

DECEMBER 2024—ISSUE 272

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

SPECIAL FEATURE:
HOLIDAY
GIFT GUIDE

LOTTE ANKER
BUILDING THE ROAD WHILE WE WALK

ERIC
ALEXANDER

LESLEY
MOK

JOHNNY
O'NEAL

LOUIS
STEWART

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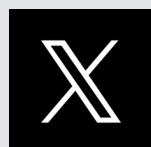
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IN CORRECTION (Nov. 2024 issue):

In the NY@Night concert reviews, Duduka
Da Fonseca's guitarist was Marcio
Philomena; and Andromeda Turre's
drummer was Jerome Jennings. In the
Album Reviews, the correct title for Elsa
Nilsson's new release is Atlas of Sound:
Quila Quina. We regret the errors.

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BY MARILYN LESTER

Letter from the Editor

Welcome to December. Another year almost “in the can” and it’s been a doozy, to put it mildly. As we individually, and as a nation, gear up for whatever lies in store for 2025—mentally, politically, environmentally and otherwise—let’s go back to algebra class and try our best to focus on what is termed a “given.” Those sure and known things can keep us sane (enough) and hopefully, calm (enough)—and inspired, to press on. One such “given” that we can all rely upon, is that musicians will continue improvising and sharing their creations, regardless of what day it is or what time it might be. And as New Yorkers, we have an embarrassment of riches on that front, given (there’s that word again) there’s so much live jazz to choose from on a regular basis. It’s been said that musicians can be like magicians in their spur of the moment musical inventions. As listeners we continue to be in awe of their beautiful melodies, stunning harmonies, exquisite rhythms, and democratic sound conversations, as well as the positive effect their music brings to our reality.

Jazz is—or certainly can be—a listener’s dopamine. And it’s not too far-fetched to say that going to a live jazz show or listening to a great recording can be like going to the doctor’s office: though the doc’s prescription might say “take two pills and call me in the morning”, TNYCJR’s advice is to simply “Check out a live show, and sleep-in in the morning!” We would also like to take this opportunity to give a big shoutout to all those musicians whose good medicine inspired anyone with a set of ears this year.

Here’s to 2025: bring it on! With live music in our corner, we have a head start to put one foot in front of the other and carry on. As for your friendly TNYCJR doctor’s order regarding show suggestions, we kindly refer you to check out this month’s features: saxophonists Lotte Anker (Cover) and Eric Alexander (Interview), drummer Lesley Mok (Artist) and pianist-vocalist Johnny O’Neal (Encore) all make numerous local appearances this month. And the Album Review and Event Calendar sections offer further night-out, head-clearing recommendations. Also, don’t miss the “Holiday Gift Guide” Special Feature for gift suggestions—great for any last-minute jazzy presents, for someone close or...for yourself.

Happy holiday and see you out at the shows.... Onwards and outwards.

On The Cover: Lotte Anker (photos by Luciano Rossetti-outside/Heike Liss-inside)

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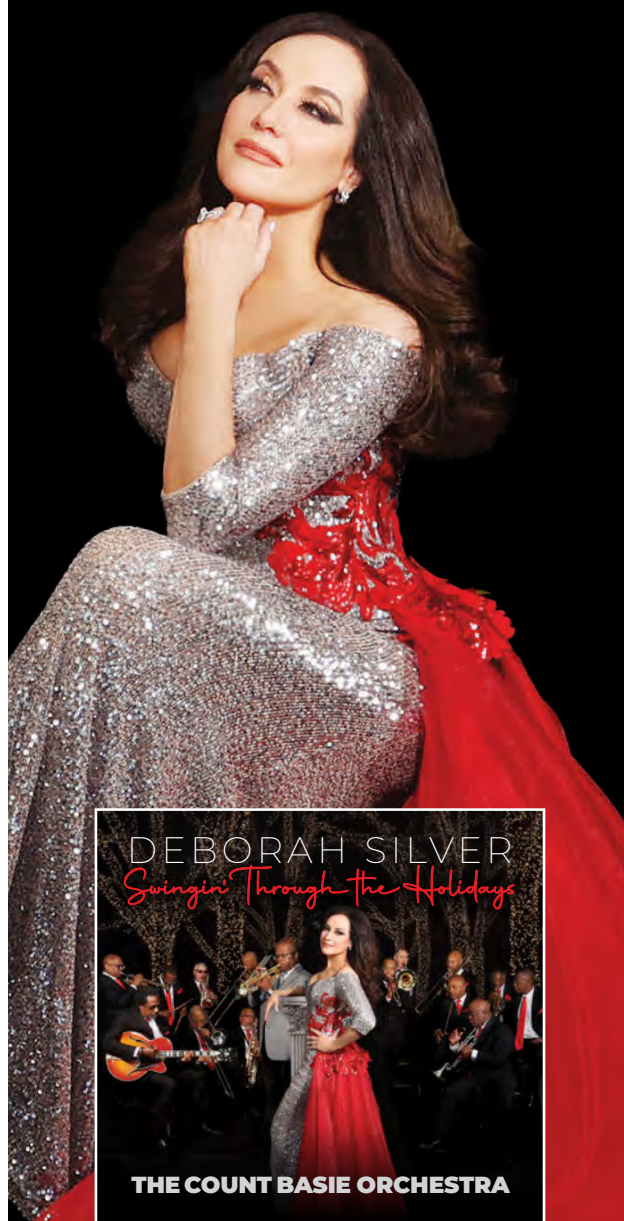
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Amid a forest of skyscraping towers in Manhattan's Murray Hill lies the English Neo-Gothic edifice of the mid-19th century Church of the Incarnation. Ornate carvings, sculpture and paintings of its dark, high-arched, cavernous interior were dimly lit by numerous small clusters of candles, further illuminated by invisible waves of medieval church music and jazz improvisation—lights, sights, sounds and vibrations all magically synergized. Appearing (Nov. 8) was **Medieval Radiance**—Sarah Pillow, Amber Evans and Kirsten Sollek (vocals), Joey Curreri (trumpet), Cole Palensky (tenor), Marc Wagnon (vibraphone), Saadi Zain (bass) and Mike Clark (drums)—a mélange of older and younger jazz and classical performers. Kindling the atmosphere were five a capella pieces from the 13th-15th centuries, beautifully sung by the three women in homophonic and heterophonic textures, their voices a perfect fit for the hall. The mood shifted with a cover of Dolly Parton's "Light of a Clear Blue Morning", soulfully led by Pillow, taking an abrupt turn on Wagnon's "Wall to Wall Sunshine", followed by three jazz standards played by quintet (Pillow singing one). The second set was similar: an a capella opener, jazz standards and two compelling tunes by Wagnon. Curreri's full but unforced tone, Clark's crisp hi-hat and snare accents and Pillow's inventive scatting were highlights. Though the huge room and small PA system proved ill-matched, muddying some performer's parts, fortunately the band's collective light and spirit came through clearly.

— Tom Greenland



Sarah Pillow @Church of the Incarnation

Multi-instrumentalist **Caleb Wheeler Curtis** is not so much a musician as a swirling vortex of creativity, constantly working and consistently producing improvised music of the highest quality. He blew into Dizzy's Club (Nov. 7) with his Ember Trio—Noah Garabedian (bass, electronics, bass keyboard) and Vinnie Sperrazza (drums)—and blew away the sold-out room. Curtis also brought Orrin Evans (piano) and Steven Bernstein (trumpet, slide trumpet, rotary valve flugelhorn) into the venue with its huge windows giving a breathtaking view of Columbus Circle and Central Park. In between sets, Evans could have been describing this ensemble's approach (he wasn't) when he said, "I don't want to hear about 'in' or 'out.' Just play the damn music." That statement gets at the essence of the night's extraordinary offering: by turns dissonant, funky, gutbucket blues, sanctified church, they just played the hell out of the damn music. Beginning with a free, wailing introduction on soprano, Curtis reimaged his "Reanimation (Zombie Tune)", adding edge to its noir-ish funk. Sperrazza drove the energy into Garabedian's "Fred's Hop", the leader growling overtones then altissimo cries through his stritch. Evans played to Garabedian's groove, both with swinging single notes over gorgeous voicings, then with compelling blocks of pure grease. Garabedian's "Tiramisu for Two" had Curtis playing the lovely melody in unison with the superb tone of Bernstein's rotary valve flugelhorn, which he later used to deliver a melodic, lyrical solo of the most delicate beauty.

— Keith Hoffman



Caleb Wheeler Curtis, Steven Bernstein @Dizzy's Club

If, as chaos theory suggests, a butterfly's flapping wings can have an outsized influence on the future of the world, can a jazzman's crying horn steer the course of a presidential election? As the specter of a second Trump presidency loomed, tenor saxophonist **Jeff Lederer** put theory to test on election eve (Nov. 4) at ShapeShifter Lab, rallying Mary LaRose (vocals), Steven Bernstein (trumpets), Bob Stewart (tuba) and Matt Wilson (drums) to flutter their collective wings in affirmation and defiance. After a warm-up set of the leader's tunes, plus a cover of Charles Mingus' "Fables of Faubus", the band—now a nonet with guests including Tom Varner (French horn) and Lisa Parrott (alto)—joined forces with groups in L.A., Milwaukee, Columbus (OH) and Washington, D.C. for a simulcast performance of Albert Ayler's "Truth Is Marching In". An uncanny effect was created as Lederer's rabble (a group of butterflies) furnished an impromptu soundtrack to the silent images of faraway bands visible onscreen behind stage. After soloists took turns over alternating chorale and march sections and tuba puffing heartbeats, the leader brought it all to a head with a plangent, full-bodied cry to the cosmos. For the denouement, artists and audience sang a Pharoah Sanders classic retrofitted with new lyrics to fit the occasion: "The Creator Has a Master Plan...Get Donald Trump out of this land!" Despite vigorous wing-flapping and consequent unleashing of powerful jazz vibrations into the atmosphere, election results proved that universal order kept its own course.

(TG)

The venerable Brooklyn venue Bar Bayeux witnessed a literal standup two-bass hit last month (Nov. 6) as double bass masters **Dezron Douglas** and **Brandon López** brought the bottom up top with a duo performance. It being the day after a stunning electoral discouragement for many, Douglas—at 43 one of the scene's most respected anchors—assured everyone it would be all right. Then the two bassists launched into "From the Bottom Humanity Must Rise". With López providing an insistent percussive three on the body of his bass, Douglas bowed a challenging melody, until both joined together, alternately holding down the bottom, allowing one then the other to improvise over the top (with drink shakers serving as compelling, if unplanned, rhythmic accompaniment). In a tribute to one of the instrument's titans, Richard Davis, the duo performed his "De Javu Monk", with López providing finger percussion on the bass, while Douglas played the piece's long melodic lines. López then bowed those lines underneath, with his partner's sing-song harmony on top. The inventive use of the entire instrument is simply how López always plays, as was demonstrated on a fully improvised, unnamed solo feature. His arco playing on the far side of the bridge used the overtones to be found, then slapped his instrument's strings, finding both rhythm and notes, while smacking the body of the venue's piano with his right hand in contrary rhythm. It was an altogether compelling performance by two masters of the instrument.

(KH)

Now 90 years old, slightly frail of body but strong and in charge of his pianistic skills, South African jazz great, **Abdullah Ibrahim** and his trio, Cleave Guyton (flute, piccolo, clarinet) and Noah Jackson (cello, bass), set a meditative tone in a two-hour concert at 92NY (Nov. 15). Opener was an homage to Duke Ellington, a champion of the pianist when he was still known as Dollar Brand. That tune was the classic “In a Sentimental Mood”, played exquisitely on the flute by Guyton. Therein followed a solo bass performance of Coltrane’s “Giant Steps”, setting the bar high for excellence—and an entrance into what was to become a musical song cycle, connected not so much thematically, but via arrangements and tempos that created an over-all mood. Guyton and Jackson mostly took the lead of play with Ibrahim comping as the spirit moved him, as well as weaving in and out with his own unaccompanied spotlights. His playing was so light and airy within its brilliant creative ideas that his artistry seemed ethereal. Most of the tunes were his own compositions, such as “Nisa” and “Trang Guru”, with the maestro quoting himself frequently, especially with liberal references to “Blue Bolero” appearing throughout the set. Whether flute (most of the concert), piccolo or clarinet, the harmonic combination with cello and bass was inspirational, particularly as Jackson played mostly in mid- and low-ranges and also favored arco statements, often putting a button on compositions by bowing.

— Marilyn Lester

Midway through her week-long engagement at the Village Vanguard, leading the latest edition of her quintet with Lage Lund (guitar), Glenn Zaleski (piano), Pablo Menares (bass) and Kush Abadey (drums), tenor saxophonist **Melissa Aldana**’s second set (Nov. 7) started pensively, organically weaving together “12 Stars” (her 2022 debut Blue Note album title track) and “Unconscious Whispers” (from her Wayne Shorter tribute *Echoes of the Inner Prophet*, also on Blue Note). Zaleski and Lund then opened her newly penned “Time Revealed”, which featured the bandleader’s lithely waltzing moaning middle register and Menares’ lyrical warm, full-bodied bass playing. Abadey’s dancing solo began “The Bluest Eye” on which the Chilean-born saxophonist’s masterful sighing and singing altissimo register was on full display. Her extended unaccompanied prelude opened Duke Pearson’s beautiful, rarely heard ballad “You Know I Care”, on which, following Aldana’s mournful solo, Zaleski and Menares, buoyed by Abadey’s finessed brushwork, each had their turn improvising with palpable emotion. The moody atmosphere persisted on her yet to be recorded “Beyond the Blue”, after which, while announcing the bandmembers, the house lights came up, prompting her to remark “I didn’t know that that was our last song”. The lights dimmed as the crowd shouted for one more. The band then closed, swinging hard with Aldana digging in tough on her “Short One”, soloing wildly over fast walking bass lines, much to the sold out house’s delight.

— Russ Musto



Abdullah Ibrahim @92NY



Melissa Aldana @Village Vanguard

Translating the lives of cultural icons to stage and film almost always presents a challenge. Louis Armstrong’s is no exception, as evidenced in *A Wonderful World: The Louis Armstrong Musical* at Broadway’s Studio 54 (Nov. 14). The cradle-to-grave roll-out, wrapped in a beautiful package of extraordinary song and dance, is executed by a hugely talented cast—and James Monroe Iglehart as Armstrong is a marvel of capturing Satchmo to a T—but the production is ultimately all potatoes and no meat. The four Armstrong wives, a chief plot device, are magnificently played: Daisy Parker (Dionne Figgins), Lil Hardin (Jennie Harney-Fleming), Alpha Smith (Kim Exum) and Lucille Wilson (Darlesia Cearcy). King Oliver (Gavin Gregory) and Joe Glaser (Jimmy Smagula) appear too, but the showstopper features tap-singer DeWitt Fleming (in various roles) as Lincoln Perry, aka Stepin Fetchit, performing a breathtaking tap number with Iglehart. This 30 “greatest hits” musical was superbly orchestrated and arranged by Branford Marsalis and Daryl Waters, played by a crackerjack jazz nonet, with ace trumpeter Alphonso Horne sublime as the musical Louis. Patrons leaving the show will no doubt be blown away by this highly-polished production presented on a wondrous, flexible steampunk (!) set. But like the lyric to “St. James Infirmary”: “So pale, so cold, so fair”, what a great opportunity was lost to take a deep dive into the complexities of a man who lived life large, transformed jazz, flashed that famous smile and was an influencer before there was such a thing.

(ML)

About a month shy of his 88th birthday, **Eddie Palmieri** continued to exhibit the fiery fervor of his youth that has long marked him as one of the most exciting artists to ever sit at a piano. At Blue Note (Nov. 6) the 2024 Ertegun Jazz Hall of Fame inductee led a formidable octet featuring Brad Mason (trumpet), Louis Fouché (alto), Jimmy Bosch (trombone), Luques Curtis (bass), José Claussell (timbales), Little Johnny Rivero (congas) and Orlando Vega (bongo, bell) through a set of Latin jazz classics. The set began with a scorching rendition of Tito Puente’s “Picadillo”, with the three horns taking turns wailing over maestro Palmieri’s insistently rhythmic comping and wildly percolating percussion. After the pianist joked with the crowd about a surprise guest “warming up in the basement while we get warmed up,” the secret was quickly out as conguero Richie Flores took to the stage before the band eased into its sauntering version of Palmieri’s “Vanilla Extract” (aka “Helado de Chocolate”) that had Mason leading off the horn solos on flugelhorn and quoting McCoy Tyner’s “Passion Dance”. Flores’ astonishing conga drumming kicked off a lengthy rendering of the Palmieri rabble-rousing warhorse “La Libertad”, which included the percussion section’s protracted *rumba de tambores* that got audience members up dancing. The set ended, as all Palmieri shows do, with his guaguancó, which featured hand drummers’ exchanges, capped off with Rivero’s plena rhythm bringing the band back in.

(RM)

WHAT’S NEWS

The nominations for next year’s **Grammy Awards** have been announced for the ceremony taking place at Los Angeles’ Crypto.com Arena (Feb. 2, 2025). Of jazz and jazz-adjacent musicians in the following categories are: “Album of the Year” (André 3000), “Best Jazz Performance” (The Baylor Project; Lakecia Benjamin; Chick Corea & Béla Fleck; Samara Joy featuring Sullivan Fortner; Dan Pugach Big Band featuring Nicole Zuraitis & Troy Roberts), “Best Jazz Vocal Album” (Christie Dashiell; Kurt Elling & Sullivan Fortner; Samara Joy; Milton Nascimento & esperanza spalding; Catherine Russell & Sean Mason), “Best Jazz Instrumental Album” (Ambrose Akinmusire; Kenny Barron; Lakecia Benjamin; Chick Corea & Béla Fleck; Sullivan Fortner), “Best Large Jazz Ensemble Album” (John Beasley & Frankfurt Radio Big Band; Clayton-Hamilton Jazz Orchestra; Orrin Evans & The Captain Black Big Band; Dan Pugach Big Band; Miguel Zenón), “Best Latin Jazz Album” (Michel Camillo & Tomatito; Zaccai Curtis; Hamilton de Holanda & Gonzalo Rubalcaba; Eliane Elias; Horacio ‘El Negro’ Hernández, John Beasley & José Gola; Chucho Valdés & Royal Quartet; Donald Vega), “Best Alternative Jazz Album” (Arooj Aftab; André 3000; Robert Glasper; Keyon Harrold; Meshell Ndegeocello), “Best Traditional Pop Vocal Album” (Cyrille Aimée; Norah Jones; Gregory Porter), “Best Contemporary Instrumental Album” (Taylor Eigsti; Béla Fleck; Bill Frisell & Brussels Philharmonic; Mark Guiliana; Julian Lage), “Best Regional Roots Music Album” (New Breed Brass Band featuring Trombone Shorty), “Best Global Music Performance” (Arooj Aftab), “Best Compilation Soundtrack For Visual Media” and “Best Score Soundtrack For Visual Media” (Kris Bowers for *The Color Purple*), “Best Song Written For Visual Media” and “Best Music Film” (Jon Batiste), “Best Album Notes” (Lauren Du Graf: Alice Coltrane—*The Carnegie Hall Concert*; Ricky Riccardi: King Oliver’s Creole Jazz Band & Various—*Centennial*), “Best Historical Album” (King Oliver’s Creole Jazz Band & Various—*Centennial*; Pepe De Lucía & Javier Doria—*Pepito y Paquito*), “Best Instrumental Composition” (André 3000; Chick Corea; Pascal Le Boeuf), “Best Arrangement, Instrumental or A Cappella” (Béla Fleck; sàje), “Best Arrangement, Instruments and Vocals” (sàje featuring Regina Carter), “Best Immersive Audio Album” (Ray Charles’ *Genius Love Company*). *TNYCJR* congratulates all the nominees as well as all the great musicians who released their music for Grammy consideration. For more info visit [grammy.com](https://www.grammy.com).

Last month JAZZ HOUSE KIDS (JHK) founder **Melissa Walker** was honored with the “Inspiration through the Arts Award” as part of the ninth annual Extraordinary Women Awards (EWA) hosted by ABC News’ *Nightline* (and 92NY board member) Juju Chang at 92NY. EWA celebrates trailblazing women making a profound impact in the community. For two+ decades, JHK is the only community arts organization in New Jersey exclusively dedicated to educating children through jazz (its far-reaching cultural signature program is the Montclair Jazz Festival, the largest free jazz festival in the NYC area, which attracts 25K+ attendees each year). 92NY also announced there will now be an annual student jazz vocalist scholarship in Walker’s name. For more info visit [jazzhousekids.org](https://www.jazzhousekids.org).

There will be a “Celebration of Life Well Lived” at Saint Peter’s Church (Dec. 9, 7 pm), in honor of the late **Michael Cuscuna** (1949-2024), the famed jazz reissue producer, journalist and historian (including Mosaic Records founder). Among scheduled speakers and performers: Bill Charlap, Billy Harper, Billy Hart, Joe Lovano, Peter Bernstein, Charles Tolliver and many others. For more info visit [saintpeters.org](https://www.saintpeters.org).

The 36th annual **Staten Island Jazz Festival** this month (Dec. 20 at St. George Theatre), titled “Joyful Women of Jazz”, will be celebrating the contributions of women to the world of jazz. Featured artists include harpist Brandee Younger, vocalist Alicia Olatuja and saxophonists Camille Thurman and Lakecia Benjamin; the festival will also honor Tracy Hyter-Suffern (National Jazz Museum in Harlem Executive Director) and Robin Bell-Stevens (Jazzmobile Director and Executive Director). For more info visit [utasi.org](https://www.utasi.org).

To submit news email ldgreene@nycjazzrecord.com



ERIC ALEXANDER

NYC INSTITUTION BY WAY OF CHICAGO

BY JEFF CEBULSKI

At 56, Illinois-born tenor saxophonist Eric Alexander has become a staple on the NYC jazz scene, closely associated with Smoke Jazz Club, and with a long-running association with a cadre of musicians who began their careers in New Jersey via William Patterson College (now University), which led to the formation of the noted One for All sextet, as well as countless performances and recordings with his mentor, the late pianist Harold Mabern. This month Alexander will again participate in Smoke's Countdown Coltrane Festival.

THE NEW YORK CITY JAZZ RECORD: How old were you when you began to play saxophone?

ALEXANDER: I was 12 years old. I was so bad at clarinet in middle school I was demoted first to bass clarinet and then to concert bass clarinet. And I had to share that instrument [so] I used to bring disinfectant and spray the mouthpiece out. I called a woodwind teacher and said I need bass clarinet lessons. He said, 'I will not do that. If you'd like saxophone lessons, son, I will do that for you.' A number of my friends were studying saxophone with him, and they were quite good. So, it became a friendly rivalry, and I just started going for it.

TNYCJR: What drew you to be involved in jazz music in Chicago?

ALEXANDER: I was 22 years old, acutely aware of the great history of Chicago jazz and in particular the tenor saxophone tradition, because that's probably without peer. I went to William Patterson College, graduating in June 1990. I survived in the New York area until November, when I drove on moment's notice to Chicago in a snowstorm...My mother, a native Chicagoan, happened to have moved back there after many years. I was feeling like I wasn't ready for NYC. I thought if things didn't work out, mommy would help me. I was very excited to get there and jumped right into the scene [and] started going down to the South Side's New Apartment Lounge to hang out with saxophonist Von [Freeman]. The people that came into that club were real jazz fans—they could hear if you were playing the tunes right or not...they would not accept anything else. I just put the nose to the grindstone and started to figure it out fast. Those were my formative years, my first real gigs, most of them with organ groups. I was ready for it...It's like an ancient Chinese wisdom. They say if a student is ready, a master appears. I left in May of '92, less than two years, but it seemed like a lifetime worth of experiences and wisdom I got from players, things I incorporated into my musical arsenal that has stayed with me through to today.

TNYCJR: Besides Von Freeman, who else had a great influence on you?

ALEXANDER: The tenor saxophonist Lin Halliday was a dear friend of mine and a great musician who

taught me a lot. I used to play with him at a dive bar on Chicago's North Side. He would play tunes and tell me to sit in. And I learned all these Great American Songbook standards that he was fond of playing. I learned how to play changes, in part from seeing it as a live, authentic jazz language spoken with his own personality, even though it was coming a lot through Sonny Rollins. And I learned the value of succinctly addressing harmony correctly from the harmonic rhythm of those standards. It was super, super important.

TNYCJR: Then you decided to go back East to New York City.

ALEXANDER: I moved in with the love of my life on the Lower East Side. But it was a nightmare. I was so terrified I wouldn't even want to go out of the apartment building because the Lower East Side at that time was not a pretty picture...I was scared, and I didn't have any gigs to speak of. I had done this Thelonious Monk competition and had come in second [behind Joshua Redman] in November 1991. So, I thought, 'Okay, I'll give it another shot.' And I busied myself with temporary jobs and teaching kids remedial clarinet and vocal lessons. I was just eking it out. Then my friends from my college days began interacting. We started to make some successful strides in the music business at the same time. If somebody got something, they would call the others. It just started rolling.

TNYCJR: What would you consider to be your big break in NYC?

ALEXANDER: Delmark [Chicago-based label] called me to do a recording date after I returned to New York. That was August 1992. I prepared for it, diligently. I wrote arrangements for everything. And I had pianist Harold Mabern by my side. He was reluctant, but he micromanaged the entire repertoire and had my back. And when that recording came out [*Straight Up*], I remember one day my fiancée called me. I was teaching kids how to play clarinet or whatever, and she said WBGO was featuring my new record. They played the whole thing. And, lo and behold, things started to happen.

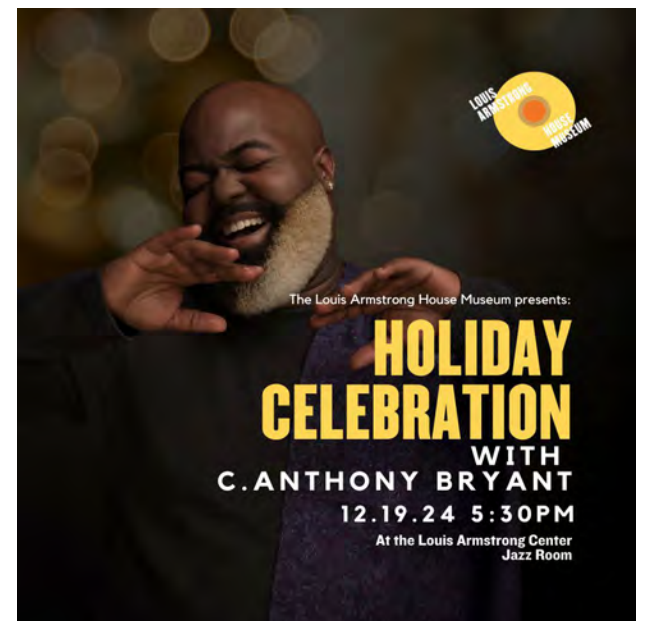
TNYCJR: And how did your relationship with Smoke evolve?

ALEXANDER: That's an interesting story. Smoke is the 1999 reincarnation of a Columbia University dive bar, Augie's, that was having live jazz back in 1992-93. Drummer Joe Farnsworth, with whom I've recorded a million times and have known for years, was calling people that we thought were out of our sphere, these legends that were in their 60s, 70s, 80s, to play with us, and they would agree. We'd pass that tip jar so freaking hard that by the end of the night, they'd have their 150 or 200 bucks, and we kept the rest. So, when Smoke

opened, the scene was uniquely 100% with people that had made Augie's relatively successful—me, Joe, guitarist Peter Bernstein, organist Larry Goldings... those who were playing there on a weekly basis. And we became the consultants for the new management. Through us they were able to hire people like tenor saxophonist George Coleman, trumpeter Eddie Henderson and pianist Larry Willis. That's how it all started.

TNYCJR: How did the group One For All, a longtime Smoke mainstay, form?

(CONTINUED ON PAGE 37)



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GERHARD RICHTER



LESLEY MOK

THE RIGHT SONIC SPACE

BY JOHN SHARPE

Having moved to NYC in 2017, drummer Lesley Mok has quickly consolidated their place on the adventurous jazz scene. The Bay Area native offers an intriguing blend of surging rhythm and textural savvy, which has made them an in-demand side person in such blue-chip ensembles led by pianist Myra Melford and saxophonist-flutist Anna Webber, as well as performances with bassist William Parker and vocalists Fay Victor and Jen Shyu. In addition, the drummer's *The Living Collection* was not only one of last year's best debut albums, but it also revealed Mok's burgeoning talent as a composer.

Having learned classical piano at an early age, it wasn't until they picked up drums as a teen that a rhythmic passion was fully ignited. Reflecting on a particular love for Sarah Vaughan and Nancy Wilson, Mok recalls: "I wanted to be the kind of drummer that played mostly with singers." As a student at Berklee College of Music, inspiration was taken from many drummer sources, including Billy Hart, Francisco Mela, Bob Gullotti, Tom Rainey, Gerry Hemingway and Barry Altschul. But as Mok explains, a few names seem especially pertinent with regards to a personal approach to and development on the drum kit: "Jack DeJohnette is someone whose touch in particular I really resonated with. It felt so delicate but so clear as well, like raindrops on a leaf...The way Brian Blade interprets harmonic motion was astounding to me—to hear him stretch the harmony with Danilo [Perez] and Wayne [Shorter] from the drum chair was exhilarating. He would extend certain phrases and resolve them at choice moments, pushing and pulling to create this incredible tension and release. I never got a chance to hear Paul Motian live but he's very influential in the directness and economy of his language. That's something that I try to do in my playing—say as much as I can with as little as possible."

Mok's own artistry has also become widely appreciated. Melford gives her perspective: "In the summer of 2022 I was looking for a drummer-percussionist for my quintet, *Fire and Water*, and was asking friends and colleagues for recommendations. Lesley Mok's name came up several times. When I contacted them, I was greeted by this warm, open, uplifting energy, which is the same energy I find in their music—both their playing as a percussionist and in their approach to improvising as well as composing. I was looking for someone who could both groove with a great sense of time and feel and play with the sound texture and noise in a much more abstract way. Lesley naturally does all of these things and fit right into the band from the first rehearsal...with a huge, beautiful and life-affirming gift to offer through their music and spirit. It's an honor to play with them and have them in my band." Webber, in whose *Shimmer Wince* band Mok also performs, is similarly effusive: "I'm a 'sound'

person. I really get into people's sounds, and that is often what drives me to want to play with folks. By that I don't just mean timbre, though that's a part of it, I also mean overall sonic conception. When I first heard Lesley, I was struck by their use of space and the ways they created energy in a different way than many other drummers out there, as well as their clear dedication to finding the right sound/sonic space for every situation."

Mok's 'say more with less' credo also informs their writing for the ten-piece band on *The Living Collection*, which has a genre-blurring, but largely meditative chamber vibe. While it contains relatively few unison passages to signal charts, the abundance of loose counterpoint and drifting consonance hints at intent. The unmistakable trace of an organizing mind manifests through the ways in which elements and combinations materialize, recede, shimmer and alternate throughout. It's a conception which Mok has worked hard to achieve. "I didn't compose much in school, so for me *The Living Collection* was a chance to figure out my compositional voice. We had been playing for about three years before we recorded, and I would bring new music to every gig. It became this lab for me to learn about how I could write for these people who are such amazing improvisers. I didn't want to overwrite or limit them, but I wanted to find material that would allow us to harness our instincts and build upon different dynamics within the band."

