarb has explored, the sonic possibilities seem boundless. So far in his burgeoning canon, the highly prolific Brooklyn-based musician has been difficult to pinpoint genre-wise; he's been all over the map, literally, trotting the world performing Hindustani classical music, playing concertos for Gamelan and guitar and with Anthony Braxton's Creative Music Orchestra. Plus, he touts a long list of credits playing with a diverse bunch, including members of progressive rock kings King Crimson and Welsh rockers The Alarm to avant garde jazz luminaries such as drummer Dan Weiss and alto saxophonist Steve Lehman as well as drummer Lesley Mok. The fact that Goldfarb can effortlessly leap from contemporary classical, chamber music and drones (as he's done alongside violist Carrie Frey) to such wholly unique and disparate sets as the blues-derived *Fire Lapping at the Creek* and the experimental-leaning abstractions of *Earth's Precisions* with saxophonist Erin Rogers, demonstrates his malleability as a free-

thinking player open to working on any and all fringes.

*Fire Lapping at the Creek* interprets the blues through a singular lens. Sure, the vibe is of the *bluesy* variety as the bandleader Goldfarb shows off his knack for shredding, rattling off salvo after salvo of trudging, silky and sweltering licks. But as is written in the album's liner notes, "There are echoes from places one would not often associate with the blues: the Shire Highlands of Malawi, Lutheran Convents in Saxony, and the coasts of the Arabian Sea." In other words, the ten dazzling Goldfarb-penned compositions that make up the album deconstruct the blues by spinning it in a way that is inspired by all corners of the earth along with Delta blues and jazz. Some tunes suggest Robert Johnson spraying his twangy blues riffs alongside Mingus' big band. Thrilling tunes such as the title track, "And the Red Light as my Mind" and "You gotta take Sick and Die some of these Days", attain such ecstatic heights. Goldfarb, in leading an outstanding group comprised of David Leon (alto), Xavier Del Castillo (tenor), Zekkereya El-Magharbel (trombone), Chris Tordini (bass) and Steven Crammer (drums) has produced a modern-day blues-centric masterpiece.

On the other end of the spectrum lies *Earth's Precisions*, a mind-expanding, minimalist collaboration that finds Goldfarb in duo mode with the intrepid composer and improviser Rogers, a cornerstone of the New York City avant garde scene. As each of the five shape-shifting meditations form and mutate, it's apparent Rogers and Goldfarb are kindred souls. It's as if every shriek, tone, spike and pattern is akin to a telepathic transmission between the pair—an unspoken vocabulary that comes into focus when the listener is immersed in its sonic vistas. At times, Rogers'

## RECOMMENDED NEW RELEASES

- JD Allen — *The Dark, The Light, The Grey And The Colorful* (Savant)
- Mulatu Astatke and Hoodna Orchestra — *Tension* (Batov)
- Emmet Cohen — *Vibe Provider* (Mack Avenue)
- Caleb Wheeler Curtis — *The True Story of Bears and the Invention of the Battery* (Imani)
- Kris Davis Trio — *Run The Gauntlet* (Pyroclastic)
- Michael Dease — *Found in Space: The Music of Gregg Hill* (Origin)
- Darius Jones — *Legend of e'Boi (The Hypervigilant Eye)* (AUM Fidelity)
- Guy Klucevsek/Volker Goetze — *Little Big Top* (Motéma Music)
- Jeff Lederer — *Guilty!!!* (Little (i) Music)
- Russ Lossing — *Inventions* (Songs)
- Brian Marsella, Jorge Roeder, Ches Smith — *John Zorn: Ballades* (Tzadik)
- Magda Mayas Filament — *Ritual Mechanics* (Relative Pitch)
- Mferghu — *Manhattan Serenade* (SteepleChase)
- The Necks — *Bleed* (Northern Spy)
- Margaux Oswald — *Collateral Damage* (Clean Feed)
- Mazz Swift — *The 10000 Things: PRAISE SONGS for the iRiligious* (New Amsterdam)
- Pat Thomas, Dominic Lash, Tony Orrell — *Bleyschool Where?* (577 Records)
- Thumbscrew — *Wingbeats* (Cuneiform)
- Tomin — *A Willed and Conscious Balance* (International Anthem)
- Álvaro Torres Trio — *Iris* (Sunnyside)

soprano, alto and tenor saxophones and Goldfarb's guitar resemble a single instrument, reaching an apex where exquisite beauty and stark terror meet. While the two instrumentalists nod to saxophone and guitar duos like Anthony Braxton/Fred Frith and Tim Berne/Bill Frisell, *Earth's Precisions* is their very own voice, linked as a united entity in sound.

These two recordings are testament to Goldfarb's dauntless investigations into a remarkably broad stylistic spectrum in which his adventurous compositional virtuosity is laid bare.

For more info visit [infrequentseams.bandcamp.com](http://infrequentseams.bandcamp.com). The Fire Lapping at the Creek album release concert is at Close Up Nov. 13. See Calendar.



*The One*  
Flat Earth Society (Zonk)  
by Fred Bouchard

As one listens to the Flat Earth Society (FES), a rag-tag parade of novelty bands struts through and giddily overruns the mind with allusions: imagine the frenetic, mock-sentimental Willem Breuker Kollektief; disciplined yet irreverent Loose Tubes; inventively hokey Sauter-Finegan Orchestra; processionally regal Sun Ra Arkestra; obsessively satirical PDQ Bach and manic if punctilious Mothers of Invention... Zoundz! FES leaders-composers Peter Vandenberghe (keyboards) and Peter Vermeersch (bass clarinet, electronica, producer, founder of the band in 1997) herd their current 15 brilliant wisecracks in leisurely pursuit of wit and whimsy. Even the band's one-sheet liner notes unfolds as outlandish origami, an elaborately layered joke. The mission statement therein reveals much: "On *The One*, the indomitable Belgian institute takes on the single-mindedness of truth. In a maddening world of jumbling perspectives, bawling personalities and hunger for comprehension, *The One* has become the highest good. One truth, one clarity, one version, one story. With unstoppable ferocity, FES tackles this ridiculous reduction." Thus, in dis-unity is strength.

The music is not so thickly layered as ADD-abled, jumping betwixt scene-shifts in animated cinematic fashions over six pieces (two suites), with titles word-playing on ONE. "bONeS" leads off as the longest (24 minutes) and best "one": a fluid, articulate chamber fantasia well-flecked with loose, light ensemble passages that reflect and showcase thoughtfully improvised solos (tenor, baritone, bass clarinet, trumpet, piano) then mellifluous trombones. Opening with moody solo piano, suite two, "Previous ONE", quick-cuts into tricky up-tempo ensemble, then drips into a Dali-scape of echoplexy guitar and spacey vibes-enhanced rhythm. Horns return in chorale and chaos, with solos—trumpet, ocarina, syrupy alto—and unhurriedly regroup for a smashingly peppy tutti.

Other ONES pop up in epigrammatic snips—but program your propellor beanies for wild rides! "Lost ONE" slips along Pink Panther-stealthy: bass, clarinet, 'bones in harmony, as a head-nodding Nino Rota march spotlights vibes and tuba. "Zippo Raid" opens as Levant clarinet swirls into snappy exchanges of reeds vs. brass. "The ONE" goes hip-hop with strutting slippery downbeat as Da Voice intones: "Wh-wh-where's the one?" "Last ONE" closes, amid

static and Zappy Squirrel comments, with a cheery Latin-z ensemble.

Delightfully unpredictable, both album and band recall Dizzy Gillespie's glowing aphorism for a true jazz original: "Ain't but the ONE."

For more info visit [fes.be](http://fes.be). The album release concert is at Lincoln Center's David Rubinstein Atrium Nov. 7. See Calendar.



*Open Me, A Higher Consciousness of Sound and Spirit*  
Kahil El'Zabar's Ethnic Heritage Ensemble  
(Spiritmuse)  
by Jeff Cebulski

Released earlier this year, *Open Me, A Higher Consciousness of Sound and Spirit* is a celebration of Chicago percussionist Kahil El'Zabar and his Ethnic Heritage Ensemble's 50th anniversary. It's both a representation of the ensemble's history mixed with a new approach to arrangement, signified by the addition of strings, thus marking a continuing musical/spiritual evolution and investigation. One of the percussionist's great gifts is combining parts into a resounding whole. Currently, the Ensemble consists of El'Zabar, Corey Wilkes (trumpet and percussion) and Alex Harding (baritone). Even without added instruments, the trio fills space admirably as the leader uses his percussion skills to build a platform for his bandmates to create and for listeners to investigate. With strings attached, from James Sanders (violin, viola) and Ishmael Ali (cello), the familiar pieces take on a whole new life.

Two such examples occur on "The Whole World", in which El'Zabar narrates out of its gospel sway and into an African griot refrain, powered by the funky band; and Eugene McDaniel's classic "Compared to What", wherein the leader borrows from both McDaniel and Les McCann in his painstaking, matter-of-fact delivery, initiated by his kalimba and supported by Harding's husky playing and Wilkes' bluesy, slurred commentary. The album's middle portion features four previously recorded El'Zabar compositions encompassing a significant breadth of Black music. "Return of the Lost Tribe" retains its deep blues beat as it conjures El'Zabar's work alongside violinist Billy Bang. "Hang Tuff" sounds as if Dizzy and Bird played in West Africa. The solemn standout "Can You Find a Place", enhanced by Sanders' string embellishment and Wilkes' coned delivery, seems especially poignant in this iteration. "Great Black Music" (an El'Zabar composition first recorded by the Art Ensemble of Chicago) has the leader's kalimba establishing a jaunty performance that brings New Orleans blues along for the ride. After a swinging "Passion Dance", a ritualistic "Ornette", and the hard boppish "Kari", the title cut resumes an African ambiance, featuring a cajon and talking drum cadence while flute and cello adorn the proceedings.

For all of his avant garde identity, Kahil El'Zabar has always driven a complementarian road that makes his music accessible to jazz fans, and there's "more of the same" in this representative tribute. Yet, given his penchant for inquisitive restlessness, *Open Me, A Higher Consciousness of Sound and Spirit* is also "not quite the same." As usual.

For more info visit [spiritmuserrecords.com](http://spiritmuserrecords.com). El'Zabar is at Blank Forms Nov. 13. See Calendar.

## Blue Note NEW YORK

### UPCOMING SHOWS

- |                       |   |
|-----------------------|---|
| NOV 4                 | <b>PEDRITO MARTINEZ</b>   |
| NOV 5-6               | <b>EDDIE PALMIERI</b>   |
| NOV 7-10              | <b>TANK AND THE BANGAS &amp; FRIENDS</b>  |
| BRUNCH NOV 9          | <b>A TRIBUTE TO THE GOLDEN AGE OF CUBA: THE MUSIC OF BUENA VISTA SOCIAL CLUB</b>          |
| BRUNCH NOV 10, 17, 24 | <b>THE WORLD FAMOUS HARLEM GOSPEL CHOIR</b>   |
| NOV 11 & 25           | <b>DIZZY GILLESPIE ALL-STARS</b>  |
| NOV 12-13             | <b>ADAM BLACKSTONE &amp; THE LEGACY EXPERIENCE</b>  |
| NOV 14-17             | <b>ST. PAUL &amp; THE BROKEN BONES</b>  |
| NOV 18-20             | <b>WEEDIE BRAIMAH &amp; THE HANDS OF TIME WITH SPECIAL GUEST PEDRITO MARTINEZ</b>         |
| NOV 21-24             | <b>KENNY GARRETT</b>  |
| BRUNCH NOV 23         | <b>JUILLIARD JAZZ ENSEMBLES BETTY CARTER ENSEMBLE</b>                                     |
| BRUNCH NOV 23         | <b>JUILLIARD JAZZ ENSEMBLES DUKE ELLINGTON ENSEMBLE</b>                                   |
| NOV 26 - DEC 1        | <b>JOHN SCOFIELD QUARTET WITH NICHOLAS PAYTON FEAT. VICENTE ARCHER &amp; BILL STEWART</b> |
| BRUNCH NOV 30         | <b>FOREVER RAY HONORING THE MUSIC OF RAY CHARLES</b>                                      |

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**Bridges**  
**Brian Ho Trio (Cellar Music)**  
*In Green / We Dream*  
**Parlor Greens (Colemine)**  
 by Scott Yanow

While Fats Waller recorded on the pipe organ in the '20s, and Bill Doggett and Wild Bill Davis were popular organists of the early '50s, it was up to Jimmy Smith (who burst upon the national jazz scene in 1956) to firmly establish the Hammond B-3 organ as a viable jazz instrument. During the seven decades since, many organists have made an impact on the scene even as the Smith influence remains dominant. The instrument was quite popular throughout the '60s, faded a bit during the next decade (due to the rise of other electric keyboards) and then made a comeback in the late '80s/early '90s due to the brilliance of players like Joey DeFrancesco.

The Northern California-based Brian Ho made his recording debut over a decade ago with *Organic* (2012). While he has since recorded with singer Katerina Brown, and guitarists Ron Jackson, Jim Witzel and Mimi Fox, *Bridges* is just his second release as leader. Surprisingly it was recorded in 2017, though it's just coming out now. Here, Ho is joined by the members of DeFrancesco's original trio: Paul Bollenback (guitar) and Byron Landham (drums), both of whom also have extensive experience working with other organists. The

guitarist's solos along with the drummer's swinging support are perfect fits with the leader's Smith-inspired style. Ho sounds quite comfortable at every tempo, whether it is his warm ballad "Bonnie", his uptempo cooker "Essence", an uptempo rendition of Bud Powell's "John's Abbey", a couple of R&B pieces ("Yearnin' for Your Love" and "Saving All My Love for You") that recall organist Charles Earland, or a version of "Just in Time" taken in 7/4. The only question about this highly enjoyable and timeless release is why did it take seven years before it was finally issued?

Parlor Greens consists of Adam Scone (organ), Jimmy James (guitar) and Tim Carman (drums). On the group's *In Green / We Dream*, they perform 11 selections (all but one are originals) in less than 35 minutes. While there is no fat included in these renditions and the group gets to the point immediately, there is generally not much development beyond stating the melody while definitely setting the groove. Only two songs exceed four minutes and none stretch beyond five. The album is very much a throwback to late '60s funky soul jazz, the type of performances that could occasionally be heard during that era on AM radio. The trio has an attractive group sound; their grooves are danceable and there is enough variation in tempos to hold one's interest even if there are no real surprises. Ranging from funky grooves to bits of rock and roll ("Parlor Strut") and moody ballads, with organist Scone mostly in the forefront, the music is pleasing and fun if not overly substantial.

For more info visit [cellarlive.com](http://cellarlive.com) and [coalminerecords.com](http://coalminerecords.com). The *Parlor Greens* album release concert is at Brooklyn Made Nov. 21. See Calendar.



**Covers**  
**Ed Neumeister Quartet +3 (MeisteroMusic)**  
 by George Kanzler

Trombonist Ed Neumeister is a master of mute technique, which had its heyday in the Swing Era. He honed his plunger mute style (wherein the trombone mimics vocals) while in the brass section of the Duke Ellington Orchestra under Mercer Ellington. He also grew up in the late '60s and '70s during the rock revolution. The "covers" he does on *Covers* are from that pop-rock era, with one exception, a Taylor Swift song. (One other biographical nugget: Neumeister was once in a Bay Area band, Reconstruction, that also included the Grateful Dead's Jerry Garcia.)

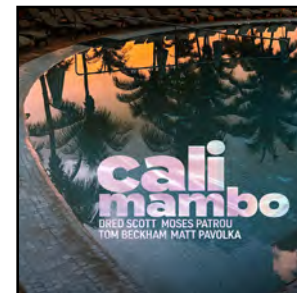
Half of the ten tracks here are covers of Lennon-McCartney songs from The Beatles' later albums. Neumeister is at his vocalizing, wah-wah plunger-muted best on "Rocky Raccoon", dressed in New Orleans second-line beats, and "Dear Prudence", on which his vocalizing plunger is deeply expressive. There are also covers of two Led Zeppelin songs and Otis Redding's version of the Bing Crosby-introduced "Try A Little Tenderness", while the leader's one original, "Okay for Now," is a contrafact of Traffic co-founder Dave Mason's "Feelin' Alright".

Most of the album is a quartet consisting of Gary Versace (piano, organ, accordion), Drew Gress or Cameron Brown (bass) and Tom Rainey (drums). Three tracks include the reeds/woodwind section of Billy Drewes, Caroline Davis and Ingrid Laubrock. On Led Zeppelin's "Black Dog", saxophones follow the plunger muted mimicking of the Robert Plant vocal. Overdubbed

woodwinds play the prelude and they close to Zeppelin's "Stairway to Heaven", joined by accordion behind the trombone-led melody. On Swift's "The Last Great American Dynasty" (cast in 7/8) the saxophone trio ad libs and riffs behind the muted trombone lead and solo. The trombonist reveals his burnished, lyrical open horn sound, from honoring Redding on "Try a Little Tenderness" to his debt to modern trombone master J.J. Johnson on the in-the-pocket swing of The Beatles' "The Fool on the Hill".

*Covers* makes a good argument for "covering" rock and R&B tunes in jazz. It's also a premier showcase for Neumeister's mastery of trombone and mutes.

For more info visit [meisteromusic.bandcamp.com](http://meisteromusic.bandcamp.com). The album release concert is at Smalls Nov. 14. See Calendar.



**Cali Mambo**  
**Dred Scott, Moses Patrou, Tom Beckham, Matt Pavolka (Ropeadope)**  
 by Brian Kluepfel

*Cali Mambo* is a heartfelt tribute to George Shearing's late '50s and early '60s Latin jazz recordings for Capitol Records and MGM, with piano and vibraphone sharing the spotlight. The album—with Dred Scott (piano), Tom Beckham (vibraphone), Matt Pavolka (bass) and Moses Patrou (drums, percussion)—goes to the roots of Latin jazz with "Manteca", the Dizzy Gillespie/Chano Pozo/Gil Fuller co-composed tune that, as Scott writes in the liner notes, "brought Latin jazz into the standard repertoire." The insistent rap of the clave keeps this one in "Cuban Standard Time." One of the few lyrics on the album is an enthusiastic take of another Gillespie/Pozo gem, "Gauchi Guaro". The album's title track is Scott's own interpretation of the Argentinian composer Dante Varela's composition (note on authorship: Scott credits Shearing, while other sources correctly credit Varela), which kicks off the ten-song set, updating the groove from Shearing's 1958 *Latin Lace* quintet recording—the lack of guitar (Toots Thielemans was on the original) gives this version a slicker, stripped-down feeling.

Nat Simon's "Poinciana" and Wayne Shorter's "Footprints" add variety and a touch of familiarity to the collection. Two Cuban compositions center the album and offer its finest moments: Ignacio Cervantes' "Danza Cubana" has a stately lilt, with almost a march quality, and features the album's best group interplay. Pavolka's bowed bass sounds as if there was an uncredited cello, and the end-result is gorgeous. Enrique Jorrín's "La Engañadora" shifts from a mild cha-cha-cha midway into high gear, the accelerated tempo driven by Patrou's insistent percussion.

*Cali Mambo* offers a well-rounded selection played by a seasoned New York-based quartet, which has honed simpatico playing over a four-year period. The only element lacking in this project is the bodacious, bawdy album-cover art of the Shearing era; but then again, some things are best left in the past! In a touch of class, Scott lists all 16 players who played on the original Shearing records, a detail that was overlooked back in the day.

For more info visit [ropeadope.com](http://ropeadope.com). Dred Scott is at Bar Bayeux Nov. 5 and Mezzrow Nov. 20. Tom Beckham is at Sunny's Bar with Jason Loughlin Nov. 1 and Le Cheile with Meg Okura Nov. 2. See Calendar.

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## UNEARTHED GEM



**World Broadcast Recordings 1944**  
**James P. Johnson (Solo Art)**  
by Marilyn Lester

Possibly under-rated today as a major influence in the evolution of jazz piano, James Price Johnson (who died 69 years ago this month) is mostly responsible for transforming ragtime playing into a more complex and sophisticated piano style. Not only a formidable player, he was a major composer who wrote over 250 pieces of music, composed (or co-composed) eleven musicals and was featured on over 400 recordings.

The *World Broadcast Recordings 1944*, a set of 21 Johnson piano solos and drum duets (with Eddie Dougherty) have never been heard before (they were originally intended for radio broadcast via World Broadcasting). The repertoire includes Johnson compositions plus a helping of Fats Waller tunes, an homage to his friend and pupil who had died months earlier of pneumonia. The

beauty of this release is the ability to compare and contrast versions of Johnson's playing between several takes.

"Ain't Misbehavin'" (track 2) is played in a fast-tempo, syncopated ragtime-stride style. It's joyous and bouncy, but speaks to the early 20th century. By contrast, another version (track 14) offers a slower tempo with a more sophisticated, composerly, improvisational approach. The stride "tricks" are still there, augmented by the steady beat of Dougherty's drumming. On "I'm Gonna Sit Right Down and Write Myself a Letter" (track 4), Johnson's right hand does the heavy improvisational lifting, while his left more simplistically holds the base line. The alternate take (track 13) has the pianist echoing Waller's style with his right hand, while the left is given slightly more to do, primarily in sync with Dougherty. The only iteration of "Keeping Out of Mischief Now" is a sprightly take, with Johnson clearly having fun with the number; his trills and augmentations are in a style much akin to what some may now regard as Art Tatum's. Ironically, it was Tatum who was influenced by both Waller and Johnson, but who is today the reference point for embroidered technique and complex musicality.

When it comes to Johnson's own work, one of the most renowned is his "Carolina Shout" (composed around 1918). This technically challenging number became a test-piece for contemporaneous

pianists. Of the importance of this piece, it was added to the Grammy Hall of Fame in 2020. The track 16 and 22 takes both feature Dougherty. The former version has Johnson's left hand emulating a bass, while his right makes definitive melodic and improvisational statements at a cooking tempo. Sometimes it even sounds as if Johnson has three hands! The latter take is even faster, with the drummer's playing more assertive. The effect is this: imagine another pianist in the room, being challenged by Johnson. You can almost hear Johnson say, "so there—top that."

The only version of "Porter's Love Song to a Chamber Maid" has a contemporary feel, less stride-oriented and more theatrical, but the tune was composed for the 1930 stage musical, "The Kitchen Mechanics Revue", which has been called "a critique of political economy you can dance to." Aside from being a lovely ballad in its own right, the number points out Johnson's breadth of playing and understanding of genre importance. Though many takes on the release may seem similar, especially to those who aren't listening to them as a study, they are nonetheless wonderful as pure enjoyment.

The James P. Johnson *World Broadcast Recordings 1944* offers a small slice of the pianist-composer's output but is still a delicious microcosm of a tasty whole.

For more info visit [jazzology.com](http://jazzology.com)

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## DROP THE NEEDLE



### Heart

**Jerome Sabbagh (Analog Tone Factory)**  
by Keith Hoffman

Who has it better than Jerome Sabbagh these days? The French-born, NYC-based tenor saxophonist released an artistic triumph last year, *Vintage*, featuring childhood hero Kenny Barron on piano. Now he's back with another bucket list-punching offer, *Heart*, featuring another legend who said "Yes" to Sabbagh—the ageless drummer Al Foster. Sabbagh's first-call acoustic bassist, the great Joe Martin, completes the chordless trio. As if that weren't enough, Sabbagh is releasing this album as an LP ("ATF001" on his own imprint, Analog Tone Factory). A sound fanatic who has developed real expertise in analog equipment and vinyl production, Sabbagh insisted that this music be recorded live to analog tape using an analog Ampex board (your reviewer honors this approach in his own vinyl-listening philosophy).

Foster was Miles Davis' drummer of choice from 1972-85 and was the only musician to be with him on both sides of his '80s "retirement." As Davis noted of Foster in his autobiography, "He knocked me out because he had such a groove and he would just lay it right in there." That simple, minimalist groove serves as the core of this new album, and it fits Sabbagh's playing perfectly. Foster's attention to detail, as heard on "Prelude to a Kiss" (Ellington) is astounding: he uses a few cymbal bell hits and tuned tom-tom strikes as a motivic force underneath Sabbagh's deceptively simple, vibrato-less beauty. On "Gone with the Wind", Martin and Foster lock in on a simple, relaxed swing, allowing the saxophonist to play off the beat and let his gorgeous tone and melodic soloing tell the story. Sabbagh and Martin may take Foster a bit out of his comfort zone on two fully-improvised tracks: "Right the First Time" and "Lead the Way". The latter, though, is another illustration of why Miles loved Foster's groove, as he sets the dark, funky pocket on drums, then is joined by Martin with a perfect bass line, and finally by the leader's improvised melody on tenor.

The sound quality of the recording is fantastic. Folks talk about "warmth" when they listen to analog recordings. But your reviewer prefers the concepts of "presence" and "space." Any decent equalizer can give you warmth, but "presence" is the sense that the musicians are in the room with you and "space" shows that each voice is distinct. Those are qualities best found in analog recordings, and particularly in analog recordings on superb equipment and supervised by master engineers. This album has those qualities in abundance.

*Heart* is Sabbagh's eleventh leader date and is another artistic—and sonic—triumph.

For more info visit [analogtonefactory.com](http://analogtonefactory.com). Sabbagh is at National Sawdust with Alex Krautz Nov. 1 and Standard Wormwood Distillery with Andrew Kushnir Nov. 17. See Calendar.



### Extra

**Peter Evans (We Jazz)**  
by Ken Waxman

With Petter Eldh mostly concentrating on a walking double-bass pulse and Jim Black's drumming emphasizing standard patterns, Peter Evans' *Extra* is closer to a contemporary jazz session than is usually expected from the trumpeter. But just because the performances lean towards anticipated beats and melodies, the extra lies in how the trio members bring a distinct individuality to this program. A terse (8 tunes in 34 minutes) but thorough session, timbres from piccolo trumpet, flugelhorn and piano (Evans), synthesizer (Eldh) and electronics (Black) are added at points to break up the narratives. Not that they often need extra oomph, since Evans' build-up of portamento impulses includes enough growling triplets, pauses, pointillist stabs and stratospheric flutters to keep things interesting; no mere technical flaunting though, they're used to advance the themes.