Mok will be presenting some new music this month at Roulette. In this edition the line-up will comprise mainstays: David Leon and Yuma Uesaka (saxophones), Kalun Leung (trombone), Milena Casado (trumpet) and Elias Stemeseder (keyboards), with the addition of Ledah Finck (viola) and Lester St. Louis (cello). Will the album be a fair guide for somebody coming along as to what sort of music they might expect? Mok equivocates: "I'm not sure. It truly surprises me every time we play, and I like that part about it. So, there will be certain things that will happen, but a large part of it will still be up in the air. For me it's more important that the music feels vibrant and surprising than it is to follow a specific compositional structure." The drummer-percussionist will also appear in a quartet with Yuko Fujiyama (piano), Robert Dick (flutes) and Miki Orihara (dance). "Yuko and Miki and I played at Roulette once before. And that was a very fun and new experience. So, I'm excited to reconvene with them and see what comes of it."

With plans that include a *Living Collection Volume 2* and a solo project for drums and electronics, the future looks bright for Mok.

For more info visit lesleymok.com. Mok presents *The Living Collection* and performs with Yuko Fujiyama, Robert Dick and Miki Orihara at Roulette Dec. 20 (part of the *Contemporary East* series). See Calendar.

Recommended Listening:

- Lesley Mok — *The Living Collection* (American Dreams, 2021)
- Anna Webber — *Shimmer Wince* (Intakt, 2022)
- David Leon — *Bird's Eye* (Pyroclastic, 2022)
- Myra Melford's Fire and Water Quintet — *Hear The Light Singing* (RogueArt, 2022)
- Camila Nebbia — *La Permanencia De Los Ecos* (577 Records, 2022)
- VEHICLE / PASSENGER — *Live in Amsterdam* (VRIJETIJDSEBESTEDING, 2023)

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LOTTE ANKER

BUILDING THE ROAD WHILE WE WALK

BY SOPHIA VALERA HEINECKE

HEIKE LISS



If dreams are a type of communicational counterpoint for improvised music, then, observes Danish saxophonist-composer Lotte Anker, “Time-space is dissolved into another reality in dreams, where surreal situations can change in a split second...a transcendence of physical reality, a quality that music, improvised or composed, can also have.” In other words, while dreaming, you are not in control. This topic is one that Anker is well-aware of as a student of Jungian dream work. She has deepened her process, alone and with others, to answer the question “Who am I?” through sonic expression and, importantly, exploration. That quest sparks in her a series of questions: “What are my aesthetic leanings and intentions in the music? How can I develop that to make its expression more precise? How can I expand and also challenge and change habits?” The saxophonist’s long-standing collaborator, drummer Kresten Osgood muses that: “Lotte leads with open questions. Leaving more doors open than shut is a big part of her practice.”

Through many years of committed musicianship, Anker began to trust her work and not always feel the need to intervene. Trust is what allows her to transcend limits and use imagination to move freely between cognizance and dreaming. The transition between them is a fruitful preoccupation in her work. Perhaps her desire to dwell between sleeping and waking has to do with growing up in Denmark, a transitional space between the enormous mountains of Sweden and Norway and the European mainland.

Anker has made her life in Copenhagen, and Fred Frith, a frequent collaborator, thinks of her as the “musical soul” of the city. “I’ve always been struck by her fluidity,” says Frith. “She is extremely adept, but it’s something more than that. She never stands still. Every time I play with her, she has developed some new approach.” This ethos is not about filling up her practice with new tricks but going deep into the forms, interactions and sonic investigations of their long-standing duo. Of their relationship Anker says there is “Lots of suspense, yet nothing overblown. It’s a very trusting, open space.” This mindset echoes across their recordings and is particularly palpable in their 2015 release *Edge of the Light* (Intakt), which is full of deft movement between notes, and further, agile movement within each individual note. (Next year a duo and trio album, with Anker, Frith and violinist gabby fluke-mogul, is slated for release.)

From her beginnings, Anker still delights in the spaciousness that was part of her first experiences with the saxophone at legendary saxophonist John Tchicai’s ‘80s loft sessions. “Tchicai was living around Copenhagen,” she recalls, “mostly playing alto at that time, big and clear and full of warmth and edge as well—definitely his sound and what he represented.” He would put flyers up around Copenhagen inviting musicians of every level of proficiency to come together. Osgood and Anker were two of many Danish musicians guided by Tchicai, who, as she remembers “sought out people who were not on his level, not to compare or contrast but because he was magnetized to explore.” Like Tchicai, Anker invites musicians and students into improv situations, pushing the thinking process of each to listen outward in many

different directions and listen inward to the heart of what matters. Her own listening was amplified when she fell into a lifelong collaboration with pianist Craig Taborn and drummer Gerald Cleaver. “They have known each other since they were young. It was a super luxury for me to step into their extremely close and telepathic musical interaction,” Anker notes. This dynamic is showcased expertly in the trio’s live albums, *Live at the Loft* (2005) and *Floating Islands* (2008), the latter of which has become an improvised classic, offering long, epic developments that arrived naturally and spontaneously.

She also finds value in “short little windows,” the kind that reflect across the architecture of her *What River Is This* (2014), which was inspired by Anker’s decision to write down her dreams. A commission for the Huddersfield Contemporary Music Festival allowed her to create the score and to assemble musicians of diverse backgrounds, from improvisation to contemporary composed music, to play it. Although Anker didn’t intend to make an album about dream analysis, her intense interest in the subject inevitably led to dreams as a platform for the composition in content and form. “The windows, which open onto completely different spaces for a short time, jump through space and time very quickly,” she says. Ultimately, Anker feels firmly that “It is only afterward that you understand what the music is actually about.” This notion reflects her vision for the album, which was to find ways of connecting the aesthetics of different musical worlds in a large ensemble, which had its challenges. Yet, Anker notes that the “improvised scene is good at organizing; it’s so much a DIY, non-hierarchical scene.”

Questions and issues relating to the collective work between predefined composition and ‘free’ improvisation in an ensemble is also central to her 2023 research exposition, *Sculpting Air in the Sub Habitat*, a project supported by the Danish Arts Foundation and Copenhagen’s Rhythmic Music Conservatory (RMC). As both composer and performer, Anker’s *Sculpting Air* is an investigation and unfolding of the creative process, focused on both rehearsals and live concert performances, for an ensemble of at least half a dozen improvisers. Drawn to finding improvisational freedom within written contexts, Anker looked deeply into the balance between predefined and undefined elements in a composition and the dynamics between freedom and discipline.

This awareness makes her a top choice on the roster of the Catalytic Sound Festival for the third consecutive year. The festival is put on across a network of cities—including Chicago, D.C. and NYC—by the Catalytic Sound Cooperative, an initiative formed to foster economic sustainability for its pool of innovative musicians. This month’s New York edition (at Roulette) is again curated by bassist Brandon López and harpist Zeena Parkins. López, in describing Anker’s “extremely personal sound, both versatile and singular,” also notes that “any group of people working together towards a goal is dreaming of something.” This statement echoes in how the saxophonist consults with students at RMC, helping them cultivate skill and personal taste and reminding them to never give up—encouraging young players to consider that they are “part of a huge organism.”

Reaching back to her early work, Anker recalls the importance of Primi Band, a significant all-female group in Denmark led by veteran drummer-percussionist Marilyn Mazur, which included dance as well as instrumentalists additionally contributing percussion and vocals. But being categorized as “a woman in jazz” and feeling like an outlier in the improv scene because of gender were issues Anker had to rise above. “It’s no accident that Denmark now has three dozen outstanding female saxophone players, all of whom have interacted with Lotte,” says Osgood. Their shared environment of Copenhagen has reaped benefits from the exploratory and giving nature of each of these colleagues. Additionally, Anker’s international presence as a highly sought after collaborator outside her homebase is undeniable—from Frith to Taborn and Cleaver—and additionally includes numerous organically occurring all-female projects in which she has participated. *Alien Huddle* (2016), an imaginative live album of boundless imagination, was created with electronics artist Ikue Mori and pianist Sylvie Courvoisier. Mori describes the collaboration as “straight improvisation.” Reflecting further on the process of that project, in addition to decades of meaningful, musical intersections with Anker, Mori adds, “She is a very generous person [and] hard worker...It’s no wonder she works with so many musicians on different continents.”

In the way that Tchicai’s flyers attracted new collaborators at his loft, it seems Anker’s well-known desire to center hybrid notation and improv also creates space for past, present and future collaborators. And she feels this invitation most directly in her group Sub Habitat, which is scheduled to release its first recording next year.

“When playing freely improvised music, everything happens in the now. We build the road as we walk,” Anker concludes. “It’s stepping into another space simultaneously as you create that space. Maybe it’s a bit like the state between being in a dream and awake—except you’re not sleeping. When creating both substance and form in the interaction of the moment, there may be inspiring ‘failures’ or miscommunication...but it’s part of the learning process, and it’s bigger than each of us as individuals.”

For more info visit lotteanker.com. Anker is at Roulette Dec. 7 (with Fred Frith) and Dec. 8 (part of Catalytic Sound Festival), as well as at The Stone at New School Dec. 11 and 13 (both with Ikue Mori). See Calendar.

Recommended Listening:

- Lotte Anker/Mette Petersen Quartet—*Beyond the Mist* (Stunt, 1989)
- Lotte Anker, Marilyn Crispell, Marilyn Mazur—*Poetic Justice* (Dacapo, 2000)
- Lotte Anker, Sylvie Courvoisier, Ikue Mori—*Alien Huddle* (Intakt, 2006)
- Lotte Anker, Craig Taborn, Gerald Cleaver—*Floating Islands* (ILK/Vme, 2008)
- Lotte Anker/Fred Frith—*Edge of the Light* (Intakt, 2010)
- Lotte Anker/What River Ensemble—*What River Is This* (ILK/Vme, 2014)

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JOHNNY O'NEAL

SINGING PIANIST WITH A MAGIC TOUCH

BY JIM MOTAVALLI

It might surprise some to learn that pop culture icon, Dooley Wilson, the actor who played “Sam” in *Casablanca*, didn’t actually play the piano—he was a singing drummer. Detroit-born Johnny O’Neal (b. 1956) actually *does* play the piano and vocalize and in charming fashion, much the same as Wilson did in the film. As a young teenager, O’Neal, who is largely self-taught, was already a serious pianist, and won the second annual James Cleveland youth gospel piano competition in Kansas City. “My first love was gospel,” he says. “I was a notable young player on the Detroit gospel scene.”

O’Neal went to Birmingham, AL, to live with his grandmother in 1974, and while there got his first professional job, playing standards in an Italian restaurant. “They paid \$150 a week, big money at the time,” he says. Jazz didn’t really enter the picture until a stint the following year in St. Louis, where a chance meeting with a taxi driver (who doubled as a guitarist) led to a year-long residency with the Kenny Gooch Jazz Quintet. “They booed me off the stage the first night, but the band hired me anyway,” O’Neal remembers. Back in Detroit, O’Neal would meet pianist Barry Harris, who convinced him to come to New York for a visit. “The day I arrived, Harris took me to New Jersey for a meeting with Thelonious Monk,” he says.

Finally arriving in NYC to stay, he was playing with trumpeter Clark Terry within the week (Terry’s *Ow* turned out to be one of O’Neal’s earliest recordings, documenting a live 1981 set by the trumpeter’s quartet at the Atlanta venue e.j.’s). On stage with Terry in New York, O’Neal felt a hand on his shoulder, turned, and saw Art Blakey. “We’re going to Europe together,” the drummer-bandleader informed him. For two years (1982-83) the pianist was a member of Blakey’s Jazz Messengers, captured on *Oh-By the Way* (Timeless),

which was recorded in the Netherlands and features Terence Blanchard (trumpet), Donald Harrison (alto), Bill Pierce (tenor) and Charles Fambrough (bass). “Playing with Blakey was a defining moment for me,” O’Neal says. “Blakey loved the piano; he would let me play 20-minute solos sometimes. I had been playing mostly standards, but the band members were writing these weird tunes with modal changes. It helped me play in a more modern style.” But the call of the Great American Songbook is still important to him. According to bassist Tarus Mateen, “I met Johnny in Atlanta after working with Betty Carter [the bassist recorded *Droppin’ Things* with the singer in 1990]. At the time, I hadn’t been afforded the opportunity to play a lot of jazz standards, but being with Johnny took care of that. The way we swung together meant there were times when we’d just have to step away from our instruments. The music had reached such a heightened trajectory of spiritual deepness that we were unable to continue. Playing with Johnny O’Neal was amazing in every sense of the word.”

The pianist built a resume that included working regularly with such greats as Milt Jackson, Dizzy Gillespie, Ray Brown, Kenny Burrell and Joe Pass. Brown, an early mentor, helped arrange O’Neal’s first album in 1983, *Coming Out* (Concord Jazz). And O’Neal credits singer Joe Williams with the emergence of today’s singing pianist. “I would usually do one or two vocals per set, but after I played at a festival in Wichita, Kansas, Williams came up to me and said, ‘You sing really well—you should make it a bigger part of your act.’ And so I did.” O’Neal’s baritone vocalizing, which sometimes has taken a back seat to his prodigious piano work, was appropriately described as “like maple syrup on pancakes” by *The Wanderer* magazine. At the urging of his son, O’Neal, who hadn’t yet made New York his permanent home, returned to stay in 2010, and currently lives in Harlem. “He told me that people know me in New York.” O’Neal has become a regular at the Blue Note, Smalls (a Sunday residency) and Smoke (a dozen years of late-night shows). And he has always liked to work with singers, including Anita O’Day and Carmen McRae, and feels he’s put in the work to be a proper accompanist.

But that piano! O’Neal was inspired early on by the fast fingers of Oscar Peterson and Art Tatum and

actually played the latter in the 2004 biopic *Ray*. “I was down in Birmingham, visiting family, when I got a call from a Hollywood producer,” he says. “I thought it was a prank call. But he said Oscar Peterson had recommended me to play Art Tatum in the Ray Charles movie, then called *Unchain My Heart*. That very night I went down to New Orleans, where they dressed me up as Tatum and held an audition. After one song, I got the job!” He says he and star Jamie Foxx became fast friends. After the film was in the can, O’Neal occupied the piano chair with the Ray Charles band in 2005 (“following Mr. Charles’ transition,” as his website puts it). On his own, O’Neal doesn’t mimic Tatum, though he can certainly play fast. Pianist Mulgrew Miller once said about O’Neal’s piano, “There are so many outstanding things about Johnny’s playing. Number one: the touch. Johnny has a million-dollar touch. Very few people touch the piano like that to get that kind of sound and feeling.”

O’Neal has had some health challenges as he nears 70. “I’m thankful that I’m still here,” he says. “I’ve always been a survivor.” And playing with an evolving cast of young musicians revitalizes him. Catch O’Neal live and spontaneity is guaranteed. “I’m not a set-list guy,” he states emphatically. “I like to be in the moment. Often, I don’t know what I’m going to play until I get up on the bandstand.” A live album, recorded six years ago in Vancouver, drops next Spring, and is titled *Everybody Loves Johnny O’Neal* (Cellar Music). And as indicated by his consistent sold-out houses, they certainly do.

For more info visit johnnyoneal.net. O’Neal is at Zinc Bar Dec. 24-25, Mezzrow Dec. 28-29 and Smalls Dec. 31. See *Calendar*.

Recommended Listening:

- Art Blakey and the Jazz Messengers—*Oh-By The Way* (Timeless, 1982)
- Johnny O’Neal—*Coming Out* (Concord, 1983)
- Johnny O’Neal/Dave Young—*Soulful Swinging* (Parkwood, 1988)
- Johnny O’Neal—*On The Montreal Scene* (Justin Time, 1996)
- Johnny O’Neal—*Live at Smalls* (SmallsLIVE, 2013)
- Johnny O’Neal—*In the Moment* (Smoke Sessions, 2017)

LEST WE FORGET



LOUIS STEWART

EMERALD ISLE GUITARIST

BY SYLVIA LEVINE

Louis Stewart (January 5, 1944 - August 20, 2016) is widely touted as Ireland’s greatest guitarist, and for a generation, its only full-time jazz artist. He continues today to be revered for his brilliant bebop-infused playing, his unrelenting standards of excellence for himself and his bandmates, his humility and his kindnesses to young Irish musicians seeking advice and instruction—all despite difficult encounters brought on by his legendary sensitivity, shyness and struggles with inner demons.

Among those loyalists was Gerald Davis, the founder and executive producer of Dublin-based Livia Records, which was revived in 2022 to reissue Stewart recordings and issue some previously unreleased gems. The first five are now out with more to come, a recent batch including the *The Dublin Concert* (a previously

unreleased live 1982 guitar duo with Jim Hall), *Louis the First* (Stewart’s first studio date from 1975) and the solo album *Out on His Own* (1976-77). Of the playing on the latter two albums in particular, fellow jazz guitarist Peter Leitch (who was born the same year and also shared a mutual admiration) enthused that “[Stewart] was possessed of a phenomenal technique with both single-note lines and block chords and a mastery of the bebop tradition.” From his debut recording on Clark Terry’s *At The Montreux Jazz Festival* (Polydor, 1969) to having performed and recorded with saxophonists Joe Harriott, Ronnie Scott and Tubby Hayes and vocalist Joe Williams, Stewart is, however, perhaps best known stateside for his work with George Shearing—in the pianist’s trio (with Niels-Henning Ørsted Pedersen) in the ‘70s, and another trio as well as his last quintet in the late ‘80s-early ‘90s, both of which included bassist Neil Swainson. “He was a swinging guitar player,” Swainson recalled. “Straight ahead, lots of intensity—he did a great job with that quintet.” He and Stewart also recorded with Canadian-based trumpeter Kevin Dean in Oslo on *Vinous Lake* (Gemini, 1998), named for the lake abutting Dean’s vacation home.

Swainson, like other Stewart bandmates, remembers him as a great storyteller. “He liked to go to bars—even when he was on the wagon—and tell wonderful stories

about England and Ireland. But he was sensitive, and didn’t like to hear any jokes about Ireland; it would piss him off,” Swainson said. “And musically, he didn’t want to sound anything but his best. He would never fake knowing a tune.” Stewart’s musical career was bookended with collaborations with pianist-composer-orchestrator Tim Doherty, whom the 16-year-old Stewart met in 1960. “I was holding auditions—I was only 21 myself—in Dublin for a guitarist for Chris Lamb’s showband. This skinny kid came in and asked, ‘Do you know any Benny Goodman tunes?’ [Stewart would tour with Goodman in Europe years later.] Well, we jammed on ‘Seven Come Eleven’ for 20 minutes and I closed the auditions. And we became the closest of friends and musical collaborators for the next 50 years or so.” The 2013 *Tunes* (Beechpark) is a duet with Doherty, and represents Stewart’s last studio album. In between are others, notably the 1986 octet *Spondance*, a jazz ballet Doherty wrote to feature Stewart. Although never performed as a ballet, the music, recorded in Los Angeles under the supervision of trumpeter Bobby Shew, will be re-released on Livia soon.

“He was the best-ever jazz musician produced by this country,” said Doherty. “A genius... He

(CONTINUED ON PAGE 36)

GREYFADE

MAXIMUM AUDITORY & VISUAL STIMULATION
BY BRAD COHAN

Myriad artists are characterized as polymaths, but few may actually live up to the billing. Joseph Branciforte is one who's earned that distinction. A prolific force, this 39-year-old transcends his roles as composer, improviser, multi-instrumentalist, recording engineer and label proprietor; he has taken these talents and placed them under one roof: his suburban home in Mount Vernon, just north of New York City. Inside his self-built studio/office, his role as a one-man-operation is fully realized. Branciforte runs Greyfade, his own label, in one corner and over on the studio side, provides his exceptional production skills. He has worked with and released records for such avant garde artists as pianist Phillip Golub, vocalist Theo Bleckmann and composers Greg Davis and Kenneth Kirschner, among others. "It's a cool resource for artists on the label where I can say 'I have the space if we need to do mixing and mastering, or even recording'... Actually, a bunch of the new stuff that's coming out [on Greyfade] was recorded here. So, yeah, it's nice!"

The creative path Branciforte took to launch his own label was largely an organic one. The seeds were planted as a musician who developed a keen interest in the inner workings of a recording studio. Then, in 2010, he settled into the producer's chair and

consequently has been one of the busiest, in-demand knob-twiddling extraordinaires working in today's jazz and experimental music scenes. A look at his discography is peppered with heavyweights across the jazz and new-music spectrum, from Tim Berne, Mary Halvorson, Ben Monder, Mark Dresser and Jen Shyu to TAK Ensemble and thingNY. Coupled with his experience of these diverse sound-worlds, Branciforte had been a member in the post-jazz group The Cellar and Point, all of which set him on a course towards helming his own label. "It was probably in the mid-2010's when I started to realize that I wanted to have a platform that would bring together the composing, the performing and improvising as well as the recording engineering," he says. "But also, to put it together with an overall aesthetic and curatorial perspective."

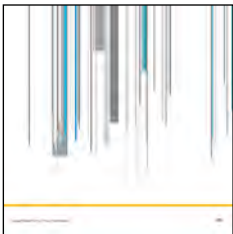
With this concept in mind and his valuable experience, Greyfade took shape. Yet Branciforte resisted the idea of launching yet another jazz label in an already crowded field. "Obviously, I love jazz and it's a lot, if not a majority of the work that I do in the studios. It's tough because there's a part of me that wants to release that [jazz], too," he says. "The overriding concern has been creating an aesthetic and a family of releases that work well together. So, it's not to say it [releasing "jazz"] won't ever happen but it just seems like it's [Greyfade] been more focused on process-based kind of work and minimalist music."

In 2019, Greyfade 001 debuted, clearly laying out the experimental-minded ethos Branciforte envisioned. LP1 paired his modular synthesizers, Fender Rhodes,

tape loops and processing alongside Bleckmann's vocals and electronics. Kindred spirits, the duo sculpted a gorgeous canvas of spectral tones, textures, patterns and vocalizations. That work of auditory art and beauty is also defined visually within the album art—a factor just as vital to Branciforte as the music itself. To achieve that integrated experience, he likens it to viewing an art exhibit. "I feel like everything informs everything, whether it be the design language and text around it; all these things influence how you hear the music," he says. "I'm not one of these people that thinks that music is independent of everything. So, I'm hoping that the label can provide that kind of lens for people."

Branciforte and Bleckmann go way back. He produced Monder's *Hydra* (2013) as well as this year's *Planetarium*, both of which the vocalist appears on. And last year, the duo joined forces for their second Greyfade effort, fittingly called LP2. Bleckmann fully grasps his collaborator and friend's vision. "Greyfade perfectly represents Joe's aesthetic in every way; from the carefully curated, cutting-edge music to the minimal and encrypted design of the cover art, his ethos comes from a place of composition, assiduous musicianship, purity of vision and aesthetic restraint," he observes. "The fact that the music is NOT available on any popular streaming platforms says as much about him as his meticulous formatting into LPs, and now books too. Greyfade is about deep listening, not

(CONTINUED ON PAGE 37)



LP1
Joseph Branciforte & Theo Bleckmann



Filters
Phillip Golub



From The Machine: Volume 1
Kenneth Kirschner & Joseph Branciforte



Rag'sma
Christopher Otto & JACK Quartet



LP2
Joseph Branciforte & Theo Bleckmann

VOXNEWS

WINTERSONGS

BY SUZANNE LORGE

In the five years since **Samara Joy** won the Sarah Vaughan International Jazz Vocal Competition, her career has continued to expand exponentially, with multiple Grammy nods (including a 2025 Awards nomination for *A Joyful Holiday*, as well as Best New Artist and Best Jazz Vocal Album last year), popular TV performances and legions of social media followers. Not content to rest on her laurels, she continues to explore budding ideas and tackle new skills as an artist. Her latest record, *Portrait* (Verve), marks her debut not only as a big band frontwoman, but as lyricist and songwriter. Unsurprisingly, she excels at all three.

You can hear how naturally she settles into these new roles on tracks such as "You Stepped Out of a Dream", as she gently scats along with the swinging horn section; "Reincarnation of a Lovebird", where her self-penned poetry enhances Charles Mingus' romantic melody; and "Peace of Mind", the forceful tune she co-wrote with saxophonist Kendrick McCallister. You can also hear how Joy has grown as a vocalist, allowing herself both to wail like the gospel singer she is or command like the opera singer she could be, as suits the interpretation of the song. The vocalist brings all this confidence to bear when she joins her talented McLendon Family for their annual Christmas concertizing, this year in *A Joyful Holiday* at the

gorgeous United Palace (Dec. 13).

Trumpeter-singer **Bria Skonberg** recalls the charm of New Orleans on *What It Means* (Cellar Music), a shining collection of classic jazz tunes that were inspiring during her teen years as a musician-in-training. She shows off her now-expert chops when she scats on Amos Lee's "Sweet Pea", grooves on Louis Armstrong's "Cornet Chop Suey" and seductively solos (on trumpet) on Sidney Bechet's "Petite Fleur". She also contributes two upbeat originals to the record; in the writing of "In the House" and "Elbow Bump", Skonberg reveals the strong musicianship that underpins all of her vocal lines. She'll join her quartet for *Jingle Bell Swing* at Kupferberg Center for the Arts (Dec. 7); the all-seasonal program includes her Armstrong-inspired version of Mariah Carey's "All I Want for Christmas"—the 2017 track that to date has garnered more than 1.5 million listens on Spotify.

This past October, **Jane Monheit** launched her 13th album and first eponymous release—ten songs from composers as varied as Stephen Sondheim, Ivan Lins, Vitor Martins and Billy Joel. What ties these disparate sources together is her expert vocalism; from the exposed feeling of "Not a Day Goes By" to the sincere joy of "My Brazil" to the simple melodicism of "And So It Goes", the vocalist nails every landing. This esteemed, ever-touring singer brings *The Merriest* (a redux of her 2022 holiday album by that name) to Birdland (Dec. 10-14).

Ground-breaking vocalist-composer **Sara Serpa** uses spoken word, improvisational vocals and daring compositions to tell a raft of personal stories about

the challenge of moving to the U.S. from her native Portugal on *Encounters and Collisions* (Biophilia). By the end of the song cycle (18 tracks), one comes to a greater understanding—and empathy—for those who stand between cultures and competing world views. Serpa introduces the album at Roulette (Dec. 9).

Life celebrations: **Rebecca Kilgore**'s final album, *A Little Taste* (Cherry Pie Music), honors Dave Frishberg, the jazz songwriter and musical humorist, with crisp, clean takes on songs such as "Peel Me A Grape" and "Snowbound". With more than 50 records in her discography, Kilgore retired from performing after being diagnosed with Lewy body dementia earlier this year.

Recorded one year to the day before she passed, **Eva Cassidy**'s *Walkin' After Midnight* (Blix Street) captures the singer-guitarist at her bluesy best on several of the tunes from her usual setlist—"Wade in the Water" and "Summertime" among them. Next year marks the 30th anniversary of her too-soon, still-mourned death.

Seasonal Greetings: **Allan Harris** presents *A Nat King Cole Christmas* at Smoke (Dec. 4) and hits Smalls with his quintet the following week (Dec. 8). **Svetlana** fronts The New York Collective in *New York Holidays* at Blue Note (Dec. 14). **Duchess**, with **Amy Cervini**, **Hilary Gardner** and **Melissa Stylianou**, turn out *Harmony for the Holiday* at Birdland Theater (Dec. 19), followed by **Emilie-Claire Barlow** in *Winter Wonderland* the next night (Dec. 20-22). Finally, **Laila Biali** conjures all the snowy beauty of the Canadian Rockies on her November release, *Wintersongs* (Empress Music Group).

BELGRADE JAZZ FESTIVAL

BY MARTIN LONGLEY

BRIC JAZZFEST

BY BRIAN KLUEPFEL

HUDSON JAZZ FESTIVAL

BY TRISTAN GEARY



Rodrigo Amado, Gonçalo Almeida @Belgrade Jazz Festival



Mali Obamsawin @BRIC JazzFest



Ethan Iverson @Hudson Jazz Festival

Although always impressive, the Belgrade Jazz Festival (BJF) intensified its program this year to celebrate the 40th anniversary edition (Oct. 24-28), inviting multiple starry acts while maintaining an equally strong line on its simultaneously adventurous front. In this year of significant dates it was also the 60th birthday of chief venue Dom Omladine, right in the city center, as well as the centenary of Radio Beograd, where a winning pair of afternoon Serbian showcases were presented in its legendary Studio 6. In the festival's five days it (unusually) opened and closed at the mammoth MTS Dvorana concert hall, concluding with the contrasting shows of the Bill Frisell Four and the latest Buena Vista descendants, the All-Stars.

BJF launched in Dvorana with the **Big Band RTS**, another long-running Serbian institution, and an outfit capable of molding itself into many diverse jazz styles. On this occasion they invited pianist, composer and arranger **Alan Broadbent** to leaf through his varied songbook, interpreting Miles Davis, Benny Golson (who passed away one month prior) and Sonny Clark, and conducting numbers inspired by the pianist's work with Woody Herman and Charlie Haden. Precisely cutting classic swing calmed down into reflective tonal glowing, then jumped back in for a final gallop.

Two evenings later, the **Serbian All-Stars** played at Dom Omladine's large theater. The festival's structure involves an early evening start, with two sets on this main stage, followed by a pair of acts appearing upstairs in the more informal Amerikana Suite. The All-Stars featured a middle-aged quartet, with four younger generation guest spots. The energized bassist Milan Nikolić was a particular discovery this year, while the elder quartet was fronted by the serpentine alto saxophone playing of Luka Ignjatović (leader of Schime, one of Serbia's best jazz outfits). The young interlopers included the already ubiquitous (and impressive) saxophonist Rastko Obradović.

After these Serbian musicians, the **James Carter Quintet** made a rare European festival appearance. The mighty Carter seems strangely undervalued on the scene, but ought to be considered among the greatest of its players. He operates on a hard bop level, but also glances back towards early jazz, as well as studding his solos with an extreme freeness. In fact, Carter can be so unpredictably wild that he's often superior to many of the actual free improvisation regulars, spreading the feeling that he's genuinely spontaneous in an extreme

(CONTINUED ON PAGE 35)

The 10th annual BRIC JazzFest (Oct. 17-19), held in downtown Brooklyn, demonstrated just how wide the umbrella can stretch when trying to cover the term "jazz." Over three nights on two stages, a kaleidoscope of multi-generational, multicultural talent invigorated the BRIC House venue. The weekend's non-musical touchstone event, a panel, *Why Intergenerational Collaboration and Radical Inclusion are Essential Anchors for a Vibrant and Enduring Jazz Future*, featured two of the festival's performers: drummers Makaya McCraven and Terri Lyne Carrington. The content of the festival certainly mirrored the intentions and aspirations of Next Jazz Legacy, which is a shared project between New Music USA and Berklee Institute of Jazz and Gender Justice, a groundbreaking initiative designed by Carrington, whose mission statement is to expand opportunities for women and non-binary artists who have been historically under-represented.

Bassist-vocalist **Mali Obomsawin** opened her set with a symbolic musical fist in the air, and some strong political themes relating to her Abenaki First Nation heritage, building on the foundation of her soundtrack for *Sugarcane* (a documentary on the abuse and disappearance of indigenous children under the Catholic parochial school system in the U.S. and Canada). Emphasizing the staying power of her ancestors' oral traditions, she incorporated a centuries-old spoken-word story recited by an Abenaki elder into one song, and jokingly dedicated another number to the Vatican. The constant *thrum* of the leader's bass, Miriam Elhajli's heavily effected guitar, Allison Burik's saxophones and Eliza Salem's drums, gave the ensemble a spare, yet strong, backing. She finished by doubling down on her heritage with "The Village" (from her debut album *Sweet Tooth*), a song dating back to the 1700s, which she learned from her cousin, the noted filmmaker-activist Alanis Obomsawin.