Adding to the concept, Evans sneaks a brief classic bebop quote into his solo on "Freaks", otherwise given over to brass shakes and half-valve squeezes, while Eldh ends the tune with a thoroughly contemporary synth drone. Plus, the bassist's string-buzzing introduction to "Movement" directly quotes from "Frère Jacques", although the exposition is subsequently dominated by the trumpeter's burbling prestissimo notes and a machine-vibrated overlay. More subdued than usual, Black limits his acknowledged percussion expertise to steadying the rhythmic enhancement throughout. Even when the drummer gets a mini-showcase of thumps, bumps, clanks, clips, ruffs and rebounds on "Nova", it's deliberately placed following a mid-range brass squeal and piano chording from Evans and followed by more piano comping and an undulating trumpet sting.

Other sessions dedicated to Evans' timbral probing have confirmed his role as an explorer and innovator in charting the farthest reaches of brass experimentation. Yet *Extra* adds something extra to that reputation. With the Swedish bassist and American drummer (each long-time associates of the trumpeter), this bare-bones trio creates sounds that should tempt modern swing fanciers as much as those who revel in following constant musical boundary stretchers.

For more info visit [wejazzrecords.bandcamp.com](http://wejazzrecords.bandcamp.com). Evans is at Public Records Nov. 15 and solo at TV Eye Nov. 20. See Calendar.



### We See

**Steve Davis (Smoke Sessions)**  
by Jeff Cebulski

Part of a series to honor its 25th anniversary, NYC club Smoke's inhouse Smoke Sessions label recently released *We See*, a live recording led by trombonist Steve Davis,

which is logical given his almost constant presence on Smoke's stage. While the album is attributed to Davis, the session could be identified as "Steve Davis and Friends," as it includes many close collaborators: Eddie Henderson (trumpet), Ralph Moore (tenor), Renee Rosnes (piano), Essiet Essiet (bass) and Lewis Nash (drums).

The stellar ensemble had never performed as a sextet when they gathered about a year ago. Yet, due to their pedigree and comfortability, this set is as tight as one could expect. Heightened by the venue's terrific sound management, the group gives jazz patrons (and listeners at home) a solid idea of what a concert should sound like at this club when redoubtable veterans interact. To achieve this result, Davis chose a set list of modern standards plus one not-often-heard piece, giving his friends the familiarity and just-enough arrangement to bring out their best. The sextet is a Davis-favored grouping, and the featured three-horn section audibly invigorates the participants. Of those horns, Moore obviously had a remarkable evening in particular, with his sumptuous tone heard on sharp improvisations, which adorn the album. The title track is one of two Thelonious Monk compositions; on the other, "Ask Me Now" (one of two bonus tracks), the saxophonist again really shines. Both demonstrate how versatile and indefatigable Monk's music truly is.

The release is bookended by two Miles Davis classic sextet standards: album opener "Milestones" and closer "All Blues" (the second bonus track) and Davis' trombone contributions add a new color to each. On the latter, Rosnes' piano solo is captivating while Henderson moves smoothly from muted to full open horn expression. Throughout, the steady Essiet and stalwart Nash provide top-drawer support. A unique piece chosen was pianist Larry Willis' "To Wisdom, the Prize". The leader's arrangement coalesces the horns into a sublime unit, leading to a sparkling solo by the trombonist.

Davis, raised on the golden age of Blue Note recordings, has continued to carry on that tradition in eminent fashion (especially in the past on the Smoke stage with the formidable sextet, *One For All*, which included Jim Rotondi, the trumpeter who unfortunately passed away this year). Those who wonder what it's like to attend a Smoke concert can start with *We See*.

For more info visit [smokesessionsrecords.com](http://smokesessionsrecords.com). The album release concert is at Smoke Nov. 6-10. See Calendar.



### Golden City

**Miguel Zenón (Miel Music)**  
by Scott Yanow

Alto saxophonist Miguel Zenón's *Golden City* is an eleven-part suite dedicated to San Francisco. But rather than it being a light-hearted tribute to the beauty of the city (such as songs "I Left My Heart In San Francisco" and the 1930s "San Francisco"), this is a much more serious look at the history of the Bay Area. Zenón is joined by a brass section comprised of Diego Urcola (trumpet, valve trombone), Alan Ferber (trombone) and Jacob Garchik (tuba, trombone), plus Miles Okazaki (guitar), Matt Mitchell (piano), Chris Tordini (bass), Dan Weiss (drums) and Daniel Diaz (percussion). There is one major trombone solo apiece by the three brass men (each of whom audibly adds excitement to the music). Mitchell's playing is a major part of the ensemble, while the leader's own

statements are concise and a logical outgrowth of his solid arrangements.

Each composition deals with topics such as the Gold Rush of 1848, the Chinese Expulsion Act of 1882, the incarceration of Japanese Americans during World War II, the gentrification of formerly thriving neighborhoods and San Fran becoming a sanctuary city: the album's music reflects the heaviness of all these subject matters. There's a strong forward momentum, as if to say that progress is unavoidable, even when it is not necessarily healthy. However, it is not until the ninth movement, "Cultural Corridor", that some semblance of joy is expressed, with Urcola's trumpet taking the lead. Though, even here, the music becomes quite hyper and complex fairly quickly. Other notable moments include the horn riffing on the album opener "Sacred Land", the tightness of the saxophone and bass unisons on "9060", the repeated piano chords that anchor much of "Wave of Change", the warm ballad "The Power of Community" and the free-for-all tradeoffs of the concluding "Golden".

While one might wish that the beauty and fun of San Francisco were also represented in his suite, Zenon's *Golden City* is effective at depicting some of the aspects of San Francisco's not-always-rosy past.

For more info visit [miguelzenon.com](http://miguelzenon.com). The album release concert is at Miller Theatre Nov. 14. See Calendar.



**Live At Birdland**  
**Geoffrey Keezer (MarKeez)**  
by Ken Dryden

Geoffrey Keezer was a child prodigy, beginning piano lessons at a very young age. He recorded his debut album (*Waiting in the Wings*), featuring several strong originals, in addition to playing on recordings by both Rufus Reid and Art Blakey's Jazz Messengers (he was Blakey's last pianist), all before he turned twenty. Here the pianist takes a new approach for his live Birdland sets (recorded September of last year) with two other veterans who have been frequent collaborators: John Patitucci (bass) and Clarence Penn (drums).

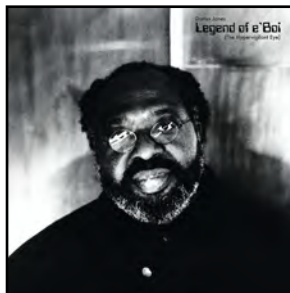
Keezer focuses primarily on works by Chick Corea and Wayne Shorter, and for the most part, on songs less frequently explored by other bandleaders, including a few that were originally recorded with synthesizer rather than grand piano. The intensity of "High Wire - The Aerialist" captures Corea's spirit perfectly, and without mimicking his touch, leaving plenty of space for the rhythm section to engage Keezer in interplay. Patitucci switches to electric bass for Shorter's "Flagships", on which he displays his considerable chops in a decidedly spacey setting, with the pianist's shimmering chords and drummer's spot-on percussion. The leader's setting of Corea's moving "Eternal Child" opens with Patitucci's haunting arco, while Keezer's robust improvisatory flight is accented perfectly by Penn's engaging drumming (especially as the piece ventures into Afro-Cuban territory). "Imp's Welcome", another Corea composition originally performed on synthesizer, finds Keezer making it his own on piano, with striking improvised lines and an adept use of space in what is a dazzling performance.

Shorter's "Dance Cadaverous" (from the saxophonist's *Speak No Evil*) is one of his landmark songs, and Keezer's introspective journey through it brings out both its beauty and its passion. The bandleader's two originals also measure up to the works

by the late masters: "Song of the Canopy" (written when the pianist was just 23, while touring with trumpeter-flugelhorn player Art Farmer) is a post-bop vehicle that constantly changes direction without warning and which the rhythm section negotiates with ease; and his rambunctious blues album-closer, "Madame Grenouille" (another demanding work, which dates back over a quarter century to his first decade as a professional musician) is an uptempo rollercoaster ride that showcases Keezer's formidable technique, sharing the spotlight with a powerful Penn solo.

The superb engineering (Todd Carder) throughout gives one the feeling of having a front row table at the historic Birdland club to witness a genius at work.

For more info visit [geoffreykeezer.bandcamp.com](http://geoffreykeezer.bandcamp.com). Keezer is at Sony Hall's "David Sanborn Tribute" Nov. 25. See Calendar.



**Legend Of e'Boi (The Hypervigilant Eye)**  
**Darius Jones (AUM Fidelity)**  
by John Sharpe

For the seventh outing of his envisaged nine album series on the AUM Fidelity imprint, alto saxophonist Darius Jones returns to the stripped-back trio format of his second release (*Big Gurl*, 2011). This time out he's recruited the A-list team of Chris Lightcap (bass) and Gerald Cleaver (drums), two leaders in their own right, both of whom thoroughly inhabit his charts. Originally conceived in response to a challenge from his therapist to "make a song for yourself," *Legend Of e'Boi* meditates on Black mental health and healing.

In many ways Jones' music has always seemed to offer a window into his soul, not least in thanks to his feeling-drenched sound, which veers between anguished split-tone cries and sour-sweet benedictions. That impression is reinforced by the insistent, even obsessive, motifs and figures with which he builds his emotionally potent dramas, as in the opening "Affirmation Needed". His incantations turn more prayerful in "No More My Lord" (interpreting a prison song collected by Alan Lomax in 1948), a vinegary dirge with a whiff of "Summertime", fueled by Lightcap's grinding drone and Cleaver's tumbling rubato drums. Jones wrings the maximum impact from the repeated phrases that inspire him to a wonderful final passage of wavering squawk that suggests equal parts vulnerability and wiry strength.

Although Lightcap enjoys a couple of solos (notably his plucked feature on the opener, where he assuredly treads that hallowed turf at the confluence of melody and rhythm), he and Cleaver primarily convey a mesh of choppy but relentlessly forward-focused beats and motoric grooves to give the saxophonist's lines wings. The interplay can be heard to good effect on "We Outside", where Jones' angular interventions regularly punctuate a conversational dialogue, before a switch to a twisty ostinato that pushes the reedman into a klaxon urgency. The program finishes with the leader's hoarse, throaty urgings ringing out over a slightly martial substructure and loping riff on "Motherfuckin' Roosevelt". This number provides a fitting conclusion to a clear-sighted work delivered without sentiment, in which catharsis and expression find a way through together.

For more info visit [aumfidelity.com](http://aumfidelity.com). Jones is at Merkin Concert Hall Nov. 21. See Calendar.



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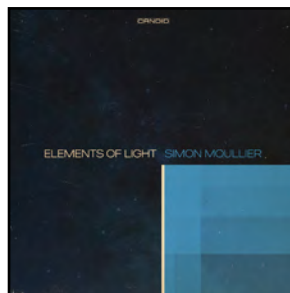
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Photo by Gilberto Tadday



*Elements of Light*  
**Simon Moullier (Candid)**  
by Mike Shanley

By listing both jazz legend Wayne Shorter and the boundary-pushing pop band Radiohead as influences, Simon Moullier could be casting a wide net, largely for the sake of eclecticism. On the other hand, *Elements of Light*, the vibraphonist's fifth and latest album, features moments where the imprints of both acts can be noticed. If Radiohead tried their hand at bossa nova, they might have come up with Moullier's "Jiwa".

The album often moves at a gentle pace where space is wide open, without necessarily sounding spare, and the suspense it elicits is ripe with possibilities. Moullier and pianist Lex Korten often create lines in unison, which thicken the impact of a melody. Bassist Rick Rosato and drummer Jongkuk Kim don't always play with flash, but their contributions nevertheless provide a steady undercurrent to the overall sound of the group. The album's nine tracks often emphasize composition over improvisation. Marquis Hill adds a warm trumpet line to "Lotus", a track that ends just as the group could take off, but that doesn't seem to be the point here.

Moullier takes a solo only when it seems like the time is right, which might even be a few minutes into a piece. "Bird of Paradise" offers a line that keeps unfolding in a series of ostinatos and stop-time melodies that create a rich atmosphere. While the music can come across as subdued, the leader can frequently be heard singing along passionately in the background, which proves that a fire burns underneath. Although each track offers some sonic detail, when they're lined up together, the dynamic level doesn't vary too much between tunes. Even when Rosato and Kim bring an uptempo bop feel to "Olympus", the mix keeps them in the background. The title track, with Gerald Clayton guesting on piano, adds a drum-and-bass groove, but the piano and vibes combination feels a bit too clean and tranquil on top.

*Elements of Light* presents a distinct mood throughout, but a few variations would add to the ambience even further.

For more info visit [candidrecords.com](http://candidrecords.com). Moullier is at The Jazz Gallery Nov. 8. See Calendar.



*Live At Mezzrow*  
**Roger Kellaway**  
(Cellar Music/SmallsLIVE Foundation)  
by Ken Dryden

Veteran pianist Roger Kellaway was a youthful 83 when he came from California to play several sets at Mezzrow in May 2023 (he turns 85 on the first of this month). Honored with a SmallsLIVE Foundation Living Masters grant (which made this recording possible), he switched from his typical trio, with bass (Jay Leonhart) and guitar (Roni Ben-Hur), adding seasoned drummer

Dennis Mackrel. The Friday afternoon session, made after two days of shows, with several tracks seeming to be part of a medley without pause, actually sounds like it was recorded without an audience.

The pianist introduces the program with an exquisite, dreamy interpretation of "Try to Remember" (from the record-setting long run of the Off Broadway musical, *The Fantasticks*), segueing directly into Miles Davis' modal masterpiece "All Blues" as the rhythm section joins him. Kellaway's effective use of tremolo in the bass line adds tension to this infectious classic, while Leonhart's arco solo also merits praise, given it's a technique that is often overlooked by younger bassists. The abstract, impressionist introduction to "Blue in Green" is magical and carries throughout this extended interpretation.

"So What?" (another Miles Davis jazz standard from *Kind of Blue*) sneaks up on the listener with Leonhart's disguised introduction before the signature theme reveals itself. The leader simmers this modal classic with a reserved, angular arrangement that gradually builds steam before yielding to the bassist's inventive playing along with the drummer's matchless brushwork. The pianist's sole composition is "All My Life", a reflective ballad originally written for piano and violin, here played as a piano solo. Kellaway's lush chords and effective pedal use bring out its joyful celebration of a life well lived. The late orchestra conductor and pianist Ettore Stratta was also an underrated composer. The masterful trio interpretation of his bossa nova, "Pages of Life", brings out its lyricism in an elegant, understated manner. Another Stratta obscurity, "Good Morning Bahia", is a breezy Brazilian tune featuring Ben-Hur; it's a festive celebration with the guitarist and drummer bringing the piece to a feverous pitch in their engaging duet as the centerpiece. The full quartet is also heard on a whimsical rendition of "Straight No Chaser", highlighted by its conversational exchanges between piano and guitar. Perhaps the biggest surprise, however, is the leisurely approach to "Take the 'A' Train" (favored by the late trumpeter Joe Newman when Kellaway joined him). The trio's extended interpretation here is a strong conclusion to an outstanding release.

For more info visit [cellarlive.com](http://cellarlive.com)



*Atlas of Sound: Coast Redwoods*  
**Elsa Nilsson (ears&eyes)**  
by Keith Hoffman

Flutist, composer and avid outdoorswoman, Elsa Nilsson, lacks neither ambition nor audacity. She intends, with her *Atlas of Sound* series, to capture the essence of a given point in nature, to experience it so deeply that the music she writes there can almost be described as found art—which is not exactly A/A/B/A, everyone blow two choruses and meet back at the head.

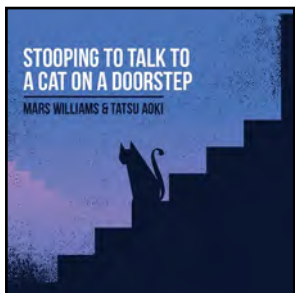
Her latest adventure (*Atlas of Sound: Coast Redwoods* 41°32'09.8"N 124°04'35.5"W") finds her near the border of Argentina and Chile, in a part of Patagonia known as Quila Quina, in a one-room cabin on the steep shore of Lake Laçar. She was due to record with Brooklyn-based Argentinian pianist Santiago Leibson in Buenos Aires in a week, armed with the essence of Quila Quina arranged for flute and piano. Having been introduced to the local flora and fauna by a guide from the indigenous Mapuche people, Nilsson settled in alone on the remote lake shore

to look and listen. Almost immediately she discovered the melody of “The Wind from the North Comes from the West”. The work’s accompanying book, with poetry by a Mapuche woman, Pukem Inayao, and the art of Maia Heidel, is Nilsson’s account of this journey. If you read the book while you listen to the simple melody, the flute player’s brilliant expansion of that melody, and Leibson’s expert accompaniment, you actually feel transported to that solitary lakefront as the sun sets.

“Tren Tren, Abanico, Vizcacha” are the three points that, according to Mapuche oral tradition, define the boundaries of Quila Quina. Being three points, Nilsson felt this piece as a dancing three-four, in three parts, with Leibson contributing a particularly rollicking, playful and swinging middle section solo. Nilsson discovered “Ciprés, Roble Pellín, Ñire” in a grove of trees that gives the piece its name. She was surrounded by the song’s recurring motif in the lake’s gentle waves, the wind through the tree canopy and the birds who then echoed it back to the water. She merely suggests the melody at first, blowing over the top of the flute’s embouchure hole. “Chin Chin/Puelche” refers in part to the reversal of the usual local wind pattern, when the breeze comes instead from the east. It is a fitting bookend and closer, a fast, engaging romp with rhythm and changes one might expect from the southern hemisphere of the New World.

The first *Atlas of Sound* volume came from the California Redwoods, the next from the remote Patagonian lake shore. Where to next?

For more info visit [earsandeyesrecords.com](http://earsandeyesrecords.com). Nilsson is at Owl Music Parlor with Kari Vanderkloot Nov. 10. See Calendar.



***Stooping to Talk to a Cat on a Doorstep***  
**Mars Williams & Tatsu Aoki**  
(Asian Improv/Soulwhat)  
by Marc Medwin

A moment of dialogue can exemplify the whole. Listen at 0:29 of the first lengthy, plucky and titular track on the aptly named *Stooping to Talk to a Cat on a Doorstep*, the in-performance duo album by bassist Tatsu Aoki and late-lamented saxophonist Mars Williams (who passed away a year ago this month at age 68), to hear one layer of that dialogue in sharp focus. Williams offers up six notes in a largely quartal line, and, miraculously, without hesitation, Aoki sculpts a sparser but complementary response; a synergy is achieved in a moment of microhistory. The album is rife with similar dialogue. Even to intimate the duo’s instruments is to deny the very fabric of the sound webs they weave, as with the beginning of “Truth and Two Loose”, where plucked strings, rattled bells, and what sounds like a wind-blown reed, vie for prominence before bass and saxophone return, staggered, to the fold. Time and tempo also juxtapose in glorious flux. You can hear the deep groove morph out of “new thing” freedoms around 2:55, slowly solidify and catch fire, so that by 3:11, a full-bore funky swing is in effect! It drives the music forward until, amidst Williams’ Albert Ayler-esque shrieks, it unravels at 7:21, easing to a halt fifteen seconds later.

Each player also engages in his own back and forth, as, on that same track, Williams does when saxophone and voice punch and punt during his pithy solo. As if in pursuit, Aoki launches into some Jimmy Garrison-

like sliding and pizzicato double-tones until Williams inhabits yet another groove at 10:40. On “Imaginary Realm”, the bassist sneaks into an electronically engineered ostinato with such stealthy precision that it’s only noticeable because of some very slight rhythmic delay and because he and Williams solo over it simultaneously, effectively a spontaneous trio.

Nothing in all of this multileveled exchange should surprise those in the know. Both musicians are so much more than can be implied by any one instant of performance. Their music making is fluidly multicultural, virtuosic earthiness in action. The simple yet profound moment of communing with that porched feline pervades every form and structure of this powerful and beautifully recorded album.

For more info visit [asianimprovrecords.com](http://asianimprovrecords.com)



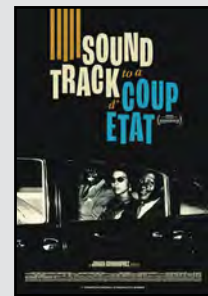
***Blood Burden***  
**Alfredo Colón (Out Of Your Head)**  
by John Sharpe

On his leadership debut, Dominican-American alto saxophonist Alfredo Colón convenes a smart young band of his peers, for a program of seven originals and one cover, contemplating in music tensions between his Catholic upbringing and deeper folkloric roots. What this exploration results in is a set strung between the twin axes of passion and tradition. Colón’s band hews to the classic piano, bass, drums, saxophone format and his writing to the head-solos-head form, but there is something unsettling in the delivery, which speaks of extremer, darker goings on. That dynamic becomes apparent in every track, but perhaps nowhere more so than in “Our Simplest Office Clerk”, where a somewhat downbeat, forlorn melody inspires a beseeching, imploring cascade of notes from the saxophonist, which suggest why he has been enlisted by such luminaries as William Parker and Henry Threadgill. As his fervor mounts, the backing cuts loose from its moorings, although never completely losing sight of the shore, to which it eventually returns. In the opener “V.C.M.S.”, too, the slightly resigned, wistful theme arrives complete with a busy, almost stuttering, undercurrent. Credit here must go to Steve Williams (bass) and Connor Parks (drums) who, though neither gets to solo, have their presence felt throughout the session.

Up-and-coming pianist Lex Korten provides the other major focal point. He piles on the harmonies in dense chords that thicken the ensemble as well as underpinning the reedman’s moves. Colón proves a generous leader, giving the keyboards as much prominence as his own bright fluent horn playing; in fact, he doesn’t appear at all on two tracks. The first version of “Saint Lucy” is a somber churchy affair for piano trio, while the later reprise is for Korten alone, on the unique-sounding and chiming Klavins Una Corda piano, which imbues the tune with a fairytale like aura. The cohesion of Colón’s vision is that he bends the nagging ache of Delta bluesman Son House’s “Grinnin’ In Your Face” to fit his conception without fuss; it begins with an ominous riff and clanging piano before the altoist’s signature keening cry. His raw bellows on the closing “Doomknocker”, evoking an inner turmoil, likewise suggest an approach worth tracking in the future.

For more info visit [outofyourheadrecords.com](http://outofyourheadrecords.com). The album release concert is at Close Up Nov. 10. See Calendar.

## ON SCREEN



***Soundtrack to a Coup d'etat***  
**Johan Grimonprez**  
(Onomatopée Films/Warboys Films)  
by Paul Gaita

At over two and a half hours in length, director Johan Grimonprez’ *Soundtrack to a Coup d'etat* is a film that will try the patience of some viewers. It does not deliver its message with ease and requires both some knowledge of world historical events—specifically, the juxtaposition of the murder of Congolese leader Patrice Lumumba with a State Department tour of Louis Armstrong in Africa. During this time the Democratic Republic of Congo was struggling for independence (from the mid ’50s to mid ’60s) with involvement from both the U.S. and Soviet Union. It’s a history that may not be immediately familiar to some audiences (it’s not a necessity, but it helps).

*Soundtrack to a Coup d'etat* also asks viewers to exercise a sort of mental algebra by finding the connection between sounds and images that may not seem to directly address the picture’s focus. At one point, Grimonprez segues from harrowing audio of Andrée Blouin, political activist and chief of protocol to prime minister Lumumba, as she recalls smuggling high-profile documents critical to the country’s future in her hair, to a stream of images: Soviet leader Nikita Khrushchev embracing diplomats, a sea of grain waving in a stiff breeze and an eerie glimpse of an octopus drifting in dark water, all underscored by Nina Simone’s “Wild is the Wind”.

Such filmic choices and constructions confirm that *Soundtrack to a Coup d'etat* is not so much a documentary as a tone poem and visual/sound bath that addresses its weighty subject in terms of emotions and not pure recollections. Its success in that regard depends on the viewer’s affinity for such applications; but documentary devotees will likely agree that Grimonprez’ approach is at the least unique, and at best, beautiful to behold. And what of the jazz component? It is filled with remarkable clips of performances by and interviews with a host of jazz luminaries, notably Armstrong, and in many ways those elements alone make the deep dive into the film worth the effort. In addition to Simone, there are recordings and live appearances by John Coltrane and Dizzy Gillespie, and some are intimately connected to the Congo (Armstrong toured the Congo shortly after its independence as well as before Lumumba’s death). After the assassination, Abbey Lincoln and Max Roach protested Lumumba’s murder before the U.N. Security Council. Jazz thus becomes the membrane connecting the film’s disparate elements: images of Armstrong in Cuba and U.S. diplomats pitching Gillespie as a “Cool War” soldier underscore the music’s inherent freedom, one that the U.S. and the former Soviet Union were willing to extend to each other but not to emerging nations like the Congo. The connections are tenuous at times but buoy the film’s more ponderous moments.

For more info visit [johangrimonprez.be](http://johangrimonprez.be). The film screening is at Film Forum Nov. 1.

## IN PRINT



### *God is in the House - Art Tatum: A Biography* Mark Lehmkstedt (Wolke-Verlag) by Francesco Martinelli

*God is in the House* is a biography of Art Tatum, originally written in German by Mark Lehmkstedt and published 15 years ago (this newly published edition is the English translation). The author is a well-respected cultural historian whose wide interests and impressive resumé of different activities around the cultural landscape (including a collection of book bags that became an exhibition) did not necessarily feature music extensively. The title of the book is based on the often-quoted utterance by Fats Waller, who halted a show at the Greenwich Village Inn in New York one night to announce dramatically in the presence of his friend: “I play the piano, but God is in the house.” In the book’s prologue, Lehmkstedt offers interesting observations about historical research in the era of digitized sources, as well as autobiographical details about the author’s encounter with Tatum’s music through Western radio and cassette tape technology in ’70s GDR.

What follows is only the third monographic volume on the life and music of the piano giant (who passed away 68 years ago this month at age 47), a musician so unique that jazz history found him difficult to pigeonhole in any style, often celebrating his stratospheric technique but not the depths of his musical conceptions. The book reconstructs, with painstaking detail, the life of Tatum, from his beginning in Toledo, OH, to his New York debut in 1932. A wealth of new information was extracted from magazines and newspaper articles of the time. The musical descriptions often rely on well-chosen quotations from fellow musicians and critics, and the book at times reads like an extremely well-curated and complete collection of information and quotes about Tatum. Fully indexed for names, songs and venues, with a discography updated to 2024 and a full bibliography, this paperback book is supplemented by a complete chronology of the pianist’s life and work (freely available as a PDF on the publisher’s website).

Extensively discussed is the final stage of Tatum’s career with the gruelling 1954 tour with Stan Kenton’s big band and the recording sessions organized by Norman Granz for his Verve label, which included piano solos and groups with saxophonists Benny Carter and Ben Webster, clarinetist Buddy DeFranco, trumpeters Roy Eldridge and Harry “Sweets” Edison, vibraphonist Lionel Hampton, and drummers Buddy Rich and Louie Bellson. Language-wise (the translator is not indicated) the book comes across as rather stiff, with a few errors (even on the cover and blurb). Strange that the publishers did not realize the need for a revision by a mother-tongue editor. Additionally, for a fuller understanding of the musical uniqueness of Tatum, further useful information could supplement *God is in the House* with readings of more musicologically-oriented essays (such as those published online by Lewis Porter, which Lehmkstedt did include as an updated reference in the English edition.) Also, a useful addition is the *Jewels in the Treasure Box* recordings from Chicago’s Blue Note (Resonance, 2024). Still, as a source book about Tatum, this volume is invaluable and probably will remain unsurpassed.

For more info visit [wolke-verlag.de](http://wolke-verlag.de)



### *People Moving* Azar Lawrence (Prestige-Real Gone) by Mike Shanley

For his third album as leader, *People Moving*, saxophonist Azar Lawrence went into the studio with producer Skip Scarborough, whose resume would go on to include work with flutist Bobbi Humphrey, and songs that were recorded by many great vocalists (from George Benson to Anita Baker). By this 1976 recording, Lawrence had played with McCoy Tyner, Elvin Jones and Miles Davis, but the title *People Moving* seemed to imply that what the listening public should be moving towards was the dance floor. With that in mind, the sessions included Paul Jackson (bass) and Harvey Mason (drums)—who anchored Herbie Hancock’s landmark *Headhunters* album—plus Mtume (percussion), Lee Ritenour (guitar) and no less than four keyboardists (including Scarborough and Patrice Rushen). At least three of them played at the same time, taking turns on acoustic and electric pianos, a few ARP synthesizers and clavinet. For that extra sheen, four vocalists (Rushen among them) added simple lyrics in the background on three of the recording’s seven tracks.

Lawrence, usually heard on tenor, alternates here on soprano and alto as well. He might have been hoping for a crossover hit, with the album’s mix of soulful funk and fusion, but he didn’t skimp on blowing time either. Both “Theme for a New Day” (which launches the album in 7/4) and the title track each have moments where the saxophonist nearly takes things into Pharoah Sanders territory. These occur during the long fades, when the music was probably crossfading into the next song in the clubs, but the fact remains that they made it onto the record. The mix often gives bass and keyboards precedence over drums, though the title cut still sounds like a solid slab of funk. Like “Theme”, the saxophonist solos over a vamp, and things reach a fevered pitch when the group finally breaks into a chord change.

Reissued by Real Gone Music on marbled “purple rain” vinyl with a recreation of the original Prestige label, this album will still probably rankle jazz purists. Those vocals still don’t sit well all these years later. But for the most part, *People Moving* makes the case that it’s possible to boogie and blow hard at the same time.

For more info visit [realgonemusic.com](http://realgonemusic.com). Lawrence is at Dizzy’s Club with The Cookers through Nov. 3. See Calendar.



### *Guilty!!!* Jeff Lederer (Little (i) Music) by Phil Freeman

When politics and art intersect, we’re in fraught territory. The mere act of making art when one could be doing something more immediately remunerative is inherently political. But explicitly polemical art is something else, especially in the realm of music. What is the political value of instrumental music? A composer

can call a piece anything desired, but the listener makes the decision about what use it will be put to. If a Charles Mingus track swings hard enough, you can put it on while you’re in bed with someone, never mind that the title is “Remember Rockefeller at Attica”. Who remembers Rockefeller or Attica in 2024, anyway?!

There’s a Mingus piece on saxophonist Jeff Lederer’s new album, *Guilty!!!*—one of the bassist’s most famous, name-calling pieces: 1959’s “Fables of Faubus”. (For readers under 70, Orval Faubus was the governor of Arkansas from 1955-67, and a noted segregationist. He was also a Democrat. Things were different down South back then. Look it up.) On this version, the lyrics are updated to take shots at present-day, Republican politicians (e.g. Marjorie Taylor Greene, JD Vance). Other tracks feature samples of speeches by a number of other current politicians (e.g. Pete Buttigieg, Bernie Sanders, Rand Paul) layered into the music and mutated electronically: sped up, slowed down, chopped into stuttering noise. On two of the album’s ten tracks, the words of Mary LaRose (vocalist and Lederer’s wife) are sometimes also subjected to electronic warping (on “And She Speaks”, she’s heard clearly and at full strength.) The band—Lederer (tenor, alto, piccolo flute), Kirk Knuffke (cornet, slide trumpet, “magic keyboard”), Curtis Hasselbring (trombone, electronics), Bob Stewart (tuba), Matt Wilson (drums, percussion)—play, and offer occasional vocalized statements and outbursts, at full strength throughout, from originals to a stirring version of Albert Ayler’s “Truth Is Marching In”. The music is often glorious.

Anytime musicians get political, though, whether in their work or by stating opinions on social media, some irate listeners inevitably will say, “Shut up and sing,”, perhaps not wanting to hear that their favorite artists disagree with them about issues. For some, the political content of this album will be a welcome sign of solidarity; for others, an intrusion. But that’s how it goes as recent politics, including the leadup to this month’s presidential election, has amply proven.

For more info visit [littleimusic.com](http://littleimusic.com). The album release concert is at Shapeshifter Lab Nov. 4 (Election Day). See Calendar.



### *Javon and Nikki Go To The Movies* Javon Jackson & Nikki Giovanni (Soul Jackson) by Terrell K. Holmes

In 2022, tenor saxophonist Javon Jackson and renowned poet Nikki Giovanni released *The Gospel According to Nikki Giovanni*, a notable project that was, to some degree, stunted by the pandemic. The duo has returned with *Javon and Nikki Go To The Movies*, an elegant balance of jazz and spoken word.

The album swings from the top with “When the Time Is Right” (a Jackson original and the title track to his 1994 debut album on Blue Note). Jackson, Jeremy Manasia (piano), David Williams (bass) and McCleenty Hunter (drums) are on point all the way up to the tune’s Haydn-esque ending. The smooth-talking blues “Theme for Nikki” would be equally at home in a *film noir* or a speakeasy. The saxophonist’s soulful tones, Manasia’s glittering notes and Hunter’s whispering brushes are all lovely on “The Nearness of You”. And Jackson tips his hat to mentor Sonny Rollins with the tender waltz “Valse Hot”.

Grammy-winning singer Nicole Zuraitis appears on a trio of tunes. Her clear, smiling voice underscores the lyrical optimism of “How About You” and the simpatico

between her and Jackson lasts until the final note. The vocalist's interpretation of "I Belong to You" is heartfelt, with minimal ornamentation and her smoky vocals on "The Folks Who Live on the Hill" give the aspirational lyrics an undercurrent of seduction. This impressive vocal versatility is an ingredient that's made Zuraitis so popular.

Giovanni first appears reading her poem "That Day" over the band's bossa nova treatment of "Speak Low". She recites the poem crisply as if she can't wait to get to the lover therein, and her direct, honest words reduce the song's title to ironic rubble. Two poems bookend the song "Love Is a Many Splendored Thing". "Still Life with Apron" is a sensual blend of food and fantasy, while "I Exist" declares that love and spirituality are present and vital even when not palpable and the source unknown. The album ends with "Vegetable Soup", a somber but ultimately hopeful poem; with the quartet playing "Have You Heard" behind her, Giovanni ruminates over the misgivings and fears of aging, and how things as elemental as food and family love can allay those fears.

The Jackson quartet, Zuraitis and Giovanni work together beautifully, and the end-result is so good that it sounds almost effortless. *Javon and Nikki Go To The Movies* is an easy album to enjoy and to love.

For more info visit [javonjackson.com](http://javonjackson.com). The album release concert is at Louis Armstrong House Museum Nov. 9. See Calendar.



**Planet Bluu**  
**T.K. Blue (JAJA)**  
by Pierre Giroux

T.K. Blue's *Planet Bluu* is a profoundly meditative journey into a sonic realm just beyond the reach of everyday experience. It is a world shaped by saxophonist-flute player Blue's rich imagination and musical understanding manifested through a blend of rhythms, jazz improvisation and spiritual introspection. Accompanying Blue on this harmonically imaginative voyage of discovery are Wallace Roney Jr. (trumpet), Steve Turre (trombone), Davis Whitfield and Dave Kikoski (piano), Dishan Harper (bass) and Orion Turre (drums). Of the album's eleven expository tracks, nine are originals by the leader, one by pianist-composer Hale Smith and the other by Randy Weston, the legendary pianist-composer who was Blue's former employer and longtime collaborator.

Album opener "The Hue of Bluu" finds Roney leading the way, the band coalescing around the theme, with Blue elaborating on the structure of the piece. The title track is also the album's centerpiece. It conjures up a vision of an ethereal space, with the leader's sharp and lyrical tone weaving through intricate layers and creating a dynamic conversation between melody and rhythm. As the album plays out, it is evident that this release is not just a collection of songs. It is a musical exploration shaped by Blue's vision unfolding across each track, as particularly heard on "Sky Bluu Part 1/Part 2". In "Part 1", his soprano saxophone playing takes center stage and provides a key to the piece's meaning through ascending and descending notes. In "Part 2", over a rambunctious rhythmic underpinning, Roney and Blue extend the melodic shapes that convey a sense of forward motion to arrive at the same place, even through different routes.

The first of the two covers, Hale Smith's "When It's Time to Say Goodbye", is a duo performance with pianist Kikoski. Blue shows he is a saxophonist with an exploratory awareness, always searching and self-assured. The other cover is Weston's "Chessman's

Delight". In this mid '50s boppish composition, the band, augmented here by trombonist Turre, surges through the minor key uptempo number in a head-long but intelligent approach to improvisation from each musician. In the album closer, "The Blue Sea of Our Tomorrows", the rhythm section embraces the propulsive composition, which develops with insistent, smoldering, repetitive phrasing, while the ensemble has a collective sense of unwavering commitment to the harmonic inquiry.

For more info visit [tkblue.com/label/jaja-records](http://tkblue.com/label/jaja-records). Blue is at Sistas' Place Nov. 2, Interchurch Center Nov. 20 (presented by Jazzmobile) and The Django Nov. 21. See Calendar.




**Little Big Top**  
**Guy Klucvsek/Volker Goetze (Motéma Music)**  
by John Pietaro

Someone once said that tuning an accordion requires the instrument being tossed out of a window onto a banjo. That kind of flattery will get the music journalist nowhere, but a few artists of new music have braved the challenge; the most creative sorts overlook such prejudiced humor to cast new soundscapes on the instrument. Surely the most celebrated of these innovators is Guy Klucvsek (and close-second, the woefully under-sung Bill Schimmel). Klucvsek creates a deft reimagining of bellows, buttons and keys and surpasses all conceptions of the accordion. Through the decades, he was the go-to downtown accordion player, his resume thriving on work with Laurie Anderson, John Zorn, Bill Frisell, Anthony Braxton, Tom Waits, Peter Zummo, Anthony Coleman, Robin Holcomb, Kronos Quartet and so many more. On this recent outing, he pairs with trumpeter Volker Goetze, the self-described transglobal instrumentalist-composer, hailing from Germany. Recorded in Casa Klucvsek studio, Staten Island, *Little Big Top* is yet one more boundary-shredding set of new music.

The title track is a tribute to the late Nino Rota: a perfectly acerbic bit of circus music (reminiscent of drummer Bobby Previte's 1992 *Music of the Moscow Circus*), the irascible melodies of which are alternately shared by the leaders and the bass clarinet of Doug Wieselman. This number leads to "Fez Up" with Wieselman (on B-flat clarinet) alongside Klucvsek and Goetze's singing flugelhorn. Here, the trio call on a century of Eastern European music via heart-wrenching leitmotifs and tight, close harmonies. With "The Sun, the Moon and the Truth", Goetze's mid-range trumpet sound, fat, brassy, momentarily gnarly, brings on memories of Harry James, Ray Nance and the Swing Era. And he doesn't hide the glorious bravura on cuts such as "Dancing in the Aisles of the Icicle Repair Shop", flaunting the chilled north along with a swooning Pennsylvania polka. And then there's the briskly fluid 5/8 meter of "Euroslavian Wedding Dance", and the New Orleans-inflected "Comin' on Home", with alto saxophonist Jeff Hudgins' terse vocal, the ensemble turning collective improvisation on its head. This global trip includes the Mexicana of "O'O" and the gospel-drenched "The Gift of Jerome Kitzke" for the composer of "always political and often topical" music. More of this, please. But the central piece, "Three-Quarter Moon", speaks as strongly of Klucvsek's compositional skills as the quartet's turns of phrase. Goetze's muted trumpet alone is worth the price of admission.

For more info visit [motema.com](http://motema.com). The album release concert is at Roulette Nov. 6. See Calendar.


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**The Charles Mingus Centennial Sessions, Vol. 2**  
**Mingus Big Band (Candid)**  
 by Ken Dryden

Far too often the music of jazz composers gradually fades from view after their deaths, rarely being performed or recorded. But since the passing of Charles Mingus in 1979, the Mingus Big Band has continued to explore both his recorded works as well as his compositions not yet recorded (or, in some cases, never previously performed), both live and in-studio. This second (download-only) volume celebrating the centennial of Mingus' birth was recorded in January 2020 and features 34 outstanding musicians in various configurations, with many of the arrangements being brand new for this recording. Veteran bassist Boris Kozlov, who plays the late maestro's 1927 Ernst Heinrich Roth double bass, co-leads the band with alto saxophonist Alex Foster and a rotating cast.

The band roars out of the gate with a rousing rendition of "Peggy's Blue Skylight" arranged for big band by the late baritone saxophonist (and Mingus Big Band alum) Ronnie Cuber. This is its first recording, with potent solos by Tatum Greenblatt (trumpet), Coleman Hughes (trombone) and Theo Hill (piano). Kozlov's scoring of "New York Sketchbook" (a

forgotten gem from 1956) showcases the pianist at length as the band explores the diverse Manhattan neighborhoods of the era, as only Mingus could depict them musically. "GG Train" is a lesser-known Mingus work (originally recorded in 1959), but never a part of his regular repertoire. Kozlov's recasting keeps its irregular tempo, which alternates between frenetic and leisurely, much like the erratic speed of the subway train it was named after. Conrad Herwig (trombone), Alex Sipiagin (trumpet) and Tommy Campbell (drums) provide sufficient fire in their individual features, while the ensemble negotiates this demanding piece effortlessly.

Perhaps the most striking chart on this release is Kozlov's arrangement of "She's Just Popular Miss Hybrid", which was essentially a Mingus solo piano improvisation from *Mingus Plays Piano*. Kozlov saw the potential in this unexplored gem and fleshed it out into a full-fledged, large ensemble chart featuring trumpeter Alex Norris; the result fits into the Mingus style due to his creative voicings, which build upon the late master's approach to writing. "The Clown" originally featured text written by Mingus and narrated by humorist and radio personality Jean Shepherd (who was most famous for authoring and narrating the film *A Christmas Story*). This fresh arrangement by Kozlov features new text written and spoken by Mingus' son Eric Mingus, and Robin Eubanks' expressive trombone licks backing him are the perfect complement.

For more info visit [candidrecords.com](http://candidrecords.com). Mingus Big Band is at Birdland Nov. 19-23 and Drom Nov. 6, 13 and 27. See Calendar.



**Rivbea Live! Series, Volume 1:**  
**Live from Studio Rivbea - July 12, 1975**  
**Kalaparusha Maurice McIntyre (NoBusiness)**  
 by Pierre Crépon

"If I wanted the world to recognize me, I had to come to a place that the world would come to. New York is the marketplace for any type of art," Kalaparusha Maurice McIntyre (who died eleven years ago this month at age 77) once told interviewer Fred Jung. "You come here if you have something to sell." Born in Arkansas and affiliated with Chicago's Association for the Advancement of Creative Musicians (AACM) since its 1965 inception, the product the tenor saxophonist had to offer was of the avant garde kind. It was not an easy sell in 1970s New York. The city had more of this kind of goods than its marketplaces could (or even cared to) absorb, a reality that led to the multiplication of alternative loft spaces. One of the most renowned of these spaces was saxophonist Sam Rivers' Studio Rivbea, which was where this raw-sounding, previously unheard music was recorded in 1975. McIntyre, who was not a loft mainstay per se (even though he did appear on the first volume of the famed *Wildflowers Sessions*, recorded one year later, in 1976) was booked during a month-long summer festival that also featured saxophonists Byard Lancaster and Charles Tyler as well as vibraphonist-pianist Karl Berger and others.

McIntyre's music "was often confrontational and not at all conventionally attractive," Ed Hazell writes in his informative liner notes. This is an interesting starting point for an examination of the music. Conventional conceptions of beauty were far from absent of free jazz, but there's a gruffness to McIntyre's

playing that directs the music in an unknown direction: a rough, unstable edge that seems to be the center of gravity. He is joined by Malachi Thompson (trumpet), Alvin Fielder (drums) and Milton Suggs (electric bass), the latter whose contributions are certainly felt. The music combines moments of simultaneous soloing with traditional soloing patterns in an elastic mix that moves from sluggishness to urgency. The approach works well within the frameworks of the leader's compositions, which include three unidentified originals that share somber shadings found elsewhere in the saxophonist's work.

Overall, the players do not come across as trying to make a grandiose statement. This recording seems to document the kind of music making made consistently engaging by the quality of its instrumentalists. And though NoBusiness has prolifically released unearthed music by Rivers, it's an interesting choice by the label to inaugurate a series dedicated to a space (Rivers' Studio Rivbea), rather than to a musician.

For more info visit [nobusinessrecords.com](http://nobusinessrecords.com)



**Musings of a Bahamian Son:**  
**Poems and Other Words by Joe McPhee**  
**Joe McPhee (with Ken Vandermark)**  
**(Corbett vs. Dempsey)**  
 by Sophia Valera Heinecke

While it represents a "stoic reflection of the masses," *Musings of a Bahamian Son: Poems and Other Words* by Joe McPhee is also an explosively joyous exploration of the elements and ecosystems that have shaped the work of Joe McPhee's life. The album encompasses 27 poems and is the first full-length release dedicated to the writings of the multi-instrumentalist (who is primarily known for his work on tenor and pocket trumpet, though also alto, soprano, valve trombone and flugelhorn). He is well respected as a legendary performer and sound artist, and his writing uniquely captures the immediacy of improvised music just as well as his playing.

Album opener, "Something", serves as a compass, guiding the listener to understand how music is perceived by the artist, and suggesting that we might think of listening as a "ritual long forgotten" and for it to be invited back. This directness, a refreshing quality that permeates much of the album, engages with an invitation to delve deeper into the music. McPhee's long-standing relationship with fellow multi-instrumentalist Ken Vandermark is enough to explain how music arrives as interludes between poems. Vandermark makes contributions on clarinet and bass clarinet, while McPhee supplies rich lines exclusively on soprano in addition to reciting his poetry. For the recording, McPhee performed his poems nonstop and without repetition (the musical interludes were inserted later). He also intentionally chose to proclaim the work's title at the start of each poem. The interludes are dissonant and mysterious, helping to build dramatic tension and counterbalance to the very direct nature of each poetic installment. Thematic pairings of tracks create a sense of connection. "Something" and "Invocation" both regard music as a great freedom if one is attentive enough to it. "Hat and Beard" (an Eric Dolphy and Thelonious Monk tribute) and the visceral "A Song for Beggars" each fill the listener with stories about the spectrum of humanity. "A Meeting

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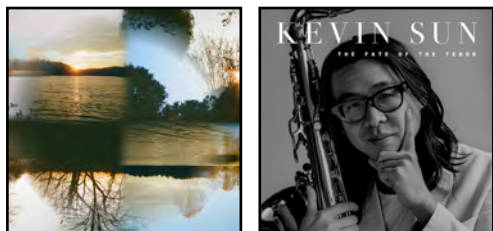
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in Chicago” reckons with memory, “speaking in lost languages forgotten in a climate of nostalgia.” “I’m Just Saying” states, “We are not dead, we must not sleep. Rise up, fly high...know full well who we are.” Sentiments like “after the rain, there is the affirmation” encourages listeners to remember that through creating and sustaining inspiration, we build relationships. The overall tone of the album is not one of longing but learning to galvanize listeners while fostering a sense of shared experience.

Through *Musings of a Bahamian Son*, there is an invited glimpse inside the renowned mind of McPhee (who turns 85 on Nov. 3). And what we find may aid us in centering the dedications and remembrances that he speaks of, to help us continue to shape our own broader world view.

For more info visit [corbettvsdempsey.com](http://corbettvsdempsey.com)



**Quartets**  
*The Fate of the Tenor*  
**Kevin Sun (Endectomorph Music)**  
by Tristan Geary

Tenor saxophonist Kevin Sun’s newest project *Quartets* is a double album of two different quartets, divided up over 19 tracks, united under Sun’s umbrella of witty tenor saxophone playing and pensive compositions. The album opener is the drum-forward “Dance Notation”,

which carries a gentle precision, featuring Dana Saul (piano), Walter Stinson (bass) and Matt Honor (drums). Like labanotation (the dance world equivalent of music notation), the piece is full of dotted shapes, cryptic symbols and angular gestures, but reveals its own pretty logic when looked at from a distance. The first side’s most tender moment, “Shadows Over the Sea”, is reflective of the leader’s thoughtfulness in composition. It is moody and pushes and pulls like the tide. The soft-spoken Sun delivers that same gentleness in his playing though finds moments for stretching out, as can be heard on the cascading “Storied History”.

The album’s second side opens with “Heideggerdashian” – with Christian Li (piano), Stinson (bass) and Kayvon Gordon (drums) – a mashup of old-world Heidegger and new-world Kardashian into one unholy brain-frying title. The piece sounds exactly like worlds colliding, full of chaos and overlapping saxophone/piano chatter. It also shows Sun’s humorous side, with this (and many of his compositions) full of musical punchlines, such as the textism titled “tbh”, which has some nonchalant, coolly tossed-off tenor wizardry. “Rudderless Blues” finds the saxophonist soloing with a satisfying raspiness after an abstract head and a pointillist piano solo. The tenderest moment is the whispered piano and saxophone delivery of “Estate”, with midnight playing from Sun and more expressionist sounds from Li. The album closer is another ungodly philosopher-celebrity mashup, “Kierkegaardashian”, a jumpy and abstract stream of consciousness flow of ripping tenor melodies. It bottles up an overactive brain dishing out fragments of thoughts before skittishly switching topics.

Sun’s other big 2024 project is *The Fate of the Tenor* (a vinyl-only release, which is additionally available as a digital download). While *Quartets* is more of a venture

into composition, this album, recorded at Lowlands Bar (in Gowanus, Brooklyn), where his trio (with Stinson and Honor) has played every Tuesday for three years, is the band in its musical living room. In Sun’s words, it bottles up the band “at our most comfortable and also at our most adventurous.” The album’s cover and title is a tongue-in-cheek reference to Joe Henderson’s *The State of the Tenor* (Blue Note, 1985). Sun’s cover mirrors Henderson’s album, striking the same chin-resting-in-forefinger-and-thumb pose, begging the question of whether Sun is a bit of a prankster. The two albums rhyme in more ways than one. Album opener, “Involute Blues”, unfolds from snarky blues into the conversational “Elden Steps”: it’s “Giant Steps” from an alternate abstract universe, where everything is more elastic. Stinson is equally the star, complementing with well-articulated refrains, while Honor has his own quips. A looseness permeates the entire first side, striking that deliciously sweet spot between form and formlessness. Side two’s “Dance Bleak” shoulders more of a backbeat, although the sans piano setup frees up the leader to go where he wants, low into the trough, high into inquisitive monologuing, always ending in a question mark. “Demonesque” opens with a tortured-sounding arco bass introduction and abruptly breaks into some saxophone noise music, out of which pops a highly-syncopated angular tune, increasing in intensity; Sun is rapid-fire, with some strange honking, but always palatable, never harsh. At its climax the album spins the listener around in the suddenly funky “Lowlands”. But that backbeat comfort gives way to a rapturous swinging affair, celebrating the dive bar’s namesake, and how it feels to be at home with your band.

For more info visit [endectomorph.com](http://endectomorph.com). The *Quartets* album release concert is at Close Up Nov. 14. See Calendar.

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## GLOBE UNITY



*The girl from Ipanema (Live in Liege)*  
**Baden Powell (Frémeaux & Associés)**  
*Freedom In Jazz, Vol. 3 (Solo Guitar)*  
**Orhan Demir (Hittite)**  
*Etudes/Quietudes*  
**Wolfgang Muthspiel (Clap Your Hands)**  
 by Daniel A. Brown

For many contemporary musicians the world over, solo guitar is their entry point to music. Devotees of this setting are offered a chance to display their virtuosity and also challenged to perform in a decidedly vulnerable stance. For some, nylon-string guitar is their master key, an instrument that is as acoustically resonant as it is unforgiving in regard to unlocking dynamic attack and note production. Others prefer an amplified approach, opting for the tonal variety and the stinging bite of steel-string electric. Regardless of their dispositions and paths, three particular international players—Baden Powell, Orhan Demir and Wolfgang Muthspiel—are featured on new releases that document their respective and shared journeys of creating music with just six strings.

From the 1950s until his passing, Brazilian

guitarist Baden Powell de Aquino (1937-2000) fused a stable blend of samba, bossa nova and jazz. Recorded at the International Guitar Festival in 1987, the previously unreleased *The girl from Ipanema (Live in Liege)* is a 12-song set that finds Powell issuing rapid-fire arpeggios and meditative ballads (including occasional vocals), from a concert that doesn't stray too far from convention yet still adds to his formidable legacy. Original composition "Vento Vado" showcases Powell's instrumental fluency, a master class of shifting melodies and impressionistic chords, opening with a minor-second theme and blossoming into jubilation. An object lesson in guitar romanticism, "Prelúdio em Lá menor" is a roiling love-letter of precise finger-picked syncopations, while "Interrogando" (João Pernambuco) mixes palm-muted staccato inflections with soaring upper-register melodies.