The weight of Obomsawin's set dissipated as audience members scurried off to the larger ballroom stage and immersed themselves into the contagious fun of hip-hop jazz with **Kassa Overall**. As he frenetically navigated the stage in his traffic-cone-orange hat, Overall drew the crowd into a two-step dance, while an amazing synchronization took place, on a screen above the stage, between black and white footage of jazz legends (including Elvin Jones, Tony Williams and Alice Coltrane) and the onstage players. If there was anyone to address the "mentors" theme

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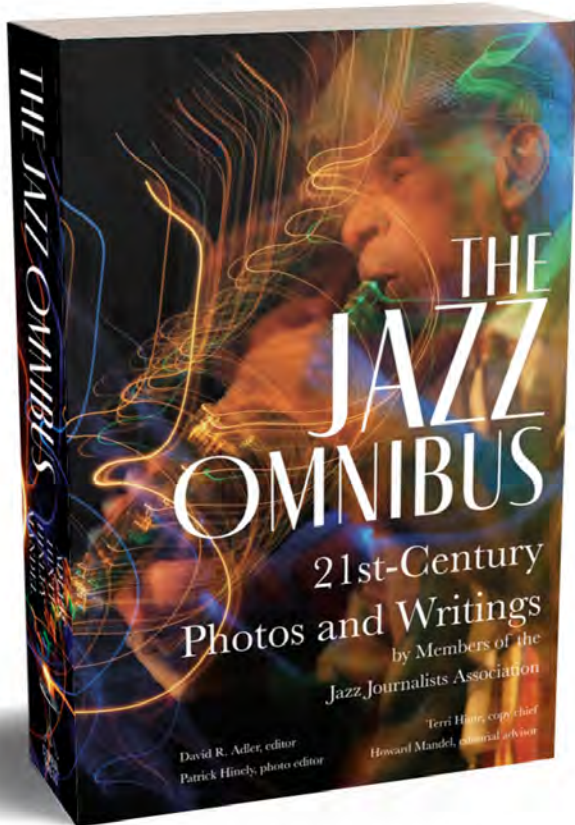
Hudson Hall, New York State's oldest surviving theater (built in 1855), is putting in overtime to turn the charming and walkable city of Hudson (about 120 miles of NYC) into a sought-after jazz destination. The 2024 Hudson Jazz Festival (Oct. 4-6), presented by Hudson Hall and curated by Cat Henry, moved this goal significantly in that direction, with pop-up concerts all over town. Local talent and a varied and exciting main-stage lineup at the historic venue filled the city with music.

Festival opener, **Ekep Nkwelle**, the 25-year-old Cameroonian-American singer, has been heralded as the "the next great jazz voice." She's been placed on a Grammy-destined track by the jazz-powers-that-be, but there's a mismatch between the hype that surrounds her and the experience from her performance. The evening, titled *Against All Odds*, was a tribute to Ella Fitzgerald, who has a history in Hudson: in 1933, as a teenager, she was sent to the New York Training School for Girls, a juvenile delinquent minimum security facility, from which she escaped. Despite claiming the mantle of Fitzgerald, Nkwelle's concert felt more like a college recital from a clearly talented singer. She showcased some well-rehearsed octave-leaping à la Ella and some true-to-recording arrangements such as "You'd Be So Nice to Come Home To", "Shiny Stockings" and "Misty". Pianist Sequoia Snyder delivered solos that may have lacked oomph, but were nonetheless playful and curious. The band, filled out by bassist Liany Mateo and drummer Jerome Gillespie, felt unsure of its own footing, and slightly out of tune, literally and metaphorically. The band picked up muscle on a rendition of "Moanin'". But for those who came with a mission to scratch that Ella itch, they left a little hoodwinked.

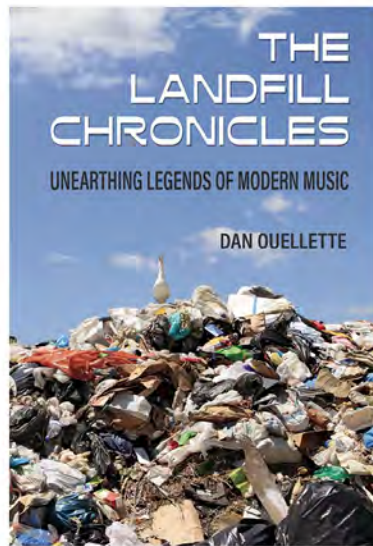
The last time **Riley Mulherkar** played in Hudson was in 2016 at a neighborhood bar. This time, however, he was headlining the festival's Saturday night at Hudson Hall. The dramatic lights transformed the cavernous hall into a smoky basement club, casting the 32-year-old trumpeter in moody tones, poised like a boxer. He opened with a foot-stomping solo piece called "Chicken Coop Blues", playing an unvarnished trumpet out of the gate, with field hollering tones and a yearning intensity. The second tune "Ride or Die" brought in the rest of the quartet: Chris Pattishall (piano), Barry Stephenson (bass) and Chris Icasiano (drums). The band shifted into "Looking Out", a

(CONTINUED ON PAGE 36)

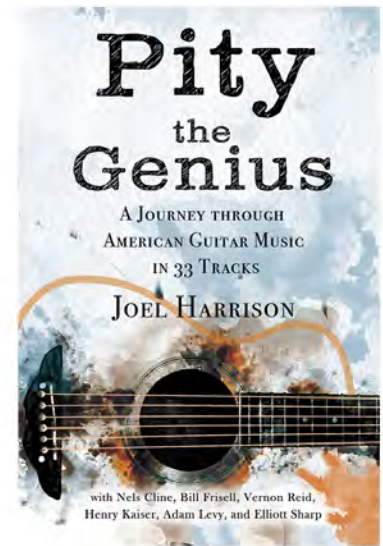
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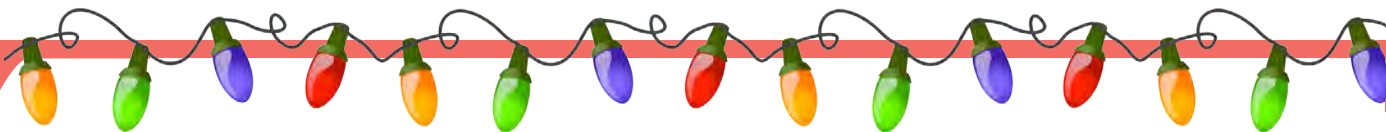
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It was a Great Day in Harlem in 1958 when Art Kane snapped this now iconic photograph. Always a popular historic and decorative gift choice, the photo is even more so now: with the recent passing of Benny Golson, the last musician still standing is "Saxophone Colossus" Sonny Rollins, now 94 years young.

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Christmas Stories
Christian Sands (Mack Avenue)

Big Band Holidays III
Jazz at Lincoln Center Orchestra with Wynton Marsalis (Blue Engine)

Tree Jazz: The Shape of Christmas To Come
Matt Wilson's Christmas Tree-O (Palmetto)
by Marilyn Lester

Who doesn't like a good Christmas/Holiday song? These tunes are meant to cheerfully get us in the mood for the festive time of year, along with sacred carols to remind that the original Christmas story is about the birth of Jesus, the "Christ" in Christmas.

For pianist-composer, Christian Sands, his *Christmas Stories* covers the bases of "family, peace, remembrance, nostalgia...centered around ideas of love and joy." Joining him on many of the ten tracks are Stefon Harris (vibraphone), Jimmy Greene (tenor), Max Light and Marvin Sewell (guitar), Yasushi Nakamura (bass), Ryan Sands (drums) and Keita Ogawa (percussion). Additionally, a just-released deluxe digital version adds several more cuts to the mix. But this release is not your grandparents' holiday album, especially when it dips into funk as on the hip, quirky, percussive "Jingle Bells". One of the most sacred of carols, "Silent Night" begins reverently with Sands' piano and then bursts into a full-out gospel-inspired song of praise and joy. Electronic elements give the piece an ethereal, heavenly air. "Sleigh Ride" is a hugely fun number played by Sands on melody at a galloping pace. There are no bells, cracking whips, hoof clomps or neighing trumpets, but there is a collaborative wild ride across imaginary musical snow. *Christmas Stories* is a terrific modern take on what it means to celebrate the festive season.

Big Band Holidays III, Jazz at Lincoln Center Orchestra with Wynton Marsalis' third collection of holiday music, offers ten numbers recorded over the past decade, spotlighting guest vocalists including Catherine Russell, Kim Burrell, Denzal Sinclair and others, as well as familiar JLCO all stars. As you'd expect, the sound is fulsome, tight and full of serious swing. The repertoire ranges from the whimsical to the serious. Squarely in the former category is "All I Want for Christmas Is My Two Front Teeth", featuring vocalist Sinclair and bassist Carlos Henriquez. Vince Guaraldi's "Christmas Time Is Here" (from *A Charlie Brown Christmas*) is paradoxically somber yet joyful, and in this reflective version offers a bright solo by trombonist Vincent Gardner. The *tour de force*, highly joyous "Go Tell It On The Mountain" is delivered at breakneck speed, with features for almost all band members to strut their virtuosic stuff. For big band aficionados, *Big Band Holidays III* is a must-have addition to any holiday collection.

The Shape of Christmas to Come by drummer Matt Wilson's Christmas Tree-O, with Jeff Lederer (tenor, soprano, clarinet, etc.) and Paul Sikivie (bass), joins forces with The Freedom Singers: Mary LaRose, Audrey Wilson and Gregory Rodriguez, for a whimsical holiday album of nine tracks. "Good King Wenceslas" is taken at a pace and syncopation that zanyly represents the King and his page tromping through the snow; a mid-section bass solo suggests the pair wondering if this excursion was such a good idea after all. Opener, "I Heard the Bells of Christmas Day" is largely a melodic bass-dominated track with the occasional interruption of a demanding saxophone: one can imagine Lederer trying to physically upstage Sikivie on the bandstand. "Do You Hear What I Hear Under Pressure" is as off-center as it gets, with Lederer screeching and skronking on soprano to the assertive drum beats of Wilson until The Freedom Singers put a button on the effort by repetitively singing the David Bowie/Queen "Under Pressure" lyric. For those who fondly remember the '70s zany new wave band, Devo, *The Shape of Christmas to Come* is for you.

For more info visit mackavenue.com, jazz.org and palmetto-records.com. Matt Wilson Christmas Tree-O's album release concert is at Dizzy's Club Dec. 16. Jazz at Lincoln Center Orchestra's "Big Band Holidays" is at Rose Theater Dec. 18-22. Christian Sands' album release concert is at Dizzy's Club Dec. 21-24. See Calendar.

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If Only We Knew is by photographer John Rogers who loves NYC and jazz. As a worthy successor to *Old and New Dreams*, his previous book of photography, he's connected those two loves in delivering a beautiful narrative of artful images (rare photographs, which include Robert Glasper, who also wrote the intro), and continuing his passion to integrate street photography with behind the scenes glimpses into the jazz world.

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Brötzmann, In My Focus is an homage by Slovenian photo-artist Žiga Koritnik who has been capturing images of musicians since 1987. There are 99 black and white images taken from 1994-2019 with text written by Peter Brötzmann and associates, including John Corbett, Mats Gustafsson, Paal Nilssen-Love, Heather Leigh and Bill Laswell plus poems by Joe McPhee and Steve Dalachinsky.

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Lotta Livin'
Betty Bryant (Bry-Mar Music)
by Scott Yanow

Relatively few jazz fans have probably heard of Betty Bryant, but that is a testament to the vast number of jazz artists who are currently active. Difficult as it is to believe when one listens to her lively piano playing and vocalizing on the recently recorded *Lotta Livin'*, that she turned 95 last month!

Born and raised in Kansas City, MO, Bryant was mentored early on by Jay McShann. Based in Southern California since 1955, she has worked at a countless number of clubs and engagements through the years including time in Japan. While she made an obscure record in 1972, she otherwise went undocumented until 1998 when she was already 68. *Lotta Livin'* is her 14th album and it features her still very much in her playing prime. Bryant's singing and playing style are based in swing and generally gentle but also sometimes a bit saucy. On the album she is assisted by Robert Kyle (tenor, flute, and on one track blues harmonica), Richard Simon (bass) and Kenny Elliott (drums). There are four guests (one song apiece) in the rhythm section, and trumpeter Tony Guerrero contributes to two selections.

Through five standards and four originals, most memorable among the latter are the light-hearted "Chicken Wings" and the surprisingly forceful "Put a Lid On It". Of the vintage songs, she swings her way through "Between the Devil and the Deep Blue Sea", "Baby Baby All the Time" (made famous by Nat King Cole), "The Very Thought of You", the Disney favorite "A Lot of Livin' to Do" (originally from *Bye Bye Birdie*, sung by Ann-Margret) and a relatively lengthy, fresh rendition of "Stormy Monday".

While it is rare to say this about a 95-year-old's recording, *Lotta Livin'* is an excellent way to discover what Betty Bryant has been doing for the past 70 years.

For more info visit bettybryant.com



Plays Ellington & Strayhorn
Brian Landrus (Palmetto)
Duke & Strays Live
Day Dream (Corner Store Jazz)
by Marilyn Lester

From 1939 until his death in 1967, Billy Strayhorn's work with Duke Ellington was so of a piece that sometimes it wasn't clear who was the greater contributor to a work. But on his own, the tone Strayhorn set was usually delicate and dreamy, with a slight undercurrent of mournfulness throughout.

In *Plays Ellington & Strayhorn*, bass clarinetist and baritone saxophonist Brian Landrus has chosen works that share a core of quiet intelligence and sophistication. Landrus plays primarily baritone, and in the Ellington outfit for its entire 50 years, the man in that chair was the sublime Harry Carney, around whom, for instance, Ellington built the entirety of the *Third Sacred Concert*. While kudos go out to Landrus for Ducal-Strayhorn

admiration, and despite arresting arrangements, the 14 tracks on the album test Landrus' suitability for the material, especially choosing to eliminate a piano from the mix. The litmus test is "Lush Life", a tune Strayhorn began composing at age 17. Throughout his life he was extremely protective of it, especially vocally, allowing only Lena Horne to sing it beside himself. It's a complex tune with a specific mood and intent. Landrus starts with a long, mournful melodic statement, with subtle guitar accents by Dave Stryker, but then drops the ball when bassist Jay Anderson and drummer Billy Hart enter and the tempo becomes jaunty, flowing to an unresolved conclusion. The very delicate all-Strayhorn "A Flower Is a Lush Thing" is elevated by Stryker's beautiful guitar work. Likewise, with "Lotus Blossom" what emerges is that Landrus, despite his best intentions, unfortunately fails to establish a true empathy for the work.

Recorded live at Bucknell University, *Duke & Strays Live (Works by Duke Ellington & Billy Strayhorn)* convenes nominal leader Phil Haynes (drums) with Steve Rudolph (piano) and Drew Gress (bass) for ten tracks of mostly familiar pieces. Haynes has had a mission to bridge traditionalist and modernist styles in jazz together—and in this homage he walks in the footsteps of Ellington who was constantly moving forward, consciously reworking his own material and accomplishing just that end. The trio's "Lush Life" perfectly captures the intent of Strayhorn. Gress opens with an assertive statement bending the melody for nearly a minute; Rudolph enters and plays on the melody throughout, while Haynes, with Gress, provide percussive accents that gently support the emotional value of Rudolph's skillful playing. By the fade-out conclusion, Strayhorn has been more than honored with a fine interpretation of his prized work. Ellington's 1931 "Rockin' in Rhythm" was introduced as a swinging, rousing band number with fast-paced alternating features for band members, horns forward. Duke bassist Wellman Braud and drummer Sonny Greer (who made much of stick work on the rims of his massive kit) contributed significant rhythmic patterns on the original. Here, in trio format, the basic ethos is replicated with Haynes and Gress performing akin to Braud and Greer while Rudolph plays in and out on a blues-based slower tempo. *Duke & Strays Live* is a great listen and is sure to please.

For more info visit palmettorecords.com and cornerstorejazz.com. Billy Strayhorn tributes are at Saint Peter's Church Dec. 1 (with Jasper Shogo Trio), Mannes College Dec. 5 (with the New School Studio Orchestra's "Nutcracker Suite") and Dizzy's Club Dec. 17-18 (with Joe McCarthy Afro-Latin Big Band's "Nutcracker Suite"). See Calendar.



Triad
Dominick Farinacci, Christian Tamburr,
Michael Ward-Bergeman (Ropeadope)
by Andrew Schinder

In creating *Triad*, Dominick Farinacci (trumpet), Christian Tamburr (vibraphone, marimba) and Michael Ward-Bergeman (accordion) eschew not just traditional jazz terminology (it's a "triad", not a "trio"), but any notion of genre or thematic consistency. And yet, the results are not just successful but downright exciting—a *tour-de-force* of eclecticism that delights in

its jarring swings from ambient abstraction to playful world music-inspired musings to, finally, the "triad's" interpretation of traditional jazz standards. In short, *Triad* does not sit still.

Farinacci, Tamburr and Ward-Bergeman first formed their group in 2019 during a London residency, and the ensuing years certainly bore fruit: a debut album that is as commanding as it is self-assured. Wade-Bergeman is the unlikely hero of these sessions and, with Tamburr's complementary vibraphone, provides the backbone to the album's excursions. His accordion is the vessel through which *Triad* globe-trots across South American and Western European influences, waking up in Argentina and France after the dream state of the opening few tracks, including the droning setting on the moody album opener "Libertango" (with Farinacci's trumpet blasting through the heady cacophony of his bandmates' atmospheric blend) and the group's masterful cover of Kurt Weill's "Je Ne T'aime Pas".

The accordion provides a rattling segue into guest vocalist Shenel Johns' powerful performance on the group's cover of the "Screamin' Jay" Hawkins classic "I Put a Spell on You". The inclusion of the Hawkins cover, as well as Johns' performance of the blues standard "St. James Infirmary Blues", may seem somewhat non-intuitive and yet another left-field contribution to a generally left-field album. However, Johns' performance is so commanding that it preemptively negates any notions of lack of focus or distraction. Her vocal power winds up sliding seamlessly through the discordant instrumentation and allows the listener to essentially come up for air.

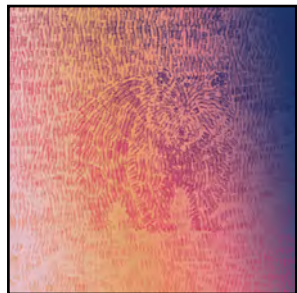
Triad concludes, improbably enough, with "Stop This Train", a John Mayer cover. Whatever one's opinion of Mayer as an artist (or person), the group's

RECOMMENDED NEW RELEASES

- Arthur Blythe Quartet – *Live from Studio Rivbea* (NoBusiness)
- George Cables – *I Hear Echoes* (HighNote)
- John Chin, Jeong Lim Yang, Jongkuk Kim – *Journey of Han* (Jinsey Music)
- Leo Genovese, Demian Cabaud, Marcos Cavaleiro – *Estrellero 2* (Sunnyside)
- Terry Gibbs Dream Band – *Vol. 7: The Lost Tapes, 1959* (Whaling City Sound)
- Hannah Gill – *Spooky Jazz, Vol. 2* (Turtle Bay)
- Ben Goldberg, Todd Sickafoose, Scott Amendola – *Here to There* (Secret Hatch)
- Rich Halley 4 – *Dusk and Dawn* (Pine Eagle Music)
- Sigurd Hole Ensemble – *Extinction Sounds* (Elvesang)
- Rebecca Kilgore – *A Little Taste: A Tribute to Dave Frishberg* (Cherry Pie Music)
- Gašper Livk – *Introducing Gašper Livk: System Coda (I.II.III.IV.V)* (Clean Feed)
- Hayoung Lyou – *The Myth of Katabasis* (Endectomorph Music)
- Wojtek Mazolewski Quintet – *Beautiful People* (WMQ/IK7)
- Rob Mazurek Exploding Star Orchestra – *Live at the Adler Planetarium* (International Anthem)
- Nacka Forum – *Peaceful Piano* (Moserobie)
- Michael Sarian – *Live at Cliff Bell's* (Shifting Paradigm)
- Louis Stewart/Jim Hall – *The Dublin Concert* (Livia)
- Pal Thowsen, Jon Christensen, Terje Rypdal, Arild Andersen – *No Time For Time* (Zarepta-Norske Albumklassikere Jazz)
- Anna Webber – *simpletrio2000* (Intakt)
- Florian Weiss' Woodism – *Inner Garden* (nwojg)

instrumentation on the tune is lovely, and Johns once again appears and adds a hauntingly delightful sadness, adding moments of true beauty to an album full of them.

For more info visit ropeadope.com. Dominick Farinacci is at Dizzy's Club Dec. 10. See Calendar.



The True Story of Bears and the Invention of the Battery
Caleb Wheeler Curtis (Imani)
by Robert Iannapallo

Multi-instrumentalist Caleb Wheeler Curtis' third album, with its fascinating and mysterious title of *The True Story of Bears and the Invention of the Battery*, is performed by his regular performing group, a simpatico trio as unique as the album name. A suite of eight compositions (with a humorous intro and outro), the pieces are full of twists and turns, tempo and harmonic shifts, and held together by the two rhythm players—Sean Conly (bass) and Michael Sarin (drums)—who make this complex music sound natural and focused, with a loose, free synchronicity.

Curtis is heard roaming around, sneaking in and out of the rhythmic and harmonic shifts with ease. His instrumental arsenal contains not only trumpet and tenor saxophone but also soprano saxophone and stritch (a straight alto saxophone, popularized by Rahsaan Roland Kirk in the '60s). He wrote all of the pieces except "Odessa" (written by the late alto saxophonist Arthur Blythe), which Curtis performs solo on stritch. The title track starts with arco bass and free tempo, while the leader enters on overdubbed tenor, soprano and stritch, switching into a fragmented funk tempo and including a spirited solo on the latter instrument.

From beginning to end, this is a remarkable recording. But that's not all. Added to this release (part of the "Deluxe Edition") is a second album (*Raise Four: Monk The Minimalist*), recorded three months earlier and with a different rhythm section of Eric Revis (bass) and Justin Faulkner (drums). But this isn't just another offering of typical Monk compositions; Curtis focuses on less-performed Monk originals such as "Oska T", "Boo Boo's Birthday Party" and "Light Blue", as well as the title track. These tunes are every bit as good and as inspirational for improvisation as Monk's better-known "hits" and Curtis and his cohorts find fertile ways of interpretation; for starters, one rarely hears a stritch or a soprano soloing on a Monk melody. Curtis plays two interpretations of "Raise Four", each handled very differently from the other. The first take is done with high energy, opening with trumpet and the trio in a free tempo. Then when the leader switches to tenor, the playing morphs into a high tempo. It's also here where his improvisation makes it explicit why Curtis refers to Monk as a minimalist. The second take is delivered at a much slower tempo over Revis' coolly walking bass line and Faulkner's laid back drumming. The ending makes a perfect conclusion to the Monk set.

Raise Four: Monk The Minimalist makes an excellent companion to the "newness" of *The True Story of Bears and the Invention of the Battery*. And it makes this (in essence) double release one worthy investment.

For more info visit imanirecords.bandcamp.com. The album release concert is at Bar Bayeux Dec. 6. See Calendar.



The Quintessence
Jay Jay Johnson (Frémeaux & Associés)
by Franz A. Matzner

Trailblazing trombonist J.J. Johnson's stature straddled two eras of jazz, demonstrating that the trombone could successfully emigrate from the big band setting to the rapid hail of bebop notes and beyond. This two-disc set, *The Quintessence*, shows how Johnson (whose 2024 centenary is winding down to its final days) did much more than adapt to the evolving trajectories of jazz style by utilizing the trombone's pliable nature to open new avenues of expression and experiment.

The Quintessence traces the arc of Johnson's development from 1945-61, while also presenting a host of top-shelf musicians he worked with, including Miles Davis, Sonny Stitt and Coleman Hawkins. Adding interest, the discs are organized by Johnson as leader or as sideman; each is then chronologically ordered. This approach provides a robustly comprehensive view of how his remarkable evolution unfolded within a range of musical contexts, and alongside individual musicians of prominence.

On the 1945 recording of "Love for Sale", Johnson joins Benny Carter's orchestra in full swing mode. "Mad Be Bop" (recorded by the Jay Jay Johnson Beboppers in 1946) still has a swing center, but the style now reflects a more classically bop-paced exchange of speed and agility. "The Queen's Fancy" (by the Modern Jazz Society in 1955) brims with silken sureness. Johnson's improvisation emerges sometimes slick and sometimes sly amidst the tune's experimental tapestry. On the 1960 Johnson Quartet's "Gigi", he draws forth a palette of tenderness with long, clear notes and gentle quavers. Also recorded in the early '60s, "Blue Mist" (by the Dizzy Gillespie Big Band) finds Johnson adeptly contributing to the piece's symphonic style, unpredictable dynamic shifts and rich rhythmic texture.

Multiple tracks showcase the rapport that developed between Johnson and fellow trombone luminary, Kai Winding. Playing in unison, Johnson's cleanly articulated tone melds perfectly with Winding's vibrato-infused sound, produced with the lip, an innovation he became known for. "Lament", a good example of the emotive capacity of this blending, is redolent with poignance. The bop standard "A Night in Tunisia" demonstrates a different form of their expertly merged sound. As they roil and rollick through the tune, their combined voice bursts forth, fiery and full of cagey slips and jabs. Jay and Kai's solos also glitter, pop and quaver with compressed glissandi, one way the trombone added to bop possibilities. The wealth continues for 32 tracks.

The diverse nature, historic breadth and variety of settings captured, from quartets to orchestra, vividly depict the time when jazz enjoyed the peak of its penetration into the era's social fabric. Jazz topped charts, was on the radio and TV and filled clubs and dance halls. In one form or another, jazz was present almost everywhere. In documenting Johnson's music, *The Quintessence* feels like it could be the period's soundtrack. Its music is full of vibrant energy and fulminating creativity. This set provides a thoughtful historical survey and, most importantly, a beautiful array of music.

For more info visit fremaux.com. "Justifiably J.J. Centennial Tribute" featuring John Fedchock is at Deer Head Inn Dec. 14. See 100 Miles Out.

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Sweet Caress
Franco Ambrosetti (Enja)
by Scott Yanow

The Swiss jazz trumpeter Franco Ambrosetti made his recording debut in 1963 with his father, altoist Flavio Ambrosetti. Since the early '70s, he has led his own record dates on a regular basis, mostly for Enja, starting in 1978 (*Close Encounter*). While some of his earlier recordings feature him playing fiery solos in a style inspired by Freddie Hubbard and Lee Morgan, holding his own with the likes of saxophonists Michael Brecker, Bennie Wallace, Phil Woods and Greg Osby, in more recent times he has often emphasized ballads. Ambrosetti looks back fondly to his 1979 album *Sleeping Gypsy* in which Don Sebesky contributed arrangements for a string orchestra, as well as 2022's *Nora*, which found him on flugelhorn realizing his long-time goal to record with strings again (arranged by Alan Broadbent). *Sweet Caress* (recorded in December 2023, when Ambrosetti was about to turn 82; he turns 83 this month) proves to be an equally satisfying follow-up.

Broadbent is again a major part of Ambrosetti's album, contributing the arrangements for a 29-piece orchestra that includes brass and woodwinds. There are a few short solos by guitarist John Scofield (a longtime Ambrosetti associate) and Broadbent on piano, but otherwise, with one exception, the focus is on the leader's melodic playing and lush ensembles. On the title cut (one of four originals) Ambrosetti does not play a note but instead has the piece uplifted by violinist Sara Caswell's exquisite playing. The album is essentially a set of beautiful music that suitably fits its title. In addition to Ambrosetti's compositions, there is one song apiece by Broadbent and Charlie Haden ("Nightfall") plus two vintage standards, all of the music performed at slow tempos, including "Soul Eyes" and a particularly pretty rendition of "Portrait of Jennie".

While it might have been more satisfying for the album to have included a medium-tempo tune or two, or be a bit more adventuresome in the writing, *Sweet Caress* succeeds at being high-quality mood music that features Franco Ambrosetti's playing at its warmest.

For more info visit enjazazz.de/index-1.htm



Polarity 3
Ivo Perelman/Nate Wooley (Burning Ambulance)
by Ariella Stok

Polarity 3 is the third and latest installment in what has now become an ongoing series of duo improvisational records joining the prolific tenor saxophonist Ivo Perelman and trumpeter Nate Wooley in community with one another. They work together largely in abstraction, engaging freely in experimentation that feels intimate, and play that is suffused with sincerity and open-hearted humor. The deep inventiveness and

brilliance of these two musicians, combined with their history as collaborators (on the first *Polarity* release from 2020, and *Polarity 2* in 2023, as well as in larger group contexts, such as Mat Maneri's *Strings 3* and *Strings 4*, plus as a trio with Matthew Shipp on *Philosopher's Stone*) garners them the remarkable ease with which they interact. The resulting music registers as pure communication, or conversations in which they strive towards unity and understanding, at times achieving a near-telepathy—the spontaneous forging of a musical language and shared instantaneous composition. Their horns collide, interlace and commingle, trading glissandos to communicate in a language of sound and punctuating each other's sentences. Occasionally, excitingly, the intensity ratchets to a peak, making their mutual provocations sound like noise music. At other times, moments of melody emerge, maybe familiar, not quite a quote but perhaps an echo of Ornette Coleman, before it quickly transmogrifies on its way into becoming a skronk designed to test the limits of their instruments.

Track 3 features a pattern that accumulates into a whirling dervish, sounding like a sonic ritual aimed towards the attainment of some altered state or the sloughing of earthly bearings, such as one might find on an ethnographic recording on the Ocora label. While the immediacy of the music lends itself easily to picturing Perelman and Wooley playing together live, at other times, foreign sounds and sonics emerge, inviting a guessing game to identify their source. Is it a spoke on a bicycle wheel that spins on track 7? Has the trumpet been replaced with a didgeridoo? Track 10 opens with a stream of breath that whinnies like a tea kettle on boil. Wooley next launches fillips of sound while Perelman skitters around before they join each other in a volley back and forth.

The music the two musicians create is discursive in its swift and easy passage from idea to idea, a joyful bounty that suggests that the lovingly assembled triptych of *Polarities* to date may not be the last.

For more info visit burningambulancemusic.com. Nate Wooley is at Roulette Dec. 8 (part of Catalytic Sound Festival) and The Stone at New School Dec. 12 (with Ikue Mori). See Calendar.



Guitar Solos / Fifty
Fred Frith (Week-End)
by Kurt Gottschalk

Fred Frith's 1974 *Guitar Solos* has long been seen as a benchmark for what can be done with an electric guitar. Call it "experimental" or "extended" or "avant garde" or "outta hand," the album—recorded while Frith was still a member of the art-rock-leaning Henry Cow—was an attempt to catalog a personal aesthetic and, in so doing, define some of what *else* might be done with taut wires and an amplifier. A couple of compilations followed—2 and 3, respectively—on which Frith included some other inventive guitarists of the day, including Derek Bailey, Eugene Chadbourne, Henry Kaiser, Hans Reichel and Keith Rowe. If those were sequels, *Guitar Solos / Fifty* is a reboot.

The two-LP set (also available as a download) pairs the 1974 album with a new set of 13 tracks recorded over a couple of days and replicating as closely as possible the set-up used for the original session. And like the original, the new set is issued without overdubs. It's a

bold move to invite comparison to oneself: “How much have I grown over 50 years? Enough? And in the right direction?” As a technician, Frith has little to worry about: he’s a more than proficient instrumentalist, quick thinking and precise in execution. To this reviewer’s ear, the strongest differences between the two sessions are in structural sensibility. The original album was interesting primarily for its inventiveness. Five decades later, the experiments have been replicated. Alligator clips and metal bowls have become de rigueur for the discriminating six-string outsider. Being nontraditional has become a tradition, and that’s largely to Frith’s credit. The strongest track on the first album is the last. It’s also the longest. At more than 12 minutes, “No Birds” forces an arc, and it’s a lovely piece. *Fifty* has more and often shorter tracks, and Frith demonstrates a savvy for economy of scale, issuing and exploring ideas but also crafting lovely, rounded miniatures.

If an unlikely comparison can be offered, the *Guitar Solos* albums might be seen as an analogue to Paul McCartney’s 1970, 1980 and 2020 self-titled albums. They aren’t his best efforts, they’re certainly respectable, but they serve as signposts, marking where his playing and his current thinking are at. Anyway, it’s a far better way for an artist to chart a trajectory rather than to rely on what some journalist has to say.

For more info visit weekendrecords.de. Frith is at Roulette Dec. 6 (solo) and Dec. 7 (with Sadu Tewari and Lotte Anker), and at The Stone at New School Dec. 5 (with Thurston Moore). See Calendar.



Milou En Mai (Hommage à Stéphane Grappelli)
Mathilde Febrer (Frémeaux & Associés)
by Anna Steegmann

French violinist Mathilde Febrer’s debut album as a leader pays tribute to the legendary French jazz violinist Stéphane Grappelli, who died 27 years ago on the first of this month. Recognized for turning the violin into a dynamic, improvisational jazz instrument, he was the first to create an all-strings jazz ensemble, in 1934, with guitarist Django Reinhardt. A tribute album is always challenging, but Febrer succeeds in honoring Grappelli while adding contemporary elements to her playing style.

The twelve enchanting tracks include two of Grappelli’s and four of her originals, recorded with collaborators who are some of today’s best French jazz instrumentalists: guitarist Jean-Marie Ecay (who has worked with Stanley Clarke) adds elegance and complexity; Samy Daussat’s Manouche swing guitar brings an authentic gypsy jazz element; pianist Alain Jean-Marie (whose past collaborations include Chet Baker and Art Farmer) proves an impressive improviser; and bassist Yves Torchinsky and drummer Julien Charlet provide the album’s strong rhythmic foundation. Febrer is technically superb and deeply emotional. All tunes radiate joy and vigor and captivate with their flowing melodies, relaxed execution and danceable swing tracks. Her violin playing leads the melodic themes and sets the mood, whether buoyant, romantic or melancholy.

The familiar standard “I’ll Remember April” (Gene de Paul, Patricia Johnston, Don Raye) sounds novel and timeless. The musicians’ chemistry and improvisations on the melody are extraordinary and persuasive. The leader’s original “Japan Feeling” is exuberant and

cheerful, like walking on a sunny day, and entices listeners to move to the rhythm. The title track refers to French film director Louis Malle’s film for which Grappelli wrote the music. Slow and deliberate, piano, violin and bass create a heartfelt, tender mood, while the phrasing accentuates a swing feeling. When drums and guitar join, the track becomes an even richer tapestry of sound. Febrer gives us quirky, swinging new takes on “Douce France” (Charles Trenet, Léo Chauliac), “The Jitterbug Waltz” (Fats Waller) and “Daphné” (Reinhardt), along with a violin partita by J.S. Bach.

Febrer, who can look back on a wide-ranging career performing with many artists (from Led Zeppelin to Charles Aznavour) has given listeners a wonderful gift with this album, and with it proves that she’s a worthy successor to Grappelli.

For more info visit fremaux.com



Insisting
Niklas Fite & Günter Christmann
(Corbett vs Dempsey)
by Ken Waxman

More than 50 years separate the ages of octogenarian German cellist Günter Christmann (who turned 82 late last month) and 29-year-old Swedish guitarist Niklas Fite. But the eight detailed and intense improvisations on *Insisting* are so carefully blended and closely related that you would think some familial or generational ties unite the two friends. Not so. In fact, Christmann’s free music history as cellist, bassist and trombonist goes back to 1972 with other Teutonic innovators such as Rüdiger Carl. Meanwhile Fite, who studied with UK’s lower case fret pioneer John Russell, didn’t start his music career until well into the 21st century.

This cross-generational duo isn’t collaborating on a set of standards or blues à la Jim Hall with Red Mitchell or Ron Carter. Instead, the duo’s timbral variations involve exposing some of the spikiest and percussive creative sounds. Throughout, Fite spends a great deal of time extracting jagged picks from high up on the guitar neck, or hand smacking the strings and the instrument’s wood, compared to projecting echoing twangs and thickened frails. And even those involve slurred fingering or multi-string strums. Meanwhile, Christmann’s frequently spiccato motions includes pizzicato clanks on taut strings and, more commonly, arco slices and rubs that emphasize col legno pressure in the bass’ lowest pitches or stops and thumps so elevated that they resemble dog yelps.

Overall, the polyphonic connection between all ten strings from both instruments is so profound on all tracks, it is evident that conscious control is always maintained. Exploration of the furthest reaches of string textures is done in the spirit of sound investigation, not for novelty or braggadocio. So attuned to each other’s ideas are the two that on selections such as “felt”, they effortlessly switch roles, with the guitarist’s hard strums producing cadenced low pitches and the cellist’s bow-squeaking stabs sourcing expressive thin whistles.

Despite their abilities and the album title, the two players here aren’t insisting that all listeners follow their elevated interactions. But those who do so will experience insistent and intelligent multi-string improvising.

For more info visit corbettvsdempsey.com

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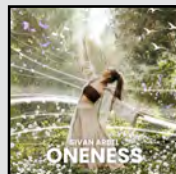
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Emil Viklický/Imogen Ryall (Rubicon Jazz)

TEUFLIN/SHE-DEVIL

Luisa Muhr (Boomslang)

Oneness

Sivan Arbel (Adhyaropa)

by Daniel A. Brown

From roadhouse belters to low-flame, torch song balladeers, commercial crooners and avant garde wailers, the innate power of the human voice has helped shape and guide key developments in jazz. Whether interpreting a familiar songbook standard or sailing a wordless experimental improvisation into uncharted waters, the variety of contemporary jazz vocalists defies border, gender, genre and approach. This month we highlight three international vocalists, a group of performers and composers with decidedly individual tastes in the shared language of jazz.

Simply titled *Songs*, the recent collaboration between Czech pianist-composer Emil Viklický and UK vocalist Imogen Ryall, is a contemplative listen of eleven songs (all original compositions) featuring nuanced performances, with the pair accompanied

by Julian Nicholas (saxophone), Petr Dvorský (bass) and Eric Ford (drums). “Not Yet” boasts an angular blues that evokes Henry Threadgill’s more front-facing work, as Ryall offers a plaintive lovelorn tale. The gentle buoyancy of “Moon, Sleeping in a Cradle” is a dreamy lullaby, Ryall’s voice shimmering between the piano-and-horn interplay of Viklický and Nicholas. The gospel-soul of “A Short Way from Home” and burnished, smoky blues of “Dawn Devayne” are complemented by the more straight-ahead swing of “Conjurology” and “Kyczera”. The empathic group playing, Viklický’s savvy and unpredictable harmonic choices and Ryall’s skills at navigating the compositions with casual aplomb makes *Songs* a worthy listen.

Austrian, NY-based interdisciplinary artist-vocalist Luisa Muhr makes a powerhouse introduction to the jazz community with her debut album, *TEUFLIN/SHE-DEVIL*. Utilizing a twelve-page graphic score, Muhr is joined by Emily Suzanne Shapiro (bass clarinet) and Adriana Camacho (bass) as they navigate Muhr’s concept of “evil” through a *womxn’s* perspective, threading together Western wisdom traditions and the original German texts of Goethe’s *Faust*. Over the course of 30 minutes, Muhr, Shapiro and Camacho invoke an esoteric dreamscape of sound and voice. Opening with gurgling drones from arco bass and clarinet, the leader’s voice modulates from spoken word to venomous incantation; at midpoint she whoops and whispers across the feverish volley of tones between

Camacho’s guttural bass and Shapiro’s rhythmic bleats and clucks. *TEUFLIN/SHE-DEVIL* is heady stuff indeed and a rewarding journey for braver musical travelers.

Israeli-born vocalist-composer Sivan Arbel dips deep into the well of spiritual jazz on her latest release, *Oneness*. Opening track “Dreamland” is a savvy merger of Alice Coltrane and Laura Nyro, with Arbel and band—Nick Hetko (keyboards), Jay Gandhi (bansuri flute), Sam Weber (bass), Evan Hyde (drums) and Trip Dudley (percussion)—shifting from an open-ended intro into a swinging reverie. Like her previous releases (*Broken Lines* and *Change of Light*), the music by Arbel features confessional lyrics and an ethereal approach, bolstered by the undeniable skills of her bandmates. The celebration of innocence in “Black Feet” walks along with a syncopated, Middle Eastern progression; the unpredictable, simmering groove of “Let Go”, and the notable polyrhythmic workout of the title track feature Arbel and vocalists Aubrey Johnson and Daniel Fresco weaving through the song’s crescendo. The band explores the Tears for Fears’ jubilant ’80s anthem, “Everybody Wants to Rule the World”, a fitting addition to *Oneness* and the album’s overall clarion call for greater compassion and empathy in the world.

For more info visit rubiconclassics.com, adhyaroparecords.com and boomslang-records.com. Sivan Arbel’s album release concert is at Nublu Dec. 18. See Calendar.

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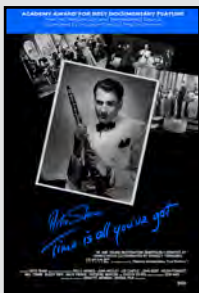
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ON SCREEN



Artie Shaw: Time Is All You've Got
Brigitte Berman (Rialto Pictures)
by Paul Gaita

"Being celebrated is a very lonesome state of affairs," says Artie Shaw in the documentary *Time Is All You've Got*. It's a statement that serves as a succinct summary of the clarinetist and composer's relationship with not only fame but the creative process and the outside world in general. Producer, co-writer and director Brigitte Berman's film (which shared a "Best Documentary Feature" Oscar in 1986) presents its subject as a pragmatist whose pursuit of his art generated memorable music and personal chaos, often in equal measure.

The documentary follows a standard biographical format: a childhood marked by a need for self-improvement that ran throughout adult life; early fame as an apprentice musician before a remarkable ascent (with daring arrangements for jazz orchestra and strings for hits such as "Interlude in B-Flat" and "Begin the Beguine"); and a tenure as a jitterbug idol (which Shaw openly loathed). Shaw is frequently shown at odds with the people who care about him most: all-star bands featuring the likes of Billie Holiday, drummer Buddy Rich and trumpeter Roy Eldridge, whom he dismissed at the height of their popularity, plus eight wives, including actresses Lana Turner, Ava Gardner and Evelyn Keyes, all of whom he split up with after brief unions. Then there was the music industry, which he regarded as greedy and artless; and the public at large, whom he disdained even as they showered him with adoration and wealth. Shaw even sued Berman after *Time Is All You've Got* became an arthouse hit. Is it any coincidence that Shaw's theme song was "Nightmare"?!

To Berman's credit, her documentary on Shaw (who passed away 20 years ago this month at age 94) never presents him as a prima donna; as Mel Torme, who sang with Shaw in the late '40s, notes in the film, he knew what he wanted from his music and worked tirelessly to bring those ideas to life. Those around Shaw weren't the only ones to suffer from his doggedness: he willingly details a nervous breakdown suffered while performing during World War II and subsequent bouts of psychoanalysis. But the overall portrait that emerges from the film is that of chronic restlessness and tireless aspiration, of a refusal to compromise personal achievement, and of a determination to fight for what he believed in. That fight produced remarkable recordings, and this film frequently pauses to play them, including his 1945 take on "Summertime", while Shaw silently listens. It's here and only here that we see Shaw content: as the tune's final notes fade, he murmurs, "Now that's a good record." High praise from the leader, and as *Time Is All I've Got* illustrates, hard fought.

For more info visit rialtopictures.com

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Photo by Gilberto Tadday

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DROP THE NEEDLE



The Cry!
Prince Lasha Quintet (featuring Sonny Simmons)
 (Contemporary-Craft)
 by Pierre Crépon

Upon its 1963 release, some saw *The Cry!* as the first album made by followers of Ornette Coleman. Other avant gardists—Cecil Taylor and Eric Dolphy, for example—traveled parallel tracks, but Prince Lasha (who passed away 16 years ago this month at age 79) and Sonny Simmons (who died over 3 years ago at age 87), two unknown California-based woodwind players at the time, could be seen as messengers confirming that, yes, a Coleman tide was impending. In producer Lester Koenig's liners, Simmons says, "When Ornette came along, that did it, because the way he was expressing music, I felt was the way you are supposed to express it—just free, flowing naturally through you. He told me, 'You don't use any chord changes. The only thing you have for direction is the way the melody is formed.'" For his part, Lasha expounded on the friendship formed with Coleman in their native Fort Worth, TX.

But Lasha and Simmons' debut was not an indistinct derivation. On eight originals, Lasha stuck to the flute while Simmons took the lion's share of solos (on alto). There are no throwaway generic themes, the melodic material framing the orderly improvisations is of prime quality. Excellent support is provided by bass great Gary Peacock, partly in tandem with fellow bassist Mark Proctor, while drummer Gene Stone delivers forceful hits when needed. The band does not match the seemingly endless agility of the early Coleman quartet, but it is very tight and clears the way for the statements the co-leaders planned to make: yes, Coleman's method works for others; new compositional voices have arrived and Simmons is one hell of a soloist. Did Lasha, who's primarily known as a flutist and saxophonist, stick to the flute to establish a clear commercial identity for the duo? "Free jazz" labeling often obscures business aspects; when Yusef Lateef heard Lasha's flute work during a blindfold test, for instance, he thought of the well-known Herbie Mann. At the other end, "Lost Generation", a trio track opening with unaccompanied alto, points to future free playing developments.

The album represents young and vibrant music announcing serious developments to come in an accessible manner. If there was really such a thing as an avant garde jazz classics cannon, *The Cry!* would unquestionably belong there. Craft Recording's Acoustic Sounds series 180g vinyl reissue (cut from the original tapes) sounds excellent. Peacock's bass work is rarely heard so well. Historical liner notes would have arguably added value, but this might not be a real issue: it is rumored that Sonny Simmons' anticipated autobiography will soon see its long overdue publication.

For more info visit craftrecordings.com



Sings Mr. Paganini
Rick Bogart (Arabesque)
 by Elliott Simon

Sings Mr. Paganini showcases vocalist-clarinetist Rick Bogart's unmistakable style in a jazz experience that salutes tradition and offers a comforting, soulful homage that will resonate deeply with fans of jazz standards. Throughout the album, he draws listeners in with a smoky voice that feels right at home with each song, supported by Marc Daine (guitar) and Jon B. Roche (bass), each of whom bring their own elegance and skill to the recording.

Bogart's delivery of the title track stands out as the album's high point. A classic by Sam Coslow, the piece is reborn in his hands, as he weaves a story through its rhythms and melodic twists, his nuanced interpretation giving the familiar song a soulful depth. Ethel Ennis' "Since I've Been to You", the album opener, is an emotional number that Bogart approaches with sensitivity, setting a nostalgic tone for what's to come. "The Magic of Manhattan" (co-written by Bogart with Ron Watt) features an interpretation that radiates with energy and celebrates the allure of NYC with a sense of wonder that reflects his connection to its vibrant jazz scene. "You Are My Lucky Star" (Nacio Herb Brown, Arthur Freed) is full of Bogart's warm, sentimental vocal style and feels like a heartfelt ode, wrapping the album in a soft, romantic glow. "There Will Never Be Another You" (Harry Warren, Mack Gordon) begins with a clear, round tone on clarinet, for which Bogart is known for. Here he captures the charm and warmth of the jazz classic, giving it a fresh yet timeless appeal.

Throughout *Sings Mr. Paganini*, Daine and Roche create a rich, textured background that enhances each song without overpowering it. The arrangements are minimalist yet thoughtfully crafted, placing Bogart's voice front and center and allowing the nuances of his phrasing to shine through. Each track carries a sense of sincerity, creating an atmosphere that feels both intimate and timeless. For jazz lovers, the chemistry between Bogart, Daine and Roche, paired with the careful selection of songs, brings a classic elegance to each track.

For more info visit rickbogart.com. Bogart is at Backstage Tavern Fridays and Tio Pepe Sundays. See Calendar.



To Be Other-Wise
Sylvie Courvoisier (Intakt)
 by John Sharpe

On her second-ever solo release, Brooklyn-based, Swiss-born pianist Sylvie Courvoisier demonstrates yet again why she is such an enduring fixture on the NYC jazz scene. Though many of the dozen offerings seem spontaneously generated, Courvoisier imparts a sense of poise, logic and high drama to even the most "out-there" sonic explorations. Already one of the

most adroit deployers of on-the-fly preparations of her instrument, the studio setting affords Courvoisier the opportunity for yet more complex interventions. As a result, almost every track comes laced with an array of unconventional timbres, from shimmering hum to clanking rumble to marimba-like plonks, giving the whole date a distinctive and at times other-worldly air. But as an unfailingly rhythmic player, the momentum she engenders, however short-lived, means she swerves the dreaded impressionistic tag.

Scripted or extemporized, Courvoisier's approach thrives on contrasting different sonic elements, whether that be the dark stomp from the bass register and furtive tiptoe from the treble of "Preluding (For Conlon Nancarrow)", or juxtaposing the prepared and unprepared keyboard segments of the skittish "Chilling (For My Three Cats)", or pitching abstraction against melody on "To Be Other-Wise (For Amy Sillman)", where the scuttling among dampened keys and distorted reflections resolve into one of her most memorable tunes "Éclats For Ornette". Her predilection for cannibalizing her earlier output also surfaces on "Twisting Memories (For Sarah Turin)", which reimagines parts of "Just Twisted" from her trio on *Free Hoops*, with explosive spurts and cascading interludes falling midway between barrelhouse and Cecil Taylor.

While there is not usually any obvious link between each piece and its dedicatee, it is not overly fanciful to suggest that the pianist's exclamatory figures and gamelan echoes on "Scooting (For Olivier Messaien)" evoke the birdcall inspirations of the French composer. Even so, there is no doubting the tenderness of the multifaceted "Ballade for My Dad". Here she repurposes the drifting vamp heard on "Le Pavot Rouge" (from the recent *Chimaera*), cossets it with bluesy phrases and scintillating variations and makes it something else again. It caps an outing which blurs improv, chamber and the jazz tradition into something deliciously personal.

For more info visit intaktrec.ch. Courvoisier is at Roulette Dec. 8 (part of Catalytic Sound Festival). See Calendar.



Live at Mezzrow
Ken Peplowski (Cellar Music)
 by Pierre Giroux

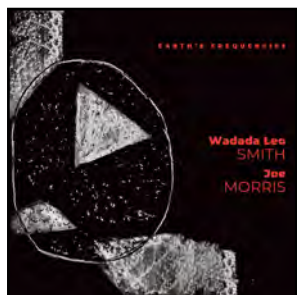
Ken Peplowski is a musician known for his warm clarinet and full-tone tenor saxophone, both of which were captured to perfection on *Live at Mezzrow*. Joined by Ted Rosenthal (piano), Martin Wind (bass) and Willie Jones III (drums), the reedman dives into various tunes by composers such as Hank Jones, André Previn, Thelonious Monk and Duke Ellington, among others. The overall result is a balanced, deep respect for the jazz tradition and fresh, forward-thinking interpretations.

Album opener "Vignette" (Hank Jones), a contrafact based on the chord changes to "Sweet Sue", swings along gloriously, with the leader conveying a lyrical warmth and shaping each phrase with careful expressiveness. The group's interaction on the chart is solidly in line with the tempo, contributing to its upbeat atmosphere. "All the Things You Are" (Kern, Hammerstein) has become a popular jazz standard due to its strong melody and logical chord structure. With Peplowski on clarinet, he and the band deliver a melodically sublime version, highlighting his mastery of the instrument's range and color. Wind also has solo space and confirms that he

never plays anything redundant.

"Like Young" (Previn, Webster) features Peplowski's deep and husky tone on tenor. The quartet offers a deftly swinging interpretation with a relaxed but rhythmically precise feel. Rosenthal delivers a spry, elegant piano solo, and Wind's resonant bass solo showcases his adventurous backbone. The trio demonstrate throughout that their deep collective sensitivity consists of thoughtful interplay that is a masterclass in both taste and drive. They present another contrafact, based on the chord changes to "Sweet Georgia Brown", in Thelonious Monk's "Bright Mississippi" in which their modern swing approach feels especially vibrant in this off-center composition. Peplowski's robust clarinet work here intertwines with Rosenthal's fluid phrasing and creates an energetic journey that respects Monk's angular originality without becoming overly reverential. The album concludes with "Who Knows", one of Duke Ellington's lesser-known compositions, and the trio's rendition demonstrates a collective cohesion. The leader's clarinet sways through the tune with poignancy and swagger, while Rosenthal, Wind and Jones underscore Peplowski's lines with thoughtful, restrained interaction that closes out the album with a sense of mystery and elegance.

For more info visit cellarlive.com. Peplowski is at Birdland Dec. 15. See Calendar.



Earth's Frequencies
Wadada Leo Smith/Joe Morris (Fundacja Słuchaj)
by Kurt Gottschalk

Wadada Leo Smith (who turns 83 this month) works on pretty grand scales. His work in recent decades has taken inspiration from the Great Lakes and U.S. national parks, the civil rights struggle, democracy and capitalism. It's natural, then, to think that *Earth's Frequencies*, Smith's album of duets with Joe Morris, is the product of some grand design. And it may well be, although what that might entail isn't offered in packaging or promotion, or indicated in the titles of the five improvised tracks. There was, in any event, deep thinking going down on February 12, 2023, when the two met at Real Art Ways in Hartford, CT, for an afternoon concert. It's a fine meeting and we're fortunate to have it available. It's reminiscent of another great duo, although by saying so risks sounding dismissive of one side of the equation. Morris and Smith are equal halves of the whole, as were Ella Fitzgerald and Oscar Peterson. The pianist was one of Fitzgerald's great accompanists, so much so that calling him as such dismisses his contribution. He sat, in a sense, behind her songs, but brought wonder and surprise.

It's easy to hear Smith's trumpet as a voice and the single notes from Morris' guitar as pianistic. Smith soars in cries and outbursts; Morris draws circles and lines around and below. The opening "Underground Discovery" is a joint expedition into fertile grounds. It leads seamlessly to the uncovering of "Sound and Sonic Shapes", as perhaps the reward of hunting for mushrooms or geodes. Morris soon reshapes the sonics and suggests the bending of time with a reverse delay pedal (that would be this listener's guess—and let's not forget the shifts in setting Peterson could conjure with his sustain pedal). Smith goes blurry through his trumpet and in short order the pair eclipse the expectations of a live recording. As the afternoon wears on, the duo directly references a

pianist, at least in title, with "Monk Reflections Double Exposure" and then perhaps a singer in "March Opus M. Rainey". These suggestions are no more direct than the referencing of frequencies and discoveries, but it's of no consequence. The album is a joy to listen to, the kind of joy that gets and keeps the mind racing.

Earth's Frequencies vibrates, at least in this instance, with the sounds of instinct, support and respect—from both sides of the equation.

For more info visit sluchaj.bandcamp.com. Wadada Leo Smith is at Roulette Dec. 4 (with Amina Claudine Myers). See Calendar.



Prayer for What Remains
Leslie Pintchik (Pintch Hard)
by Ken Dryden


Pianist Leslie Pintchik was well on her way to becoming an English professor, immersed in the midst of her graduate studies at Columbia University, when the draw of a jazz career beckoned and lured her away. Jazz listeners have benefited from this change in her career path, as Pintchik has shown continuous growth both as a composer-arranger and instrumentalist. Her eighth release, *Prayer for What Remains*, includes a stellar band of frequent collaborators, including Scott Hardy (bass), Michael Sarin (drums) and Satoshi Takeishi (percussion), with Steve Wilson (soprano) on two tracks. The primary focus is on the leader's inventive compositions, many of which seem to have titles from life events.

The somber yet hopeful title track (inspired by a striking photograph of a Syrian civilian trying to find peace in his war-torn apartment by smoking and listening to a record) is a lush melody fleshed out beautifully by Wilson's lyrical soprano playing. Her engaging samba, "Later Than We Thought", has an intricate theme that deserves a lyric, buoyed by the interwoven lines of Hardy and the percussion team. "Request Denied!" is a playful blend of samba with a touch of blues that features the pianist and bassist to good effect, a piece that seems perfect for closing a live set. Pintchik's "Quiet Moment" opens with a meditative solo piano introduction, before the band enters as she brightens the tempo and celebrates the start of a new day with a decidedly sunny disposition. The bright mood continues with the return of Wilson for her playful "Over Easy", which showcases the pianist's considerable improvising chops along with that of her soprano saxophone playing guest.

Pintchik also explores a pair of pop tunes, neither widely performed by jazz artists, both of which she co-arranged with bassist (and husband) Hardy. They transform John Lennon and Paul McCartney's ballad "I Will" into a brisk, richly-textured arrangement that will encourage others to look deeper into the famed duo's vast musical collaborations. Likewise, the reshaping of Joni Mitchell's "Banquet" into a mood of melancholy (a more reserved setting than the songwriter's recording) utilizes a more subdued tempo with less strident piano playing; it's clear that the musicians are enjoying themselves playing this chart. The peppy finale, "Just Sayin'", is a live performance from the now defunct midtown Manhattan venue, Jazz at Kitano.

For more info visit pintchhard.com. The album release concert is at Zinc Bar Dec. 3. See Calendar.

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***The Williamsburg Avant-Garde: Experimental Music and Sound on the Brooklyn Waterfront*
Cisco Bradley (Duke University Press)
by Matty Bannond**

Each page of *The Williamsburg Avant-Garde: Experimental Music and Sound on the Brooklyn Waterfront* coaxes the reader deeper into a world that feels tangible and solid—but doomed. The immersive experience reflects author Cisco Bradley's comprehensive research into the underground music and art scene in Brooklyn's Williamsburg neighborhood from 1988-2014, as the shadow of imminent disaster looms, foretelling the unstoppable creep of gentrification. Bradley is a historian and a high-profile supporter of NYC's experimental milieu. He's also the editor of the *JazzRightNow* website, which shines a spotlight on improvising artists. Around 250 interviews shaped the content of this 270-page work, which recounts the story of Williamsburg's avant garde with precision, affection and appeal.

Part One examines the physical and financial conditions that attracted artists to the area and enabled informal performance spaces to flourish. Quotes from performers, venue operators and local residents evoke vivid portraits of unlicensed warehouses, lofts, cafés and clubs. There's also a sharp focus on the personalities and relationships that nourished the scene. Particular depth is allocated to major festivals from this enterprising period, as well as pirate radio station *free103point9* and the impact of saxophonist Anthony Braxton's cohort from Wesleyan University.

Part Two looks at developments from 2006-14, when the alternative culture magazine *Vice* purchased the building that housed the DIY music spot Death By Audio—sounding an ironic death knell for Williamsburg's creative crowd. Many pages are dedicated to Zebulon, another seminal location for free jazz, punk, postpunk, noise and almost anything else. Bradley provides well-rounded profiles of several key individuals and groups that never slip into tedious levels of detail. Notably, many of the main protagonists are still alive, at large and artistically active today.

The Williamsburg Avant-Garde will captivate readers with a pre-existing predilection for outside-the-box music. Bradley's prose is engaging, and the grainy black-and-white photographs complement his storytelling. He writes with academic rigor based on forensic research, but his lively style channels the energy from the people and places at the heart of Williamsburg's scene. Rezoning laws may have kicked this lively, artistic community down the road into Bushwick, Ridgewood and beyond, but Bradley's book makes a valuable contribution to keeping its memory alive.

For more info visit dukeupress.edu



***Brink*
Ingrid Laubrock/Tom Rainey (Intakt)
by Phil Freeman**

Saxophonist Ingrid Laubrock and drummer Tom Rainey have been creative and life partners for over fourteen years, and have released a lot of music together, including a dozen albums on Intakt alone. During the first year of the COVID-19 pandemic, they livestreamed duo performances from their Brooklyn apartment, and the 13 pieces on this 42-minute album have the same intimacy. Although the tracks were recorded in a studio (Brooklyn Recording), the results often seem like they're trying to make sure they don't tick off neighbors: hence headphones are very much recommended for optimal listening.

The album contains seven pieces, ranging from three and a half to seven and a half minutes in length. The first, "Flock of Conclusions", begins with the saxophonist in a questing, almost meditative mode, journeying up and down the tenor's range as though singing a lullaby. Eventually, she rises to a level of middling intensity, though it takes a while. Conversely, the album closer, "Said, Been Said", begins with long drones and soft scrapes as well as slashes from Rainey, as if bringing the music back down to earth and tucking it away. And much of the time in between, Laubrock operates in a lyrical, even romantic mode, while Rainey dances delicately on cymbals, adding occasional gentle tom strikes for emphasis. One of the few tracks on which he lets a thumping beat break loose is "Scrunch Repercussions".

The main pieces are broken up by six interludes: "Brink" (I through VI), each hovering around one minute. In those segments, Laubrock cuts loose in a variety of unsettling ways. Sometimes she plays repetitive squiggling figures like an AI Evan Parker; sometimes she sounds like a furiously crying baby fighting an equally furious duck; at other times she's just gently whistling through a tube. Behind her, Rainey frequently scrapes his cymbals and the rim of his snare. These tracks are exactly as long as they need to be, providing a moment's respite before each longer work, and also reminding the listener of the creative and entertainment potential of just freely being a weirdo for a brief minute.

For more info visit intaktrec.ch. Laubrock and Rainey are at Roulette Dec. 8 (part of Catalytic Festival). See Calendar.



***Cheap Fabric*
Steve Baczkowski (Relative Pitch)
by Brad Cohan**

Surveying the oeuvre of Steve Baczkowski and the musical kinships he's forged along his free-improvisational path, it's clear that the saxophonist occupies a singular sonic realm. Collaborations

over underground experimental and avant garde jazz scenes point to a specific cadre of like-minded iconoclastic musicians who have long established themselves as game-changers. Younger generation trailblazers such as drummer Chris Corsano, guitarist Bill Nace and bassist Brandon López, as well as established players such as saxophonist Paul Flaherty, have joined forces with Baczkowski both in recording and live settings. But on *Cheap Fabric*, the saxophonist is without any of his brothers in sonic arms; he's flying solo instead.

Baczkowski excels on baritone and tenor saxophones (in addition to various wind instruments), able to unleash a sound of powerful, screaming proportions or whisper and breathe with delicate beauty. *Cheap Fabric* employs much of the latter approach. Recorded in Buffalo in his warehouse living room (by friend and collaborator David Bailey), the album reveals the saxophonist's strikingly intimate and sensitive side over the course of thirteen fully-improvised vignettes, which capture the feel of the bitter Buffalo cold by heating up with the warmth of breathy hums and purrs. The lo-fi quality of the recording (caught on reel-to-reel tape, Tascam TSR-8) sublimely nails each and every sound, from rustling to breaths, gasps and panting. There are moments where one wonders how Baczkowski even achieves a certain sound with his stockpile of horns and winds, as on the clink- and clatter-laden "Meteor", the percussive racket and squealing din of "Craters Endure" or the ecstatic jumble of "Low Orbit". There are also plenty of hypnotic stretches where he wails out walls of drone, as heard on "Tape Runs Out".

While *Cheap Fabric* conveys an overtly intimate vibe, it's another story to actually witness a Baczkowski performance up close and personal. At Red Hook, Brooklyn's Record Shop last month, surrounded by his baritone and tenor saxophones, plus a recorder and other instrumental contraptions, he sent the gathered audience into a transfixed state during his brief solo set. With eyes looking up to the low ceiling, while mostly playing on his knees as if summoning the spirits, he effortlessly jumped from bluesy fits and spurts and skronky blasts to spells of quietude, so still it was easy to hear a pin drop.