The latest installment of his solo-guitar series, *Freedom In Jazz, Vol. 3*, features Turkish-Canadian guitarist Orhan Demir traversing short-form pieces. Over the course of 15 performances, Demir plays refreshingly free and loose. The trills, gurgling plucks and rapid lines of "Clairvoyant" veer into freeform playing yet resolve into jazz-like closures. On "Aten", he sounds intent on both leading and abandoning the song's core theme, a clipped ostinato that dissolves into frantic sketches of ideas. The guitarist doubles down on "Satori", a collage of intervals, stop-start trills and altered lines. A notable attraction of the album is the minimal production of

the recording: barring subtle reverb, the album is void of prominent engineering enhancements, and the mix of Demir's guitar keeps the actual sounds of finger-on-strings intact, an approach that adds a deeper intimacy and earthy connection between him and listener.

Depending on the musician, etudes can be rigorous technical exercises or meditative koan-like compositional worlds. Thankfully, in the hands of intuitive Austrian guitarist Wolfgang Muthspiel, they are both. *Etudes/Quietudes* features 17 etude-miniatues performed by the prodigy-turned-jazz-firebrand on solo acoustic guitar. Underpinned by a fiery, sine-wave-like drone, "Etude Nr. 1 Tremolo" is an impressive opening invocation, conjuring classical and jazz motifs into a circular sonic vortex. The ghost-like extended, chiming chords and dynamics of "Etude Nr. 8 Melting Chords" recall the mystical peaks of John Fahey. Muthspiel pays tribute to the elders with his rendition of Bach's *Sarabande BWV 995*. Originally written for lute, he slows the piece down to half-speed, sculpting a glacial block of minimalist sound forms. Album closer "For Bill Evans" is a fitting homage to the pianist-composer, with Muthspiel offering an impressive piano-to-guitar translation of Evans' signature left-hand comping offset by ruminative high-register embellishments.

For more info visit [fremeaux.com](http://fremeaux.com), [orhandemir.org](http://orhandemir.org) and [clapyourhands.bandcamp.com](http://clapyourhands.bandcamp.com)



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"The flutist Colette Michaan is utterly convincing in her gleaming gem of an album, (and) uncommonly high standard of musicianship." —Raul Da Gama/Latin Jazz Net

"You'll become a believer in Colette's exquisite talent as you listen to the exhilarating celebratory sonic journeys she and her players create... If you're looking for music that will hold you spellbound as it gives hope for the future, you'll definitely want to [listen]. I give this a MOST HIGHLY RECOMMENDED rating." —Dick Metcalf/Contemporary Fusion Reviews

"The title tune opens this production with Colette's flute, flying like a wild bird above the powerful rhythm section, leading the way. On the wings of this music, I am transported to a place of wild open spaces and indigenous people. Michaan's flute inspires your senses to come alive." —Dee Dee McNeil/MusicalMemoirs

"Michaan's work is, as she says, 'always inspired by something traditional, something original and something new.' *Earth Rebirth*, her excellent new album, is proof of it." —Anna Steegman/The New York City Jazz Record

"Colette Michaan's latest musical offering *Earth Rebirth* is an enchanting Latin Jazz album featuring superb flute work". —Illana Cabrera/World Music Central

"Colette's recordings showcase her singular style and mastery of her instrument." —Tomas Peña/JazzDeLaPena

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(LEST WE FORGET CONTINUED FROM PAGE 10)

state with his family band as a teenager and moved to Kansas City at age 20. There, his career really took off, especially as a member of pianist Eddie Kuhn's Dance Specialists with whom he traveled to New York to record that year. In 1921 he made New York his home base, launching a whirlwind year of performing and recording in countless ensembles. McMurray was by all accounts a successful jazz musician—but that success was cut short when he succumbed to septicemia in October 1922. His playing may have been ahead of his time, but the context of this music is a bit foreign to modern ears. It's hard to tell how much of it is improvised, but there is clearly less improvisation than, say, any track by Louis Armstrong's Hot Five. The rhythmic feel of the ensembles is rather stiffer than Armstrong's, though often no less lively. Importantly, each selection on *The Moaninest Moan of Them All* shows quite a limited range of tempos, with neither slow drags nor uptempo flag-wavers; if McMurray recorded any of these they would likely have appeared. All these qualities surely factor into McMurray's posthumous obscurity.

Though the album release has appearances from a few musicians who are more widely remembered to this day (e.g. trombonist Miff Mole and vocalist Cliff Edwards), most of the bandleaders McMurray recorded with (which include Mike Markels, Harry Raderman and Eddie Elkins) have become as forgotten as the saxophonist himself. None achieved the same lasting fame as their contemporary Paul Whiteman, with whom McMurray also played (though no recordings of the saxophonist with Whiteman survive). It doesn't help that the lineup was not credited on the original records, and that McMurray recorded only a few songs as a leader. The stigma of white dance bands—the easily debunked misconception that they contributed little to jazz—is also hard to escape. But as detailed by Berresford and Hancock, during his lifetime McMurray inspired many saxophonists, both white and Black; they claim to detect a McMurray influence even on Coleman Hawkins. A bright star who burned out just before even brighter stars came along, McMurray is certainly worthy of a second look.

For more info visit [archeophone.com](http://archeophone.com)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

label's fifth release, *Humanoid*. Her quartet of Andrew Renfroe (guitar), Billy Mohler (bass) and Tina Raymond (drums) perform an album split between originals (three by the pianist, one by the bassist) and compositions by Carla Bley, Bill Frisell and an innovative interpretation of Duke Ellington's "Fleurette Africaine". L.A.-based alto saxophonist Devin Daniels' *LesGo!* is the label's most recent album, a quintet recorded earlier this year with trumpeter Julien Knowles sharing the frontline. Says Daniels, "The club is fifteen minutes from where I grew up, so it's like a dream come true. I was thinking, 'I wish I could play at that place!'"

Sam First's next planned LP will feature pianist-organist Larry Goldings' trio (with bassist Karl McComas-Reichl and drummer Christian Euman) and is due to come out early next year. Goldings was one of the first to play at the Sam First club. He also originally knew Robaire as a bass player. Says Goldings, "(Robaire) wanted to bring me in when he started booking there." As a sidenote, it's surprising to learn that Goldings' recording wasn't actually planned. As he recollects, "I was aware they were recording every night, but it wasn't our intention to make a live record. (So) there was no added pressure that we were trying to record!" The results will surely be another sound treasure from the West Coast label.

For more info visit [samfirstrecords.com](http://samfirstrecords.com)

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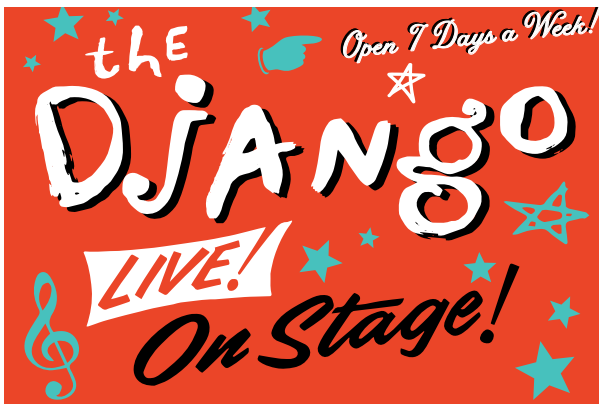
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(WHITE PLAINS CONTINUED FROM PAGE 12)

“I Hear a Rhapsody” with an exquisite interweaving of sixteenth notes for a bravura conclusion.

Afternoon offerings included the **Jazmyn** duo (Inez Wilson and James Farley) at the busy Farmer’s Market, entertaining shoppers and curious lunchtime onlookers. In the evening, the **Jazz & Poetry Choir Collective** (with vocalist-poets Golda Solomon, Andrea Wolper, E.J. Antonio and Westchester’s Poet Laureate Phylisha Villanueva, violinist Jason Kao Hwang, bassist Christopher Dean Sullivan and drummer Michael TA Thompson and veteran percussionist Warren Smith) wowed a crowd at ArtsWestchester’s headquarters, a renovated neoclassical bank building with a stage and seating set up in the former lobby. Later in the evening, during the popular “Jazz Stroll”, there were separate performances at three different restaurants: from up-and-coming vocalist **Kristina Koller**, who curates her own jazz concert series in Peekskill, NY; drummer **Aaron Seeber** (a graduate of nearby Purchase College’s Conservatory of Music jazz program) leading a trio; and Afro-Latin percussionist Wilson “**Chembo**” Corniel (Purchase music professor) and his band.

“Dinner Under the Stars” with blues guitarist-vocalist **Selwyn Birchwood** was a mismatch. The Florida native, known for his blistering guitar attack, growling vocals and smart songwriting, seemed too loud and fiery for an audience intent on a nice *al fresco* jazz experience. With plenty of fine solos from baritone saxophonist Regi Oliver, the entire performance was undeniably virtuosic, just better suited for a roadhouse. The following day, vocalist **Vanessa Racci** put the festival back on track with a noontime set at the White Plains Public Library, focusing on great Italian-American contributors to jazz’ rich history.

One of the two big headlining acts at ArtsWestchester’s HQ performance space was a quartet led by vocalist-pianist **Nicole Zuraitis**, who won “Best Jazz Vocal Album” for her superb 10-song collection of original songs, *How Love Begins*, at this year’s Grammy Awards. Zuraitis, a natural entertainer, mixed songs from her album with a pair associated with Nina Simone (“See-Line Woman” and “Do I Move You?”), the standard “The Nearness of You” and a show-stopping cover of Dolly Parton’s “Jolene”, commanding the stage from start to finish. Her voice is so likable and nimble that she easily brought her songcraft to the fore while also establishing an interpretative zeal mirrored by the energetic and skillful improvisations of her bandmates—Idan Morim (guitar), Sam Weber (bass) and Dan Pugach (drums), the latter her husband and longtime collaborator. That quality was especially heard on her long composition “Reverie”, the only tune to be played in both of her sets. Zuraitis’ singer-songwriter chops may bear comparison with Tori Amos, but I doubt the Cornflake Girl could match her delightful scatting prowess.

Representing the pleasurable resplendence of the jazz aesthetic in a totally different way was the other headliner: pianist **Vijay Iyer** with his acclaimed trio of Linda May Han Oh (bass) and Tyshawn Sorey (drums). The fully rhapsodic, emotional soundscapes that the pianist created were often built out of just a few articulated notes before Oh and Sorey would coalesce behind the leader’s initial musings. Playing music from their two ECM album releases (*Uneasy and Compassion*), Iyer freely moved between songs without always making apparent either the beginnings or endings, providing ample space along the way for bassist Oh and Sorey’s percussion (accomplished on a modest four-piece drum kit); both Oh and Sorey were masterful and lifted and invigorated the leader’s melodic inventions. With three gifted, virtuosic composers involved in such brilliant interplay, the music was full of drama and a delirious feeling of what-can-happen-next? After the second of two sets the audience collectively exhaled: all was good in the world of jazz.

The abiding triumph of America’s great music idiom spilled into the final day for a Sunday JazzFest grand finale: a musical feast held concurrently during an avenue-long food festival. The Westchester Center for Jazz & Contemporary Music (directed by longtime Westchester resident, tenor saxophonist **Joey Berkley**) led off the proceedings before vocalist **Anaïs Reno** (another recent Purchase jazz grad) brought her youthful dimension to several standards (Porter, Ellington, Benny Golson), in addition to showcasing two originals. Drummer **Brandon Sanders**, playing music from his forthcoming album *The Tables Will Turn*, showcased a quintet that featured two remarkable, impressive young artists to keep a watch on: Langston Hughes (alto) and Georgia Heers (vocals).

Another of the final day’s performances wound up featuring hometown favorite **Julius Rodriguez** (a multi-instrumentalist also known as “Orange Julius”), who grew up in close-by Greenburgh, NY. Playing keyboards and synthesizer, he also centered his set on his new album, *Evergreen*, its electric Miles Davis vibe a perfect springboard for trumpeter Alonzo Demetrius. Festival closing act was 25-year-old Cameroonian-American vocalist **Ekep Nkwelle**, now a featured performer with the Jazz at Lincoln Center Orchestra, here leading a quintet with bassist Endea Owens (whose band jubilantly wowed the crowd at last year’s festival finale). Nkwelle introduced herself in mighty fashion, letting her strong voice soar on Pharoah Sanders’ “The Creator Has a Master Plan”, her amazing range and heartfelt sincerity sending the crowd to church and back. The vocalist’s set confirmed a major superstar in the making.

For more info visit [artswestchester.org/programs/jazz-fest-2](https://artswestchester.org/programs/jazz-fest-2)

(MONTEREY FESTIVAL CONTINUED FROM PAGE 12)

(bass) and Kendrick Scott (drums). They performed a mostly continuous hour of post-bop originals. Potter took passionate and stormy solos, Rodriguez made swinging statements in the tradition of Lee Morgan and Freddie Hubbard, and Wolf proved to be a major part of the ensemble’s sound throughout.

Drummer **Ulysses Owens, Jr.** has often mentored and inspired younger musicians. His Generation Y group, playing in the tradition of Art Blakey’s Jazz Messengers, featured four up-and-coming talents: Anthony Hervey (trumpet), Erena Terakubo (alto), Tyler Bullock (piano) and Thomas Milovac (bass). It is an easy prediction to make that each of these young musicians will be heard from much more in the future. Bullock was featured on the ballad “Until I See You Again” and Hervey, already a very skilled soloist, was showcased in a torrid tradeoff with Terakubo on Donald Brown’s “New York”.

Speaking of young talents, **Samara Joy** has obviously had a remarkable amount of success during the past few years, but, as with the best jazz musicians, she is not resting on her laurels or just sticking to the same routine. Joined by a four-horn septet (all of whom had worthy solo space), her set list included selections by Charles Mingus (“Reincarnation of a Lovebird”) and Thelonious Monk (a medley of “San Francisco Holiday”, “Ugly Beauty” and “Dreams Come True”). Other than “Sweet Pumpkin” (given a particularly inventive arrangement by trombonist Donavan Austin) and “Guess Who I Saw Today”, all of the songs she performed were different from her repertoire of the previous year. Joy’s voice, with her expansive range, is as beautiful as ever, demonstrating with such ease as she perfectly hit every wide interval.

Pianist **Jason Moran**, this year’s artist-in-residence, appeared on several occasions, including guesting with the Next Generation Jazz Orchestra, and talking onstage with historian-music producer Ashley Kahn about Duke Ellington. The pianist also collaborated with Tyler

Gilmore (aka BlankFor.ms), who utilized tape loops, and drummer Marcus Gilmore. At one point the trio were minimalistically playing off the same rhythmic idea for nearly 15 minutes. It was either hypnotic or tedious, depending on one’s perception. Much more rewarding was an outing with his Bandwagon, with Tarus Mateen (bass) and Nasheet Waits (drums) plus Akili Bradley (trumpet), whose brittle tone and slightly outside playing frequently recalled Don Cherry. The pianist’s playing on a Monk medley, which included “Monk’s Dream” and “Think of One”, payed respect to the themes before infusing the music with fresh ideas and many surprising moments that stretched each out.

Alto saxophonist **Miguel Zenón** and pianist Luis Perdomo have frequently performed together through the years. Since 2003 they have occasionally appeared on records together, as well, including the duets *El Arte Del Bolero* (2020) and *El Arte Del Bolero Vol. 2* (2023). They performed truly beautiful music from both those albums with Zenón caressing classic melodies from Latin America. While the emphasis was on boleros and ballads, the saxophonist’s boppish double-time runs and tone sometimes sounded surprisingly close to that of Charlie Parker. With Perdomo, who took occasional and short solos (the pianist’s playing functioned more as a one-man accompanying orchestra), Zenón was free to infuse the classic music with passion, chance-taking phrases and a bit of wit.

While most of the gospel-oriented sets were outside of jazz (although The Blind Boys of Alabama’s spirited performance, with blues harmonica great Bobby Rush, was quite rousing), the **James Brandon Lewis** Red Lily Quintet was much more festival-relevant. It was quite cold that Sunday night, but those in the know were in the audience to see Lewis (tenor), Kirk Knuffke (cornet), Janel Leppin (cello), Chris Lightcap (bass) and Chad Taylor (drums). The group dug into such pieces as “Swing Low, Sweet Chariot”, “His Eye Is on the Sparrow”, “Let My People Go” and “Precious Moment” with both reverence and uninhibited abandon, while always being purposeful. Leppin was quite outstanding in her improvising and contributions to the ensemble, while Knuffke was concise yet quietly intense. The leader often introduced the songs with unaccompanied statements, displaying additional versatility in his own highly personal voice.

Of other memorable Monterey sets were performances by Chief Xian aTunde Adjuah, Hiromi, Somi, Stanley Clarke’s N-4Ever, Eastwood Symphonic (a tribute by Kyle Eastwood to the scores of his father’s movies), Sean Mason, Mimi Fox, Stephane Wrembel’s group with Jean-Michel Pilc, Joel Ross, Harriet Tubman, Marquis Hill, Brandee Younger and Gerald Clayton. But if one were to pick the highpoint of the festival, **Joshua Redman**’s set with Gabrielle Cavassa would be a strong candidate to take honors. The concept of Redman’s group with its wide amount of variety was particularly inspired. Cavassa’s sweet, lightly swinging and quietly sensuous vocals made one think of Julie London, while Redman’s tenor playing was often heard behind her on songs such as “I Left My Heart in San Francisco” and “Rhode Island Is Famous for You”. She sounded like a vintage swing player in his harmonies and tone, though when her choruses were completed, the group—with Paul Cornish (piano), Philip Norris (bass) and Nazir Ebo (drums)—shifted to an inside/outside style that recalled the Keith Jarrett Quartet of the ’70s (the group that starred Dewey Redman, Joshua’s father). Joshua Redman’s solos were heated and exciting; the rhythm section alternated swing with unpredictable grooves, and the music was a consistent joy to hear.

Overall, festival attendees couldn’t help but to feel quite optimistic about the current state of jazz as well as the future of the historic Monterey Jazz Festival, which has gotten off to a good restart under its new leadership.

For more info visit [montereyjazzfestival.org](https://montereyjazzfestival.org)

(JAZZ AT THE LAKE CONTINUED FROM PAGE 12)

a cozy joint off the main drag. The trio, though named after the spaghetti Western film persona, was the real deal. An often-mellow conversation between skilled craftsmen took off on a swinging, jump blues and a clever, playful take on Sonny Rollins' "St. Thomas". Guitarist Roger Noyes (a doppelganger for the late blues rocker Roy Buchanan) certainly has a bit of swagger and this Capital-area band is a must-see.

The second day's first jam was at the Sunshine Bagel Bistro. Fronting a fireplace framed by a photo of a wild field of purple lupines, guitarist **Chad McLoughlin's** music reflected off the hardwood floors in perfect harmony with the mellow surroundings. His group performed "More or Les" (inspired by Les McCann) and Luiz Bonfá's "Black Orpheus", the latter on which drummer Jeff Siegel used his old-school wallet as a mute. His brushwork, observed at close quarters, was mesmerizing throughout. The set included: "No 'one' Blues", a clever take on a time signature with no notable "one" in the cadence; "It Could Happen to You" (Van Heusen, Burke) followed by "Have You Met Miss Jones?" (Rodgers, Hart); Dave Brubeck's "In Your Own Sweet Way"; "Highbridge Waltz", a tribute to the New Jersey hometown of McLoughlin's mom; and Horace Silver's "Peace", on which the leader was heard sublimely wringing out the emotion of each note through his volume pedal.

Vocalist **Michael Mayo**, who possesses a James Taylor-like tenor, which later rang closer to '70s Stevie Wonder, was all his own in the scatting category. His spritely, bouncing energy proved contagious from the opener "Bag o' Bones" through "Just Friends", which vibed like Billie Holiday's "No Regrets" and featured a solo from keyboardist Andrew Freedman. Composed by Eddie "Cleanhead" Vinson, often mis-credited to Miles Davis, "Four" (from Mayo's recently released *Fly*) was a brilliant, engaging piece as well. He also proved to be a skillful writer: who could come up with a triplet rhyming "impropriety," "I won't sit quietly," and "social piety"? It was heavy but humorous at the same time. Mayo's set-closer quickly elicited an encore, bringing up guest **Ben Wendel** who played his tenor saxophone through an effects pedal. For Wendel's set (which immediately followed), his quartet—with Gilad Hekselman (guitar), Harish Raghavan (bass) and Nate Wood (drums)—with its heavily effected guitar/horn lines, created an ethereal, otherworldly sound. The leader admitted he likes bassoon and was soon mixing in tape loops and overdubs that included saxophone and, yes, bassoon. At times Hekselman played synchronized lines with Wendel and (after the bandleader returned the favor to Mayo who guested on the Ahmad Jamal-inspired "Song Song"), the band unleashed a monster wall of sound in tribute to John Scofield, with Hekselman's heavily distorted guitar uniquely opening to a reggae beat.

**Ulysses Owens Jr.** and Gen Y were hot, bubbly, young and funky. The drummer-bandleader (who was celebrating his birthday that weekend) cut an Isaac Hayes-like figure behind the kit, while the Juilliard-spawned quintet ripped through "Sticks" by Cannonball Adderley (like Owens, Adderley was a Floridian) and then a bop-inspired mashup of "Be Bop" (Dizzy Gillespie) and "Bird Lives" (Jackie McLean). The set also included "London Towne/Until I See You Again", a languid, melancholic, yet boogying Tyler Bullock keyboard showcase, and "New York", an Art Blakey-influenced selection (composed by former Jazz Messenger Donald Brown), segueing into trumpeter Anthony Hervey's "Better Days", which throbbed over a Bo Diddley pulse.

When the night demanded a diva as a closer, fan favorite and 2024 Grammy-winner **Nicole Zuraitis** stepped up. Her set began with stunning renditions of Dolly Parton's "Jolene", "The Good Ways" (with a Peggy Lee "Fever"-type groove) and "Travels",

inspired by Edna St. Vincent Milay, as well as a vamp on Debussy ("he rolls over a couple of times in his grave—I'm self-taught!"). Idam Morim was stellar on the minimalist f-hole sunburst guitar. The vocalist performed a comedy song about her husband, drummer and ex-barista Dan Pugach: "The Coffee Song (I Like You a Latte)". Pun notwithstanding, it still won a prize.

For more info visit [lakegeorgearts.org](http://lakegeorgearts.org)

(INTERVIEW CONTINUED FROM PAGE 6)

something while I was with Chico on other tunes. And then I also hear some other stuff that I developed afterwards—just how I play with space and how I'm not afraid to hold a long note for dramatic effect. It's all part of my language now. "All Out in the Open" reflects Shannon's influence and "It's Time Again" is dedicated to Jackie McLean.

**TNYCJR:** Did you know Jackie McLean?

**PERSON:** Yes. Jackie was very supportive of me from the very beginning when I came to New York. He invited me up to Hartt School of Music two or three times to talk to the students about being a young musician in New York and making my way. That was a lot of encouraging energy for me at the time. And that's what you need as a young musician. And so, not only working with Shannon and Chico, being selected at a young age to work with those guys, but also being supported by Jackie...That was a very helpful thing for my ego, just knowing that I was on the right path.

**TNYCJR:** I also dug your real rapid-fire trading of eights with Ingrid Jensen on "Supersonic".

**PERSON:** She's recently played with me on several occasions, including last month at Smalls. Any time I can get Ingrid, I'm gonna get her to play with us—I think our hookup really works. It feels great and might even be developed further for another release.

**TNYCJR:** You also have a large ensemble project from 2012 that you'll be reissuing?

**PERSON:** The Eric Person Big Band. I released *Thoughts of God* with that band. It was mixed pretty well but there's still something that I feel could be fixed, and maybe an alternate take or two.

**TNYCJR:** Your most recent new recording is *Blue Vision* with Houston Person. How did that hookup come about?

**PERSON:** We had played a gig that was put together up in Rochester, NY, back in 2009, and the audience loved it, the promoter loved it, we loved it. So, we said, "Let's do this more." But we actually didn't do it again until 2017 when we introduced it to an NYC audience at Dizzy's Club. The next year we recorded, and we've been doing quite a bit on the road since. We played at The Falcon in Marlboro, NY, dates on the West Coast, the Montclair Jazz Festival last year and this month at Jimmy's Jazz and Blues Club in Portsmouth, NH, where we celebrate Houston's 90th birthday. The project, "Person2Person," will hopefully release a new album next year.

**TNYCJR:** It must be inspiring for you to play with such a legendary elder figure in jazz.

**PERSON:** Houston is amazing. To be the age he is and yet have so much interest and energy and so much information to distill to musicians like myself...

it's a blessing. And I feel like it needs to continually be expressed because there's so little of it now. The mentorship that's been a hallmark of the music—the older generation teaching the young generation—is what makes this music great. And I'm a different musician today having been mentored by musicians like Houston. I realize that some things that were already in my playing are being more emphasized now. Some of that is the blues language and just my way of interpreting it, or making my own modern blues language, which you can hear on the tune "Old Hat Feathers" from *Blue Vision*.

**TNYCJR:** It must be gratifying running your own label. Now you're in charge of not only recording your own music but also promoting it.

**PERSON:** I know a lot of musicians who feel funny about promoting themselves or just in general feel cynical about the whole business of recording. I just think the worst thing that a musician can do is to become cynical. If you're trying to be a leader out here, get gigs and everything, if you don't have the ability to sell yourself...and I know that might be a negative word for some people, but the idea that, "Hey, man, I believe in my music. I believe in what I'm doing. Hire me." If you can't do that, you won't really have much success unless you just get lucky and get a manager that would do it for you. But I've been basically doing that this whole time. I went through a period when I was having people wanting to help me and they would say, "OK, I can do this and I could do that for you, get you gigs and whatnot." And none of them ever worked out. I've been just doing it on my own. It's like I'm a one-stop shop—booking agent, record label executive, publicist, everything.

**TNYCJR:** You took the reins.

**PERSON:** That's what you have to do.

For more info visit [ericperson.com](http://ericperson.com). Person is at Albert's Bar Fridays, BeanRunner Cafe Nov. 2 and The Django Nov. 8. See Calendar and 100 Miles Out.