For more info visit relativepitchrecords.bandcamp.com

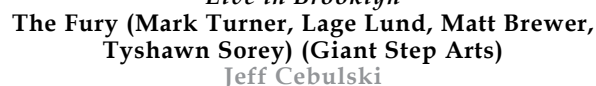


***Triple Step*
Hot Toddies Jazz Band (Prohibition Productions)
by Jim Motavalli**

The NYC-based Hot Toddies call themselves a "hot jazz and swing band," and the music is as advertised, with players who serve on both sides of the music-making machinery. Drummer Patrick Soluri is the genius behind Prohibition Productions, which places swing dance bands all over the city and produces the annual Gotham Jazz Festival, and guitarist Justin Poindexter is a curator of programming at Jazz at Lincoln Center. *Triple Step* is the group's second album in just over a year, and it's a honey, with standards delivered with period authenticity and the spark of real life.

Recorded in May 2024 in Soluri's living room (which helps explain its warm, relaxed vibe), the album consists of 15 tracks in an informal setting. Without complicated arrangements, space is given to the band's excellent soloists, while letting singers

*For more info visit prohibitionproductions.com/hottoddies.
Hot Toddies are at Somewhere Nowhere Wednesdays and
Three West Club Dec. 30. See Calendar.*



For more info visit giantsteparts.org. The album release concert is at Ornithology Jazz Club Dec. 16-17. See Calendar.

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*Cloud Bowling with Claude Bolling:
Music for Tuba and Jazz Trio*
Jim Shearer (Summit)
by Terrell K. Holmes

On the ambitious double album *Cloud Bowling with Claude Bolling: Music for Tuba and Jazz Trio*, Jim Shearer (tuba), Chris Reyman (piano), Erik Unsworth (bass) and Andy P. Smith (drums) reaffirm the tuba's viability as a lead instrument in jazz and classical settings.

The first disc revisits the landmark album *Suite for Flute and Jazz Piano Trio* (1975) by jazz pianist Claude Bolling (who passed away four years ago this month at age 90) and classical flutist Jean-Pierre Rampal, a Grammy-winning jazz and classical amalgam that spent a decade at the top of the classical music charts. The quartet took a calculated risk in reinterpreting the iconic album, but the opening notes of "Baroque and Blue" dispel any skepticism regarding the contrast between flute and tuba. The tubaist's tone and facility prove that two instruments with widely different pitches can convey similar musical ideas and evoke the same emotions. Shearer's lovely, comforting sound on "Sentimentale" shows how effective the unwieldy instrument can even be on ballads. The tuba's grinning at the stuffed-shirt deportment of "Fugace" seems to hasten its shift to a quick-witted jazz workout. "Irlandaise" contains the somber, reflective elements of "Greensleeves". "Javanaise" has a rhythmic and stylistic kinship with "Take Five"; and in another moment it recalls the vamp on Coltrane's version of "My Favorite Things". A slick stride piano riff is added by Reyman on "Versatile". While the quartet is faithful to the Bolling-Rampal original, it adds its own improvisatory flourishes that work from the album's original ideas and mesh with them perfectly without being ostentatious.

The second disc, *Cloud Bowling*, was composed for Shearer by Reyman, who wanted to showcase the tuba primarily in a jazz setting. The first tune, appropriately titled "The Opener", maps out the album's thematic explorations. Shearer touches on various musical styles, underscoring that the tuba can groove, swing, weep, smile and dance as well as any instrument. "Ellingtonian" recalls the dreaminess of some of Duke's most memorable melodies and has a great plucked solo by Unsworth. The Middle Eastern-flavored "Brubescape" (ostensibly a tribute to Dave Brubeck) brings to mind, musically and titularly, "Arabesque Cookie", the Ellington-Strayhorn reworking of *The Nutcracker's* "Arabian Dance". The gem "Double Ones" is free, mercurial and brooding, with the players seemingly independent of each other yet combining their statements wonderfully (this tune would be at home at a loft or a concert hall). Shearer and Unsworth are excellent on the straight-ahead "Borrowed Time", while the ballad "Overshadowed" shows another dimension of the quartet's depth and color. Concluding the album, "The Closer" has a moment where Shearer takes a solo that recalls the piano solo in the middle of George Gershwin's "Rhapsody in Blue", another landmark composition that linked jazz to classical music. The release is a triumphant way of bringing *Cloud Bowling with Claude Bolling* full circle.

Shearer and his excellent quartet show that the leader's chops are universally formidable, and that he

has secured his place as one of the important tubaists not just in jazz, or in classical, but in music.

For more info visit summitrecords.com



Good Friday Blues
The Modest Jazz Trio
(Pacific Jazz-Blue Note Tone Poet)
The Dublin Concert
Louis Stewart & Jim Hall (Livia)
by Ken Dryden

Jim Hall, whose birthday and deathversary month is December (b. December 4, 1930 – d. December 10, 2013), is widely acknowledged as one of the masters of jazz guitar and these two records are but a sampling of his guitar genius.

The Modest Jazz Trio's *Good Friday Blues* was a one-off with bassist Red Mitchell (who played on Hall's *Jazz Guitar* leader debut three years earlier in 1957). Here Mitchell is heard on piano, with Red Kelly taking care of bass duties. This late night 1960 session supposedly was made to produce just two tracks for a Pacific Jazz label anthology, but resulted in a complete album that has now been re-released by Blue Note for its Tone Poet 180g vinyl reissue series. Hall is the brightest spot in the trio, as his limber, never busy lines work well, as expected. Mitchell's piano playing is not at the virtuoso level of his primary instrument, but he is more than adequate, while Kelly's bass work is solid throughout. The Mitchell-composed title track is a stirring opener with a fluid line from the guitarist, a soft but potent pulse from the bassist and punchy piano from its composer. The trio's leisurely setting of the standard "Willow Weep for Me" brings out its innate lyricism, with Hall's spacious playing conveying the unheard lyric. The brisk treatment of "I Remember You" is highlighted by a constantly shifting guitar solo, followed by whimsical piano. Hall's compositional contribution to the date is the lively bop vehicle "But Not Phil", which sounds like a contrafact of a standard. This engaging composition best showcases his early potential as a jazz guitarist on the ascent.

Irish guitarist Louis Stewart was known primarily for his work in the British Isles. This previously unknown 1982 *Dublin Concert* with Hall was issued by the recently revived Livia to better document Stewart's discography. While the recording seems to have been made for posterity rather than an eventual release, the audio is nonetheless of high quality. Since Stewart was inspired as a young man by Hall's records, they easily adapted to playing as a duo, unencumbered by a rhythm section and with a vast repertoire available to explore. What is remarkable is that the two guitarists didn't have time to rehearse, nor had they played together previously. Yet the result sounds like they were old friends used to taking the stage together. Hall's sound is easily recognized within a few seconds, while his approach at this point in his career was to constantly shift the harmony. Stewart was a bit younger but also a seasoned veteran, and his work alongside his "guest" audibly has stood the test of time. "Stella By Starlight" is a virtual master class with its intuitive interplay and counterpoint. Sonny Rollins' calypso "St. Thomas" is an invigorating workout with plenty of fireworks and a free flow of ideas between the two guitarists. There are also several solo features for Hall, including his deliberate reshaping of "All the Things You Are", his invigorating Latin-flavored setting of "My Funny

Valentine" and a stunning, disguised introduction to "In a Sentimental Mood". This memorable concert adds important chapters to the discographies of both Hall and Stewart.

For more info visit bluenote.com and liviarecords.com



Marconi's Drift
Transatlantic Trance Map (False Walls)
by Ken Waxman

An extension of veteran UK soprano saxophonist Evan Parker's earlier experiments with electronics, *Marconi's Drift* is a telematic concert uniting improvisations by two groups situated 3,500 miles apart, dubbed Transatlantic Trance Map. With special live processing software, Matthew Wright eliminates the time zone and multi-second delays between the six players in Brooklyn and the six in Kent, England so that the result sounds as spectacularly integrated as if all were in the same place. The real-time laptop textures sampled and synthesized by Kent's Wright and Pat Thomas, and Brooklyn's Ikue Mori and Sam Pluta, are used to distort or amplify the group's texture; consolidated improvisation features Parker, Alex Ward (clarinet), Hannah Marshall (cello), Peter Evans (trumpets) and Robert Jarvis (trombone) in England with tandem expressions from Sylvie Courvoisier and Craig Taborn (keyboards), Ned Rothenberg (clarinet, bass clarinet, shakuhachi) and Mat Maneri (viola) in the U.S.

The improvisation layers and balances timbres from both sides of the electro-acoustic divide, with expression or response from any one of the dozen, dependent neither on the electronics or geography. A reflective trill from Parker's soprano, for instance, can come up against Rothenberg's clarion clarinet flutters and/or meet the electronics backwards flanges and shakes. Marshall and Maneri construct sul ponticello slices or strained stops together, while muted trombone grace notes or trumpet triplets enter the mix on their own or backed by machine-like buzzes. Crucially, following the contours of the improvisation is the most important factor here. So, an interlude of cross-pulsed piano clipping; or how subtly transatlantic bass clarinet slurs and clarinet squeaks integrate; or how emotional tongue fluttering from Parker is framed by singular piano comping, are notable.

Reaching a crescendo of layered textures at the half-way point involving string affiliation, reed ripples, brass growls and thumping percussion suggested by keyboard strums, the electronic programming helps ease the remaining sequences into cooler episodes where aviary reed twitters and brassy inferences initially stand until they're melded into a horizontal group flow. Eventually the overlay of stacked electro-acoustic timbres dissolves into laptop hisses, splayed fiddle tones and the occasional keyboard plink overcome the novelty of experiencing distance creation by appreciation for its sonically sophisticated musical execution. Guglielmo Marconi, who in 1901 made the first wireless transmission between England and North America, would be proud.

For more info visit falsewalls.co.uk. Peter Evans is at Roulette Dec. 21 (part of Contemporary East Series). Ikue Mori is at The Stone at New School Dec. 11-14. Sylvie

Courvoisier is at The Stone at The New School Dec. 13 (with Ikue Mori). Craig Taborn is at The Stone at New School Dec. 14 (with Ikue Mori) and Village Vanguard Dec. 31-Jan. 5 (with Chris Potter). Ned Rothenberg, Mori and Courvoisier are at Roulette Dec. 8 (part of Catalytic Sound Festival). See Calendar.




Cereal Music
William Parker & Ellen Christi (AUM Fidelity)
by Marc Medwin

"What is is not, what is not is." William Parker's voice intones the veteran's insightful tranquility on "Do Dreams Sleep", as birds blend in vibrant communion with Bea Labikova's alto saxophone and Ellen Christi's luminously subtle soundscapes, as each inhabits those respective portions of the tone-world. Parker's words express the poetic boundary-blurring behind his work for five decades, now complemented, again, by Christi's genre- and environment-bending sonics. Their combined statement is pure magic. Christi, credited on the album with production and sound design, is, of course, best recognized as a singer. No one comes close to matching her range and syntax, and her production talents deserve similar attention. Her soundscapes are layered paintings, each a study in tone and timbral confluence. The birds take center stage through much of "Do Dreams Sleep", but underneath, a kaleidoscope of harmonies meld and morph. The soft sinews contrast with the hip dance rhythms of "Baseball" or the Gnawan musicians sampled and so prominent in "We Were Very Civilized". Dave Sewelson's chanted vocals bring the track's simultaneous notions of before and after into sharp focus.

Christi's production couldn't have a better foil than Parker's texts. Anyone who's heard their collaborations on *The Majesty of Jah* will have some idea of what to expect, though *Cereal Music* explores even higher symbiotic levels around Parker's poems and observations. In "Eventually" he muses prophetically and on "Plea", in his languidly probing delivery, he speaks "There will be extinction of stupidity replaced by gravity and then witness." One can only hope! Parker poeticizes, remembers and foretells, sometimes in staggering juxtaposition, as on "Touring". Christi often overdubs counterpoint, transforming the vocal ensemble into a trio or quartet. One of the album's standout tracks does not include Parker's voice, only his bass. "Ellen and Leaves Floating" pulls the whole into focus, with Christi's intoning and Labikova's alto set against a mellow liquid backdrop as pleasantly ambiguous as it is sensual. Yes, we've heard Steve Swell's mellifluous trombone and the Little Huey Creative Music Orchestra on previous tracks, but this outing is the consummate blend of live musicianship and subtle electronics. The harmonies are as much implied as stated, though neither descriptor does them justice. Voice and saxophone unify, bass transmogrifies into percussion, and, like the album, the ensemble inhabits the spaces between sound and sense.

It is, and it is not, its size an amorphous plaything, a creation and shared celebration in perfect tandem.

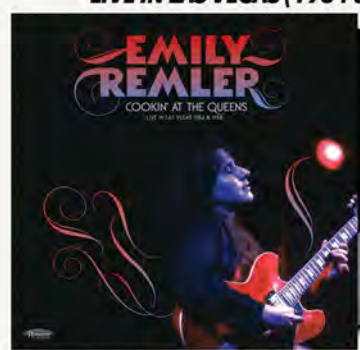
For more info visit aumfidelity.com. Parker is at Roulette Dec. 13-14. Christi is at Saint Peter's Church Dec. 22. See Calendar.



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EMILY REMLER

**COOKIN' AT THE QUEENS:
LIVE IN LAS VEGAS (1984 & 1988)**



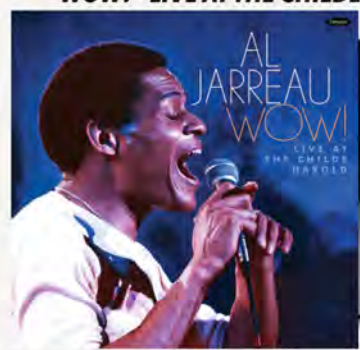
RSD BLACK FRIDAY

**3-LP (11/29)
2-CD & Digital (12/6)**

First release in 34 years from the unsung jazz guitar great **Emily Remler** is a previously unreleased collection of performances that were broadcast on KNPR Las Vegas from the 4 Queens Hotel & Casino in 1984 and 1988. Limited-edition 180-gram 3-LP set is mastered for vinyl from the original tape reels in the UNLV archives by Bernie Grundman, and includes liner notes by acclaimed author and co-producer **Bill Milkowski**, plus interviews and statements from **Sheryl Bailey, Russell Malone, David Benoit, Mike Stern, Rodney Jones, Mimi Fox, Jocelyn Gould, Amanda Monaco** and many others.

AL JARREAU

WOW! - LIVE AT THE CHILDE HAROLD




RSD BLACK FRIDAY

**2-LP (11/29)
CD & Digital (12/6)**

This powerful and passionate performance by the legendary **Al Jarreau** was captured at his first appearance in Washington, DC in August of 1976. Originally recorded for WHFS radio, the tape remained tucked away for nearly 50 years until now. The limited-edition 180-g 2-LP set is mastered and cut all-analog by **Matthew Lutthans** at **The Mastering Lab**. Includes essays by acclaimed music writers **A. Scott Galloway** and **Richard Harrington**; plus interviews with **Nile Rodgers, Dionne Warwick, Dee Dee Bridgewater, Will Downing**, and more.

SUN RA

LIGHTS ON A SATELLITE: LIVE AT THE LEFT BANK

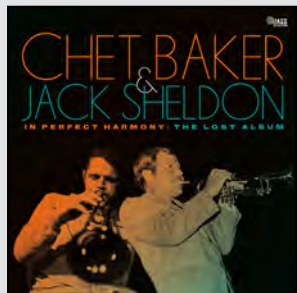


RSD BLACK FRIDAY

**2-LP (11/29)
2-CD & Digital (12/6)**

Previously unissued music by **Sun Ra** live at the Left Bank from July 23, 1978. Limited-edition 180g 2-LP contains bonus tracks from the acclaimed filmmaker **Robert Mugge's** film **Sun Ra: A Joyful Noise**, and liners by the veteran music journalist **J.D. Considine**, plus new interviews with centenarian alto sax icon **Marshall Allen**, NEA Jazz Master and alto sax legend **Gary Bartz** and visionary pianist **Craig Taborn**.

UNEARTHED GEM



In Perfect Harmony: The Lost Album
Chet Baker & Jack Sheldon
(Jazz Detective/Elemental Music)
by Jim Motavalli

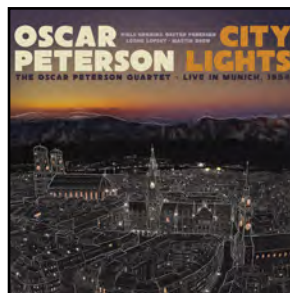
The belated release of this Capitol Studios session (which failed to find a buyer in 1972) features a Chet Baker reborn: his teeth had been knocked out in a 1966 fight, necessitating overcoming issues with false teeth and finally transcending problems on *Blood, Chet and Tears* (Verve, 1970) and *Albert's House* (Beverly Hills, 1969). Baker's 95th birthday would be this month (his mysterious death in 1988 at age 58, ruled an "accident", was due to his falling out the window of an Amsterdam hotel), while Jack Sheldon passed away five years ago this month at age 88. Contemporaries, each also liked to play and sing.

Baker is in good voice here, the epitome of cool, while Sheldon is rawer, more passionate; the same applies to their trumpet playing—Sheldon is a hot bebopper, while Baker is from the cool school. On "Once I Loved" (Jobim), a Latinized instrumental, Baker dissects the melody and then the pair play together, complementing one another's style. "Just Friends" (Klenner, Smith) starts with Baker's vocal at a faster tempo than usual, with Sheldon's brassy trumpet favoring the emotional high notes. Baker also vocalizes a fine "I'm Old Fashioned" (Kern, Mercer).

Sheldon instrumentally opens his own "Too Blue", and then takes an extroverted vocal, sounding a bit like Mel Tormé before the two horns entwine. "But Not for Me" (Gershwin), a familiar vocal tune for Baker, opens with stride-like piano from Dave Frishberg, backed by Joe Mondragon's swinging bass and Nick Ceroli's understated drums (Baker sings the tune *exactly* as he does on *Chet Baker Sings*). "When I Fall in Love" (Young, Heyman), sung by Baker, is intensely romantic, but wouldn't you expect it to be? "I Cried for You" (Arnheim, Lyman, Freed) finds Sheldon fully invested in the song's revenge lyric. Such tunes are his forte, though less so for Baker, who wears his heart more on his sleeve. "I Cried" has a fine exchange between the trumpeters, again emphasizing their complementary differences. Count Basie's "Evil Blues" would never have worked for Baker, but Sheldon has brief fun with it (it's only two minutes long). Guitarist Jack Marshall in Latin mode is featured on "Historia de un Amor", aided by Frishberg's sparkling piano contributions, while Sheldon's horn playing catches the mood.

In 1972 (the age of the jazz fusion era), Miles had plugged in, and maybe an album of standards by two guys associated with the '50s just wasn't going to fly. More's the pity, but now we get to discover this timeless music, given 52 years after the fact.

For more info visit elemental-music.com



City Lights
(The Oscar Peterson Quartet - Live in Munich, 1994)
Oscar Peterson (Mack Avenue/Two Lions)
by Brian Kluepfel

LL Cool J may have first spat out "don't call it a comeback" in 1991, but three years later keyboard *maharaja* Oscar Peterson had as much right to the claim, having suffered a stroke 14 months prior to recording this live album on July 13, 1994—just 12 days after his triumphant return to the stage in Vienna, and after months of arduous physical therapy. This previously unreleased Peterson recording (which continues the collaboration between his widow, Kelly, Mack Avenue and Two Lions) is a showcase, from beginning to end, for the pianist (who passed away 17 years ago this month at age 82) and his quartet of Lorne Lofsky (guitar), Niels-Henning Ørsted Pedersen/NHØP (bass) and Martin Drew (drums).

Peterson's solo 3 minutes into the title track shows nothing was lost, his right hand elegantly dancing down the keyboard in extended runs, eliciting audibly warm applause at the Munich Philharmonic. At age 68, his wondrous skills were undiminished as interpreter *and* composer: he wrote five of the nine tracks, with standouts including the singularly sublime "Love Ballade" and romping "Kelly's Blues". Four of the selections—three Peterson originals and "You Look Good to Me" (Seymour Lefco, Clement Wells)—are repeated two years later on *Oscar in Paris* (Telarc Jazz). *City Lights*' "You Look Good to Me" bears a second and third listen: his touch and *élan* are impeccable, the song perhaps a bit jauntier than his '60s recordings of the same with bassist Ray Brown and drummer Ed Thigpen. NHØP quotes a bit of Chopin's "Prelude in C" before creating guitar-like Brazilian strumming on "Samba Petite", which ultimately ends in alternating runs of melodic double bass and thrashing Jaco Pastorius-like explosions, before a final classical nod to J.S. Bach's *Cello Suites*. Nearly identical surnames extended to an onstage *simpatico* between the pianist and bassist for over 15 years. Peterson's own words about NHØP ring true on this album as much as any other joint work: "He never got in my way. He had the most phenomenal technique along with impeccable time." Guitarist Lofsky also shines in spots ("Night Time" features extended fretwork filigrees), and drummer Drew steadies the ship in an unbusy way. A swinging "Satin Doll" (Ellington, Mercer, Strayhorn) closes things out. But don't call it a comeback.

For more info visit mackavenue.com



Fly With the Wings
Eri Yamamoto Quadrasonic (Mahakala Music)
by Jason Gross

Coming to New York City from Osaka 30 years ago, pianist-composer Eri Yamamoto has become a NYC

mainstay, not only releasing over a dozen albums as a leader, but also impressively collaborating with a number of downtown jazz legends, not to mention her work as an educator. Recently, she artistically confronted her own identity and COVID-enforced isolation with the outstanding *A Woman With A Purple Wig* (2022). As something of a continuation on that identity theme (as seen in the cover graphic), her latest release, *Fly With the Wings* features an arresting new quartet with Chad Fowler (alto, flute), Kevin Thomas (bass) and Ikuo Takeuchi (drums).

The relaxed groove on the album opener "What Do They Mean" has the leader adding smoky vocals, which are not as mannered as previously sung, though perhaps not as striking as on 2022's luminous "Colors Are Beautiful". The wailing opening solo by Fowler (who previously played with Yamamoto, as well as William Parker, in the Sparks improv ensemble) immediately adds heft to the song. The title track begins with the pianist's graceful playing, which nicely intertwines with Fowler's flute and then tails off into a flighty solo mid-way through, punctuated by the percussion of decades-long Yamamoto collaborator Takeuchi. "Peach" shifts the mood into a solemn, reflective space that harkens back to Bill Evans, with Thomas adding a graceful bass solo. "Cheer Me Up" does just what it says, with its inherently much more upbeat spirit, buoyed by the drummer's fluid playing, leading to a raucous, honking Fowler solo. In yet another head-spinning emotional shift, the forlorn "Where To Go" has the leader in a yearning, desperate frame of mind over lost love, building to an emotional climax near the end, with Fowler's saxophone statements echoing her despair. Then in yet another dynamic shift, "Let's Do It", which serves as the album's conclusion, rides on a funky beat. Yamamoto is heard on melodica (on which she is an eccentric virtuoso) with Fowler joyously harmonizing and then duking it out.

While *Fly With the Wings* isn't quite as ambitious as 2019's *Goshu Ondo Suite* (with choir) or 2022's *Yellow Flower* (a solo piano release), its stunning mood swings makes for a memorable ride, nonetheless.

For more info visit mahakalamusic.com. Yamamoto is at Arthur's Tavern Dec. 18, and Roulette with William Parker Dec. 13. See Calendar.



Dam Against the Spring Tide
Zeena Parkins (Relative Pitch)
by Kurt Gottschalk

Outspoken Jewish philosopher and cultural critic Walter Bendix Schönflies Benjamin (1892-1940) counted Hannah Arendt and Bertolt Brecht among his friends and fled Nazi rule only to commit suicide in Spain, fearing repatriation. (Elliott Sharp's 2014 monodrama *Port Bou* imagines Benjamin at the end of his life and a decade.) In life and in thought, he was a fascinating character.

Dam Against the Spring Tide isn't the first time Zeena Parkins has drawn inspiration from Benjamin's life and writings. Her *Spellbeamed*, *Fixexploded*, *Fixabolished* (2011) and *J'ai plus de souvenirs que I have more memories than* (2014) were both inspired by her research in the Benjamin archives in Berlin. In 2023, Parkins revisited the 2014 piece, which had been performed at MaerzMusik in Berlin, but which

she considered unfinished. It's now presented as the title work on *Dam Against the Spring Tide*. Much as Parkins derived scores from the patterns of fabric in her 2023 *Lace*, the two works here find their spirit in Benjamin's hand, in colors and shapes, scribbles and erasures.

The first half of the set, "Past Turned Space", is a beautiful five-movement chamber piece for piano and organ (Brett Carson), voice (Joan La Barbara), percussion and harmonica (William Winant) and Parkins' field recordings and "elbows on piano," based on Benjamin's written childhood memories. After those 22 minutes, Parkins' harp enters in resplendence for the titular suite. While she also blends in some electronic sounds (as do Matthew Ostrowski and Sebastian Roux), it's the acoustic harp that dominates. Atmospheric percussion (Tony Buck), prepared keyboards (Magda Mayas) and even clarinet (Laurent Bruttin) don't fade to the background, but rather create a harmonic haze for harp and Christian Kesten's German recitations.

There's something uncanny in the way exceptional instrumental parts rise and play against an almost peripheral backing in both pieces, like a pair of nebulous concerti. Carson's remarkable piano billows alongside percussion repetitions in the "Past Turned Space" suite and Parkins' harp sings, buzzes and resounds through the entire album. In the oft-cited 1935 essay "The Work of Art in the Age of Mechanical Reproduction", Benjamin prophetically argues about mechanical reproduction devaluing art. It's interesting to imagine what he might think, nearly 90 years later, about the electronic production of art. Through processing, field recordings and other means beyond Benjamin's experience, Parkins creates beautiful, unusual, organic aural sculptures. *Dam*

Against the Spring Tide is an uncommon pleasure.

For more info visit relativepitchrecords.com. Parkins is at Roulette Dec. 8 (part of Catalytic Sound Festival). See Calendar.



Grande-Terre
Roy Hargrove's Crisol (Verve)
by Jeff Cebulski

In early 1998, after a number of exciting festival performances and a notable stint at the Village Vanguard with his sterling septet, the late trumpet star Roy Hargrove gathered his band, several Afro-Cuban musicians, French tenor saxophonist Jacques Schwarz-Bart and veteran guitarist Ed Cherry, to record a second version of his Crisol ensemble, following his initial and successful 1997 release *Habana*. On this new unearthed recording *Grande-Terre*, none of the other musicians who graced *Habana* appear (with the exception of Hargrove and trombonist Ku-umba Frank Lacy). Still, given the quality of the music produced, it's fair to wonder why it took so long for this music to be released. The session captured the brilliance of the septet—including Sherman Irby (alto), Larry Willis (piano), Gerald Cannon (bass) and Willie

Jones III (drums)—and featured a number of Cubans and Guadeloupeans, including Gabriel Hernandez (piano), Julio Barreto (drums) and Miguel "Anga" Diaz and José Luis Changuito Quintana (percussion).

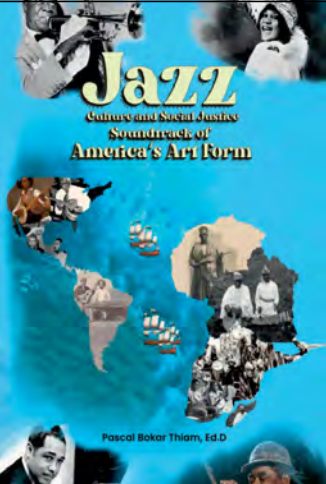
Throughout, the leader plays with relaxed confidence. Hernandez' "Rumba Roy" begins with a flurry of percussion before the ensemble plays with big-band force, featuring a lively solo from Irby. Cannon's "A Song for Audrey" (also recorded later that year by pianist Anthony Wonsey on his *Open the Gates*), follows with a flowing Latin stream driven by the percussion unit and a melodic solo from the bassist. Hargrove's three original compositions, "Lake Danse", "Kamala's Dance" and "Priorities", are intoxicating additions. "Lake Danse" continues the rumba vibe with some hard-bop measures added, the trumpeter surrounded by exquisitely mixed percussion. "Kamala's Dance" (a tribute to Hargrove's daughter) mellows the rhythm, as Cherry's signature ringing guitar and Irby's silky-smooth alto embellish the delightful melody. Closer "Priorities" rides a horn chorus and a pronouncement from Barreto into a spirited jam that passes the solo baton among the horns.

One ironic possibility is that *Grande-Terre* may become more known for a Hargrove-Willis duo rendition of Willis' poignant "Ethiopia", which is thankfully included even if it doesn't jibe with the album's overall groove. The trumpeter's sensitive approach makes clear why he was so lauded during his all too brief career. Maybe more Hargrove-led gems exist in the Verve vault (a septet concert?), but for now we have more reason to miss that deep talent and wellspring of neo-modern jazz, who passed away a half dozen years ago.

For more info visit ververecords.com. The Roy Hargrove Big Band is at The Jazz Gallery Dec. 5. See Calendar.



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DROP THE NEEDLE



Portrait of Art Farmer
Art Farmer (Contemporary-Craft)
Live at Sweet Basil
Ron Carter & Art Farmer (Arkadia)
 by George Kanzler

Since the advent of compact discs of digital recordings over 40 years ago, audiophiles have been arguing the merits of digital vs. analogue: CDs vs. LPs. Acoustic comparisons have often been couched in the vocabulary of temperature (warm, cold) or density (hard, soft). These two LP reissues provide perfect fodder for the still raging argument. Trumpeter Art Farmer, who also favored flugelhorn and who late in his career designed and played the hybrid of them, the flumpet, is a perfect example for the temperature argument. Throughout his almost half century career, Farmer (1928-1999), who passed away 25 years ago this month, was praised and known for his warm tone, a suitable complement to his conceptual lyricism. That tone captured the perfect equilibrium between the heraldic, brassy sound of the trumpet and its relatives, and the very human, personal breath the brass player used to create that sound. The best recordings of Farmer captured the warmth of that breath as well as the sound of the brass instrument itself.

Portrait of Art Farmer is an analogue recording pressed on a vinyl 12" LP disc. It was created during the "golden age" of stereophonic analogue recordings, in 1958. It is a good argument for the "warm" sound audiophiles champion on analogue LPs. Farmer's sound on digital recordings is definitely "colder" in comparison, although his signature, warm tone remains. *Live at Sweet Basil* is an LP pressed from a digital recording of the Ron Carter/Art Farmer quartet at the Greenwich Village club in 1990. Farmer's sound and conception is remarkably similar across the 32-year gulf between the two recordings. On the former, Farmer (only on trumpet) is accompanied by Hank Jones (piano), whose crystalline touch is another example of audio "warmth," his twin brother Addison Farmer (bass) and Roy Haynes (drums). The latter, having just exited a long stint in Sarah Vaughan's trio, wisely applies lessons learned accompanying vocals to enhance the horn player's lyricism. The repertoire ranges from three leader originals (two of them blues), to a pair of standards and two notable jazz compositions: Benny Golson's "Stablemates" and George Russell's "Nita".

On *Live at Sweet Basil*, Carter and Farmer are joined by Cedar Walton (piano) and Billy Higgins (drums). Farmer's evolution from 1958 finds him playing flugelhorn on two tracks, one in 3/4 time and employing a Harmon mute on a ballad (in 1958 he favored a cup mute). Farmer's innate lyricism seems to bring out the melodic side of Carter's soloing; he even quotes "It Don't Mean a Thing (If It Ain't Got That Swing)" on "My Funny Valentine". Among the advantages of each of these newly reissued LPs are the portraits of the artists in large format, the information (including composers) about tracks, and, in the instance of *Portrait of Art Farmer*, copious (1500 words+) liner notes from the producer, renowned jazz critic Nat Hentoff—all things streaming doesn't offer and CDs truncate.

For more info visit craftrecordings.com and arkadiarecords.com. Ron Carter is at Birdland Oct. 1-5, 8-12, 15-19, 22-26. See Calendar.



Music on the Way: The Music of Henry Mancini
Steve Millhouse Cinema Trio (s/r)
 by Marilyn Lester

From the '50s through to the '70s, composer, conductor, arranger, pianist and flutist, Henry Mancini was as prolific as they come in film and television scoring, winning four Academy Awards, a Golden Globe and twenty Grammys. For a group that concentrates on the vast body of work written for film, Mancini and the Steve Millhouse Cinema Trio are a match made in heaven.

Millhouse, whose career has garnered him acclaim as a bass guitar player, appears here on the six-string contrabass, with Allen Farnham (piano), Eric Halvorson (drums) and—on half of the album—Scott Wendholt (trumpet). Of his time, and yet an acknowledged innovator as well, Mancini's style could be categorized broadly as "creative orchestral"; there's a jazz underpinning, which, owing to his craftsmanship, now serves as a solid platform for the purely jazz arrangements of the Cinema Trio. Of the vast Mancini repertoire at their disposal, Millhouse has chosen only six works: three instantly recognizable, three seldom heard and probably somewhat obscure. In this latter category is the inventive Millhouse take on "Loss of Love", the theme song from the film *Sunflower* (1970). It's strikingly opened with an extended drum solo by Halvorson whose steady repetitions on the kit create a hypnotic feel throughout the track, as a subtle Millhouse enters for a few bars and Farnham takes over with assertive melodic and harmonic statements. These are matched by tradeoffs with Wendholt's clarion trumpet, finally fading to a bookended button of finality from the drummer. In contrast, the 1970s balladic title song is given a slow, contemplative treatment dominated by piano and trumpet tradeoffs of the theme. The album opener (the eponymous theme song from the 1963 film, *Charade*) is marked with inventive tempo changes and variations by Farnham. The delivery is at once reminiscent of a '50s basement jazz hangout and intensely modern in its driving improvisations and the pianist's creative ideas, while Millhouse and Halvorson's support is balanced between an ebb and flow of retreating and forward sonic embellishments.

You'll find no "Moon River" on this album, but for lovers of modern standards, there's a jewel box of contemporized material from one of the masters of film scoring.

For more info visit stevemillhouse.com. The album release concert is at Shapeshifter Lab Dec. 13. See Calendar.



Breaking Stretch
Patricia Brennan Septet (Pyroclastic)
 by Ariella Stok

Breaking Stretch, the third album by Brooklyn-based vibraphonist, marimba player, composer and

bandleader, Patricia Brennan, opens with a stalking melody line played on a lone tenor saxophone before the rest of Brennan's septet activates, setting in motion a bracing dynamo of energetic original compositions that leave the listener breathless. There is an urgency throughout, a sense of searching in hot pursuit—representing an escalation from her 2021 dreamy and introspective solo debut *Maquishti*, and 2022's rhythm- and percussion-focused *More Touch*, whose vision *Breaking Stretch* pushes forward, reprising Brennan's quartet with drummer Marcus Gilmore (with whom she played in Vijay Iyer's Open City ensemble), Afro-Cuban percussionist Mauricio Herrera and bassist Kim Cass. Melodic and harmonic depth are added by alto and soprano saxophonist Jon Irabagon, tenor saxophonist Mark Shim and trumpeter Adam O'Farrill. This group of musicians performs at the highest level, holding down the rhythmic foundation, allowing the leader's vibraphone to soar above, while centering her composing and arranging.

There is a compositional density at play, with each piece bursting and layered, yielding a three-dimensional intensity. Folkloric music traditions from her native Veracruz, Mexico and Latin American styles such as Cuban son, danzón and salsa (via the Fania All-Stars) merge with a new music sensibility and compositional rigor. The palette of Brennan's vibraphone playing is augmented using guitar pedals that shift the delay time, creating a swirling time-bending element, and Kaoss Pad that lends an otherworldly scratching effect reminiscent of turntablism. Whether through electronics to destabilize time or pitch, or her compositional technique of developing a repeated phrase that is continuously ruptured until it explodes into entropy, she presents a series of estrangements and reconciliations, from form, rhythm and tradition, towards building a singular and personal ethos.

Breaking Stretch reaches its apotheosis with the penultimate track, "Manufacturers Trust Company Building", named for the home of the Harry Bertoia sculpture *Golden Arbor*, to which this composition pays tribute for its combining "complexity with a richness of emotion"—an apt summary of this album's achievement. Once again, rhythmic and melodic lines are established with exacting precision, layered upon and destabilized, until the whole enterprise careens towards its conclusion, as a tear in the fabric in the universe, turning itself inside out.

For more info visit pyroclasticrecords.com. Brennan is at The Jazz Gallery Dec. 6-7. See Calendar.



Pepito y Paquito
Pepe & Paco de Lucía (BMG)
 by Tom Greenland

Over a decade has elapsed since the passing of guitarist Francisco Sánchez Gómez, better known as Paco de Lucía (he would have turned 77 this month), who brought many innovations to flamenco and flamenco-fusion. The recently released *Pepito y Paquito* is a delightful surprise: a long-lost "home" recording (from 1959-1960) of Paco and his older brother, vocalist Pepe. The discovery was made by a family friend in his cork factory, stashed in a plastic bag inside a quince meat box. Made when Pepe and Paco were 13 and 11 years old, respectively, the music is astonishingly precocious in terms of skill and refinement. Thanks to

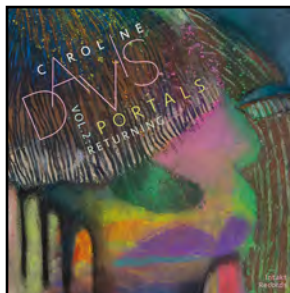
a father who subjected them to a rigorous early musical training regime—akin to Leopold Mozart’s treatment of young Wolfgang Amadeus—the brothers soon developed skills and experience far beyond their years. Flamenco *aficionados* will be able to hear the influence of guitarist El Niño Ricardo—a pivotal figure who, like Andrés Segovia, helped evolve the guitarist’s role from accompanist to featured soloist—in Paco’s spidery, rapid-fire, single-note runs (*falsetas*) and intricate accompaniment patterns. There’s also a foreshadowing of the formidable speed and precision de Lucía would hone and perfect in later years.

Pepe is equally impressive and, if anything, dominates the recordings with his high, sweet and limber voice—a choirboy’s tone employed for the lonely, lamenting wail of a flamenco *cantaor*. Often in a musical prodigy, one hears impressive technique without depth of expression, but in Pepe’s choking yodels, delicate quavers, acrobatic melismas and high plaintive cries, one hears the odd illusion of an older soul singing through a younger man’s body. Comprised of 21 short tracks, including three solo guitar pieces (where Ricardo’s influence is especially prominent), the album is an anthology of *cantes* (song styles): bright fast *bulerías* (“Al pilarico por agua”, “Escucha lo que te digo”, “Caminito de Alcalá”) and *alegrías* (“Aunque pongan en tu puerta”); soulful *soleares* and *rumbas* (“Se comerá mi dolor” and “Que viene el coco” are standouts); stately *tangos* and *fandangos* (“Voy a tener que dejarte” another highlight); *seguiriyas* (“Romance de Juan Osuna”), and more.

The recording serves not only as an overview of flamenco traditions and a benchmark of the brothers’ early achievements, but also as a reference point for the directions Paco would take with subsequent innovations, flamenco fusions that went above and

beyond the tradition without losing their foundational connection to it.

For more info visit bmg.com/us



Portals, Vol. 2: Returning
Caroline Davis (Intakt)
by Brad Cohan

Caroline Davis straddles the lines of modern jazz, art-pop and experimentalism with deep-thinking aplomb. As bandleader of Alula, the composer and alto saxophonist makes fiery protest music, and conversely, with guitarist and songwriter Wendy Eisenberg, the duo explore ethereal experimental pop. With expressionistic and blissful melodicism, Davis has shined in every setting. And she’s bared her emotions before: on *Heart Tonic* (2018) she contemplated health issues her father was experiencing, plus her own personal challenges.

Davis’ *Portals* series is another venture wherein she invites the listener to survey her thoughts and feelings. While *Portals, Vol. 1: Mourning* (2021) probed her stages of grief when her father passed away and the traumatic aftermath, *Portals, Vol. 2: Returning* continues the theme of loss, as Davis ponders the death of her grandmother, Joan “Lady” Anson-Weber, who was a creatively

inspirational force. Delving into the ruminative and spirited compositions she wrote in homage to the British poet (and childrens book author), who passed away in 2010, the artistic and personal influence is palpable. Rather than an elegy, though, the homage is uplifting on both spiritual and emotional levels. The personnel for both *Portals* volumes features Davis piloting a superb core group made up of Marquis Hill (trumpet), Julian Shore (piano), Chris Tordini (bass) and Allan Mednard (drums). As on the first volume, special guests also appear. This time: Jen Shyu, Julia Easterlin and Alexa Barchini (vocals); Nicole Mitchell (flute); rapper Nappy Nina, and others, play vital roles.

The set kicks off on a propulsively jazzy punch, showcasing the dazzling elasticity that Davis and company pack. Album opener “Gate of the Year” is a jaunty, hard-bopping number that features the leader and trumpeter Hill’s euphoric, dancing lines before Shore takes a glorious piano turn. “Coming ‘Round” introduces a unique layer: the sound of Anson-Weber’s voice. Here the recording tugs at the heart strings, like looking at a family photo album. “Back Again” and “Darien” (highlighted by Anson-Weber’s voice again) are interludes that capture a dreamy experience. The upbeat “Olympian Air” has Shyu reciting Anson-Weber’s poetry; “Kites”, with Easterlin singing lyrics penned by Davis, is exquisite traditional-style vocal jazz; “Only the Names are Changed, Part 2” and “City Flora” meld hip-hop and jazz as the vibrant rap stylings of Nappy Nina (also with lyrics by Davis) kick the vibe up a notch.

Portals, Vol. 2: Returning is a gripping snapshot on deeply personal and adventurous musical levels.

For more info visit intaktrec.ch. The album release concert is at Public Records Dec. 21. See Calendar.

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HINDSIGHT (Live At La Seine Musicale)
Enrico Pieranunzi, Marc Johnson, Joey Baron
(CAM Jazz)
by Ken Dryden

Enrico Pieranunzi (who turns 75 this month) is one of the greatest of European jazz pianists, with an extensive discography of recordings made with similar world class musicians. Even though a number of his releases have been distributed stateside, his North American appearances have been infrequent (although he has previously recorded several live albums at the Village Vanguard). His long-running American trio features two accomplished veterans in Marc Johnson (bass) and Joey Baron (drums). The two men first worked with the pianist in the '80s and they have since made regular trips to Europe to record and tour together. Each of their meetings produces memorable music and this 2019 trio concert at Auditorium de La Seine Musicale (in Boulogne-Billancourt, France) finds them at a creative peak. The marvelous acoustics of this recently-opened concert hall give the listener the feeling of having a front row seat. Even though most of the set consists of the leader's originals, the trio plays them as if they'd worked together on them regularly (several songs had not been previously recorded). Pieranunzi is clearly a romantic at heart, though he also reveals many musical facets throughout the concert.

The elegant opener, "Jen Ne Sais Quoi" feels like it could have been written for a film soundtrack. The one standard, "Everything I Love", reveals the leader's dissonant side, while the piece seems to explode with energy, in which the interplay brings to mind the great Bill Evans Trio; Johnson's intuitive spirit brought new life to the late pianist's final band. "B.Y.O.H. (Bring Your Own Heart)" is a bittersweet ballad that packs an emotional punch, highlighted by lyrical piano playing. The trio also revisits several previously recorded works, starting with the elegant jazz waltz "Don't Forget the Poet", which showcases Johnson at length before Pieranunzi increases the intensity with a driving performance, perfectly accented by Baron's sensitive drumming. The leader's impressionistic "Molto Ancora (Per Luca Flores)" paints a picture of a quiet, sunny spring morning, as a new day begins to unfold. Album closer, "The Surprise Answer", begins with unaccompanied drums, leading into an angular post-bop piano theme, which is filled with surprising twists in an uptempo setting, building to a feverish pitch that makes it clear that the trio has given their all for this evening.

For more info visit camjazz.com



Centennial: The Music of Thad Jones
Vanguard Jazz Orchestra (BCM+D)
by Scott Yanow

In 1966 trumpeter-composer-arranger Thad Jones and drummer Mel Lewis formed the Thad Jones/Mel Lewis

Orchestra. Thirteen years later when Jones surprised everyone by moving to Copenhagen, it became the Mel Lewis Orchestra, and after the drummer's death in 1990, the band was renamed the Vanguard Jazz Orchestra (VJO). Now, 58 years after its birth, the big band is still going quite strong and still a regular fixture Mondays at the Village Vanguard, and the arrangements and compositions of Jones remain part of VJO's repertoire.

To celebrate Jones' centennial, the 16-piece band recorded a double-album live at the Vanguard that consists of nine of his compositions, two standards (arranged by Jones) and saxophonist Bob Mintzer's "Antigua". Alto saxophonist Dick Oatts (who joined the orchestra in 1977) is its current artistic director and he has a right to be very proud of the music herein. Not only are Jones' arrangements performed flawlessly, but the solos are consistently inventive, colorful and swinging. That excellence, however, is not too surprising, for, as in its earliest days, this is very much an all-star cast. Consider that the reed section consists of saxophonists Oatts, Billy Drewes, Rich Perry and Ralph Lalama plus baritone player Gary Smulyan—or that 14 of the 16 musicians (all but two of the trumpeters) get solo space on this outing.

The program begins with a fine Perry tenor solo on "Interloper" and heated soprano playing by Drewes on "Antigua". Several pieces are blues, including "Blues in a Minute", "Tow Away Blues" and "Back Bone" (the latter featuring trombonists Dion Tucker, Jason Jackson, Robert Edwards and bass trombonist Douglas Purviance trading off in exuberant fashion) and the band audibly excels on these stirring numbers. Pianist Adam Birnbaum has one of his best solos on "61st & Rich't", while trumpeter Terell Stafford is featured on one of Jones' most famous compositions "A Child Is Born". "My Centennial" (with memorable spots for trumpeter Scott Wendholt and Smulyan) is particularly exciting, as well. But then again, all of the dozen pieces are memorable, including Jones' classic arrangement of "All of Me", "Once Around" (taken at a racehorse tempo with Oatts and Drewes trading off) and "Easy Living". An enthusiastic rendition of "Don't Git Sassy" perfectly concludes the album, with a trumpet battle between Wendholt and Stafford plus some raging section work from the ensemble.

Centennial is one of the finest big band albums to be released this year and one of the VJO's most rewarding recordings of recent times.

For more info visit boyer.temple.edu/about/bcmd-records. Vanguard Jazz Orchestra is at Village Vanguard Mondays. See Calendar.



It's Christmas
Tower of Power (s/r)
by Tom Greenland

Halfway into its sixth decade as a touring/recording unit, its three original members halfway into their eighth decade on the planet, Oakland's Tower of Power (TOP) isn't resting on its status as a paragon of soulful funk. Their *50 Years of Funk & Soul: Live at the Fox Theater* (recorded in 2018, released in 2021) shows the band is still bringing their A-game when the heat is on. Their latest, *It's Christmas*, is both a continuation of and departure from their usual modus operandi of taking new turns and chances. One notable change-up is the enlistment of Canadian recording engineer Joe Vannelli's glossy yet

gritty production, lending transparency to TOP's heavily laminated rhythmic schemes. Another is Dave Eskridge's consummate arrangements: harmonically subtle, rhythmically dense, mercurial yet thematically cohesive; they range from lean rhythm section workouts to full-throttle shout sections coinciding with multiple solos.

The band's distinctive five-horn sound—two high trumpets (Adolfo Acosta, Michael Bogart), two mid-range tenor saxophones (Emilio Castillo, Tom Politzer), and one low-end baritone (Stephen 'Doc' Kupka)—leaves lacunae in the spread harmonies that an alto saxophone or trombone would otherwise fill. Most significantly, the five horns breathe, phrase and feel together as one. The rhythm section—Jerry Cortez (guitar), Roger Smith (organ, keyboards), Marc van Wageningen (bass), David Garibaldi (drums)—provides the X-factor, injecting elements of surprise into the ever-steady groove grid.

The album's repertoire is pure holiday, from traditional tunes, including "Oh Tannenbaum" and old chestnuts such as Charles Wesley's "Hark! The Herald Angels Sing", Adolphe Adam and Placide Cappeau's "Oh Holy Night" and J. Fred Coots, Haven Gillespie's "Santa Claus Is Comin' to Town", to newer chestnuts: Mel Tormé's "The Christmas Song", Jay Livingston and Ray Evans' "Silver Bells", Vince Guaraldi's "Christmas Time Is Here" and Donny Hathaway's "This Christmas". There's even a Hanukkah song, "Ma'oz Tzur", sung in Hebrew. Yet the oldest chestnuts get fresh roastings, heated up with James Brown-inspired syncopations or shuffling hip-hop beats, and song lyrics limberly delivered by lead vocalist Mike Jerel in a full-throated, neo-soul shout. The title track is an original sung by Castillo in a gruff, avuncular voice, providing a marked contrast to Jerel's youthful acrobatics—the two disparate vocal styles a

sonic symbol of TOP's ability to span and speak to generations of soul-seeking fans.

For more info visit towerofpower.com. The album release concert is at Sony Hall Dec. 8. See Calendar.



Geometry of Phenomena
Tomeka Reid, Taylor Ho Bynum, Kyoko Kitamura,
Joe Morris (Relative Pitch)
by John Pietaro

Just about everyone loves an all-star band—who wouldn't? At least as far back as the '40s, poll winners of *Metronome* magazine were often bands sporting monsters of the moment. But unlike straight-ahead jazz, the far end of the music tends to celebrate free improvisational gatherings as a matter of course. Perhaps born of the raw experimentalism of this presently not-so-new "new thing," and possibly due to the seemingly close circle of artists found within the avant garde, the upper echelon can't help but shock audiences, particularly with special ensembles to fit each occasion.

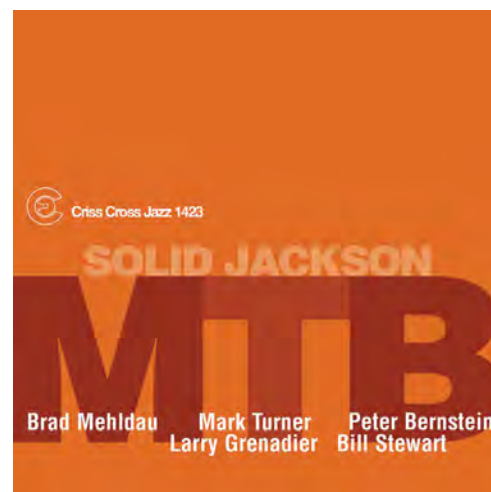
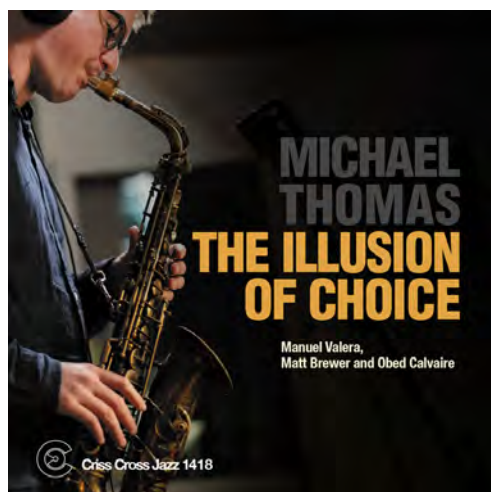
Geometry of Phenomena is a document uniting latter-day Chicago free jazz giant Tomeka Reid (cello), Taylor Ho Bynum (cornet, flugelhorn), Kyoko Kitamura (vocals)

and Joe Morris (guitar) in New Haven's Firehouse 12 Studios last year. As each member of this unique quartet tends to create through expressive, possibly surrealist means, the album just may have more in common with drip paintings and radical outsider art than anything Ornette Coleman or Cecil Taylor could have predicted.

Opening cut, "All That Remains" seems to presciently speak of another Trump era's apocalyptic nation with bent trumpet notes, rapid guitar runs, atmospheric cello and seemingly overdubbed vocalizations. To the latter, Kitamura sounds haunting, with utterings and strained whispers recalling the harshest moments of Mercedes McCambridge (who voiced the Demon in *The Exorcist*). Ominous only begins to describe this sound-painting. The "vocalizer" has rightly been heard all over NYC's new jazz scene. And Bynum, the heir-apparent of Anthony Braxton (at least as far as Mills College is concerned), only confirms the sizzling urgency tying this music together. Of special note is "Cryconite Hole", with Bynum's flugelhorn sobbing a lamentation one-part Eastern European, one-part purely guttural. Against this dirge of no land is Harmolodic auteur Morris' frantic improvisation, largely high up on his instrument's neck, biting, snapping, surging, and Reid's bow acting as a drumstick or mallet against the cello's neck and bridge. By the time Kitamura's almost painful-sounding vocal joins in, each line fans out into its own sphere, damn the idea of meter. Had this piece been part of a film score, its easy to imagine it sporting a Jekyll-Hyde transformation like none other.

For more info visit relativepitchrecords.bandcamp.com. Tomeka Reid is at The Stone at New School Dec. 14 (with Ikue Mori). Kyoko Kitamura is at Roulette Dec. 14 (with William Parker). See Calendar.

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COLIN STRANAHAN, DRUMS

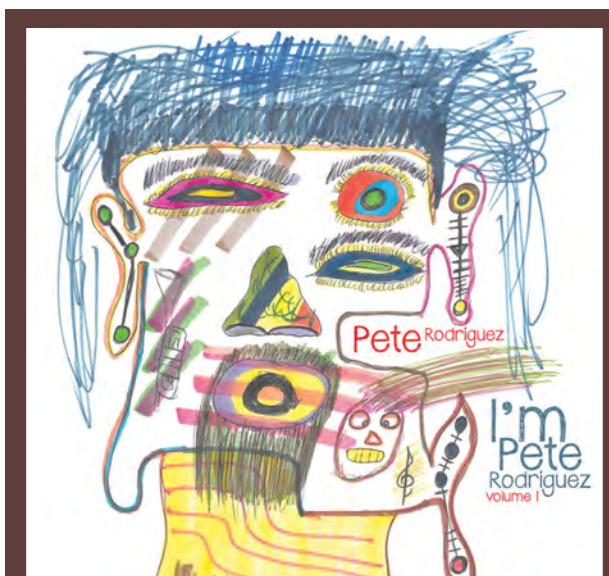


ROBIN VERHEYEN
LIFTOFF
RECORD RELEASE

BAR BAYEUX, BROOKLYN
DEC 18
8:00 & 9:30 PM

ROBIN VERHEYEN, SAX
DREW GRESS, BASS
BILLY HART, DRUMS

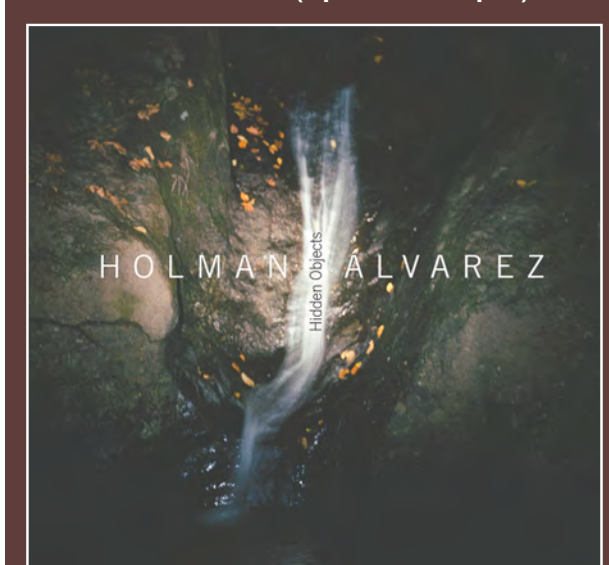
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PETE RODRIGUEZ
I'M PETE RODRIGUEZ vol. 1
SSC 1771 / AVAILABLE NOW

The music and attitude that Pete Rodriguez presents is bombastic, personifying the trumpeter perfectly. I'm Pete Rodriguez, Volume 1 presents a player and composer who knows who he is and demands that the world take note.


@
The ZINC BAR
December 6 (7pm & 8:30pm)



HOLMAN ALVAREZ
HIDDEN OBJECTS
SSC 1735 / AVAILABLE NOW

Moving to New York has allowed Alvarez to collaborate with renowned NYC-based musicians. His upcoming album "Hidden Objects" features collaborations with local artists like Adam O'Farill, Drew Gress, and Satoshi Takeishi.

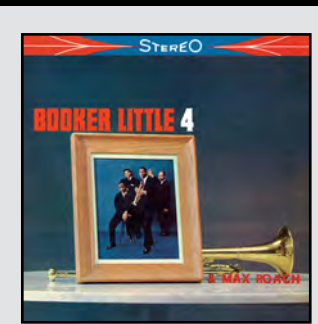
@
Greenwich House Music School
December 20 (7pm & 9pm)



Sunnyside

www.sunnysiderecords.com

DROP THE NEEDLE



Booker Little 4 & Max Roach
Booker Little
(United Artists-Blue Note)
by George Kanzler

In 1958, the same year this album was recorded, trumpeter Booker Little precociously earned his bachelor's degree at the Chicago Conservatory of Music at age 20 and joined Max Roach's quintet (Max Roach + 4), fulfilling Roach's intent to have him replace the late Clifford Brown. Little then recorded *Booker Little 4 & Max Roach*, his first album as a leader, now re-released and remastered as part of Blue Note's Tone Poet Series of vinyl reissues on 180g audiophile LP pressings.

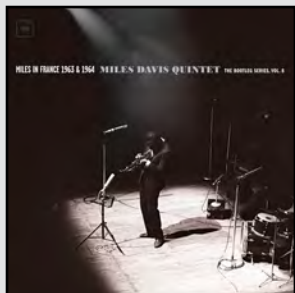
For this debut, the trumpeter assembled four of the five members of the Roach band he was playing with: George Coleman (tenor), Art Davis (drums), Roach (drums) and himself. He added pianist Tommy Flanagan, who in that era was (along with Hank Jones) the go-to pianist for recording dates in New York. The album is typical of 12-inch LPs at the time, consisting of six tracks, three on each side. Beyond typical is the superior level of the performances, especially those of the debuting leader, who also chose the repertoire, including three of his originals. Two of the three other tracks are standards—ballads that Little essays with just the rhythm section (not Coleman).

"Milestones", the album opener, reveals the trumpeter's familiarity with the bebop era. It is the 1947 "Milestones" written by John Lewis, though credited to Miles Davis, for a session that year led by Davis and featuring Charlie Parker. Little's solo demonstrates Clifford Brown's influence, while also revealing a brighter, smoother tone than Brown's, as he executes similar fluid runs and extended lines. The leader's three originals are all in the bebop/hard bop vein, although one, "Dungeon Waltz", is in 3/4 time, an obvious nod to Roach, who pioneered 3/4 time in modern jazz. A highlight of the three tunes is Little's intense 4-bar trades with the drummer on "Jewel's Tempo". Little cemented his prowess as a precocious trumpet master on two ballads: "Sweet and Lovely" opens with a judiciously embellished trumpet melody statement, ranging toward the wistful at times, and finds him soaring to the upper registers of his horn without breaking the ballad's spell. And "Moonlight Becomes You" plumbs the emotional depths of the melody, ending with an emotionally engaging, yearning trumpet coda.

Booker Little 4 & Max Roach reaffirms Little's legacy (he died at 23 from kidney failure) and reasserts itself as one of the best album debuts by a leader in modern jazz.

For more info visit bluenote.com. Juilliard's Max Roach Ensemble (featuring Wynton Marsalis and Isaiah Thompson) is at Dizzy's Club Dec. 9. See Calendar.

BOXED SET



Miles in France 1963 & 1964: The Bootleg Series, Vol. 8 Miles Davis Quintet (Columbia Legacy)

by Duck Baker

The eighth volume of Legacy's Bootleg Series of Miles Davis recordings (6 CDs, or as an 8-LP set) focuses on the period that many Davis fans consider their favorite—the second great quintet. This unit came together in the spring of 1963, with George Coleman (tenor) sharing front line duties with the leader, and the cutting-edge rhythm team of Herbie Hancock (piano), Ron Carter (bass) and Tony Williams (drums) providing the framework. So much has been written about this group that it seems superfluous to discuss their innovative style and the enormous influence they had on other groups, an influence we still hear. But in brief, the freedom with which the rhythm section related to the harmonic structures of the tunes was startling and endlessly fascinating, and remains so to this day. Many rhythm teams still emulate this approach, but arguably none ever reached the same heights as this one. Davis gets credit for this innovation but how much of that should go to Hancock, Carter and Williams? After all, the repertoire hadn't changed very much for many years and the tempos had already quickened and the solos stretched out as time went on. The main thing that had changed since the Blackhawk recordings of 1961 was Davis' own playing. His phrasing had always been unpredictable, but became much more so, and while his great gift for improvised melody was still evident, that too evolved considerably between '61-63. This is especially apparent on ballads; many of his best solos from the '50s are concise statements of melodic

perfection, but with the new quintet he stretches things out, introducing parenthetical digressions into the melodic flow and going off on tangents before returning to that flow in surprising and sometimes painfully beautiful ways.

This personal innovation no doubt owes in part to what Davis heard going on around him in the jazz world, including from his former sideman John Coltrane. And the trumpeter's updated style fit perfectly with his new rhythm section, just as Coltrane and his own classic quartet, in which we hear the line from the saxophonist's intense outpourings to drummer Elvin Jones' relentless propulsion. The line between Davis' red-hot but more fragmented statements and Williams' kaleidoscopic rhythmic shape-shifting is equally important to how Miles' quintet functioned. And just as one cannot imagine the Coltrane Quartet without McCoy Tyner, Herbie Hancock was the quintessential pianist for Davis. It's interesting that the styles of each group are described as "modal jazz," since the soloists rarely adhered to modes, and the quintet played very few progressions that were modal (only "So What" and "Milestones" on this set). Actually, most of the rest of the tunes are standards and blues—exactly the kind of music Davis had been playing since his bebop years. The idea, in any case, was to open up these familiar harmonic frameworks in various ways, and Hancock was brilliant at implying all kinds of sophisticated harmonic alterations and expansions that freed up the atmosphere in which the soloists flew. And he held his own as a soloist in some of the fastest company on the planet. Carter was likewise an ideal musical partner, able to operate easily in this more challenging landscape, but anchoring more solidly than many post-Scott LaFaro bassists would and could.

Some have claimed that Coleman wasn't a good choice for this style of soloing, an unfair assessment. It's amazing that anyone could ever play accurately at the speed the band takes most of the material, let alone do it without repeating oneself too much or making the phrasing overly predictable. Coleman, known as an excellent hard bop player with a big sound, rises to the challenge well, conjuring seemingly from nowhere the ability to play at something like Coltrane "sheets

of sound" speed and inserting enough unpredictably fragmented phrases to keep things interesting. Whether or not he always brings off the impossible, a listen to his solo on the version of "Walkin'" on Disc 3 should satisfy any naysayer, and he turns in many equally striking solos on the four discs on which he is heard (all recorded at the Antibes Jazz Festival on Jul. 26-28, 1963).