**Recommended Listening:**

- Ronald Shannon Jackson and The Decoding Society — *Decode Yourself* (Island, 1985)
- Eric Person — *Arrival* (Soul Note, 1992)
- Chico Hamilton and Euphoria — *My Panamanian Friend: The Music of Eric Dolphy* (Soul Note, 1992)
- Dave Holland Quartet — *Dream Of The Elders* (ECM, 1995)
- Eric Person — *Rhythm Edge* (Distinction, 2007)
- Eric Person — *Blue Vision* (featuring Houston Person) (Distinction, 2018)



Friday, November 1

- ★Wendy Eisenberg Alphaville 7 pm \$17
- Svetlana & The New York Collective Arthur's Tavern 7 pm
- Yuhan Su with Alex LoRe, Gilad Hekselman, Desmond White, Mark Whitfield, Jr. Bar Bayeux 8, 9:30 pm
- Bill Saxton The Harlem All-Stars Bill's Place 7, 9 pm \$36
- Birdland Big Band; Karrin Allyson Birdland 5:30, 8:30, 10:30 pm \$30-45
- ★Houston Person Quintet Birdland Theater 7, 9:30 pm \$30-40
- George Burton Bitter End 9:30 pm
- Robert Glasper X Stokley with Chris Dave, Burniss Travis, DJ Jahi Sundance Blue Note 8, 10:30 pm \$20-95
- Abraham Burton Quartet; Ai Murakami Quartet Cellar Dog 7, 8:30 pm \$5
- ★Domo Branch Close Up 8, 10 pm \$30
- Naama Gheber Quartet Club Room8 pm
- ★The Cookers with David Weiss, Eddie Henderson, Azar Lawrence, Craig Handy, George Cables, Cecil McBee, Billy Hart Dizzy's Club 7, 9pm \$25-65
- AC Lincoln Quintet; Mariel Bildsten Septet; Freddy DeBoe Band The Django 7:30, 9:30, 10:30 pm, 12 am \$25
- ★Charlie Apicella & Iron City Il Porto 7 pm
- Emmanuel Michael The Jazz Gallery 7:30, 9:30 pm
- Colin Heshmat, Trevor Robertson Knickerbocker Bar & Grill 9 pm
- Roberta Piket Trio with Andy McKee, Billy Mintz; Jesse Green Trio Mezzrow 7:30, 9, 10:30 pm \$40
- Luther Sextet Minton's 8, 9:30 pm \$25
- Alex Krautz Project with Jerome Sabbagh, Vinicius Gomes, Helio Alves, Joe Martin National Sawdust 7:30 pm \$30
- Patience Higgins Jazz Jam Patrick's Place 8 pm \$10
- ★Matt Steckler, Yayoi Ikawa, Lonnie Plaxico, Tony Lewis ShapeShifter Lab 10 pm \$20
- Atlanticus-Transatlantic Jazz Shrine 7 pm
- Steven Blane Silvana 9 pm
- David Sandman Jam Session; Jean-Michel Pilc Trio; Ben Wolfe Quartet; Eric Wyatt Quartet Smalls 2, 6, 9, 11:55 pm \$35
- Nicholas Payton + Nouveau Standards with Kevin Hays, Vicente Archer, Bill Stewart Smoke 7, 9, 10:30 pm \$35-55
- CHAMA with Felipe Hostins, Ze Luis Oliveira, Jason Fraticelli, Tim Keiper, Cyro Baptista The Stone at the New School 8:30 pm \$20
- ★Jason Loughlin Aquarium Solarium Sunny's Bar 8 pm
- Jackie Ribas Two E Lounge 8 pm
- Quadrature Umbra Café 8 pm
- ★Joel Ross' Good Vibes with Josh Johnson, Maria Grand, Jeremy Corren, Kanoa Mendenhall, Jeremy Dutton Village Vanguard 8, 10 pm \$40

Saturday, November 2

- Alex LoRe with Gilad Hekselman, Desmond White, Mark Whitfield, Jr. Bar Bayeux 8, 9:30 pm
- Hélio Alves/Guilherme Monteiro Bar Lunático 9, 10:30 pm \$10
- Bill Saxton The Harlem All-Stars Bill's Place 7, 9 pm \$36
- Miki Yamanaka Trio; Karrin Allyson Birdland 5:30, 8:30, 10:30 pm \$20-45
- Houston Person Quintet Birdland Theater 7, 9:30 pm \$30-40
- Robert Glasper X Stokley with Chris Dave, Burniss Travis, DJ Jahi Sundance Blue Note 8, 10:30 pm \$20-95
- Cellar Dog All Stars; Matt Martinez Quartet Cellar Dog 7, 8:30 pm \$5
- Neta Raanan, Robert Vega, Tyrone Allen II, Nasheet Waits Close Up 8, 10 pm \$30
- Kieran Brown Quartet Club Room 8 pm
- ★The Cookers with David Weiss, Eddie Henderson, Azar Lawrence, Craig Handy, George Cables, Cecil McBee, Billy Hart Dizzy's Club 7, 9pm \$25-60
- David Gibson Quartet The Django 10:30 pm, 12 am \$25
- WORKS: Michel Gentile, Daniel Kelly, Rob Garcia Ibeam Brooklyn 8 pm \$20
- ★Charlie Apicella & Iron City Il Porto 7 pm
- Emmanuel Premiere The Jazz Gallery 7:30, 9:30 pm
- Miho Sasaki Knickerbocker Bar & Grill 9 pm
- ★Washington Heights Jazz Festival: Louise Rogers; Noah Bless Latin Soul Party; Chidi Trio; Shareef Clayton; Steve Slagle Quartet; Manuel Valera Trio; Meg Okura Pan-Asian Ensemble; Vanisha Gould; Rachel Therrien Latin Jazz Project Le Cheile 11 am-11 pm
- Lisa La Touche Louis Armstrong House Museum 3 pm \$25
- Roberta Piket Trio; Johnny O'Neal Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- J.C. Hopkins Biggish Band Minton's 8, 9:30 pm \$25
- Bull Buchman Quartet Patrick's Place 8 pm \$10
- Ricardo Los ALieNs with Stomu Takeishi, Sebastián Cruz, Andrés Jiménez Shapeshifter Lab 7:30 pm \$23
- Wanderer's Soul Shrine 10 pm
- Michael Morgan Silvana 7 pm
- ★T.K. Blue Sistas' Place 8, 9:30 pm \$30
- Smalls Afternoon Jam Session Hosted by Matt Snow; Jean-Michel Pilc Trio; Ben Wolfe Quartet; Stacy Dillard Quartet Smalls 2, 6, 9, 11:55 pm \$35
- Nicholas Payton + Nouveau Standards -Nicholas Payton, Kevin Hays, Vicente Archer, Bill Stewart Smoke 7, 9, 10:30 pm \$35-55
- Kirk Whalum Sony Hall 8 pm \$59-100
- ★VIVAVIDA with Ikue Mori, John Zorn, Brian Marsella, Jim Staley, Cyro Baptista The Stone at the New School 8:30 pm \$20
- Stuart Bogie with Josh Kaufman, Sam Cohen Umbra Café 8 pm
- ★Joel Ross' Good Vibes with Josh Johnson, Maria Grand, Jeremy Corren, Kanoa Mendenhall, Jeremy Dutton Village Vanguard 8, 10 pm \$40

Sunday, November 3

- Yuichi Hirakawa; Creole Cookin' Jazz Band Arthur's Tavern 3:30, 7 pm

- Marcello Pellitteri: Benefit for Veronica Pellitteri Memorial Fund; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★Houston Person Quintet Birdland Theater 7, 9:30 pm \$30-40
- ★Keir GoGwilt/Celeste Oram Blank Forms 4 pm
- Robert Glasper X Stokley with Chris Dave, Burniss Travis, DJ Jahi Sundance Blue Note 8, 10:30 pm \$20-95
- Nick Hempton Trio Cellar Dog 7, 8:30 pm \$5
- Gabriel Zucker Close Up 8, 9 pm \$30
- ★The Cookers with David Weiss, Eddie Henderson, Azar Lawrence, Craig Handy, George Cables, Cecil McBee, Billy Hart Dizzy's Club 5:00, 7:30 pm \$25-40
- Tad Shull Quartet; Pete Malinverni Trio The Django 6:30, 8, 9:30, 11 pm \$25
- Ize Trio with Erini and Panagiotis Andreou Drom 5:30 pm \$25
- Redhot & Blue of Yale Jazz 54 Below 9:30 pm \$29
- Welf Dorr, Elias Meister, Dmitry Ishenko, Dave Miller The Keep 9 pm
- Michelle Lordi Quartet; Richard Cortez Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Kate Baker Trio North Square Lounge 12:30, 2 pm
- Astghik Martirosyan and Timo Vollbrecht The Owl Music Parlor 8 pm \$15
- Boncellia Lewis and Friends Patrick's Place 12 pm \$10
- Ben Rosenblum Saint Peter's Church 5 pm
- Shrine Big Band Shrine 8 pm
- Dan Willis; Antoine Dowdell Group Silvana 8, 10 pm
- Behn Gillece Quartet; Cory Weeds Sextet; Tim McCall Quartet Smalls 6, 9, 11:55 pm \$35
- Nicholas Payton + Nouveau Standards with Kevin Hays, Vicente Archer, Bill Stewart Smoke 7, 9, 10:30 pm \$35-55
- Rick Bogart Trio with Marc Daine, Jon B Roche Tio Pepe 6 pm
- ★Joel Ross' Good Vibes with Josh Johnson, Maria Grand, Jeremy Corren, Kanoa Mendenhall, Jeremy Dutton Village Vanguard 8, 10 pm \$40

Monday, November 4

- Grove Street Stompers Arthur's Tavern 7 pm
- Anything Mose with John Chin, Richard Julian, Stacy Dillard, Dan Rieser, Matt Pavolka Bar Lunático 9, 10:30 pm \$10
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Pedrito Martinez Blue Note 8, 10:30 pm \$20-35
- Our Delight Cellar Dog 7, 8:30 pm \$5
- ★Josh Evans Big Band Dizzy's Club 7, 9pm \$20-40
- Aaron Seeber Quartet; Liam Sutcliffe Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Spike Wilner Trio; Ed Cherry Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Jeff Lederer's Guilty!!! with Kirk Knuffke, Bob Stewart, Matt Wilson, Curtis Hasselbring, Mary LaRose ShapeShifter Lab 8 pm
- Dafina Roots Silvana 10 pm
- Chris Beck Quartet; Mike Boone Quartet Smalls 7:30, 9, 10:30 pm \$35
- Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40

Tuesday, November 5

- Axel Tosca Latin Jazz Trio Arthur's Tavern 7 pm
- Itamar Borochoy's Contrafact with Gadi Lehavi, Ben Tiberio, Alon Benjamini Bar Lunático 9, 10:30 pm \$10
- ★Django Reinhardt Festival Allstars with Dorado Schmitt, Samson Schmitt, Amati Schmitt, Ludovic Beier, Francko Mehrstein, Gino Roman + Bruce Harris Birdland 7, 9:30 pm \$40-50
- June Cavan Birdland Theater 8:30 pm \$25-35
- ★Eddie Palmieri Blue Note 8, 10:30 pm \$20-40
- Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- Bobby Allende & Friends Dizzy's Club 7, 9pm \$20-50
- Román Lajara Trio; People of Earth The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Matt Hollenberg, Daniel Galow, Jon Rosen, Patrick Golden; Claus Boesser-Ferrari; Steve Hirsh, Steve Swell, Daniel Carter Downtown Music Gallery 6:30 pm
- Kyoko Oyobe Trio Klavierhaus 7, 8:30 pm \$30
- ★Falkner Evans Trio; John Merrill Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Haley Fohr/Bill Nace Roulette 8 pm \$25
- ★Audrey Silver; Rhythmaniacs; Sydney Mecca Silvana 7, 9, 10 pm
- Alexander Claffy Quartet; Jason Clotter Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 pm
- ★Melissa Aldana with Lage Lund, Glenn Zaleski, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40

Wednesday, November 6

- Yuichi Hirakawa Jazz Group Arthur's Tavern 7 pm
- Dezron Douglas/Brandon Lopez Duo Bar Bayeux 8, 9:30 pm
- ★Django Reinhardt Festival Allstars with Dorado Schmitt, Samson Schmitt, Amati Schmitt, Ludovic Beier, Francko Mehrstein, Gino Roman + Helio Alves Birdland 7, 9:30 pm \$40-50
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$25-35
- ★Eddie Palmieri Blue Note 8, 10:30 pm \$20-40
- Wednesday Night Jazz Café Erzulie 7 pm
- ★Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- Thomas Linger Close Up 9 pm \$20

- Jeff Kazee Trio Club Room 8 pm
- Berklee Global Jazz Ambassadors with David Sánchez Dizzy's Club 7, 9pm \$20-45
- Tyler Blanton Quartet; Michael Rabinowitz Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Stephen Gauci; Marc Edwards Downtown Music Gallery 6:30 pm
- ★Mingus Big Band Drom 7:30 pm \$40
- Arta Jekabsone/Krists Saržants Nonet with Ilona Kudina, Hamish Smith, Keita Ogawa, Sara Caswell, Zosha Warpeha, Kayla Williams, Julie Kim The Jazz Gallery 7:30, 9:30 pm \$28-39
- David Lopato Trio; Andrew Latona Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Alemay Fernandez Quartet with John Di Martino, Ravi Campbell Pangea 7 pm \$25
- ★Guy Klucevsek/Volker Goetz Little Big Top Quartet with Doug Wieselmann, Jeff Hudgins, Roulette 8 pm \$25
- Dawoud the Renegade Sufi; Brian Resnick Quintet Shrine 7, 9 pm
- Alex Madeline Quartet; Kishoten Silvana 7, 8 pm
- Sam Weinberg Trio with Henry Fraser, Jason Nazary; Barry Weisblat/Samara Lubelski Duo; Ryan Sawyer Shaker Ensemble Sisters 8:30 pm
- Jihee Heo Quartet; Eviatar Slivnik Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Steve Davis All-Star Sextet with Eddie Henderson, Ralph Moore, Renee Rosnes, Essiet Essiet, Lewis Nash Smoke 7, 9, 10:30 pm \$35-55
- ★Hiromi's Sonicwonder Sony Hall 7, 9:30 pm \$45-75
- Sky Hopinka, Andrew Yong Hoon Lee, Raven Chacon The Stone at the New School 8:30 pm \$20
- Anita Donndorff Two E Lounge 8 pm
- ★Melissa Aldana with Lage Lund, Glenn Zaleski, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Ragtime Band Zinc Bar 7, 9:30 pm \$30

Thursday, November 7

- ★Richard Cortez; Terry Waldo's Gotham City Band Arthur's Tavern 7, 10 pm
- Joy Hansen with Grady Tesch Bar Lunático 9, 10:30 pm \$10
- ★Django Reinhardt Festival Allstars with Dorado Schmitt, Samson Schmitt, Ludovic Beier, Francko Mehrstein, Gino Roman + Tatiana Eva-Marie Birdland 7, 9:30 pm \$40-50
- High Society New Orleans Jazz Band; Pasquale Grasso Trio Birdland Theater 5:30, 8:30 pm \$25-40
- Tank and The Bangas & Friends Blue Note 8, 10:30 pm \$20-45
- Ehud Asherie Quartet; Marc Devine Quartet Cellar Dog 7, 8:30 pm \$5
- Darnell White Trio Club Room 8 pm
- ★Flat Earth Society Orchestra David Rubenstein Atrium 7:30 pm
- ★Caleb Wheeler Curtis' Ember with Noah Garabedian, Vinnie Sperrazza + Orrin Evans, Steven Bernstein Dizzy's Club 7, 9pm \$20-50
- ★Brian Ho Organ Trio with Paul Bollenback, Byron Landham; Gabriel Guerrero Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Steve Hirsh Quartet with Dave Sewelson, Jon Elbaz, Kevin Ray; Steve Hirsch Quintet with Ellen Christi, Eri Yamamoto, Jeff Pearing, Colson Jimenez Ibeam Brooklyn 8, 9 pm \$20
- Ludovica Burtone Trio InterContinental New York Barclay's Club \$55
- House of Waters Iridium 8:30 pm \$30-40
- ★Roy Hargrove Big Band The Jazz Gallery7:30, 9:30 pm \$45-56
- ★Gene Bertoncini Jazz Museum in Harlem 2 pm
- Asen Doykin Trio; Ray Gallon Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Alan Bartu Trio + Guest Minton's 8, 9:30 pm \$25
- Karen Maynard Quintet Patrick's Place 7 pm \$10
- ★Marty Ehrlich Septet with Sara Schoenbeck, Ron Horton, Erik Friedlander, Matt Pavolka, Satoshi Takeishi, Erica Hunt; Ingrid Laubrock Grammy Season with Brandon Seabrook, Shawn Lovato, Tom Rainey Roulette 8 pm \$20
- ★Sebastien Ammann Quartet with Ralph Alessi, John Hebert, Eric McPherson SEEDS Brooklyn 8:30 pm
- Elias Swift Silvana 7 pm
- Rodney Jones Quartet; Rico Jones Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Steve Davis All-Star Sextet with Eddie Henderson, Ralph Moore, Renee Rosnes, Essiet Essiet, Lewis Nash Smoke 7, 9, 10:30 pm \$35-55
- ★Hiromi's Sonicwonder Sony Hall 7, 9:30 pm \$45-75
- Marisa Demarco, Lea Bertucci, Raven Chacon The Stone at the New School 8:30 pm \$20
- Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 pm
- ★Melissa Aldana with Lage Lund, Glenn Zaleski, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40

Friday, November 8

- Violette & La Vie en Rose Arthur's Tavern 7 pm
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$36
- Birdland Big Band; Django Reinhardt Festival Allstars with Dorado Schmitt, Samson Schmitt, Amati Schmitt, Ludovic Beier, Francko Mehrstein, Gino Roman + Ute Lempert Birdland 5:30, 8:30, 10:30 pm \$30-50
- ★Pasquale Grasso Trio Birdland Theater 7, 9:30 pm \$25-35
- Chris Beck Quartet; Miki Yamanaka Quartet Cellar Dog 7, 8:30 pm \$5
- Michelle Coltrane "The Year of Alice" Chelsea Table + Stage 7 pm \$20-40
- Medieval Radiance and Incarnate Jazz: Light Gathering with Sarah Pillow, Amber Evans, Kirsten Sollek, Marc Wagnon, Maria Grand, Joey Curreri, Saadi Zain, Mike Clark Church of the Incarnation 6 pm \$30-40
- Anna Siciliano Quartet Club Room 8 pm
- ★Bill Charlap solo Dizzy's Club 7, 9pm \$25-65
- ★Eric Person Quartet; Mariel Bildsten Septet; Rick Germanson Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25

- ★Yoon Sun Choi with Sylvester Germain, Lim Yang Ibeam Brooklyn 7:30 pm
- ★Charlie Apicella & Iron City Il Porto 7 pm
- ★Simon Moullier Quintet with Gabriel Chakarji, Ryoma Takenaga, Keita Ogawa, Brian Richburg Jr. The Jazz Gallery 7:30, 9:30 pm \$28-39
- Andre Barnes, Dimitri Kolesnik Knickerbocker Bar & Grill 9 pm
- ★Champion Fulton Trio; Jon Davis Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Eric Wyatt Minton's 8, 9:30 pm \$25
- Siriya Ensemble Nublu 151 7 pm \$40
- Patience Higgins Jazz Jam Patrick's Place 8 pm \$10
- Bebop Revolution: Jazz at Lincoln Center Orchestra with Wynton Marsalis, Wycliffe Gordon Rose Theater 7:30 pm \$42-177
- ★Shawn Lovato's Biotic with Ingrid Laubrock, Henry Mermer SEEDS Brooklyn 8:30 pm
- ★Dave Bryant/Wire and Bone with Jamaaladeen Tacuma, George Garzone, Kenny Wessel, Eric Hofbauer, Chris Bowman ShapeShifter Lab 9 pm \$30
- Bill Warfield Hell's Kitchen Funk Orchestra Shrine 8 pm
- BenHitsDrums Jazz Band; Private Label Jazz Trio Silvana 8, 9 pm
- Andrew Kushnir Jam Session; Chuck Redd Quartet; Tim Armacost Quartet; Eric Wyatt Quartet Smalls 7:30, 9, 10:30, 11:55 pm \$35
- ★Steve Davis All-Star Sextet with Eddie Henderson, Ralph Moore, Renee Rosnes, Essiet Essiet, Lewis Nash Smoke 7, 9, 10:30 pm \$35-55
- Marshall Trammell, Laura Ortman, Raven Chacon The Stone at the New School 8:30 pm \$20
- ★AACM presents Iqua Colson String Musings with Marlene Rice, Brandon Ross, Reggie Workman, Adegoke Steve Colson; Declan Sheehy-Moss Bounce with Rahul Carlberg, Alex Yoo, Tim Watson, David Macchione Symphony Space Leonard Nimoy Thalia \$30-35
- Sirius String Quartet Terrazza 7 8 pm
- ★Melissa Aldana with Lage Lund, Glenn Zaleski, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40
- ★Teodora Brody/Stanley Jordan Zankel Hall 7:30 pm \$45-65

## Saturday, November 9

- Axel Tosca Arthur's Tavern 7 pm
- Sirius String Quartet Barbès 8 pm
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$36
- Miki Yamanaka Trio; Django Reinhardt Festival Allstars with Dorado Schmitt, Samson Schmitt, Amati Schmitt, Ludovic Beier, Francko Mehrstein, Gino Roman + Lucy Yeghiazaryan Birdland 5:30, 8:30, 10:30 pm \$20-50
- Pasquale Grasso Trio Birdland Theater 7, 9:30 pm \$25-35
- James Austin Quartet; Gabriele Donati Quartet Cellar Dog 7, 8:30 pm \$5
- Michelle Coltrane "The Year of Alice" Chelsea Table + Stage 7 pm \$20-40
- Composers Concordance: Andrew White The Delancey 5:30 pm \$10
- ★Bill Charlap solo Dizzy's Club 7, 9pm \$25-60
- Nick Di Maria Quintet The Django7:30, 9, 10:30 pm, 12 am \$25
- ★Charlie Apicella & Iron City Il Porto 7 pm
- Tom Placido, David Mensch Knickerbocker Bar & Grill 9 pm
- ★Nikki Giovanni and Javon Jackson Louis Armstrong House Museum 3 pm \$25
- ★Champion Fulton Trio; Thomas Linger Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Michael Cruse Minton's 8, 9:30 pm \$25
- Harmony Bartz and Friends Patrick's Place 7 pm \$10
- Catherine Christer Hennix Memorial Performance Space New York 2 pm \$10-50
- ★Bebop Revolution: Jazz at Lincoln Center Orchestra with Wynton Marsalis, Wycliffe Gordon Rose Theater 7:30 pm \$45-177
- Jam Session; Chuck Redd Quartet; Tim Armacost Quartet; Greg Glassman Quintet Smalls 7:30, 9, 10:30, 11:55 pm \$35
- ★Steve Davis All-Star Sextet with Eddie Henderson, Ralph Moore, Renee Rosnes, Essiet Essiet, Lewis Nash Smoke 7, 9, 10:30 pm \$35-55
- ★David Amram Quintet St. Ann's Church 7 pm
- ★Michael Bates Acrobat with Marty Ehrlich, Fung Chern-Hwei, Sara Schoenbeck, Michael Sarin The Owl Music Parlor 8 pm
- Che Chen, C. Spencer Yeh, Raven Chacon The Stone at the New School8:30 pm \$20
- Nina Alves Two E Lounge 8 pm
- ★Melissa Aldana with Lage Lund, Glenn Zaleski, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40

## Sunday, November 10

- ★Eri Yamamoto Duo; Creole Cookin' Jazz Band; Michael Shekwoaga Ode Quartet Arthur's Tavern 3:30, 7, 10 pm
- Walter Parks Bar Lunático 9, 10:30 pm \$10
- Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40
- ★Pasquale Grasso Trio Birdland Theater 7, 9:30 pm \$25-35
- Willerm Delisfort Quartet Cellar Dog 7, 8:30 pm \$5
- Alfredo Colón Close Up \$20
- ★Bill Charlap solo Dizzy's Club 5, 7:30 pm \$25-55
- Naama Gheber Quartet; Mark Sherman Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Arun Ramamurthy Trio Drom 7:30 pm \$25
- Welf Dorr, Robert Boston, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- ★April Varner Quartet; Vanisha Gould Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Marcos Varela Quartet Minton's 8, 9:30 pm \$25
- Kari van der Kloot with Elsa Nilsson and Jorn Swart The Owl Music Parlor8 pm \$15
- Boncellia Lewis and Friends Patrick's Place 12 pm \$10
- Sandy Ewen The Record Shop 7:30 pm
- ★Ras Moshe Burnett Trio Saint Peter's Church 5 pm

- Steven Crammer Trio with Evan Maine, Walter Stinson SEEDS Brooklyn 8 pm
- Manny's Boogaloo Crew Shrine 10 pm
- Craig Wuepper Quartet; Jed Levy Quartet; Aaron Johnson Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Steve Davis All-Star Sextet with Eddie Henderson, Ralph Moore, Renee Rosnes, Essiet Essiet, Lewis Nash Smoke 7, 9, 10:30 pm \$35-55
- Rick Bogart Trio with Marc Daine, Jon B Roche Tio Pepe 6 pm
- ★Melissa Aldana with Lage Lund, Glenn Zaleski, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40

## Monday, November 11

- Grove Street Stompers Arthur's Tavern 7 pm
- Roberto Giaquinto Quartet with Chris Cheek, Rick Rosato, Glenn Zaleski Bar Lunático 9, 10:30 pm \$10
- Max Johnson 3 Barbès 7 pm \$20
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$20-45
- Organ Grooves Cellar Dog 7, 8:30 pm \$5
- Andy Ezrin Bandwidth Will Lee, Oz Noy, Clint De Ganon, Andy Snitzer The Cutting Room 9 pm \$20
- Danny Jonokuchi Big Band Dizzy's Club 7, 9pm \$20-50
- Marty Scott Quintet; Bryan Eng Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Anna Abondolo, Michael Bates, Shayna Dulberger, Ken Filiano, John Hebert, James Ilgenfritz, Max Johnson, Brandon Lopez, Lisa Mezzacappa, Lim Yang Ibeam Brooklyn 8 pm \$15
- ★Alan Broadbent Trio; Renaud Penant Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ocean State: Grahame Lesh & Friends Nublu 151 7 pm \$20
- Nikola Spasojevic Quartet; Andrew Luhn Quintet; Villagers Brass Band Shrine 7, 8, 10 pm
- Benjamin Simmons Silvana 10 pm
- Itamar Borochov's Contrafact: Obasi Akoto Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Boney James Sony Hall 8 pm \$50-105
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40