Discs 5 and 6 present music from two concerts the quintet performed at the Paris Jazz Festival (Oct. 1, 1964), by which time Wayne Shorter had replaced Coleman in the tenor chair. Many listeners feel that Shorter was the group's best fit, which is no reflection on either Coleman or Sam Rivers (who was in the group briefly that summer). We may add that the quintet was also the perfect framework for Shorter to realize his full potential. Despite some minor reed issues, he was in terrific form, and by this time the rest of the band had developed a synergy that made the title of the next studio record, *ESP*, especially appropriate. Most of the recordings we have of this band were live, and even though the repertoire was very limited, the incredible group interplay makes every performance unique and at times almost revelatory. During the most magical moments it's as if not just favorite standards such as "Autumn Leaves", "Stella by Starlight" and "All of You" had been created anew, but the whole world. It's easy to see why some think this was the greatest band of all time.

It should be noted that the material on Discs 3 and 4 have already appeared on official releases; some tracks made up the 1964 LP *Miles Davis in Europe*, and all of it was included on *Seven Steps: The Complete Columbia Recordings of Miles Davis (1963-1964)*. It makes sense to note this information here and include here to clarify that these are not previously unissued tracks, even according to the "officially" unissued standard. And most of the remaining material has also come out before, given only on bootleg releases.

For more info visit legacyrecordings.com. Dave Pietro's Wayne Shorter Ensemble is at Blue Note Dec. 7. Ron Carter is at Church of St. Paul and St. Andrew United Methodist Church Dec. 16 (part of "A Jazz Nativity"). See Calendar.

(BELGRADE CONTINUED FROM PAGE 12)

fashion. Carter read out his entire proposed setlist at the start, as if laying out cautionary measures for his audience. He paid tribute to elders such as Eddie "Lockjaw" Davis (1922-1986), another great tenor saxophonist, with Davis' "Callin' Dr. Jazz", which he subjected to interpretive surgery, ending up with an ultra-extended note held high (Carter even beats David Murray in this feat). Then he jetted out a speedy solo, maintaining it in the altissimo register, firmly throwing down his gauntlet, as his playing continued up to a vaulting sting. Bassist Hilliard Greene has rarely been this chunkily aggressive, keeping up a bullish push throughout the set, barreling forward with head down. Carter mixes the avant garde with showmanship yard, sliding through funk and reggae forms, clouding eras and genres, hitting "Bingo Domingo" as one of numerous set climaxes.

Another mainstreamer with wayward urges is Jason Moran, presenting his solo piano set of *Ellingtonia*, with Duke's tunes mostly recognizable, but sometimes taking a walk through drone-rumble or melodic scattering. Moran adopts an easy-going demeanor, but is not averse to striking intense shapes. As one composition glides into the next, a medley feel was imposed, the material modernized and angular, though often romantic and poignant. The mood was jumping during "Black and Tan Fantasy", as a rolling

bass-end thunder amassed, ending with a jump-cut to delicate heaven.

Your scribe has witnessed the French soprano saxophonist Émile Parisien many times, but never with his quartet. He is one of the finest players around, but for this quartet he has found three additional, highly inventive individualists. The group ploy: sprinkling their power-jazz with carefully arrayed electronics, flecked lightly but totally altering the palette. Parisien has always been a footwork lord, but here he sat on a high stool, legs dancing, or pushing down on his monitor, flexing calves, then actually standing on the foot-rung. His "Wine Time" is a classic in waiting, a scamper of enthusiasm with bomb-drops and modal strafing. Parisien even danced with his hands, while appreciating pianist Julien Touery's solos. Looking over the shoulder, there was a row of seated punters, headbanging in unison. Bassist Ivan Gélugne's "Ve 1999" was a minimalist surround sound piece, with hi-hat clicking, rotary piano and single-bass pulse, Parisien ascending, again draped with fx, like a techno Jon Hassell.

Rudresh Mahanthappa worked on providing a complete showcase of alto saxophone capabilities. His Hero Trio played undercover, their super-costumes lost by the airline, but their songbook still full of unlikely nuggets, queuing to be new jazz standards, such as Johnny Cash's "Ring of Fire" and even Keith Jarrett's rarely-tackled "The Wind-Up". The saxophonist fêted Charlie Parker, a prime vehicle for his own virtuosity, and

gave a highly emotive reading of "I Can't Get Started" with an escalating alto construction. Occasionally, Mahanthappa's alto can sound quite shrill, especially presented flat without much reverb, but such harshness also carries power. This trio's leading influence must surely be Ornette Coleman, with his similar set-up on the classic 1966 *Golden Circle* sessions.

The Attic project further enhanced the saxophonic primacy, moving to the tenor, with the Dutch-Portuguese blend of Rodrigo Amado's free composition trio. They headed for a full surge, over the distance, with Gonçalo Almeida's gruff bass belligerence building a wounding insistence. This threesome (completed by drummer Marco Franco) flexed in totality for hard-won freedom, a veering wagon, pulling the listener on a chained chase of agony. Almeida's head was low, almost rolling on his bass, while Amado poured out continual waves of intuitive invention.

Despite BJF's battle to secure deserved government funding in recent years, artistic director Voja Pantić and the Dom Omladine team always manage to surmount any to all difficulties, which are surely set to intensify in coming years. This was one of their best programs in the last decade and served as a fitting celebration of the festival's first 20 years from 1971, and the same number from 2005, following the 15-year pause during the former Yugoslavia's civil war.

For more info visit bjf.rs/en

(BRIC CONTINUED FROM PAGE 12)

of the festival, it might be Overall himself, who studied with Billy Hart and played in Geri Allen's group. Tomoki Sanders brought massive energy to his saxophone and vocal parts; pianist Matt Wong shone until Haitian-American percussionist-vocalist Bendji Allonce took the mic. "Brooklyn is the biggest West Indies island!" he shouted gleefully, cajoling the crowd into an enthusiastic call-and-response, in both Creole and English. One of the highlights was "Prison and Pharmaceuticals" (from Overall's *Go Get Ice Cream and Listen to Jazz* album), the leader's jab at the pharmaceutical industry, deriding a system which wants to put him "back on the Prozac."

A fledgling artist in 2015 at the first BRIC JazzFest, **Brandee Younger** has since graduated to the role of Artist Curator and become a regular performer at the annual festival. She stands on the shoulders of giants such as pioneering jazz harpists Alice Coltrane and Dorothy Ashby. And perhaps it's that much easier to reach that height bossed out in gold two-inch heeled boots to match her sparkling harp! At BRIC JazzFest, she changed nearly every song, with what a harp can sound like: a West Indies steel drum one moment; a West African kora another; and of course, a more traditional harp. She even gave a brief "British English" vocab enhancer on a new song called "Gadabout Steven".

Emerging trumpeter **Milena Casado** brought nothing but good vibes to the gallery stage with tunes including "Let's Paint the World" and "Circles". She cleverly infused the four-piece ensemble—Lex Korten (keyboards), Tyrone Allen II (bass), JK Kim (drums)—with samples of Wayne Shorter's voice and sounds triggered by her laptop. "Yes I Can" was typical of the positivity radiating out of the young Spaniard's set, which like Obomsawin's, included measures of poetry and spoken word.

Shifting decades, the opening night's finale spotlighted saxophonist **Gary Bartz**, all of 84 years of age and a certifiable jazz legend; his 45 albums as leader plus stints with Miles Davis, Art Blakey and Max Roach, among others, speak to his longevity and quality. He opened trading brass salvos with Paul Bollenback's deft slide-wah-wah pedal guitar licks. "Nommo—The Majick Song", appropriate for the times, exorcised bad vibes from the room and the borough. Sporting a sequined jacket and a snow-white mantle of Beethoven-esque proportions, Bartz segued into "I've Known Rivers", another selection from his 1973 album *I've Known Rivers and Other Bodies* (rooted in the classic Langston Hughes poem, "The Negro Speaks of Rivers"), which expanded into a flowing saxophone, guitar exchange. The freewheeling set spun briefly into "Pure Imagination" (Leslie Bricusse, Anthony Newley) from the *Willie Wonka and the Chocolate Factory* film, exuding a breathy quality; additionally, for the eternal kids in the audience, was a foray into "The Rainbow Connection" (Paul Williams, Kenneth Ascher) from *The Muppet Movie*. The quintet moved between moods dexterously, like the (time-tested) pros they are. Drummer Overall kept his orange *tuque* balanced perilously atop his head for this set, now exclusively behind the drums instead of out front.

The Friday forum drew a rapt audience to the theme of mentorship and radical inclusion of women in jazz. Terri Lyne Carrington's all-female *Mosaic Project* (2011) is among the many where she's led the way for women. She simply stated, regarding young women in jazz, "you're hitting too many walls." What's needed, she noted, is to "challenge the world to listen differently in a genre where the standard has been set by men." As a drummer, she said, she had practically no role models as a young player. "I had to prove I could play like the dude next to me," she lamented. Casado (who led her own quintet the previous night and participated in the Next Jazz mentorship program

with Meshell Ndegeocello and Nicholas Payton) used the analogy of "how interesting a conversation would be if you talked to many people who didn't look like you." She particularly treasures a trombone Payton gifted her, which re-invigorated her passion for the instrument. Moderator Marcus J. Moore of *The New York Times* noted that challenges exist even in the media, and that when he posts a "Five Minutes That Will Make You Love..." segment online featuring a woman artist like Alice Coltrane, the comments are particularly harsh.

Almost in answer to the challenges of the panel, two female-led bands kicked off that night's programming, with alto saxophonist **Ebban Dorsey** leading the way on the gallery stage, trading solos and song credits with her brother Ephraim Dorsey (tenor, soprano). A swinging "Communicate" by Ebban, with some tight unison lines, led into "Illusion of Control" by Ephraim (boosted by Charles Wilson's rapid-fire drum patterns) and finally a touching tribute "For Mom and Dad", the elder Dorseys observing from the front row. Ephraim said of his sister, "I'm honored to share blood with her and be able to lock spiritually onstage."

Saxophonist **Caroline Davis'** ballroom set served as an album release concert for *Portals, Vol. 2: Returning* (Intakt), and included interesting vocal turns from Nappy Nina and Julia Easterlin, the latter adding an operatic quality to "Kites". The set was also much enhanced by trumpeter Marquis Hill (noticeably and keenly observed from the wings by Casado). And bringing the theme of intergenerational mentorship full circle, stalwart bassist **Reggie Workman** closed out Saturday night with a workmanlike performance, accompanied by Jen Shyu (vocals), daughter Ayana Workman (dance), Jason Kao Hwang (violin) and Timothy Angulo (drums). Like Bartz who performed the night prior, this octogenarian (who turned 87 this year) showed he is not looking back. That said, his daughter Ayana is preparing a cinematic documentary tribute to him for eventual release: *Immortal: The Musical Crusade of Reggie Workman*.

In all, BRIC JazzFest's stated purpose of "pushing boundaries, and redefining what jazz can be" seems to be indefatigably headed in the right direction.

For more info visit bricartsmedia.org/jazzfest2024

(HUDSON CONTINUED FROM PAGE 12)

tone poem with whispered trumpet and a deft bass monologue. Icasiano, a supremely interesting player, was a joy to watch, as he utilized the entire kit at all times. As if constantly searching for a fleeting sound, slinging sticks like an expressionist painter, he let rolling grooves flow, but also liked to interrupt himself just to keep the action buoyant. "Just Married" added a dash of New Orleans, as did Benny Goodman's "King Porter Stomp". The band displayed incredible stamina and ended their arrangements more like punchlines than fizzle-outs. The set's second half became more ambient and electronic (the band was occasionally uplifted by some thumping electronic pad sounds), with a swelling and indefatigable mallet solo from Icasiano at its zenith. The group ended with a reverential version of "Stardust", but not before paying tribute to one of the leader's mentors, the late Ron Miles. Miles' tune "Cupid" was performed as a heavenly melody eulogized by Mulherkar's crystalline trumpet sound.

Headlining the festival's final day was pianist **Ethan Iverson's** trio, featuring Simón Willson (bass) and Kush Abadey (drums), continuing the weekend-long trend of fascinating drummers. It was a democratic ensemble, with unique accents making the compositions almost conversational. "The composition is started when the musicians are chosen," said Iverson, quoting Art Blakey. The pianist

played some selections from his most recent album *Technically Acceptable* (Blue Note), including "It's Fine to Decline", showcasing stabby, off-kilter grooves. Some of his original compositions came across as tense even when they broke into a pendulous swing, while other selections were more geometric. "She Won't Forget Me" floated out simpler harmonies like the bold, differently colored shapes of a Mondrian painting. Even the more angular music was incredibly clean. Unexpected notes worked over unexpected chords. It all sounded so *correct*. Iverson dissected standards such as "There Is No Greater Love" (Isham Jones), "Song for My Father" (Horace Silver) and the already abstract "Evidence" (Thelonious Monk), the latter a perfect tune for the piano trio.

Although programmed on the festival's penultimate night at the Hudson dive bar The Half Moon, **Jesse Fischer** deserves special mention for an energetic late-night set. He weaved jazz and funk together into intricate flows, further elevated by his quartet featuring soaring and serene melodies from saxophonist Irwin Hall.

The Hudson Valley town's biggest jazz event of the year proved to be an intravenous injection of live music: even when the mainstage concerts were not happening, music wafted through the streets, and Hudson (population 5,000) suddenly felt like the hippest place to be in New York.

For more info visit hudsonhall.org

(LEST WE FORGET CONTINUED FROM PAGE 10)

ranks with the greatest artists in any medium Ireland has ever produced—from Joyce to Beckett. And he never let his standards down. The last gig we did together, shortly before he died, he was really not well, he criticized my comping... 'You're keeping the melody on top of the chord,' he said. 'Don't do that!'" Tributes are innumerable from bandmates and students. German guitarist Heiner Franz, who toured and recorded on a handful of records with Stewart and produced a Stewart-Martin Taylor duet album on his own Jardis label, said: "Louis was one of the most important humans in my adult life. We had a unique musical understanding. Yes, he could be difficult, but he was, besides being my hero, my brother. In my opinion he is one of the most important figures in jazz guitar ever."

Stewart was also generous with his time with younger Irish musicians. David O'Rourke, now a New Yorker, is grateful. "I basically stalked him. I showed up at his house uninvited and was never turned away. He would play records and talk to me about why he loved certain players, certain solos, how so-and-so comped and though I didn't realize it, he taught me how to listen and some of the many things to listen for." Christine Tobin, vocalist and composer, echoes many of today's Irish musicians when she says, "There was much to be learned from hearing Louis play live. It was the best jazz we had in Ireland. He was the real deal and our closest link to the source."

For more info visit liviarecords.com

Recommended Listening:

- Louis Stewart Trio — *Louis The First* (Hawk-Livia, 1975)
- Louis Stewart — *Out On His Own* (Livia, 1976-77)
- George Shearing Trio — *Getting In The Swing Of Things* (MPS, 1979)
- Louis Stewart/Jim Hall — *The Dublin Concert* (Livia, 1982)
- George Shearing Quintet — *That Shearing Sound* (Telarc Jazz, 1994)
- Bill Charlap, Louis Stewart, Mark Hodgson, Stephen Keogh — *Stairway to the Stars* (Blau, 2000)

(INTERVIEW CONTINUED FROM PAGE 6)

ALEXANDER: It was just Joe and myself, and we had a revolving group of bass players that we would play with and then hire other musicians. Jim [Rotondi] started playing with us a lot. Trombonist Steve Davis would come and play from time to time, and we just kind of realized we had a thing. We could craft arrangements on the spot and had a good blend. Everybody, with the exception of the drummer [chuckles], could write music. The only person we didn't have figured out was the pianist. And after a little negotiating, we decided on David Hazeltine. He was the most adept at managing harmony in terms of arrangements and fine tuning, absolutely brilliant. Once we had Dave, the three horns and Joe, then Peter Washington became the first bass player that worked the most with the group. Then we just started recording.

TNYCJR: I have to pass on our condolences for your loss of a major person in your career in trumpeter Jim Rotondi.

ALEXANDER: Without sounding hard hearted or overly stoic, I've gotten to the point where, when people like Jim and Harold and Charles Earland pass on out of this sphere, I'm pretty settled in just being incredibly grateful that they were in my life...I think about them all the time. I was thinking about [Jim] today and getting ready for an upcoming record date and about what I could do to musically pay tribute to him. But I'm not going to sit around and whimper. And if he's looking at me, he would certainly say, 'Shut up and keep playing. What's wrong with you, idiot?' I knew him like a brother.

TNYCJR: Will the group find a trumpet player who will join, and will the ensemble keep going, or is the unit stymied due to his passing?

ALEXANDER: We'll continue to soldier on. One for All is going to play at Smoke next spring. It's really hard to get six people with divergent schedules logged in to dates, but the surviving members are more than eager and willing to do it. Not dead in the water at all. But no, we will never find a replacement, per se. Somebody will come in with their own personality, and it will be different. [Jim's] irreplaceable, but it's okay because the alternative would have been never to do anything, and that would have been way worse.

TNYCJR: Next month you'll be playing in the "Countdown Coltrane Festival" that you and Harold Mabern began. Coltrane must have been a tremendous influence on you. Every so often you get into this mode, and I think you're channeling him.

ALEXANDER: You're right on. And let me tell you, I'm not embarrassed about it. I hope that it shows, because the people that are profoundly influential to me are high-value contributors to the history of the music. So, if somebody says, 'Hey, you channel Coltrane right there' — thank you. The Coltrane Festival started in 2013. Anytime you have a theme with a name of that caliber, that's an effective marketing tool. But I'm well equipped to do that, to pay tribute to Coltrane. And Harold Mabern was probably the most equipped to sit in the chair that McCoy Tyner sat in. Harold worked with Johnny Hartman opposite the Coltrane quartet. They were playing every single night, alternating sets. Harold was such an incredibly perceptive and insightful listener. He knew everything the Coltrane Quartet played. There was a night when McCoy [was delayed when] the subway broke down or whatever. And Coltrane said, "Harold, I want you to play this set." And Harold's biggest regret of his life was that he said 'no,' and he said he did it out of respect for McCoy. He absolutely adored Coltrane. [Harold shared that] as great as Coltrane was

as a musician, he was an even better human being [and that] he never had a bad word to say about anybody; he was kind and dedicated, just filled with the Holy Spirit.

TNYCJR: Like Coltrane, you too began [on the saxophone] playing alto. The story is that during the pandemic, you decided to pick it up again?

ALEXANDER: That's true. I recorded *Alto Saxophone with Strings* (HighNote) on alto, and I play it on a regular basis. I really enjoy it. I had a phobia about it, which was unwarranted. And then all of a sudden, when nothing mattered at all, I started playing it, and thought 'Yeah, it sounds pretty damn good!'

TNYCJR: When people come to the Coltrane Festival, what can they expect?

ALEXANDER: I'm looking forward to interacting with a quintet that has a long history of working with the other members, some as long as nearly 40 years. Eric Reed is simply one of the finest pianists. We played together at the Coltrane Festival in 2018 and 2019. Nicholas Payton is one of my favorite trumpeters. We've recorded together and toured in the Far East and Europe. Peter Washington is one of my oldest friends, a great master of the acoustic bass. Joe Farnsworth is perhaps my oldest musical associate, and our interactions go back to our college days in the late '80s...I never have a battle plan for this kind of thing. With Harold, we never, ever had a set list, and we never rehearsed. We probably could have played for three weeks straight, five sets a night and never repeat a song: we had such a beautiful telepathy.

For more info visit ericaalexanderjazz.com. Alexander is at *The Django* Dec. 7, and *Smoke* Dec. 18-22 (part of *Smoke's* monthlong "Countdown 2025 Coltrane Festival"). See *Calendar*.

Recommended Listening:

- Eric Alexander — *Straight Up* (featuring Harold Mabern) (Delmark, 1992)
- Eric Alexander — *Alexander the Great* (HighNote, 1997)
- Eric Alexander Quartet — *Sunday in New York* (Venus, 2005)
- One For All — *The Third Decade* (Smoke Sessions, 2015)
- Eric Alexander — *Leap of Faith* (Giant Step Arts, 2018)
- Eric Alexander/Mike LeDonne — *Together* (Cellar Music, 2023)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

viral consumption and thus deliberately signaling that cutting-edge music requires a different mindset."

To date, Greyfade has eight full-length albums in its catalogue, each meticulously recorded and assembled for maximum auditory and visual stimulation. Along with the two Branciforte-Bleckmann sets, there's JACK Quartet founding member, violinist Christopher Otto's *rag'sma*, electronics artist Greg Davis' *New Primes*, Golub's *Filters* and *From the Machine* (the latter a collaboration between Kirschner and Branciforte). With the label's two most recent releases, *St.ill* by ambient musician Taylor Deupree and Kirschner's *Three Cellos*, Branciforte introduced a new element that further enhances the experience as an art object: a linen hardcover book with text, scores, photographs, album commentary and other ephemera. The label head dubbed the format: *FOLIO*. "The book idea came about because I want to create a physical object that's still collectible and purchasable and gives you that same kind of private experience where you can engage with the music," he explains.

On the docket for 2025 are recordings from Catherine Lamb and Ghost Ensemble, another set by Otto, a collaborative effort that sees Branciforte

teaming with Belgian composer Jozef Dumoulin, and Golub's *Loop 7*. As Golub explains, Greyfade works to the bonds forged between Branciforte, artist and audience. "Across much of my recent recorded work I am going after an uncanny balance between the feeling of a documented live performance and a produced studio creation. There's also a level of trust with Joe just because he has such great ears; he's such a thoughtful listener and producer, and he really has made all of the things I've worked on with him better, more interesting, more compelling."

For more info visit greyfade.com. Phillip Golub is at *Close Up* Dec. 8. See *Calendar*.



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Sunday, December 1

- Mark Capon Trio: The Creole Cookin’ Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff
Arthur’s Tavern 3:30, 7 pm
- ★ Roy Nathanson/Arturo O’Farrill Bar Lunático 9, 10:30 pm \$10
- Afro Latin Jazz Orchestra; Berta Moreno Sextet with Linda EPO, Manuel Valera, Maksim Perepelica, Samuel Torres, Evan Hyde
Birdland 5:30, 8:30, 10:30 pm \$40
- ★ Jeremy Pelt Quintet with Jalen Baker, Misha Mendelenko, Leighton Harrell, Jared Spears
Birdland Theater 7, 9:30 pm \$30
- ★ John Scofield Quartet with Nicholas Payton, Vicente Archer, Bill Stewart
Blue Note 8, 10:30 pm \$20-45
- Ray Gallon Trio
Cellar Dog 7, 8:30 pm \$5
- ★ Herlin Riley & Friends with Stacy Dillard, Tyler Bullock, Liany Mateo
Dizzy’s Club 5, 7:30 pm \$25-50
- Carolyn Leonhart Quintet; Michael Kanan Trio
The Django 6:30, 8, 9:30, 11 pm \$25
- Basilio Georges of Flamenco Latino Drom 4:30 pm \$25
- ★ Mini Global Mashup: DoYeon Kim Meets Joe Lovano
Flushing Town Hall 1 pm \$15
- Welf Dorr, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- ★ Francisco Mela Trio with Micah Thomas, Nick Jozwiak; Jamile Quartet with Jamile Staevie Ayres, Miki Yamanaka, Pablo Menares, Jimmy Macbride
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Benny Benack III Quartet
Minton’s 6 pm
- Kate Baker Trio
North Square Lounge 12:30, 2:15 pm
- Minnie Jordan with Addie Vogt, Tim Watson
Owl Music Parlor 8 pm \$20
- Jasper Shogo Trio “Billy Strayhorn Tribute” with Ben Rosenblum, Eduardo Belo
Saint Peter’s Church 5 pm
- Bryan Reeder
Scarlet Lounge 7, 9 pm
- Shrine Big Band; Leni Stern Band Shrine 8, 10 pm
- ★ Jam Session with Ryo Sasaki with Steve Ash, Bill Crow, Steve Little; Ralph Lalama Trio with Akiko Tsuruga, Andy Watson; Nick Hempton Quartet with Kyle Koehler, Charlie Sigler, Fukushima Tainaka; Tim McCall Quartet with Marc Devine, Hide Tanaka, Fukushima Tainaka
Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ Tierney Sutton, Christian Jacob, Ricky Rodriguez, Lenny White
Smoke 7, 9 pm \$35
- Rick Bogart with Marc Daine, Jon Roche Tio Pepe 6 pm
- ★ Jason Moran & The Bandwagon Village Vanguard 8, 10 pm \$40

Monday, December 2

- The Grove Street Stompers with Peter Balance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi
Arthur’s Tavern 7 pm
- Eleni Arapoglou
Bar Lunático 9, 10:30 pm \$10
- Ernie Haase & Signature Sound “A Jazzy Little Christmas”
Birdland 5:30 pm \$40
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25
- Aneesa Strings
Blue Note 8, 10:30 pm \$20-35
- Our Delight
Cellar Dog 7, 8:30 pm \$5
- ★ Ted Nash Big Band “Happy Holidays!” Dizzy’s Club 7, 9pm \$20-65
- Gabriel Schillinger-Hyman Quartet; Sean Hong Wei Quartet
The Django 6:30, 8, 9:30, 11 pm \$25
- Spike Wilner Trio; Ed Cherry Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Jeff Parker EVA IVtet
Public Records 7, 9:30 pm
- Charlie Roman, Bryan Reeder Scarlet Lounge 7, 9 pm
- Joe Farnsworth Quintet; Mike Boone Quartet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40
- Samuel Torres
Zinc Bar 7, 8:30 pm \$35

Tuesday, December 3

- Axel Tosca Latin Jazz Trio
Arthur’s Tavern 7 pm
- Mike Dillon & Punkadelick
Bar Lunático 9, 10:30 pm \$10
- ★ Emmet Cohen Trio with Philip Norris, Kyle Poole
Birdland 7, 9:30 pm \$40
- Anna Kolchina Quartet with JinJoo Yoo, Paul Gill, Evan Sherman
Birdland Theater 8:30 pm \$30
- Jeff Franzel Trio
Bitter End 7 pm \$20
- Cory Henry
Blue Note 8, 10:30 pm \$20-55
- Vanderlei Pereira Trio
Cellar Dog 7, 8:30 pm \$5
- ★ Ulysses Owens, Jr. Big Band with Bruce Williams, Diego Rivera, Jason Hainsworth, Jason Marshall, Michael Dease, Nana Sakamoto, Eric Miller, Altin Sencalar, Frank Greene, Noah Halpern, Brandon Woody, David Sneider, Luther Allison, Thomas Milovac, Charles Turner III
Dizzy’s Club 7, 9pm \$25-45
- Richard Baratta Latin Quintet; Jamile
The Django 7:30, 9, 10:30 pm, 12 am \$25

- brassmospheric with Eli Asher, Ryan Easter, Thomas Heberer, Jordan McLean, Patrick Brennan, Dick Griffin
Downtown Music Gallery 6:30 pm
- Yayoi Ikawa, Ricky Rodriguez, Tony Lewis Klavierhaus 7 pm \$25
- Kenny Wessel Tiro with Jay Anderson, Anthony Pinciotti; Michael Kanan Trio with Greg Ruggiero, Neal Miner
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Jacob McGibbon
Shrine 8 pm
- Audrey Silver; Josiah DeNooyer / Junho Lee Duo Project
Silvana 7, 9 pm
- Sam Weinberg Trio; Ben Bennett; Holly Melgard; The Hot Seat with Andrew Lampert
Sisters 8 pm \$10
- ★ Frank Lacy Quartet; Jason Clotter Quintet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Rob Edwards Big Band
Swing 46 9 pm \$20
- Live Jazz in Two E: Modern Martinis with Melanie Goerlitz, Darin Brown
Two E Lounge 8 pm
- ★ Christian McBride Quartet with Tivon Pennicott, Mike Stern, Marcus Gilmore
Village Vanguard 8, 10 pm \$40
- ★ Leslie Pintchik Trio with Scott Hardy, Michael Sarin
Zinc Bar 7, 8:30 pm \$35

Wednesday, December 4

- Simon Comté Quartet with Gilad Hekselman, Kanoa Mendenhall, Kabelo Mokhatla
Bar Bayeux 8, 9:30 pm
- ★ GTO Trio + Ravi Coltrane
Bar Lunático 9, 10:30 pm \$10
- ★ Emmet Cohen Trio with Philip Norris, Kyle Poole
Birdland 8:30, 10:30 pm \$40
- ★ David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola Guitar Night with Rodney Jones Birdland Theater 5:30, 8:30 pm \$30
- Cory Henry
Blue Note 8, 10:30 pm \$20-55
- Wednesday Night Jazz
Café Erzulie 6 pm
- Cellar Dog All Stars
Cellar Dog 7, 8:30 pm \$5
- ★ Ulysses Owens, Jr. Big Band with Bruce Williams, Diego Rivera, Jason Hainsworth, Jason Marshall, Michael Dease, Nana Sakamoto, Eric Miller, Altin Sencalar, Frank Greene, Noah Halpern, Brandon Woody, David Sneider, Luther Allison, Thomas Milovac, Charles Turner III
Dizzy’s Club 7, 9pm \$25-45
- ★ Spin Cycle with Scott Neumann, Tom Christensen, Pete McCann, Phil Palombi
The Django 9:30 pm \$25
- ★ Mingus Big Band
Drom 7:30 pm \$35
- Jazz Composers’ Showcase “10th Anniversary Reunion” with Andrew Gould, Ethan Helm, Evan Harris, Jonathan Lowery, Andrew Gutauskas, Tony Kadleck, Josh Deutsch, Jonathan Saraga, Dave Adewumi, Matthew McDonald, Jasim Perales, Sam Blakeslee, Rebecca Patterson, Ethan Ditthardt, Evan Gregor, John Sturino
The Jazz Gallery 7:30, 9:30 pm \$35
- Colin Stranahan Trio with Glenn Zaleski, Rick Rosato; Jesse Green Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Meyru with Raavi and T.F. Gambon Nublu 151 7 pm \$23
- Judi Marie Cantereno Trio with Conan Fowkes, Steve Lamattina Pangea 7 pm \$25
- ★ Wadada Leo Smith/Amina Claudine Myers Roulette 8 pm \$35
- Adam Niewood Quartet with Eric Lewis, Sean Conly; Diallo House Septet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Allan Harris “A Nat King Cole Christmas” with Alan Grubner, John di Martino, Brandi Disterheft, Willy Rodriguez Smoke 7, 9 pm \$25
- ★ Hot Toddlies
Somewhere Nowhere 7:15 pm
- ★ Zoh Amba, Jon Leidecker, Ryan Sawyer, Thurston Moore
The Stone at the New School 8:30 pm \$30
- Kevin Blancq Big Band
Swing 46 5:30 pm \$15
- Live Jazz in Two E: Mariella Price Two E Lounge 8 pm
- ★ Christian McBride Quartet with Tivon Pennicott, Mike Stern, Marcus Gilmore
Village Vanguard 8, 10 pm \$40
- ★ Terry Waldo & The Gotham City Band Zinc Bar 7, 8:30 pm \$35