## Tuesday, November 12

- The Hot Sardines Birdland 7, 9:30 pm \$40-50
- Adam Blackstone Blue Note 8, 10:30 pm \$20-45
- Rhythm in the Kitchen! Fundraiser with Sam Day Harmet, Dangertown, Marc Edwards Trio, William Hooker Quartet, Entropic Hop, Bob Holman Bowery Poetry Club 7 pm \$20
- ★Johnny O'Neal Trio Cellar Dog 7, 8:30 pm \$5
- Rodrigo Recabarren with Pablo Menares, Yago Vazquez Dizzy's Club 7, 9pm \$20-65
- Manuel Valera Quartet; Jamile The Django 7:30, 9, 10:30 pm, 12 am \$25
- Belongó Fundraiser: Shape the Future of Afro Latin Jazz Drom 7 pm \$160
- Uri Caine Klavierhaus 7, 8:30 pm \$30
- Roni Ben-Hur Trio; Chris Flory Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Saint Abdullah/Jason Nazary Pioneer Works 8 pm \$20
- ★Lisa Mezzacappa with gabby fluke-mogul, Ryan Sawyer; Sam Newsome with Eli Wallace, Kevin MurrayThe Record Shop 7:30 pm
- Sussan Deyhim with Will Calhoun, Hassan Hakmoun, Ben Neill, Robert Egan Roulette 8 pm \$25
- ★Maria Grand Sextet with Ohad Talmor, Joel Ross, Marta Sanchez, Kanoa Mendenhall, Kayvon Gordon SEEDS Brooklyn 8 pm
- Kyra Cioffi; Keenan Ahrends Silvana 7, 9 pm
- ★Steve Nelson Quartet; Tyler Mitchell Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 pm
- ★Jon Cowherd with Steve Cardenas, John Patitucci, Brian Blade Village Vanguard 8, 10 pm \$40

## Wednesday, November 13

- ★Eri Yamamoto Trio Arthur's Tavern 7 pm
- David Friedman Generations Trio with Tilo Weber, Oliver Potratz Bar Bayeux 8, 9:30 pm
- The Hot Sardines Birdland 7, 9:30 pm \$40-50
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$25-35
- Adam Blackstone Blue Note 8, 10:30 pm \$20-45
- Wednesday Night Jazz Café Erzulie 7 pm
- Saul Rubin Trio Cellar Dog 7, 8:30 pm \$5
- Alec Goldfarb's Fire Lapping at the Creek with David Leon, Xavier Del Castillo, Yuma Uesaka, Chris Tordini, Steven Crammer Close Up 7:30, 9:30 pm \$20
- Jeff Kazee Trio Club Room 7:30 pm
- ★Joe Farnsworth's Time to Swing with Emmet Cohen, Yasushi Nakamura Dizzy's Club 7, 9pm \$20-65
- Loston Harris Trio; David Hazeltine Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band Drom 7:30, 9:30 pm \$40
- Enrico Granafei Foodance 7 pm
- Gina D'Soto The Jazz Gallery 7:30, 9:30 pm

- ★Youn Sun Nah Joe's Pub 7 pm
- Marcos Varela Trio; Yuval Amihai Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Charlotte Jacobs/Mazz Swift National Sawdust 8 pm \$20
- ★Maria Grand Sextet with Ohad Talmor, Joel Ross, Marta Sanchez, Kanoa Mendenhall, Kayvon Gordon SEEDS Brooklyn 8 pm
- Karen Frisk with John Di Martino, Dezron Douglas, Vince Cherico Pangea 7 pm \$25
- Klara Schwabe Silvana 8 pm
- Michael Hashim Quartet; Asaf Yuria Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings Smoke 7, 9, 10:30 pm \$35-55
- ★Zeena Parkins, Nate Wooley, Ikue Mori The Stone at the New School 8:30 pm \$20
- Mariella Price Two E Lounge 8 pm
- ★Jon Cowherd with Steve Cardenas, John Patitucci, Brian Blade Village Vanguard 8, 10 pm \$40
- Elena Villalón, Craig Terry Weill Recital Hall 7:30 pm \$50-60

## Thursday, November 14

- ★Organ Monk Trio; Terry Waldo's Gotham City Band Arthur's Tavern 7, 10 pm
- The Hot Sardines Birdland 7, 9:30 pm \$40-50
- High Society New Orleans Jazz Band; Steven Feifke Trio Birdland Theater 5:30, 8:30 pm \$25-40
- Swing Collective Quartet; Carol Morgan Quartet Cellar Dog 7, 8:30 pm \$5
- ★Kevin Sun with Dana Saul, Walter Stinson, Matt Honor; Kevin Sun with Christian Li, Walter Stinson, Kayvon Gordon Close Up 7:30, 9:30 pm \$20
- ★David Murray Quartet with Marta Sanchez, Luke Stewart, Russell Carter Dizzy's Club 7, 9 pm \$25-55
- Philippe Lemm Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Rebecca Kontus Trio with Peedu Kass, Paul Daniel Estonia House 8:30 pm
- ★Rachel Therrien Jamaica Performing Arts Center 8 pm \$5-10
- Dezron Douglas The Jazz Gallery 7:30, 9:30 pm
- ★Valerie Capers Jazz Museum in Harlem 2 pm
- Thandiswa Mazwai Le Poisson Rouge 8 pm \$35-45
- Jill McCarron Trio; Arcoiris Sandoval Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Miguel Zenón "Golden City" Miller Theatre 7:30 pm \$20-140
- Towner Galaher Organ Trio with Seydurah Avecomoi Patrick's Place 7 pm \$10
- Matt Lambiase, Mary Cherney, Claire de Brunner, Stephanie Griffin, Will Glass Recirculation 7 pm



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- Paul Austerlitz Band Shrine 10 pm
- Pete Fucinaro Quintet Silvana 8 pm
- ★Ed Neumeister Quartet; David Gibson Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings Smoke 7, 9, 10:30 pm \$35-55
- ★Zeena Parkins, Brian Chase The Stone at the New School 8:30 pm \$20
- Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 pm
- ★Wendy Eisenberg Union Pool 7 pm
- ★Jon Cowherd with Steve Cardenas, John Patitucci, Brian Blade Village Vanguard 8, 10 pm \$40

Friday, November 15

- ★Abdullah Ibrahim Trio with Cleave Guyton, Noah Jackson 92NY 7:30 pm \$40-75
- Mimi & The Podd Brothers Arthur's Tavern 7 pm
- ★Valery Ponomarev's We Have a Message Quintet Asser Levy Recreation Center 6 pm
- ★Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$36
- Birdland Big Band; The Hot Sardines Birdland 5:30, 8:30, 10:30 pm \$30-50
- Steven Feifke Trio Birdland Theater 7, 9:30 pm \$25-35
- Zaid Nasser Quartet Cellar Dog 7, 8:30 pm \$5
- Sonny Step Quartet Club Room 8 pm
- David Murray Quartet with Marta Sanchez, Luke Stewart, Russell Carter Dizzy's Club 7, 9pm \$25-55
- Ron Jackson Trio; Mariel Bildsten Septet; Nick Hempton Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Charlie Apicella & Iron City Il Porto 7 pm
- Mikey Migliore Knickerbocker Bar & Grill 9 pm
- Victor Gould Trio; Steve Ash Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Marius Van Den Brink Minton's 8, 9:30 pm \$25
- Napoleon Revels-Bey "Nu Mo Swing" with Jennifer Vincent, Luke Waldron, Marcus Persiani, Kharif Salyes Mount Morris Ascension Presbyterian Church 7 pm
- Theo Bleckmann with Timo Vollbrecht, Joseph Branciforte National Sawdust 7:30 pm \$35
- Nora Stanley The Owl Music Parlor 8 pm \$15
- Patience Higgins Jazz Jam Patrick's Place 8 pm \$10
- ★Peter Evans Being and Becoming with Joel Ross, Nick Jozwiak, Michael Shekoaga Ode Public Records 7 pm \$25.75

- ★Joshua Redman Group with Gabrielle Cavassa Rose Theater 7:30 pm \$45-177
- ★Jam Session; Dave Schumacher and Cubeye; Simon Moullier Quartet; Ken Fowser Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings Smoke 7, 9, 10:30 pm \$35-55
- Nate Smith with Jason Lindner, Tim Lefebvre SOB's 7 pm \$32
- ★Zeena Parkins, Brandon Lopez, Cecilia Lopez The Stone at the New School 8:30 pm \$20
- Jackie Ribas Two E Lounge 8 pm
- ★Jon Cowherd with Steve Cardenas, John Patitucci, Brian Blade Village Vanguard 8, 10 pm \$40
- Quetzal and La Santa Cecilia Zankel Hall 7:30 pm \$65-75

Saturday, November 16

- Danny Jonokuchi & The Revisionists Arthur's Tavern 7 pm
- ★Lena Bloch with Harvey Diamond, Cameron Brown, Billy Mintz Bar Bayeux 8, 9:30 pm
- Sami Stevens Bar Lunático 9, 10:30 pm \$10
- ★Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$36
- Miki Yamanaka Trio; The Hot Sardines Birdland 5:30, 8:30, 10:30 pm \$20-50
- Steven Feifke Trio Birdland Theater 7, 9:30 pm \$25-35
- Samba de Gringo; Tad Shull Quartet; Simona Premazzi Quartet Cellar Dog 7, 8:30 pm \$5
- Lucy Wijnands Quartet Club Room 8 pm
- ★David Murray Quartet with Marta Sanchez, Luke Stewart, Russell Carter Dizzy's Club 7, 9pm \$25-55
- Jason Tiemann Quartet; Richard Cortez Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Charlie Apicella & Iron City Il Porto 7 pm
- Tal Yahalom/Danielle Wertz The Jazz Gallery 7:30, 9:30 pm \$28-39
- Mikey Migliore Knickerbocker Bar & Grill 9 pm
- ★Victor Gould Trio; Caelan Cardello Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- J.C. Hopkins Biggish Band Minton's 8, 9:30 pm \$25
- Manny's Boogaloo Crew Patrick's Place 7 pm \$10
- ★Zoh Amba Public Records 7 pm
- ★Joshua Redman Group with Gabrielle Cavassa Rose Theater 7:30 pm \$45-177

- My Guitar Wants To Kill Your Mama Guitar Quartet with Bruce Arnold, Jane Getter, Gene Pritsker, Greg Baker, Robert C. Ford + Petro Krysa Silvana 7 pm
- Jam Session; Dave Schumacher and Cubeye; Simon Moullier Quartet; Stacy Dillard Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings Smoke 7, 9, 10:30 pm \$35-55
- ★Zeena Parkins/Fred Frith The Stone at the New School 8:30 pm \$20
- Nina Alves Two E Lounge 8 pm
- ★Jon Cowherd with Steve Cardenas, John Patitucci, Brian Blade Village Vanguard 8, 10 pm \$40
- ★Cécile McLorin Salvant Zankel Hall 9 pm \$85

Sunday, November 17

- ★Michel Gentile 440 Gallery 4:40 pm \$10
- Creole Cookin' Jazz Band; Eri Perez and New York Voices Arthur's Tavern 7, 10 pm
- Miles Tucker & Many Blessings Bar Lunático 9, 10:30 pm \$10
- ★Rachel Therrien Latin Jazz Project; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$20-40
- ★Sheila Jordan with Alan Broadbent, Cameron Brown, Billy Drummond Birdland Theater 7, 9:30 pm \$30-40
- Nick Biello Trio Cellar Dog 7, 8:30 pm \$5
- ★David Murray Quartet with Marta Sanchez, Luke Stewart, Russell Carter Dizzy's Club 7, 9pm \$25-55
- Joe Strasser Quartet; Michael Kanan Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Yamandu Costa Joe's Pub 8 pm \$60
- Welf Dorr, Robert Boston, Francesco Marcocci, Yuko Togami The Keep 9 pm
- Melissa Stylianou Trio; Naama Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Boncellia Lewis and Friends Patrick's Place 12 pm \$10
- Camila Meza with Margaret Davis, Alejandra Williams-Maneri, Georgia Heers, Gadi Lehavi Resnick Education Wing at Carnegie Hall 5 pm \$24
- Jamie Leonhart Rizzoli Bookstore 5 pm
- ★Michael Marcus Trio Saint Peter's Church 5 pm
- Judith Insell Jump off the Bridge with Eli Asher, Virg Dzurinko, Leonid Galaganov SEEDS Brooklyn 8:30 pm
- Peter Louis Octet Shrine 8 pm
- Zach Sorkin Silvana 9 pm

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- Mike Jackson Quartet; Charles Owens Quintet  
Smalls 6, 7:30, 9, 10:30 pm \$35
- George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings  
Smoke 7, 9, 10:30 pm \$35-55
- Jerome Sabbagh with Andrew Kushnir Standard Wormwood Distillery 3 pm
- Rick Bogart Trio with Marc Daine, Jon B Roche Tio Pepe 6 pm
- ★Jon Cowherd with Steve Cardenas, John Patitucci, Brian Blade  
Village Vanguard 8, 10 pm \$40

Monday, November 18

- Grove Street Stompers  
Arthur's Tavern 7 pm
- Adam Levy vs. Rich HinmanBar LunAtico 9, 10:30 pm \$10
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Weedie Braimah & The Hands of Time with Pedrito Martinez  
Blue Note 8, 10:30 pm \$20-35
- Ehud Asherie Trio  
Cellar Dog 7, 8:30 pm \$5
- Manhattan School of Music Jazz Orchestra Dizzy's Club 7, 9pm \$20-50
- Connor MacLeod Quintet; Boyce Griffith Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Ed Palermo  
Iridium 8:30 pm \$30
- Somi  
Le Poisson Rouge 7:30 pm \$60-80
- Spike Wilner Trio; Pasquale Grasso Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Cortex with Thomas Johansson, Kristoffer Alberts, Ola Høyer, Dag Erik Knedal Andersen + Hedvig Mollestad Nublu 151 7 pm \$20
- Ari Hoenig Trio; Benny Benack Quintet  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley  
Village Vanguard 8, 10 pm \$40

Tuesday, November 19

- ★Mingus Big Band  
Birdland 7, 9:30 pm \$35-45
- Weedie Braimah & The Hands of Time with Pedrito Martinez  
Blue Note 8, 10:30 pm \$20-35
- ★Sylvia Cuenca Trio  
Cellar Dog 7, 8:30 pm \$5
- ★Dan Nimmer Trio with David Wong, Aaron Kimmel  
Dizzy's Club 7, 9pm \$20-50
- Malaya Sol Quintet with Itai Kriss, Leandro Pellegrino, Eduardo Belo, Rogerio Boccato; Craig Handy Latin Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Kevin Sun  
Lowlands 8 pm \$10
- Michael Kanan Trio; Wilfie Williams Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Lines of Light Vocal Ensemble with Amirtha Kidambi, Cleo Reed, Miriam Elhajli, Shara Lunon, isabel cresco pardo Roulette 8 pm \$25
- Jon Menges Quartet  
Silvana 8 pm
- Frank Lacy Quartet; Aaron Seeber Quartet  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 pm
- ★Joe Martin Quartet with Mark Turner, Kevin Hays, Marcus Gilmore  
Village Vanguard 8, 10 pm \$40

Wednesday, November 20

- Tomohiro Mori  
Arthur's Tavern 7 pm
- Joe Dyson  
Bar Bayeux 8, 9:30 pm
- ★Jaleel Shaw with Cameron Campbell Bar LunAtico 9, 10:30 pm \$10
- ★Mingus Big Band  
Birdland 7, 9:30 pm \$35-45
- ★David Ostwald's Louis Armstrong Eternity Band;  
Frank Vignola's Guitar Night with Pasquale Grasso  
Birdland Theater 5:30, 8:30 pm \$25-35
- Weedie Braimah & The Hands of Time with Pedrito Martinez  
Blue Note 8, 10:30 pm \$20-35
- Wednesday Night Jazz  
Café Erzulie 7 pm
- Bebop Collective Quartet  
Cellar Dog 7, 8:30 pm \$5
- Jeff Kazee Trio  
Club Room8 pm
- ★Dan Nimmer Trio with David Wong, Aaron Kimmel  
Dizzy's Club 7, 9pm \$20-50
- Jonny King Trio; Fima Ephron Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Jazzmobile presents T.K. Blue Interchurch Center 7 pm
- Mwensi Harriott  
The Jazz Gallery 7:30, 9:30 pm
- Dred Scott Trio; Alex Goodman Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ben Cassara Trio with Marius Van der Brink, Ken Filiano  
North Square Lounge 12:30, 2 pm
- Thaisa Oliva with John Di Martino, Joseph Lepore, Vince Cherico  
Pangea 7 pm \$25
- LoveTrane  
Shrine 9 pm
- Eyal Vilner Big Band; Matt Dwonszyk Quartet  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash  
Smoke 7, 9, 10:30 pm \$35-55

- Ivy Queen Stern Auditorium at Carnegie Hall 8 pm \$42-170
- ★Anna Webber, Matt Shipp, Joe Morris  
The Stone at the New School 8:30 pm \$20
- ★AACM presents Reggie Nicholson 4Plex with Eddie Allen, Avram Fefer, Ken Filiano; Thurman Barker Circles with Akua Dixon, Fay Victor, Rob Schwimmer Symphony Space Leonard Nimoy Thalia 7:30 pm \$30-35
- ★Peter Evans solo  
TV Eye 7:30 pm \$15
- Anita Donndorff  
Two E Lounge 8 pm
- ★Joe Martin Quartet with Mark Turner, Kevin Hays, Marcus Gilmore  
Village Vanguard 8, 10 pm \$40

Thursday, November 21

- ★Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- ★Mingus Big Band  
Birdland 7, 9:30 pm \$35-45
- High Society New Orleans Jazz Band; Paloma Chesky  
Birdland Theater 5:30, 8:30 pm \$25-40
- Kenny Garrett  
Blue Note 8, 10:30 pm \$20-45
- ★Parlor Greens with Kelly Finnigan Brooklyn Made 7 pm \$30
- Jazz Night  
Café Erzulie 7 pm
- Greg Glassman Quartet; Mariel Bildsten Quartet Cellar Dog 7, 8:30 pm \$5
- Darnell White Trio  
Club Room 8 pm
- ★David Gibson Organ Nonet with Freddie Hendrix, Andy Gravish, Anthony Nelson, Troy Roberts, Lauren Sevia, Jared Gold, Paul Bollenback, Jay Sawyer  
Dizzy's Club 7, 9pm \$20-50
- ★T.K. Blue Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Ryan Keberle Catharsis with Camila Meza, Mike Rodriguez, Scott Robinson, Ike Sturm, Eric Doob The Jazz Gallery 7:30, 9:30 pm \$39
- The Pandemic Trio: Sacha Perry, Renaud Penant, Daniel Duke  
Jazz Museum in Harlem 2 pm
- ★Darius Jones: Samesoul Maker and fLuXkit Vancouver with Gelsey Bell, Aviva Jaye, Sunder Ganglani, Paul Pinto, Levy Lorenzo, Marisha Roxanne Scott, Gerald Cleaver, Jesse Zubot, Josh Zubot, Peggy Lee, James Meger, Matti Nives  
Merkin Concert Hall 7:30 pm \$30
- Oscar Perez Trio; Greg Ruggiero Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Will Hill Trio  
Minton's 8, 9:30 pm \$25
- ICE and Steven Schick  
Roulette 8 pm \$25
- Henry Hey Trio; David Sneider Sextet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash  
Smoke 7, 9, 10:30 pm \$35-55
- ★Anna Webber, Angelica Sanchez, Adam Hopkins, Tom Rainey  
The Stone at the New School 8:30 pm \$20
- Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 pm
- Joe Martin Quartet with Mark Turner, Kevin Hays, Marcus Gilmore  
Village Vanguard 8, 10 pm \$40

Friday, November 22

- ★Journey Through Jazz Part VI: Jazz at Lincoln Center Orchestra with Wynton Marsalis  
The Appel Room 7, 9 pm \$20-100
- Mauricio Zottarelli Quartet with Caleb Curtis, Hélio Alves, Gili Lopes  
Bar LunAtico 9, 10:30 pm \$10
- Bill Saxton Harlem All-Stars  
Bill's Place 7, 9 pm \$36
- ★Birdland Big Band; Mingus Big Band  
Birdland 5:30, 8:30, 10:30 pm \$30-45
- Elizabeth Bougerol  
Birdland Theater 7, 9:30 pm \$25-35
- ★Juilliard Jazz Betty Carter Ensemble; Juilliard Jazz Duke Ellington Ensemble; Kenny Garrett  
Blue Note 12:30, 2:30, 8, 10:30 pm \$20-45
- Wayne Tucker Quintet; Jinjoo Yoo Quartet  
Cellar Dog 7, 8:30 pm \$5
- Simona Daniele Quartet  
Club Room 8 pm
- ★Randy Brecker Quintet with Ada Rovatti, Dave Kikoski, Alex Claffy, Steve Johns  
Dizzy's Club 7, 9pm \$25-55
- Dwayne “Cook” Broadnax Quartet; Mariel Bildsten Septet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Eric Alexander Quartet with Rick Germanson, David Williams, Neal Smith  
Flushing Town Hall 8 pm \$30-130
- Sélène Saint-Aimé's Creole Songs, Renald St. Juste  
Greenwich House Music School 7:30 pm \$15-25
- ★Charlie Apicella & Iron City Il Porto 7 pm
- Nicola Caminiti  
The Jazz Gallery7:30, 9:30 pm
- Kuni Mikani, Jon Roche  
Knickerbocker Bar & Grill 9 pm \$3.50
- ★Billy Drummond Trio; Micah Thomas Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Emily Braden  
Minton's 8, 9:30 pm \$25
- ★“Nutcracker Suite” with Dorrance Dance  
New York City Center 7:30 pm \$125
- Karen Maynard Quintet  
Patrick's Place 7 pm \$10
- Kaelen Ghandhi, Christian Cail, Teté Leguia, James Paul Nadien, Sandy Ewen, James McKainThe Record Shop 7:30 pm
- ★Mike Fahie Jazz Orchestra  
ShapeShifter Lab 7 pm \$20
- Jaylin Sky  
Shrine 7 pm
- Helen Garey Quartet  
Silvana 7 pm
- ★Jam Session; Ehud Asherie Trio; Orrin Evans Quartet; Eric Wyatt Quartet  
Smalls 2, 6, 9, 11:55 pm \$35
- ★Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash  
Smoke 7, 9, 10:30 pm \$35-55

- Ljiljana Winkler, Peter Oswald, CompCord String Quartet  
St. John's in the Village 7 pm
- ★Anna Webber, Ingrid Laubrock, Chris Williams, Yuhan Su, Chris Tordini, Jason Nazary  
The Stone at the New School 8:30 pm \$20
- Break Out The Crazy  
Two E Lounge 8 pm
- ★Joe Martin Quartet with Mark Turner, Kevin Hays, Marcus Gilmore  
Village Vanguard 8, 10 pm \$40

Saturday, November 23

- ★Journey Through Jazz Part VI: Jazz at Lincoln Center Orchestra with Wynton Marsalis  
The Appel Room 4:30, 7 pm \$20-100
- Axel Tosca  
Arthur's Tavern 7 pm
- Moses Patrou  
Bar LunAtico 9, 10:30 pm \$10
- ★Ben Goldberg, Todd Sickafoose, Scott Amendola; Living Language  
Barbès 8, 10 pm \$20
- Bill Saxton Harlem All-Stars  
Bill's Place 7, 9 pm \$36
- ★Miki Yamanaka Trio; Mingus Big Band  
Birdland 5:30, 8:30, 10:30 pm \$20-45
- Elizabeth Bougerol  
Birdland Theater 7, 9:30 pm \$25-35
- ★Kenny Garrett  
Blue Note 8, 10:30 pm \$20-45
- Richard Clements Quintet; Jihee Heo Quartet  
Cellar Dog 7, 8:30 pm \$5
- Randy Brecker Quintet with Ada Rovatti, Dave Kikoski, Alex Claffy, Steve Johns  
Dizzy's Club 7, 9pm \$25-55
- Allan Harris Quartet; Bill Dobrow Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Aruán Ortiz, Anaïs Maviel, Aliya Ultan, Val Jeanty, Cassie Watson Francillon Greenwich House Music School 7:30 pm \$15-25
- ★Charlie Apicella & Iron City Il Porto 7 pm
- Nicola Premiere  
The Jazz Gallery7:30, 9:30 pm
- Kuni Mikani, Jon Roche  
Knickerbocker Bar & Grill 9 pm \$3.50
- Soul Science with Chen Lo and Asante Amin  
Louis Armstrong House Museum 3 pm
- ★Billy Drummond Trio; Jeremy Manasia Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Jerry Weldon Quartet  
Minton's 8, 9:30 pm \$25
- ★“Nutcracker Suite” with Dorrance Dance  
New York City Center 2, 7:30 pm \$125
- ★Patience Higgins Jazz Jam  
Patrick's Place 8 pm \$10

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Luques Curtis, bass  
James Williams, drums



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THE NEW YORK CITY JAZZ RECORD | NOVEMBER 2024 35

- Daniel Garbin Shrine 7 pm
- Charley Gordon Sextet Silvana 7 pm
- ★Jam Session; Ehud Asherie Trio; Orrin Evans Quartet; Greg Glassman Quintet Smalls 2, 6, 9, 11:55 pm \$35
- ★Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash Smoke 7, 9, 10:30 pm \$35-55
- ★Anna Webber, Matt Mitchell The Stone at the New School 8:30 pm \$20
- ★Rebirth Brass Band Symphony Space 8 pm \$40-65
- ★Maria Schneider Orchestra “30th Anniversary Celebration” with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, Scott Robinson, Tony Kadleck, Greg Gisbert, Nadjé Noordhuis, Jonathan Powell, Keith O’Quinn, Ryan Keberle, Nate Mayland, George Flynn, Julie Labro, Jeff Miles, Gary Versace, Jay Anderson, Clarence Penn Town Hall 8 pm \$57-100
- Jenny Herbst Two E Lounge 8 pm
- ★Joe Martin Quartet with Mark Turner, Kevin Hays, Marcus Gilmore Village Vanguard 8, 10 pm \$40

Sunday, November 24

- Eri Yamamoto Duo; Creole Cookin’ Jazz Band Arthur’s Tavern 3:30, 7 pm
- ★Stephan Crump Passerine Barbès 8 pm \$20
- Benny Benack III Quartet; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40
- Elizabeth Bougerol Birdland Theater 7, 9:30 pm \$25-35
- ★Kenny Garrett Blue Note 8, 10:30 pm \$20-45
- ★Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- ★Randy Brecker Quintet with Ada Rovatti, Dave Kikoski, Alex Claffy, Steve Johns Dizzy’s Club 5, 7:30 pm \$25-55
- Jed Levy Quartet; Steve Ash Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Papuna Sharikadze Quintet Drom 7 pm \$65
- Welf Dorr, Dmitry Ishenko, Kevin Shea The Keep 9 pm
- Gabrielle Stravelli Trio; Lucy Wijnands Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★“Nutcracker Suite” with Dorrance Dance New York City Center 2, 7:30 pm \$125
- ★Melissa Stylianou Trio with Gene Bertoncini North Square Lounge 12:30, 2 pm

SAINT PETER’S CHURCH

NOV 3 | 5:00 PM  
BEN ROSENBLUM TRIO

NOV 10 | 5:00 PM  
RAS MOSHE BURNETT TRIO

NOV 17 | 5:00 PM  
MICHAEL MARCUS TRIO

NOV 24 | 5:00 PM  
ROCCO JOHN TRIO

JAZZ VESPERS: SUNDAYS AT 5:00 P.M. SINCE 1965  
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- Craig Weinrib, Martin Nevin, Sam Harris The Owl Music Parlor 8 pm \$15
- Boncellia Lewis and Friends Derrick Barnett Jamaican Jazzmatazz Patrick’s Place 12, 7 pm \$10
- ★Rocco John Trio Saint Peter’s Church 5 pm
- ★Alan Ferber Nonet; Aaron Johnson Boplicity Smalls 9, 11:55 pm \$35
- ★Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash Smoke 7, 9, 10:30 pm \$35-55
- Rick Bogart Trio with Marc Daine, Jon B Roche Tio Pepe 6 pm
- ★Joe Martin Quartet with Mark Turner, Kevin Hays, Marcus Gilmore Village Vanguard 8, 10 pm \$40

Monday, November 25

- Grove Street Stompers Arthur’s Tavern 7 pm
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$20-45
- Brazilian Grooves Cellar Dog 7, 8:30 pm \$5
- Future of Jazz Orchestra with Noah Halpern, Jasim Perales, Joe Block, Jack Aylor, Christian McGhee, Alexa Tarantino, Abdias Armenteros, Jarien Jamanila Dizzy’s Club 7, 9pm \$20-50
- ★April Varner Quartet; Peter Glynn Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mike Lipskin Trio; Pasquale Grasso Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Villagers Brass Band Shrine 10 pm
- ★Mike LeDonne Quartet; Miki Yamanaka Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★David Sanborn Tribute Concert with Michael Dease, Bashiri Johnson, Geoffrey Keezer, Billy Kilson, Gene Lake, Eric Marienthal, Marcus Miller, Nicky Moroch, Ricky Peterson, Randy Brecker, Kurt Elling, Bob James, Dave Koz, Will Lee, Paul Shaffer, Alice Soyer Sanborn Sony Hall 8 pm \$65-120
- Slow Tiger: JP Schlegelmilch, Adam Schneit, Kenny Warren, Andrew Dow, Nathan Ellman-Bell Tradesman 8 pm
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40

Tuesday, November 26

- ★Ken Peplowski Quartet Birdland 7, 9:30 pm \$35-45
- Adrian Galante Quartet with Alan Broadbent, Jay Leonhart, Obed Calvaire Birdland Theater 5:30 pm \$25-35”
- ★John Scofield Quartet with Nicholas Payton, Vicente Archer, Bill Stewart Blue Note 8, 10:30 pm \$20-45
- Chuck Redd Trio Cellar Dog 7, 8:30 pm \$5
- ★Bill O’Connell Quartet with Craig Handy, Santi Debriano, Billy Hart Dizzy’s Club 7, 9 pm \$20-50
- Helio Alves Quintet; Edsel Gomez Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Marco Pignataro’s Dream Alliance with Kenny Werner, Ehud Ettun, Andre Sudol, Erini Tornesaki Feinstein’s/54 Below 9:30 pm \$40
- Jostein Gulbrandsen with David Ambrosio, Scott Latzky Klavierhaus 7, 8:30 pm \$25-30
- Daryl Sherman Trio; Greg Murphy Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Christian Vega Silvana 8 pm
- Abraham Burton Quartet; Larry Banks Trio Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 pm
- ★Jason Moran & The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

Wednesday, November 27

- Tomohiro Mori Arthur’s Tavern 7 pm
- Igor Lumpert with Leo Genovese, Drew Gress Bar Bayeux 8, 9:30 pm
- ★Anwar Marshall Bar Lunático 9, 10:15 pm
- ★Ken Peplowski Quartet Birdland 7, 9:30 pm \$35-45
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$25-35
- ★John Scofield Quartet with Nicholas Payton, Vicente Archer, Bill Stewart Blue Note 8, 10:30 pm \$20-45
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- Jeff Kazee Trio Club Room 8 pm
- ★Herlin Riley & Friends Dizzy’s Club 7, 9 pm \$25-50
- ★Joe Farnsworth Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band Drom 7:30 pm \$40
- Enrico Granafei Foodance 7 pm

- A Bu Trio; Jacob Artved Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Zoe VanderGast; Mind Open; Blüe Crüe Silvana 7, 9, 10 pm
- Frank Perowsky Quartet; Jerome Gillespie Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Abena Koomson-Davis Quintet with Steve Davis, Rick Germanson, Danton Boller Smoke 7, 9 pm \$25-45
- Mariella Price Two E Lounge 8 pm
- ★Jason Moran & The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

Thursday, November 28

- ★Ricardo Grilli Trio; Terry Waldo’s Gotham City Band Arthur’s Tavern 7, 10 pm
- ★Ken Peplowski Quartet Birdland 8:30, 10:30 pm \$35-45
- Jinjoo Yoo Trio Birdland Theater 5:30, 8:30 pm \$30-40
- John Di Martino Duo with Yoshi Waki; Willerm Delisfort Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- David Gibson Quartet Smalls 10:30 pm \$35
- Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 pm
- ★Jason Moran & The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

Friday, November 29

- Moses Patrou Arthur’s Tavern 7 pm
- KOLUMBO Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem All-StarsBill’s Place 7, 9 pm \$36
- ★Birdland Big Band; Ken Peplowski Quartet Birdland 5:30, 8:30, 10:30 pm \$30-45
- ★Jeremy Pelt Quintet with Jalen Baker, Misha Mendelenko, Leighton Harrell, Jared Spears Birdland Theater 7, 9:30 pm \$25-35
- Will Terrill Quintet; Kyoko Oyobe Quartet Cellar Dog 7, 8:30 pm \$5
- ★Herlin Riley & Friends Dizzy’s Club 7, 9pm \$25-50
- ★Tommy Campbell Trio; Sam Dillon Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Charlie Apicella & Iron City II Porto 7 pm
- Harish Raghavan The Jazz Gallery 7:30, 9:30 pm
- Alexander Leonard, Jay Leonhart Knickerbocker Bar & Grill 9 pm
- Harry Allen Trio; Cameron Campbell Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Ben Sherman Quartet Minton’s 8, 9:30 pm \$25
- Composers Concordance presents Trumpetation Nublu 151 7 pm
- Patience Higgins Jazz Jam Patrick’s Place 8 pm \$10
- Muffin Man Orchestra Shrine 7 pm
- ★Jam Session; Grant Stewart Quartet; Michael Dease Quintet; Eric Wyatt Quartet Smalls 2, 6, 9, 10:30 pm \$35
- ★Tierney Sutton with Lenny White, Christian Jacob, Ricky Rodriguez Smoke 7, 9, 10:30 pm \$35-55
- Jackie Ribas Two E Lounge 8 pm
- ★Jason Moran & The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

Saturday, November 30

- Bill Saxton Harlem All-StarsBill’s Place 7, 9 pm \$36
- ★Miki Yamanaka Trio; Ken Peplowski Quartet Birdland 5:30, 8:30, 10:30 pm \$20-45
- ★Jeremy Pelt Quintet with Jalen Baker, Misha Mendelenko, Leighton Harrell, Jared Spears Birdland Theater 7, 9:30 pm \$25-35
- Darrell Green Quartet; John Lang Quartet Cellar Dog 7, 8:30 pm \$5
- ★Herlin Riley & Friends Dizzy’s Club 7, 9pm \$25-50
- Matt Chertkoff Quartet with Lou Marini; JC Hopkins Biggish Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- Jay Rodriguez with Ricardo Gallo, John Hebert, Pheeroan akLaff Ibeam Brooklyn 7 pm \$20
- ★Charlie Apicella & Iron City II Porto 7 pm
- Harish Raghavan The Jazz Gallery7:30, 9:30 pm
- Joe Padkov Knickerbocker Bar & Grill 9 pm
- Harry Allen Trio; John Chin Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Akiko Tsuruga Trio with Charlie Sigler, Carmen Intorre Jr. Midnight Blue 7 pm \$10
- Russell Hall East Side Pirates Minton’s 8, 9:30 pm \$25
- Danton Boller The Owl Music Parlor 8 pm \$15
- Dave Hillard and Friends Patrick’s Place 7 pm \$10
- ★Jam Session; Duane Eubanks Quintet; Michael Dease Quintet; Greg Glassman Quintet Smalls 2, 6, 9, 10:30 pm \$35
- ★Tierney Sutton with Lenny White, Christian Jacob, Ricky Rodriguez Smoke 7, 9, 10:30 pm \$35-55
- Nina Alves Two E Lounge 8 pm
- ★Jason Moran & The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

# 100 MILES OUT

## CONNECTICUT

### Bill's Seafood (Westbrook, CT) *billsseafood.com*

11/1, 11/8, 11/15, 11/22, 11/29 (7 pm) Bill's Allstar Jazz Band

### Firehouse 12 (New Haven, CT) *firehouse12.com*

11/1 (8:30/10 pm) Allen Lowe and Constant Sorrow Orchestra

11/8 (8:30/10 pm) Dezron Douglas 3 PEACE with Fabian Almazan, Willy Rodriguez

11/15 (8:30/10 pm) Jamie Saft, Joe Morris, Herb Robertson, Bobby Previte

11/22 (8:30/10 pm) Ben Goldberg, Todd Sickafoose, Scott Amendola

### La Zingara (Bethel, CT) *lazingara.com*

11/6 (7 pm) Davide Pannoquio Trio

11/13 (7 pm) Ali Ryerson Quartet with Lou Pappas, Tom Melito, Larry Ham

11/20 (7 pm) Isabelle Miner & Friends

### Owl Shop Cigars (New Haven, CT) *owlshopcigars.com*

11/6, 11/13, 11/20, 11/27 (9 pm) Kevin Saint James Band

### Palace Theater Poli Club (Waterbury, CT) *palacetheaterct.org/shows/jazz/*

11/15 (7/9 pm) The Kris Allen Trio

11/29 (7/9 pm) Duke Robillard & Gerry Beaudoin Trio

### Parkville Sounds (Hartford, CT) *parkvillesounds.com*

11/16 (7 pm) Evan Wood and the Blueprint

11/22 (7 pm) Charmagne Tripp

### Ridgefield Playhouse (Ridgefield, CT) *ridgefieldplayhouse.org*

11/6 (7:30 pm) Joshua Redman Group with Gabrielle Cavassa

11/15 (7:30 pm) Glenn Miller Orchestra

### Side Door (Old Lyme, CT) *thesidedoorjazz.com*

11/21, 11/22 (8:30 pm) Jazzmeia Horn

## NEW JERSEY

### Brothers Smokehouse (Ramsey, NJ) *brotherssmokehousenj.com*

11/1 (7/8:30 pm) T.K.Blue Quintet

11/8 (7/8:30 pm) Rodney Jones

11/15 (7/8:30 pm) John Lee

11/22 (7/8:30 pm) Ted Chubb

11/29 (7/8:30 pm) Kenny Davis

### Clement's Place (Newark, NJ) *njpac.org*

11/8 (7:30 pm) T.K.Blue with guest Steve Turre

### Collingswood Senior Community Center (Collingswood, NJ)

#### *jazzbridge.org*

11/7 (7:30 pm) Dennis Fortune

### Count Basie Center (Red Bank, NJ) *thebasie.org*

11/7 (8 pm) Samara Joy

### New Jersey Performing Arts Center (Newark, NJ) *njpac.org*

11/7 (1:30 pm) Paquito D'Rivera with New Jersey Symphony

11/8 (8 pm) Paquito D'Rivera with New Jersey Symphony

11/14 (7:30 pm) "Tribute to Funk!" with Christian McBride, Bilal, Nona Hendryx, Savion Glover, Vernon Reid, George Clinton, Ray Chew

11/15 (7 pm) NJMEA All-State Jazz Band/NJMEA All-State Jazz Choir

11/15 (7:30 pm) Tyshawn Sorey Trio with Aaron Diehl, Harish Raghavan + Sandbox Percussion

11/16 (1 pm) Davell Crawford

11/16 (7:30 pm) Madeleine Peyroux

11/17 (3 pm) Cindy Blackman-Santana

11/17 (3 pm) NJMEA All-State Mixed Chorus and Orchestra

11/21 (7:30 pm) "Jazz Vespers at Bethany @ 25" with Nat Adderley, Jr., Jon Faddis, Vanessa Rubin, Lizz Wright

11/22 (7:30 pm) John Pizzarelli/Catherine Russell "Billie & Blue Eyes"

11/23 (6/8:30 pm) Django Festival Allstars with Dorado Schmitt and Sons

11/23 (8 pm) Christian McBride Big Band with Philip Bailey, Lisa Fischer, Dianne Reeves

11/24 (1 pm) Dorthaan's Place: Brandee Younger Trio

11/24 (3 pm) Sarah Vaughan International Jazz Vocal Competition: Amira B., Georgia Heers, Angélique Nicolas, Syndee Winters, April May Webb

### Princeton University Richardson Auditorium (Princeton, NJ) *princeton.edu*

11/2 (8 pm) PU Faculty Jazz Sextet with Rudresh Mahanthappa, Ted Chubb, Michelle Lordi, Charles Dutta, Matthew Parrish, Vince Ector

### Shanghai Jazz (Madison, NJ) *shanghaijazz.com*

11/7 (7 pm) Deep Groove Trio: Leonieke Scheuble, Leo Jordan, John Vourtsis

11/9 (7/9 pm) Good Stuff

11/12 (5:30/6:30/8 pm) Rich Court: John Korba, Hal Slapin, John Vourtsis

11/19 (5:30/6:30/8 pm) Rich Court: Ted Brancato with Hal Slapin, John Vourtsis

11/22 (7/9 pm) Axel Tosca

11/26 (5:30/6:30/8 pm) Rich Court: Tomoko Ohno with Hal Slapin, John Vourtsis

11/29 (7/9 pm) Steve Myerson's Vince Guaraldi Holiday Special

### Shea Center for the Performing Arts @William Paterson University

#### (Wayne, NJ) *wpunj.edu/wppresents/visitor-info/shea-center.html*

11/17 (3 pm) New York Voices Farewell Tour with William Paterson Jazz Orchestra

11/24 (3 pm) Warren Wolf

### South Orange Performing Arts Center (South Orange, NJ)

#### *sopacnow.org/events*

11/14 (7 pm) The Bad Plus with Chris Speed, Ben Monder, Reid Anderson, Dave King

### Tavern on George (New Brunswick, NJ) *tavernongeorge.com*

11/5 (7/8:30 pm) Peter Rushing Trio

11/7 (7/8:45 pm) Nat Adderley, Jr. Quartet with Alemay Fernandez

11/12 (7/8:30 pm) Colin Duncan Quartet

11/14 (7/8:45 pm) Nat Adderley Jr. Quartet

11/19 (7/8:30 pm) Adisa Terry Trio

11/21 (7/8:45 pm) Orrin Evans Quartet

11/26 (7/8:30 pm) Logan Bogdan Quintet

## NEW YORK

### Alvin and Friends (New Rochelle, NY) *alvinandfriendsrestaurant.com*

11/1 (7 pm) Victor LaGamma Quartet with Bob Gingery, Jon Doty, Matt Garrison

11/9, 11/23 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Michael Sarin

11/16 (7 pm) Violet Sea: J. Zambrano, G. Tucker, P. Huang, K. Dircks

### Beanrunner Café (Peekskill, NY) *beanrunnercafe.com*

11/1 (7 pm) Chico Alvarez, Mauricio Smith, Jr., Ran Kan Kan

11/2 (6 pm) Eric Person

11/9 (6 pm) Richie Goods/Chien Chien Lu

11/10 (4 pm) Acute Inflections

### Bearsville Theater (Woodstock, NY) *bearsvilletheater.com*

11/12 (8 pm) The Bad Plus with Chris Speed, Ben Monder, Reid Anderson, Dave King

### Blue Door Art Center (Yonkers, NY) *bluedoorartcenter.org*

11/24 (2 pm) Po'Jazz with Golda Solomon

### Caramoor (Katonah, NY) *caramoor.org*

11/8 (7:30 pm) Abdullah Ibrahim Trio

### The Falcon (Marlboro, NY) *liveatthefalcon.com*

11/10 (1/7 pm) Bridge Arts Jazz Concert: Hudson Valley Youth Jazz Orchestra with Dan Shaut, Community Jazz Band, Bridge Arts Jazz Lab; Tyler Blanton with Gary Versace, Matt Penman, Rudy Royston

11/17 (7 pm) Anything Mose with Richard Julian, John Chin, Stacy Dillard, Matt Pavolka, Dan Rieser

11/24 (7 pm) Zach Brock, Bob Lanzetti, Keita Ogawa

### Hudson Hall (Hudson, NY) *hudsonhall.org*

11/2 (7 pm) No Cowards in Our Band A Semi-Staged Musical Drama

### Jazz at the Lodge (Ossining, NY) *jazzatthelodge.com*

11/7 (7/8:30 pm) The DAs

11/14 (7/8:30 pm) Thursday Organ Groove featuring Jesse Lewis

11/21 (7/8:30 pm) Thursday Jazz Groove with Eric Puente ORGAN-ized!

### Jazz Forum Arts (Tarrytown, NY) *jazzforumarts.org*

11/1, 11/2 (7/9:30 pm) Mike LeDonne Groover Quartet

11/3 (4/6 pm) Akiko Tsuruga Organ Quartet

11/8, 11/9 (7/9:30 pm) Houston Person Quartet

11/10 (4/6pm) Tatiana Eva-Marie

11/15, 11/16 (7/9:30 pm) David Amram @ 94!

11/17 (4/6 pm) Ana Fernandez Brazilian Group

11/22, 11/23 (7/9:30 pm) Big Chief Donald Harrison Quartet

11/24 (4/6 pm) Hendrik Meurkens Quartet with Portinho

11/29, 11/30 (7/9:30 pm) Jazzmeia Horn

### The Jazz Loft (Stony Brook, NY) *thejazzloft.org*

11/1 (7 pm) Chatter Jazz Revisited

11/2 (7 pm) Radam Schwartz Organ Quartet

11/6 (1 pm) Young at Heart: Nat King Cole Songbook

11/14 (7 pm) Jerry Costanzo & The Gotham City Swingers

11/16 (7 pm) Champion Fulton Trio

### Jazz on Main (Mt. Kisco, NY) *jazzonmain.com*

11/2 (7/9 pm) Marco Pignataro Mosaic Quartet

11/7 (7 pm) Color Theory

11/9 (7/9 pm) Laura Meade Trio

11/10 (12 pm) Sunday Jazz Brunch with Ron Drotos

11/14 (7 pm) Kari van der Kloot

11/15 (7 pm) Max Johnson 3 with Neta Raanan, Eliza Salem

### Kupferberg Center for the Arts (Flushing, NY) *kupferbergcenter.org*

11/9 (7 pm) Amyra León

### Lydia's Café (Stone Ridge, NY) *lydias-cafe.com*

11/9 (7 pm) Nancy Donnelly with Peter Tomlinson, Mark Dziuba, Mark Usvolk, Phil Nestor

11/16 (7 pm) Neil Alexander & Nail

### Massapequa Public Library (Massapequa Park, NY)

#### *massapequalibrary.com*

11/16 (2 pm) Napoleon Revels-Bey "Nu Mo Swing" with Jennifer Vincent, Luke Waldron,Marcus Persiani, Kharif Salyes

### Maureen's Jazz Cellar (Nyack, NY) *maureensjazzcellar.com*

11/1 (7 pm) Jerry Vivino Quartet

11/8 (7 pm) Conal Fowkes Trio

11/9 (7 pm) Stephanie Nakasian Quartet

11/15 (7 pm) Dave Berkman Quartet

11/22 (7 pm) Sheryl Bailey Quartet

11/23 (7 pm) Tanya Garzia

11/29 (6/8:45 pm) Richard Baratta Quintet

### Otto's Full Service (Piermont, NY) *ottosfullservice.com*

11/7 (6 pm) Scott Robinson/Kevin Lovejoy

11/13 (6 pm) Judi Marie Canterino with Steve LaMatina, Conal Fowkes

11/14 (6 pm) Antoine Drye/Kevin Lovejoy

### Pamela's On the Hudson (Newburgh, NY) *pamelasonthehudson.com*

11/30 (6 pm) Quarter to Four

### Purchase College (Ossining, NY) *purchase.edu*

11/9 (8 pm) Samara Joy

### Saratoga Perf. Arts (Saratoga Springs, NY) *spac.org*

11/22 (7 pm) Django Festival Allstars with Dorado Schmitt and Sons

### South Street Jazz (Peekskill, NY) *hightopproductions.net/south-street-jazz*

11/10 (7 pm) Sarah Elizabeth Charles

### The Local (Saugerties, NY) *thelocalsaugerties.com*

11/2 (8 pm) Bobby Previte, Jamie Saft, Knox Chandler

11/15 (8 pm) Steve Kroon

11/21 (7 pm) David Weiss Sextet

### Tubby's (Kingston, NY) *tubbyskingston.com*

11/10 (8 pm) Brandon Lopez/Steve Baczkowski

### Uncle Cheef (Brewster, NY) *unclecheef.com*

11/1 (7:30 pm) Gillian Margot with Geoffrey Keezer Trio

11/2 (7:30 pm) Cory Weeds

11/3 (11:30 am) Helio Alves

11/7 (7:30 pm) Rich Williams

11/8 (7:30 pm) Liquid Love

11/9 (7:30 pm) Grease Patrol

11/14 (7:30 pm) Petey Hop B-Day Show

11/15 (7:30 pm) David Hazeltine

11/16 (8 pm) Jay Collins

11/17 (11:30 am) Tyler Blanton

11/21 (7:30 pm) Jay Prince

11/22, 11/23 (7:30 pm) Andromeda Turre

11/24 (11:30 am) Leandro Pelligrino

## PENNSYLVANIA

### Cheltenham Center for the Arts (Cheltenham, PA) *jazzbridge.org*

11/6 (7:30 pm) Paul Jost

### Chris' Jazz Café (Philadelphia, PA) *chrisjazzcafe.com*

11/1 (7:30/9:30 pm) Willie Morris Quintet

11/2 (7:30/9:30 pm) Tyler Bullock Julliard All Stars

11/5 (7:30/9 pm) John McNamara Trio

11/6 (7:30/9 pm) Barak, Dean, Binder Organ Trio

11/7 (7:30 / 9 pm) Mashing Clay

11/8 (7:30/9:30 pm) Victor North Quartet with Conrad Herwig

11/9 (7:30/9:30 pm) Seamus Blake Quartet

11/12 (7:30/9 pm) Greg Duncan Quartet "Tribute to Shirley Scott" with Lucas Brown, Adam Moezina, Byron Landham

11/13 (7:30/9 pm) Jackie Johnson Quintet

11/15 (7:30/9:30 pm) Tim Brey Sextet

11/16 (7:30/9:30 pm) Katie Oberholtzer with Julia Danielle and Tim Brey Quartet

11/19 (7:30/9 pm) Jason Blythe Band

11/20 (7:30/9 pm) Kyle Tither Quintet

11/21 (7:30/9 pm) Gardyn Jazz Orchestra

11/22, 11/23 (7:30/9:30 pm) The Heavy Hitters: Mike LeDonne, Eric Alexander, Sean Jones, Vincent Herring, John Webber, Kenny Washington

11/26 (7:30/9 pm) Dave Damiani & The No Vacancy Orchestra

11/29 (7:30/9:30 pm) Aidan McKeon Quintet with Tyler Henderson, Alex Claffy, Joe Peri, Anthony Hervey

11/30 (7:30/9:30 pm) Chris' Jazz Allstars with Matthew Rotker Lynn, Alex Claffy, Tyler Henderson, Joe Peri, Sam Dillon

### City Winery (Philadelphia, PA) *citywinery.com/philadelphia/*

11/14 (6 pm) Nate Smith with Jason Lindner, Tim Lefebvre

### Deer Head Inn (Delaware Water Gap, PA) *deerheadinn.com*

11/1 (7 pm) Peter & Will Anderson Quartet

11/2 (7 pm) Nellie McKay

11/3 (5 pm) David Ostwald's Louis Armstrong Band

11/7, 11/14, 11/21, 11/28 (7 pm) Bill Washer & Friends

11/8 (7 pm) Spencer Reed Trio

11/9 (7 pm) Chris Rogers Quintet featuring Ted Nash

11/10 (5 pm) Clarence Spady Band

11/15 (7 pm) Jesse Green Trio

11/16 (7 pm) Zach Brock Quartet

11/17 (5 pm) Brazilian Jazz Duo

11/22 (7 pm) Skip & Dan Wilkins Quartet

11/23 (7 pm) Eric Mintel Quartet

11/24 (5 pm) Houston Person with David Leonhardt Trio

11/29 (7 pm) Co-op Bop

11/30 (7 pm) Tessa Souter Quartet

### Fire Museum (Philadelphia, PA) *firemuseumpresents.com*

11/7 (8 pm) Brandon López/Steve Baczkowski, Special What & Christina Gesualdi/Jesse Kudler Duo

### Kimmel Center for Performing Arts (Philadelphia, PA) *ensembleartsp Philly.org*

11/16 (7:30 pm) Django Festival Allstars with Dorado Schmitt and Sons

### Settlement Music School (Germantown, PA) *jazzbridge.org*

11/19 (7:00 pm) Steven Perry

### Solar Myth (Philadelphia, PA) *arsnovaworkshop.org*

11/16 (8 pm) Dezron Douglas Quartet

11/19, 11/20 (8 pm) Cortex with Hedvig Mollestad + Nels Cline

11/23 (8 pm) Nate Wooley's Folk Music

# CLUB DIRECTORY

- **54 Below** 254 W. 54th St.  
(646-476-3551) Subway: N,Q,R,W to 57th St.-7th Ave  
*54below.org*
- **440Gallery** 440 Sixth Ave., Brooklyn  
(718-499-3844) Subway: F, G to Seventh Ave.  
*440gallery.com*
- **92NY** 1395 Lexington Ave.  
(212-415-5500) Subway: 6 to 96th St.  
*92ny.org*
- **Alphaville** 140 Wilson Ave., Brooklyn  
(347-508-5006) Subway: M to Central Ave.  
*alphavillebrooklyn.com*
- **The Appel Room** Broadway at 60th St., 5th fl.  
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle  
*jazz.org*
- **Arthur's Tavern** 57 Grove St  
(212-414-4314) Subway: 1 to Christopher St.  
*arthurstavern.nyc*
- **Asser Levy Recreation Center** 392 Asser Levy Place  
(212-447-2023) Subway: 6 to 23rd St.  
*nycgovparks.org*
- **Bar Bayeux** 1066 Nostrand Ave., Brooklyn  
(347-533-7845) Subway: 2, 5 to Sterling St.  
*barbayeux.com*
- **Bar Lunático** 486 Halsey St., Brooklyn  
(917-495-9473) Subway: C to Kingston-Throop Ave.  
*barlunatico.com*
- **Barbes** 376 9th St., Brooklyn  
(718-965-9177) Subway: F to 7th Ave.  
*barbesbrooklyn.com*
- **Bill's Place** 148 W. 133rd St.  
(212-281-0777) Subway: 2, 3 to 125th St.  
*billsplaceharlem.com*
- **Birdland/Birdland Theater** 315 W. 44th St.  
(212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St.  
*birdlandjazz.com*
- **Bitter End** 147 Bleecker St.  
(212-673-7030) Subway: A, B, C, D, E, F, V to W. 4th St.  
*bitterend.com*
- **Blue Note** 131 W. 3rd St.  
(212-475-8592) Subway: A, C, E, F, V Grand St. Shuttle to W. 4th Str.  
*bluenotejazz.com*
- **Bowery Poetry Club** 308 Bowery  
(212-614-0505) Subway: F to Second Ave. ; 6 to Bleecker St.  
*bowerypoetry.com*
- **Brooklyn Made** 428 Troutman St, Brooklyn  
Subway: L to Troutman St.  
*brooklynmadepresents.com*
- **Café Erzulie** 894 Broadway, Brooklyn  
Subway: J, M, Z to Myrtle Ave.  
*cafeerzulie.com*
- **Cellar Dog** 75 Christopher St.  
(212-675-6056) Subway: 1 to Christopher St. /Sheridan Sq.  
*cellardog.net*
- **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W. 26th St.  
(212-434-0499) Subway: C, E to 23rd St.; R, W to 28th St.  
*chelseatableandstage.com*
- **Church of the Incarnation** 209 Madison Ave.  
(212-689-6350) Subway: 4, 6 to 33rd St.  
*churchoftheincarnation.org*
- **Close Up** 154 Orchard St.  
(646-410-2307) Subway: F, J, M, Z to Delancey St.; F to 2nd Ave.  
*closeupnyc.com*
- **The Club Room** 310 West Broadway  
Subway: 1, 2 to Canal St.; N, Q, R, W to Canal St.  
*clubroomnyc.com*
- **The Cutting Room** 44 E. 32nd St.  
(212-691-1900) Subway: 6 to 33rd St.  
*thecuttingroomnyc.com*
- **David Rubenstein Atrium** Broadway at 60th St.  
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle  
*atrium.lincolncenter.org*
- **The Delancey** 168 Delancey St.  
(212-254-9920) Subway: F to Delancey St.  
*thedelancey.com*
- **Dizzy's Club** 33 W. 60th St., 11th fl.  
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle  
*jazz.org*
- **The Django** 2 Sixth Ave.  
(212-519-6600) Subway: A, C, E to Canal Str. ; 1 to Franklin St.  
*thedjangonyc.com*
- **Downtown Music Gallery** 13 Monroe St  
(212-473-0043) Subway: F to East Broadway  
*downtownmusicgallery.com*
- **Drom** 85 Ave. A  
(212-777-1157) Subway: F to Second Ave.  
*dromnyc.com*
- **Estonia House** 243 E. 34th St.  
(212-684-0336) Subway: 4, 6 to 33rd St.  
*estonianhouseny.org/eng/home*
- **Flushing Town Hall** 137-35 Northern Blvd., Flushing  
(718-463-7700) Subway: 7 to Main St.  
*flushingtownhall.org*
- **Foodance** 468 W. 47th St.  
(646-422-7755) Subway: A, C to 168 St
- **Greenwich House Music School** 46 Barrow St.  
(212-242-4770) Subway: 1 to Christopher St.  
*greenwichhouse.org*
- **Ibeam Brooklyn** 168 7th St., Brooklyn  
Subway: F to 4th Ave.  
*ibeambrooklyn.com*
- **Il Porto** 37 Washington Ave., Brooklyn  
Subway: G to Flushing Ave.  
*ilportobrooklyn.com*
- **InterContinental New York Barclay's Club** 111 E. 48th St.  
(212-755-5900) Subway: 6 to 51st St.  
*intercontinentalnybarclay.com/*
- **Iridium** 1650 Broadway  
(212-582-2121) Subway: 1,2 to 50th St,  
*theiridium.com*
- **Jamaica Performing Arts Center** 153-10 Jamaica Ave.  
(718-618-6170) Subway: E to Jamaica Center  
*jamaica-performingartscenter.org*
- **The Jazz Gallery** 1158 Broadway, 5th fl  
(212-242-1063) Subway: N, Q, R, W to 28th Str.; F, M to 23rd St.  
*jazzgallery.org*
- **Jazz Museum in Harlem** 58 W. 129th St.  
(212-348-8300) Subway: 6 to 125th St.  
*jazzmuseuminharlem.org*
- **Joe's Pub** 425 Lafayette St.  
(212-539-8770) Subway: N, R to 8th Str. -NYU; 6 to Astor Pl.  
*joespub.com*
- **The Keep** 205 Cypress Ave., Queens  
(718-381-0400) Subway: L to Jefferson St.  
*thekeepny.com*
- **Klavierhaus** 549 W. 52nd Str., 7th fl.  
(212-245-4535) Subway: C, E to 50th St.  
*klavierhaus.com*
- **Knickerbocker Bar & Grill** 33 University Pl.  
(212-228-8490) Subway: N, R to 8th Str. -NYU  
*knickerbockerbarandgrill.com*
- **Le Poisson Rouge** 158 Bleecker St.  
(212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th St.  
*lepoissonrouge.com*
- **Louis Armstrong House Museum** 34-56 107th St., Queens  
(718-478-8274) Subway: 7 to 11th St.  
*louisarmstronghouse.org*
- **Lowlands** 543 Third Ave., Brooklyn  
(347-463-9458) Subway: R to Prospect Ave.  
*lowlandsbar.com*
- **Merkin Concert Hall** 129 W. 67th St.  
(212-501-3330) Subway: 1 to 66th St.-Lincoln Center  
*kaufmanmusiccenter.org*
- **Mezzrow** 163 W. 10th St.  
(646-476-4346) Subway: 1 to Christopher St.  
*smallslive.com*
- **Midnight Blue** 106 E. 19th St.  
Subway: N, Q, R, W to 14th Street  
*midnightblue.nyc*
- **Miller Theatre** 2960 Broadway  
(212-854-7799) Subway: 1 to 116th St.-Columbia University  
*millertheatre.com*
- **Minton's** 206 W. 118th St.  
(212-243-2222) Subway: B, C to 116th St.  
*mintonsnyc.com*
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West  
(212-831-6800) Subway: 2, 3 to 125 St.
- **National Sawdust** 80 N. 6th St., Brooklyn  
(646-779-8455) Subway: L to Bedford Ave.  
*nationalsawdust.org*
- **The New York City Center** 131 W. 55th St.  
(212-581-1212) Subway: N, Q, R, W to 57th-Seventh Ave.  
*nycitycenter.org*
- **North Square Lounge** 103 Waverly Pl.  
(212-254-1200) Subway: A, B, C, E, F, V to West 4th St.  
*northsquareny.com/about-jazz.php*
- **Nublu** 151 151 Ave C.  
Subway: L to 1st Ave.  
*nublu.net*
- **The Owl Music Parlor** 497 Rogers Ave.  
(718-774-0042) Subway: Subway: 2 to to Sterling St.  
*theowl.nyc*
- **Pangea** 178 Second Ave.  
(212-995-0900) Subway: L to First Ave.  
*pangeanyc.com*
- **Patrick's Place** 2835 Frederick Blvd.  
(212-491-7800) Subway: B, D to 155th St.  
*patrickspplaceharlem.com*
- **Performance Space New York** 150 First Ave.  
Subway: F to Second Ave.
- **Pioneer Works** 159 Pioneer St., Brooklyn  
(718-596-3001) Subway: Bus: B61  
*pioneerworks.org*
- **Public Records** 233 Butler St.  
(347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave.  
*publicrecords.nyc*
- **Recirculation** 876 Riverside Dr.  
Subway: 1 train to 157th, C train to 163rd St., A train to 168th St.
- **The Record Shop** 360 Van Brunt St.  
(347-668-8285) Subway: Bus: B61to Van Brunt St./King St.  
*360recordshop.com*
- **Resnick Education Wing at Carnegie Hall** 881 Seventh Ave.  
(212-247-7800) Subway: N, Q, R, W to 57th St.-Seventh Ave.  
*carnegiehall.org*
- **Rizzoli Bookstore** 1133 Broadway  
(212-759-2424) Subway: R, W to 28th St.  
*rizzolibookstore.com*
- **Rose Theater** Broadway at 60th St., 5th fl.  
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle  
*jazz.org*
- **Roulette** 509 Atlantic Ave., Brooklyn  
(917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave.  
*roulette.org*
- **Saint Peter's Church** 601 Lexington Ave.  
(212-935-2200) Subway: 4, 6 to 51st St.; E, M to Lexington Ave./53rd St.  
*saintpeters.org*
- **SEEDS Brooklyn** 617 Vanderbilt Ave.  
Subway: 2, 3, 4 to Grand Army Plaza  
*seedsbrooklyn.org*
- **ShapeShifter Lab** 837 Union Str., Brooklyn  
(646-820-9452) Subway: D, N, R, W to Union Str.; B, Q to 7th Ave.  
*shapeshifterplus.org*
- **Shrine** 2271 Adam Clayton Powell Blvd.  
(212-690-7807) Subway: B, 2, 3 to 135th St.  
*shrinenyc.com*
- **Silvana** 300 W. 116th St.  
(646-692-4935) Subway: B, C, to 116th St.  
*silvana-nyc.com*
- **Sistas' Place** 456 Nostrand Ave., Brooklyn  
(718-398-1766) Subway: A to Nostrand Ave.  
*sistasplace.org*
- **Sisters** 900 Fulton St, Brooklyn  
(347-763-2537) Subway: C to Clinton-Washington Ave.  
*sistersbklyn.com*
- **Smalls** 183 W. 10th St.  
(212-252-5091) Subway: 1 to Christopher St.  
*smallslive.com*
- **Smoke** 2751 Broadway  
(212-864-6662) Subway: 1 to 103rd St.  
*smokejazz.com*
- **S.O.B.'s** 204 Varick St.  
(212-243-4940) Subway: 1 to Varick St.  
*sobs.com*
- **Sony Hall** 235 W. 46th Str.  
(212-997-5123) Subway: N, R, W to 49th St.  
*sonyhall.com*
- **St. Ann's Church** 157 Montague St., Brooklyn  
(718-875-6960) Subway: R to Court St.; A, C, F, 2, 3 to Borough Hall; A, C to High St.  
*stannholyltrinity.org*
- **St. John's in the Village** 218 W. 11th St.  
(212-243-6192) Subway: 1 to Christopher St.  
*stjvny.org*
- **Standard Wormwood Distillery** 68 34th St.  
(718-635-4368) Subway: D, N, R to Coney Island-Stillwell Ave.  
*standardwormwood.com*
- **Stern Auditorium at Carnegie Hall** 881 Seventh Ave.  
(212-247-7800) Subway: N, Q, R, W to 57th-Seventh Ave.  
*carnegiehall.org*
- **The Stone at The New School** 55 West 13th St.  
(212-229-5600) Subway: F, V to 14th St.  
*thestonenyc.com*
- **Symphony Space Leonard Nimoy Thalia** 2537 Broadway  
(212-864-5400) Subway: 1, 2, 3 to 96th St.  
*symphonyspace.org*
- **Tio Pepe** 168 W. 4th St.  
(212-242-6480) Subway: A, C, F to 168 St.  
*tiopepenyc.com*
- **Town Hall** 123 W. 43rd St.  
(212-997-1003) Subway: 7, B, D, F, M to 42nd St.-Bryant Park  
*thetownhall.org*
- **Tradesman** 222 Bushwick Ave, Brooklyn  
(718-386-5300) Subway: L to Montorise Ave.  
*tradesmanbar.com*
- **TV Eye** 1647 Weirfield St., Queens  
(929-295-0556) Subway: L to Halsey St.  
*tveyenyc.com*
- **Two E Lounge** 2 E. 61st St.  
(212-940-8113) Subway: N, R, W to Fifth Ave.  
*thepierreny.com*
- **Umbra Café** 785 Hart St., Brooklyn  
Subway: M to Central Ave.-Knickerbocker Ave.; L to DeKalb Ave.  
*umbrabrooklyn.com*
- **Village Vanguard** 178 Seventh Ave. South  
(212-255-4037) Subway: 1, 2, 3 to 14th St.  
*villagevanguard.com*
- **Weill Recital Hall at Carnegie Hall** 154 W. 57th St.  
(212-247-7800) Subway: N, R to 57th St.  
*carnegiehall.org*
- **Zankel Hall** 881 Seventh Ave.  
(212-247-7800) Subway: N, Q, R, W to 57th St.  
*carnegiehall.org*
- **Zinc Bar** 82 W. 3rd Str.  
(212-477-8337) Subway: A, C, E, F, V, Grand St. Shuttle to W. 4th St.  
*zincbar.com*

**ADAM ABESHOUSE** (Jun. 5, 1961 – Oct. 10, 2024) The recording engineer, producer and classical violinist died in South Salem, NY, at age 62. Abeshouse won three Grammys and garnered two more nominations. His credits included Ray Drummond, Horace Tapscott, Marlon Jordan, Gunther Schuller, Elliott Sharp, Cecil Taylor and Stephane Wrembel.

**WARREN BENBOW** (Dec. 22, 1954 – Sep. 29, 2024) The drummer, who anchored Breath Of Air (with Brandon Ross and violinist Charles Burnham) and guitarist James “Blood” Ulmer’s Odyssey band, died at age 69. Benbow also worked with Nina Simone and Jimmy Owens, and recorded with Ted Daniel (*Ted Daniel Sextet*, 1970), Larry Willis (*Inner Crisis*, 1973) and Jonah Jones (*The Feeling Doesn’t Go Away*, 1986).

**TERJE BJØRKLUND** (Jan. 2, 1945 – Oct. 3, 2024) The Norwegian pianist-keyboardist-organist and composer died at age 79. An Associate Professor at the Conservatory of Music in Trondheim, where he initiated a jazz program, he wrote the textbook *Moderne jazzimprovisasjon*. Around 1980, he began to concentrate on composing. His credits include Karin Krog and Warne Marsh, as well as Egil Kapstad, Bjørn Alterhaug, Asmund Bjørken and Bjørn Johansen.

**WILLIE T. COLÓN** (~1939 – Sep. 29, 2024) The San Franciscan conguero died at age 85. He had his own band and recorded with Tania Maria, Buddy Montgomery, the Escovedo Brothers and others.

**ARTHUR EDGHILL** (Jul. 21, 1926 – Sep. 10, 2024) The hard bop drummer (last name also spelled “Edgehill”) died in Orlando, FL, at age 98. His early work included touring with Mercer Ellington and Ben Webster, though he was primarily known for recordings in the ’50s and ’60s with Kenny Dorham and Eddie “Lockjaw” Davis. Edghill also played on Mal Waldron’s debut album (*Mal-1*, 1956), worked with Shirley Scott, Gigi Gryce and Dinah Washington and had credits with Kenny Burrell, “Little” Jimmy Scott, Arnett Cobb and David Amram.

**BENNY GOLSON** (Jan. 25, 1929 – Sep. 21, 2024) The NEA Jazz Master and tenor saxophonist-composer died at age 95. He had a prolific career as a hard bop player and was composer of jazz standards, including “I Remember Clifford”, “Killer Joe”, “Along Came Betty”, “Blues March” and “Whisper Not”. Golson began piano at age nine, moving to saxophone by age 14. After attending Howard University he joined Bull Moose Jackson’s band in 1951. Other affiliations included Lionel Hampton, Earl Bostic and Dizzy Gillespie and famously, Art Blakey’s Jazz Messengers. With Art Farmer, he formed the hard bop quintet known as The Jazztet (1959-62). Golson moved to California in 1963 where he concentrated on composing and arranging, primarily for TV and film. In 1982 he and Farmer briefly revived The Jazztet. Golson recorded on hundreds of albums, with 40 as leader on labels such as Riverside, United Artists, Contemporary, Mercury, Verve, Columbia, Denon, CTI, Dreyfus, Alfa Jazz, Arkadia, Concord and HighNote. His credits are a who’s who of jazz: Tadd Dameron, Clifford Brown, James Moody, Lee Morgan, Coleman Hawkins, Abbey Lincoln, Quincy Jones, Milt Jackson, Wynton Kelly, George Russell, Buddy Rich, Blue Mitchell, Curtis Fuller, Charles Mingus, John Lewis, Roland Kirk, Sarah Vaughan and many more.

**TAKESHI INOMATA** (Feb. 6, 1936 – Oct. 4, 2024) Born in Takarazuka, Hyogo prefecture Japan, the drummer and bandleader died at age 88. Inomata moved to Tokyo in 1956, played in the Six Joses and West Liners and worked frequently with Norio

Maeda as part of the We 3 Trio before moving to the U.S. in the early ’60s. In the ’90s, he toured with a group called the Japan Jazz All Stars and also founded a jazz education program called Rhythm Clinic Center. He appeared on over 300 recordings and had his own or co-led albums on labels such as Takt, Victor, Liberty, Warner Bros., MCA, Columbia, RCA, CBS/Sony, Toshiba and others. Credits include: Swing Journal All-Star Orchestra, Akira Watanabe, The Modern Jazz All Stars, Shin Watanabe, Helen Merrill, Mal Waldron, Fumiaki Miyamoto and many others.

**OLAF KÜBLER** (Sep. 8, 1937 – Sep. 12, 2024) The Berlin-born tenor saxophonist-flutist, who rose to prominence in the ’50s and ’60s, died at age 87. In addition to jazz, he played rock, pop and blues and was a producer. Kübler was a founding member of the band Passport and worked with Albert Mangelsdorff and Peter Brötzmann. He contributed to the establishment of free jazz in Germany and had credits including Mac Reimann, Joe Haider, Paul Nero, Klaus Doldinger, Kristian Schultze, Can and Wolfgang Schmid. As a leader, he recorded for Löwenzahn, Village, ACT and Enja.

**MEL LEE** (unknown – Sep. 30, 2024) The versatile cross-genre drummer died at an unknown but advanced age (based on his credits). Lee was mainly L.A.-based but also played regularly in NYC, particularly in Broadway show pit bands. He also had a career in TV, motion pictures, radio, night clubs and concert halls. Lee played with the Gerald Wilson Orchestra and, for ten years, in Billy Vera’s big band, as well as the Los Angeles Opera and Beach Cities Symphony. His credits include Harold Land, Mose Allison, Herb Jeffries, Cedar Walton, Kenny Burrell, The Fifth Dimension, Lou Rawls and Dionne Warwick.

**JOHN MCNEIL** (Mar. 23, 1948 – Sep. 27, 2024) Originally from Yreka, CA, the trumpeter-composer-arranger-producer died in NYC at age 76. Through his life he suffered from the hereditary neuromuscular disorder, Charcot-Marie-Tooth disease, which forced him to relearn the trumpet on numerous occasions. He also lost use of his dominant right hand, teaching himself to play with his left. McNeil moved to New York in the early ’70s. He played with the Thad Jones/Mel Lewis Orchestra, Horace Silver Quintet and with Gerry Mulligan, as well as leading his bands Insomnia, Urban Legend, Hip Deep, Hush Point and the John McNeil New Quintet. McNeil recorded 20 albums as a leader or co-leader, with credits on SteepleChase and Sunnyside (both of which prolifically recorded him), as well as Brownstone, Synergy, OmniTone and Destiny.

**OSMAR AMILCAR MILITO** (May 27, 1941 – Sep. 23, 2024) The São Paulo-born pianist-composer died in Rio de Janeiro at age 83. He worked with legends of the burgeoning bossa scene such as Vinicius de Moraes, Gilberto Gil and Elis Regina, as well as the likes of Sarah Vaughan and Tony Bennett. His credits include Bossa Rio, Ivan Lins, Carlos Lyra, Claudio Roditi, Hendrik Meurkens and Flora Purim.

**PABLO NAHAR** (May 28, 1952 – Oct. 2, 2024) Born in Paramaribo, Suriname, the bassist died in Amsterdam at age 72. In Amsterdam he co-founded the Surinam Music Ensemble and pioneered Paramaribop—the combination of Afro-Surinam Kaseko/Kawina rhythms with jazz harmonies. He also founded the quintet SURFIVE (later 4SURE). Nahar was a member of Farawe and had a leader date for NOB (*Ring No Bell*, 1996). He worked with the likes of Jamaaladeen Tacuma, Jan Akkerman,

Cornell Rochester, Han Bennink, David Murray, Doug Hammond and Benny Bailey.

**PETER OPSVIK** (Mar. 25, 1939 – Sep. 30, 2024) The Norwegian furniture designer, and father of bassist Eivind Opsvik, died at age 85. He was also a jazz saxophonist-winds player and longtime member of the Christiania Jazzband, which collaborated with veteran American saxophonist Benny Waters (*Mature*, 1983). In design he was much lauded and best known for his innovative kneeling chairs and an adaptable children’s chair, the Tripp Trapp.

**JACQUES RÉDA** (Jan. 24, 1929 – Sep. 30, 2024) Born in Lunéville, France, the poet-jazz critic died in Hyères at age 95. Réda, an eminent European literary figure who was regarded as a *flâneur* (larger than life), authored over 50 books (including *L’Improvisiste*, *Autobiographie du jazz* and *Le Grand orchestre*), wrote extensively about jazz (since the ’60s for *Jazz Magazine*) and received numerous awards.

**KIM RICHMOND** (Jul. 24, 1940 – Sep. 20, 2024) The L.A.-based multi reeds and winds player died at Cedars-Sinai Medical Center at age 84. Richmond debuted professionally in 1956. He served in the U.S. Air Force (1963-67), during which time he played in its big band, The Airmen of Note, before locating to California. He played with Stan Kenton, Clare Fischer, Louie Bellson, Lalo Schiffrin, Bob Florence and Les Brown and arranged for Schiffrin, Buddy Rich and Ernie Watts. Founder of the Kim Richmond Concert Jazz Orchestra, he also worked as a session musician and an arranger, director and conductor for studios. Among his many credits are Pat Longo, Joey Sellers, Vinny Golia, Sammy Nestico, Rosemary Clooney, John La Barbara and the Hollywood Jazz Orchestra. Richmond led or co-led albums for Nine Winds, Origin, MAMA Foundation and Jazz Compass.

**MARTA VALDÉS** (Jul. 6, 1934 – Oct. 3, 2024) The Cuban guitarist-composer-vocalist died in Havana at age 90. At the start of her career, she wrote the bolero “Palabras” (1955), which became her signature tune. Her works were performed by artists such as Elena Burke, Doris De La Torre, Bola de Nieve, Cheo Feliciano, Omara Portuondo, Juan De Marcos, Samy Thiébault, Manuel Valera and Pablo Milanés. She won numerous awards, including the National Music Award (2007).

**WILLEM VAN MANEN** (Sep. 3, 1940 – Sep. 26, 2024) The Dutch trombonist, composer, orchestra leader and advocate of improvised music died at age 84. A member of Notenkrakers, he co-founded Bimhuis and Orkest de Volharding and played in the bands of Willem Breuker, Theo Loevendie and Hans Dulfer. In the early ’80s he played with Springband, followed by Contraband. He had his own or co-led albums on Heavy Soul Music and BVHaast as well as credits including Gunter Hampel, Instant Composers Pool, Peter Brötzmann and Leo Cuypers.

**STEPHAN WITTWER** (Mar. 1, 1953 – Sep. 18, 2024) The Zürich-born, experimental musician died at age 71. His main instruments of electric and classical guitars expanded to amplifier and computer, with free-guitar playing using advanced techniques and electronic sounds. Wittwer played in rock, heavy metal, techno and ambient genres in addition to free jazz. He also had success in film music. A member of Red Twist & Tuned Arrow and COWWS’ Quintett, he also played with Han Bennink, Steve Lacy, Paul Lytton, Lawrence “Butch” Morris, Jim O’Rourke, Michael Wertmüller and Peter Brötzmann. Wittwer had his own or co-led albums on labels such as FMP, ECM, Intakt and For 4 Ears.

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