Thursday, December 5

- ★ Terry Waldo’s Gotham City Band Arthur’s Tavern 10 pm
- ★ Steve Cardenas & Billy Mintz with Adam Kolker, Jeremy Stratton
Bar Bayeux 8, 9:30 pm
- Charles Overton Group with Charles Overton, Kalía Vandever, Gregory Groover Jr., Jonathon Muir Cotton, Lee Fish
Baryshnikov Arts Center 7 pm \$39
- ★ Emmet Cohen Trio with Philip Norris, Kyle Poole
Birdland 8:30, 10:30 pm \$40
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn; Olivia Chindamo/Matthew Sheens
Birdland Theater 5:30, 8:30 pm \$35
- Oz Noy Trio
Bitter End 9:30 pm
- Cory Henry
Blue Note 8, 10:30 pm \$20-55
- Jazz Night
Café Erzulie 6 pm
- ★ Akiko Tsuruga Quartet; Ai Murakami Quartet
Cellar Dog 7, 8:30 pm \$5

- ★ Ulysses Owens, Jr. Big Band with Erena Terakubo, Langston Hughes II, Diego Rivera, Jason Hainsworth, Jason Marshall, Michael Dease, Nana Sakamoto, Eric Miller, Altin Sencalar, Frank Greene, Noah Halpern, Brandon Woody, David Sneider, Luther Allison, Thomas Milovac, Charles Turner III
Dizzy’s Club 7, 9pm \$25-45
- ★ Lucas Pino Trio
InterContinental New York Barclay 6:30 pm
- ★ Roy Hargrove Big Band
The Jazz Gallery 7:30, 9:30 pm \$35
- ★ Marquis Hill + Melanie Charles Le Poisson Rouge 8 pm \$25
- Cynthia Sayer Trio with Dalton Ridenhour, Jay Rattman; J ihee Heo Trio with David Williams, Joe Farnsworth
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Alan Bartus Trio3
Minton’s 7 pm
- New York Jazz Force; Private Label Jazz Trio; Mike Handelman Deconstruction
Silvana 7, 8, 9, pm
- Dave Pietro Quintet with Scott Wendholt, Gary Versace, Jay Anderson, Adam Cruz
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Catherine Russell/Sean Mason Smoke 7, 9 pm \$35
- ★ Fred Frith, Thurston Moore The Stone at the New School 8:30 pm \$30
- Dennis Lichtman & Jerron Paxton
Symphony Space Leonard Nimoy Thalia 7:30 pm \$20-30
- New School Studio Orchestra “The Nutcracker Suite”
Tishman Auditorium 7:30 pm
- Live Jazz in Two E: Modern Martinis with Melanie Goerlitz, Darin Brown
Two E Lounge 8 pm
- Christian McBride Quartet with Tivon Pennicott, Mike Stern, Marcus Gilmore
Village Vanguard 8, 10 pm \$40
- Axel Tosca
Zinc Bar 7, 8:30 pm \$35

Friday, December 6

- ★ Eric Person Organ Trio
Albert’s Bar 3 pm
- Danny Lipsitz & His Brass Tacks Arthur’s Tavern 7 pm
- Rick Bogart with Marc Daine, Jon Roche
Backstage Tavern 8:30, 11:30 pm
- ★ Caleb Wheeler Curtis Trio with Sean Conly, Michael Sarin
Bar Bayeux 8, 9:30 pm
- Charles Overton Group with Kalía Vandever, Gregory Groover Jr., Jonathon Muir Cotton, Lee Fish Baryshnikov Arts Center 7 pm \$39
- ★ Bill Saxton Harlem AllStars Bill’s Place 7, 9 pm \$30
- ★ Emmet Cohen Trio with Philip Norris, Kyle Poole; Birdland Big Band
Birdland 8:30, 10:30 pm \$40
- Tatiana Eva Marie “Paris Chanson: A Tribute to the Edith Piaf & Great French Chanteurs” with Ben Rosenblum
Birdland Theater 7:30, 9:30 pm \$30
- Cory Henry
Blue Note 8, 10:30 pm \$20-55
- Philip Harper Quintet; Avi Rothbard Trio Cellar Dog 7, 8:30 pm \$5
- ★ Ulysses Owens, Jr. Big Band with Bruce Williams, Diego Rivera, Jason Hainsworth, Jason Marshall, Michael Dease, Nana Sakamoto, Eric Miller, Altin Sencalar, Frank Greene, Noah Halpern, Brandon Woody, David Sneider, Luther Allison, Thomas Milovac, Charles Turner III
Dizzy’s Club 7, 9pm \$25-45
- Alex Brown Quintet; Craig Handy & 2nd Line Smith
The Django 7:30, 9, 10:30 pm \$25
- Denton Darien and Bertha Hope solo
Jackie Robinson Recreation Center 6 pm
- ★ Patricia Brennan with Josh Modney, Pala Garcia, Kyle Armbrust, Michael Nicolas, Sylvie Courvoisier, Miles Okazaki, Kim Cass, John Hollenbeck, Noel Brennan, Eli Greenhoe
The Jazz Gallery 7:30, 9:30 pm \$45
- ★ Adam Holzman with Dick Griffin, Jane Getter, Gene Pritsker, Robert C. Ford
Kostabi World 7 pm \$20
- ★ Gary Versace Trio; David Berkman Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Michael Cruse Quartet
Minton’s 7 pm
- ★ Harlem Jazz Series: Craig Harris & Breath with Ben Stapp, Marshall Sealy, Franz Hackl, Camerahn Alforque
Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ Fred Frith solo
Roulette 8 pm \$35
- Jam Session with Andrew Kushnir, Marc Devine, Marty Kenney; Valery Ponomarev Quintet with Don Braden, Mamiko Watanabe, Dmitri Kolesnik, Victor Jones; Corey Wallace Dubtet; Eric Wyatt Quartet
Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ Catherine Russell/Sean Mason Smoke 7, 9, 10:30 pm \$35
- ★ Lee Ranaldo, Thurston Moore The Stone at the New School 8:30 pm \$30
- ★ Squirrel Nut Zippers “Holiday Caravan”
Symphony Space Peter Jay Sharpe Theatre 8 pm \$35-65
- Live Jazz in Two E
Two E Lounge 8 pm
- ★ Christian McBride Quartet with Tivon Pennicott, Mike Stern, Marcus Gilmore
Village Vanguard 8, 10 pm \$40
- Pete Rodiguez
Zinc Bar 7, 8:30 pm \$35

Saturday, December 7

- ★ “Rebel With a Cause: The Artistry and Activism of Nina Simone” with Amber Iman
92NY 7:30 pm \$40
- Diallo & House of Sextet
Bar Lunático 9, 10:30 pm \$10

- Anders Nilsson with Kenny Wessel, Michel Gentile Barbès 6 pm \$20
- Charles Overton Group with Kalia Vandever, Devon Gates, Kevin LaFleur, Lee Fish Baryshnikov Arts Center 7 pm \$39
- ★Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- ★Bruce Harris; Emmet Cohen Trio with Philip Norris, Kyle Poole + Houston Person Birdland 8:30, 10:30 pm \$40
- Tatiana Eva Marie "Jazz a Saint-Germain: 1920s & 30s Paris Swing!" with Daniel Garlitsk Birdland Theater 9:30 pm \$30
- NYU Wayne Shorter Ensemble with Dave Pietro, Joe McCann, Anthony Bolden, Daniel Gonzalez, Kevin Du, Joaquin Eaton-Sharon, Nino Ayier; Cory Henry Blue Note 1:30, 8, 10:30 pm \$20-55
- James Burton Quintet; Katie Cosco Quartet Cellar Dog 7, 8:30 pm \$5
- Anna Siciliano Quartet The Club Room 7:30, 9 pm
- ★Ulysses Owens, Jr. Big Band with Bruce Williams, Diego Rivera, Matthew Whitaker, Jason Hainsworth, Jason Marshall, Michael Dease, Nana Sakamoto, Eric Miller, Altin Sencalar, Frank Greene, Noah Halpern, Brandon Woody, David Sneider, Luther Allison, Thomas Milovac, Charles Turner III Dizzy's Club 7, 9pm \$25-45
- ★Jerome Sabbagh Quartet; Eric Alexander Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Taktouka Band Meets Spanglish Fly Flushing Town Hall 7 pm \$25
- ★Spanish Harlem Orchestra Hostos Center for the Arts & Culture 8 pm
- ★Bria Skonberg "Jingle Bell Swing" with Chris Pattishall, Barry Stephenson, Darrian Douglas LeFrak Concert Hall 8 pm \$35-45
- ★Gary Versace Trio; David Berkman Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Marcos Varela Quartet Minton's 7 pm
- Carmen Quill, R&D, Andy Clausen Owl Music Parlor 8 pm \$15
- "A Well-Being Concert" with Joshua Roman, Simone Porter, Danny Zelibor Carnegie Hall Resnick Education Wing 2:30, 5:30 pm \$24
- ★Fred Frith with Sudhu Tewari, Lotte Anker Roulette 8 pm \$35
- Hiroko Kanna; Peter Louis Octet Silvana 7, 8 pm
- ★Lawrence Clark with Josh Evans, Oscar Williams, Conway Campbell, Kush Abadey Sistas' Place 8, 9:30 pm
- ★Jam Session with Kyle Colina; Valery Ponomarev Quintet with Don Braden, Mamiko Watanabe, Dmitri Kolesnik, Victor Jones; Waldron Mahdi Ricks Quintet with Tommy Morimoto, Roberta Piket, Asante Santi Debriano, Ethan Kogan; Saul Rubin Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35

- ★Catherine Russell/Sean Mason Smoke 7, 9, 10:30 pm \$35
- ★William Winant, Tom Surgal, Thurston Moore The Stone at the New School 8:30 pm \$30
- Live Jazz in Two E Two E Lounge 9 pm
- ★Christian McBride Quartet with Tivon Pennicott, Mike Stern, Marcus Gilmore Village Vanguard 8, 10 pm \$40

Sunday, December 8

- ★"Rebel With a Cause: The Artistry and Activism of Nina Simone" with Amber Iman 92NY 2 pm \$40
- ★Creole Cookin' Jazz Band; Charlie Apicella & Iron City Arthur's Tavern 7, 10 pm
- Trio Catarina Bar Lunático 9, 10:30 pm \$10
- Afro Latin Jazz Orchestra; "New York Holidays" with Svetlana's Big Band Birdland 5:30, 8:30, 10:30 pm \$40
- Tatiana Eva Marie with Evan Christopher, Sasha Masakowski Birdland Theater 7, 9:30 pm \$30
- Cory Henry Blue Note 8, 10:30 pm \$20-55
- Tony Davis Trio Cellar Dog 7, 8:30 pm \$5
- ★Phillip Golub Close Up 7:30 pm
- Deborah Grace, Karen Ziemba, Margo Seibert, Ted Rosenthal Dizzy's Club 5, 7 pm \$65
- Benny Benack III Quartet; Neal Miner Trio The Django 6:30, 8, 9:30, 11 pm \$25
- Welf Dorr, Carlo De Biaggio, Kevin Shea The Keep 9 pm
- Jane Irving Trio with Joshua Richman, Boris Kozlov; Naama Gheber Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Emily Braden Trio North Square Lounge 12:30, 2:15 pm
- ★Catalytic Festival with Brandon Lopez, Zeena Parkins, Chris Corsano, Tomeka Reid, claire rousay Roulette 8 pm \$30
- Noah Baerman Trio Saint Peter's Church 5 pm
- Charu Suri Scarlet Lounge 7, 9 pm
- Mario Giordano Quintet Silvana 10 am
- ★Jam Session with Ryo Sasaki, Steve Ash, Bill Crow, Steve Little; Allan Harris Quintet with Alan Grubner, John Di Martino, Brandi Disterheft, Willy Rodriguez; Jerry Weldon Sextet; Aaron Johnson Boplicity Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35

- ★Catherine Russell/Sean Mason Smoke 7, 9 pm \$35
 - Rick Bogart with Marc Daine, Jon Roche Tio Pepe 6 pm
 - ★Christian McBride Quartet with Tivon Pennicott, Mike Stern, Marcus Gilmore Village Vanguard 8, 10 pm \$40
- Monday, December 9
- ★"Rebel With a Cause: The Artistry and Activism of Nina Simone" with Amber Iman 92NY 7:30 pm \$40
 - Grove Street Stompers with Peter Balance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi Arthur's Tavern 7 pm
 - ★Marta Sanchez Group Bar Lunático 9, 10:30 pm \$10
 - ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25
 - Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Daniel Chmielinski, Julian Pollack, Anastasiia Mazurok Blue Note 7, 9:30 pm \$20-125
 - Organ Grooves Cellar Dog 7, 8:30 pm \$5
 - Juilliard Jazz Ensembles: From the Plantation to the Penitentiary by Wynton Marsalis with Max Roach Ensemble: Isaiah Thompson, Julia Smulson, Jack Towse, Kelvin Walters, Nick Mesler, Pedro Sequeira, William Schwartzman, Daniel Song, Karl Seyer-Hansen; Jelly Roll Morton Ensemble with Doug Wamble, Kate Kortum, Preston Rupert, Sion Song, Nick Caldwell, Luciano Soriano, Edwin Corne, Tyler Bullock, John Murray, Janae Yates Dizzy's Club 7, 9pm \$20-45
 - Simon Mogul Quartet; Allan Bezama Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
 - Altered States with Julia Richard, Jowee Omicil, Val Jeanty, Tiss Rodriguez Brooklyn Music School 8 pm
 - Burnett Thompson Trio; Pasquale Grasso Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
 - Russell Hall's East Side Pirates Nublu 151 8 pm \$23
 - Sara Serpa with Ingrid Laubrock, Angelica Sanchez, Erik Friedlander Roulette 8 pm \$25
 - Annie Chen Scarlet Lounge 7, 9 pm

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Mesmerizing Tony nominee **Amber Iman** celebrates the artistry, advocacy, and legacy of the groundbreaking Nina Simone in this brilliant new *Lyrics & Lyricists* show, drawing from a remarkable Simone songbook that ranges from pop hits like “**I Put a Spell on You**,” “**Feeling Good**,” and “**My Baby Just Cares for Me**” to her powerful protest anthem “**Mississippi Goddam**.”

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Directed by **REGGIE D. WHITE**

Music director & arrangements: **MICHAEL O. MITCHELL**

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LYRICS & LYRICISTS

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- **"Rudy van Gelder: A Tribute to the Man Who Defined the Sound of Jazz" with New York Youth Symphony Jazz Band**
ShapeShifter Lab 6 pm \$20
- **Villagers Brass Band** Shrine 10 am
- **Jochen Rueckert Quartet with Milena Casado, Troy Roberts, Matt Penman; Tyler Mitchell Quartet**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **★Vanguard Jazz Orchestra** Village Vanguard 8, 10 pm \$40
- **Adam Levy Trio** Zinc Bar 7, 8:30 pm \$35

Tuesday, December 10

- Edsel Gomez Latin Jazz Trio Arthur's Tavern 7 pm
- Jane Monheit "The Merriest" Birdland 7, 9:30 pm \$40
- ★ "Holiday Swingin!": A Kat Edmonson Christmas"
Birdland Theater 5:30, 8:30 pm \$35
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff,
Daniel Chmielinski, Julian Pollack, Anastasiia Mazurok
Blue Note 7, 9:30 pm \$20-125
- Duduka da Fonseca Trio Cellar Dog 7, 8:30 pm \$5
- Ernie Krivda, Evelyn Wright, Joe Hunter with the Dominick
Farinacci Group Dizzy's Club 7, 9pm \$20-40
- Camila Cortina Trio; Benito Gonzalez Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Ben Monder with Matt Brewer, Johnathan Blake
Klavierhaus 7, 8:30 pm \$25
- Jim Ridl Trio with Ada Rovatti, Conrad Korsch; Tardo Hammer Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa,
Charles Goold; Jovan Alexandre Trio
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Rob Edwards Big Band Swing 46 9 pm \$20
- Daniel Carter, Stan Zenkov, Zachary Swanson, Keenan Ruffin,
Dave Miller Troost 8 pm
- Live Jazz in Two E: Modern Martinis with Melanie Goerlitz,
Darin Brown Two E Lounge 8 pm
- ★ Christian McBride & Inside Straight with Steve Wilson,
Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm \$40

- **Gabriel Terriciano Quartet** Zinc Bar 7, 8:30 pm \$35
- **Taylor Eigsti** Zinc Bar 7, 9 pm \$35

Wednesday, December 11

- Yuichi Hirakawa Arthur's Tavern 7 pm
- Harish Raghavan with Charles Altura, Taylor Eigsti, Wallace Roney Jr., Jeremy Dutton Bar Bayeux 8, 9:30 pm
- Mireya Ramos Bar Lunático 9, 10:30 pm \$10
- Jane Monheit "The Merriest" Birdland 7, 9:30 pm \$40
- ★ David Ostwald's Louis Armstrong Eternity Band;
Frank Vignola Guitar Night with Pasquale Grasso
Birdland Theater 5:30, 8:30 pm \$30

- **Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Daniel Chmielinski, Julian Pollack, Anastasiia Mazurok**
Blue Note 7, 9:30 pm \$20-125
- **Wednesday Night Jazz**
Café Erzulie 6 pm
- ★ **Brandi Disterheft Trio**
Cellar Dog 7, 8:30 pm \$5
- **Jeff Kazee Trio**
The Club Room 7:30, 9 pm

- On a Limb with Andrew Haug, Ethan Marsh, Charlie Scheff

- ★Ehud Asherie Trio with David Wong, Kenny Washington
Dizzy's Club 7, 9pm \$20-45
- ★Pete Malinverni Trio; Ricardo Grilli Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band
Drom 7:30 pm \$35
- Lena Bloch, Russ Lossing, Cameron Brown, Billy Mintz
Ibeam Brooklyn 8 pm \$20

- ★Jazzmobile presents Lynette Washington Interchurch Center 7 pm
★Air Legacy Trio with Marty Ehrlich, Hilliard Greene,
Pheeroan akLaff The Jazz Gallery 7:30, 9:30 pm \$35

- CMS Benefit Concert with Anna Abandolo, Anne Waldman, Ava Mendoza, Billy Martin, Bob Holman, Charles Burnham, gabby fluke-mogul, Joe Russo, John Starks, Kevin Newtown, Kris Yunker, Luke Stewart, Simon Hanes, Tcheser Holmes
Le Poisson Rouge 7 pm \$50-250

- Bob DeVos Trio with Behn Gillece, Todd Coolman;
Caleb Tobocman Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Vicki Burns Quarter with John De Martino, Pete Smith, Matt Garrity
Pangea 7 pm \$25

- Kalia Vandever Quartet Roulette 8 pm \$30
- Sophie Dunér; LoveTrane "John Coltrane Tribute" Silvana 7, 9 pm
- Patrick Cornelius Quintet; Ai Murakami Quartet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ "Countdown 2025 John Coltrane Festival": Ravi Coltrane featuring
Gadi Lehavi, Elé Salif Howell Smoke 7, 9 pm \$40
- ★ Hot Toddies Somewhere Nowhere 7:15 pm
- ★ Ikue Mori, Zeena Parkins, Charmaine Lee, Lotte Anker
The Stone at the New School 8:30 pm \$20

- Kevin Blancq Big Band Swing 46 5:30 pm \$15
- Live Jazz in Two E: Alexia Bomtempo Two E Lounge 8 pm
- Christian McBride & Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm \$40
- York College Band York College 7 pm
- ★ Sarah Hanahan Quartet Zinc Bar 7, 8:30 pm \$35

Thursday, December 12

- ★ Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- VandoJam Brooklyn with Troy Roberts, Adam Kolker
Bar Bayeux 8, 9:30 pm
- Jason Lindner & Nate Wood Bar Lunático 9, 10:30 pm \$10
- Jane Monheit "The Merriest" Birdland 7, 9:30 pm \$40
- High Society New Orleans Jazz Band with Conal Fowkes,
Simon Wettenthal, Tom Abbott, Harvey Tibbs, Josh Dunn,
Brian Nalepka, Kevin Dorn Birdland Theater 5:30 pm \$35
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff,
Daniel Chmielinski, Julian Pollack, Anastasiia Mazurok
Blue Note 7, 9:30 pm \$20-125
- Jazz Night
Café Erzulie 6 pm
- Bebop Collective; John Merrill Quartet Cellar Dog 7, 8:30 pm \$5
- ★ Mary Stallings with David Hazeltine, David Williams,
Joe Farnsworth, Eddie Henderson Dizzy's Club 7, 9pm \$25-45
- Rale Micic Quartet: Mark Whitfield

- The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Henry Threadgill's Very Very Circus Legacy Project with Brandon Ross, Miles Okazaki, Marcus Rojas, José Davila, Noah Becker, Chris Bates, Gene Lake The Jazz Gallery 7:30, 9:30 pm
- ★Brian Charette Trio with Neal Caine, Mike Clark; Ray Gallon Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Simon Hanes: GARGANTUA with isabel cresp0-pardo, Priya Carlberg, Jolee Gordon, Jen Baker, Colin Babcock, Jacob Garchik, Kevin Newton, Blair Hamrick, Noah Fotis, Trevor Dunn, Jesse Heasley, Anna Abondolo, Matt Bent, Jonathan Starks, Kevin Murray Roulette 8 pm \$30

- Richard Baratta Sextet with Erena Terakubo, Paul Bollenback, Bill O'Connell, Michael Goetz, Paul Rossman; Michael Ode Quartet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★"Countdown 2025 John Coltrane Festival": Ravi Coltrane with Gadi Lehavi, Elé Salif Howell Smoke 7, 9 pm \$40
- ★Ikue Mori, Hans Koch, Florian Stoffner, Nate Wooley
The Stone at the New School 8:30 pm \$20

- **Live Jazz in Two E: Modern Martinis with Melanie Goerlitz, Darin Brown** Two E Lounge 8 pm
- **Christian McBride & Inside Straight with Steve Wilson, Warren McF, Peter Martin, Carl Allen** Village Vanguard 8, 10 pm \$40
- **Axel Tosca** Zinc Bar 7, 8:30 pm \$35

Friday, December 13

- ★Eric Person Organ Trio Albert's Bar 3 pm
•Moses Patrou Arthur's Tavern 7 pm
•Rick Bogart with Marc Daine, Jon Roche
Backstage Tavern 8:30, 11:30 pm

- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- Birdland Big Band; Jane Monheit "The Merriest"
Birdland 5:30, 8:30, 10:30 pm \$40

- **David DeJesus Bopet "Charlie Parker Celebration"**
Birdland Theater 7, 9:30 pm \$35

- Natalie Barbieri Bitter End 11:30 pm
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Daniel Chmielinski, Julian Pollack, Anastasiia Mazurok Blue Note 7, 9:30 pm \$20-125

- **Richard Clements Quintet; Simona Premazzi Quartet**
Cellar Dog 7, 8:30 pm \$5
- **Naama Gheber Quartet** The Club Room 7:30, 9 pm
- ★ **Mary Stallings with David Hazeltine, David Williams,**
Joe Farnsworth, Eddie Henderson Dizzy's Club 7, 9pm \$25-45
- **Spike Wilner Quartet; Freddy DeBoe Band**
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ **Yoon Sun Choi, Pauline Roberts, Hannah Marks, Hayoung Lyou**
Ibeam Brooklyn 7:30 pm \$20

- **Todd Coolman Trio with Steve Ash, Mike Melito;**
Micah Thomas Trio with Dean Torrey, Kayvon Gordon
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Mac Gollehon & Hispanic Mechanics** Minton's 6 pm
- ★ **Harlem Jazz Series: Craig Harris with Brianna Thomas,**
Milton Suggs Mount Morris Ascension Presbyterian Church 7 pm \$25
- **Charlotte Greve; Sarah Rossy; Domino Kirke**
The Owl Music Parlor 8 pm \$15

- Jay Leonhart/Harvie S Birthday Bash with Carolyn Leonhart, Daryl Sherman, Tomoko Ohno, Vito Lesczak Pangea 7 pm \$25
- ★William Parker with gabby fluke mogul, Eri Yamamoto, Ann-Marie Sandy, Patricia Nicholson, Ava Mendoza, Michael TA Thompson, Jackson Krall Roulette 8 pm \$30
- ★Steve Millhouse Cinema Trio with Allen Farnham, Eric Halvorson, Scott Wendholt ShapeShifter Lab 7 pm \$20
- ★Jam Session with Adam Ray; Brian Lynch Quintet;
Eric McPherson Trio; Eric Wyatt Quartet

Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★“Countdown 2025 John Coltrane Festival”: Ravi Coltrane with Gadi Lehavi, Elé Salif Howell Smoke 7, 9, 10:30 pm \$40
- ★Ikue Mori, Ingrid Laubrock, Sylvie Courvoisier, Lotte Anker

The Stone at the New School 8:30 pm \$20

- James McBride “The Heaven & Earth Gospel”
Symphony Space Peter Jay Sharpe Theatre 8 pm \$40-65
- Live Jazz in Two E Two E Lounge 8 pm
- ★ Samara Joy “A Joyful Holiday Tour”
United Palace of Cultural Arts 8 pm
- ★ Christian McBride & Inside Straight with Steve Wilson,
Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm \$40
- ★ Cécile McLorin Salvant with Sullivan Fortner Zankel Hall 7 pm \$75
- ★ Minus Dynasty Zinc Bar 7, 8:30 pm \$35

Saturday, December 14

- Axel Tosca; Mireya Ramos Arthur's Tavern 7, 10 pm
- Armo Bar Lunático 9, 10:30 pm \$10
- Hesa Gun: Anders Nilsson, Sam Kulik, David Ambrosio, Vinnie Sperrazza Barbès 6 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- Bruce Harris; Jane Monheit "The Merriest" Birdland 5:30, 8, 10:30 pm \$40
- David DeJesus Bopitet "Charlie Parker Celebration" Birdland Theater 7, 9:30 pm \$35
- Svetlana and The New York Collective; Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Daniel Chmielinski, Julian Pollack, Anastasia Mazurok Blue Note 12, 7, 9:30 pm \$20-125

- ★ John & Alice Coltrane Home presents “Year of Alice” with Roshni Somlal Ensemble Brooklyn Peace Center 7 pm
- Will Terrill Quartet; Jon Davis Trio Cellar Dog 7, 8:30 pm \$5
- Angela Grey Quartet The Club Room 7:30, 9 pm
- ★ Mary Stallings with David Hazeltine, David Williams, Joe Farnsworth, Eddie Henderson Dizzy’s Club 7, 9pm \$25-45
- David Gibson Quartet; Rico Jones Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25 Iridium 10 pm \$30
- Tony Trischka
- Blue Inventions Trio with Ron Horton, Tim Harrison, Neal Kirkwood Joe Solomon Studio 7:30 pm \$20
- ★ Álvaro Torres solo Klavierhaus 7, 8:30 pm
- Todd Coolman Trio with Steve Ash, Mike Melito; Steve Ash Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ JC Hopkins Biggish Band Minton’s 7 pm
- Claire Dickson; Eliot Krimsky; Tommy Crane’s Dance Music For All Occasions The Owl Music Parlor 8 pm \$15
- ★ William Parker with Kyoko Kitamura, Ikuo Takeuchi, Remzi, Miya Masaoka Roulette 8 pm \$30
- Bill Warfield’s Hells Kitchen Orchestra Silvana 7 pm
- ★ Danny Mixon Quintet Sistas’ Place 8, 9:30 pm \$30
- ★ Jam Session with Justin Wert; Brian Lynch Quintet; Eric McPherson Trio; Stacy Dillard Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ “Countdown 2025 John Coltrane Festival”: Ravi Coltrane with Gadi Lehavi, Elé Salif Howell Smoke 7, 9, 10:30 pm \$40
- ★ Ikue Mori, Craig Taborn, Tomeka Reid The Stone at the New School 8:30 pm \$20
- Live Jazz in Two E Two E Lounge 8 pm
- ★ Christian McBride & Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm \$40

Sunday, December 15

- Eri Yamamoto Duo; Creole Cookin’ Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff Arthur’s Tavern 3:30, 7 pm
- ★ Ken Peplowski “Bird With Strings” Birdland 5:30, 8, 10:30 pm \$40
- David DeJesus Boptet “Charlie Parker Celebration” Birdland Theater 7, 9:30 pm \$35
- JJ Sansaverino’s Annual Holiday Concert with Vivian Sessoms; Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Daniel Chmielinski, Julian Pollack, Anastasiia Mazurok Blue Note 1:30, 7, 9:30 pm \$20-125
- Mike DiRubbo Trio Cellar Dog 7, 8:30 pm \$5
- ★ Mary Stallings with David Hazeltine, David Williams, Joe Farnsworth, Eddie Henderson Dizzy’s Club 5, 7 pm \$25-45
- Antonio Ciacca Quartet; Michael Weiss Trio The Django 6:30, 8, 9:30, 11 pm \$25
- “Rotunda Holiday Concert”: Charles Turner & Uptown Swing with Jasmine Rice LaBeija Guggenheim Museum 7 pm \$21-76
- ★ Papo Vázquez The Mighty Pirates Troubadours with Camille Thurman, Rodney Jones, Alvin Medina Hostos Center 3 pm \$10
- Welf Dorr, Robert Boston, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- Lauren Lee Trio with Marty Kenney, Curtis Nowosad; Alyson Murray Trio with Alicyn Yaffee, Alex Tremblay Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ William Hill III Trio Minton’s 6 pm
- Briana Swan Trio North Square Lounge 12:30, 2:15 pm
- Ben Cassara Trio with Nicki Adams, Ken Filiano Saint Peter’s Church 5 pm
- Marie-claire Giraud, Charu Suri Scarlet Lounge 7, 9 pm
- Mike Handelman Deconstruction; Manny’s Boogaloo Crew Shrine 8, 10 pm
- Afro Peruvian Orchestra Silvana 8 pm
- Jam Session with Ryo Sasaki, Steve Ash, Bill Crow, Steve Little; Bruce Harris Quintet; Robert Edwards Quartet; Panas Athanatos Trio Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ “Countdown 2025 John Coltrane Festival”: Ravi Coltrane with Gadi Lehavi, Elé Salif Howell Smoke 7, 9, 10:30 pm \$40
- Rick Bogart with Marc Daine, Jon Roche Tio Pepe 6 pm
- ★ John Zorn’s New Masada Quartet; Christian McBride & Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 3, 8, 10 pm \$40

Monday, December 16

- Grove Street Stompers with Peter Balance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi Arthur’s Tavern 7 pm
- Dan White Quartet with Josh Dion, David Linard, Dan Pappalardo Bar Lunático 9, 10:30 pm \$10
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25

- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Daniel Chmielinski, Julius Rodriguez, Anastasiia Mazurok Blue Note 7, 9:30 pm \$20-125
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- ★ “Bending Towards the Light: A Jazz Nativity” with Joe Magnarelli, Maurice Chestnut, Steve Turre, The Royal Bopsters, Jeff Hairston, Frank Basile, Amanda Yachechak, Bobby Sanabria, Ron Carter, Anne Phillips Church of St. Paul and St. Andrew 8 pm \$45
- ★ Matt Wilson Christmas Tree-O with Jeff Lederer, Paul Sikivie Dizzy’s Club 7, 9pm \$25-45
- ★ April Varner “Christmas Special”; “A Champion Fulton Christmas” The Django 7:30, 9, 10:30 pm, 12 am \$25
- Spike Wilner Trio; Pasquale Grasso Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Kevin Scott with Ryan Clackner, Greg Osby, Kenny Grohowski Nublu 151 7 pm \$23
- ★ The Fury with Mark Turner, Lage Lund, Matt Brewer, Tyshawn Sorey Ornithology Jazz Club 7:30, 9, 11 pm
- Charlie Roman, Bryan Reeder Scarlet Lounge 7, 9 pm
- Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio; Obasi Akoto Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Tyler Bullock Trio Zinc Bar 7, 8:30 pm \$35
- Parker Ramsay Zürcher Gallery 8 pm \$25

Tuesday, December 17

- Norbert Stachel Latin Jazz with Karen Stachel Arthur’s Tavern 7 pm
- Brian Richburg’s New Legaxy Bar Lunático 9, 10:30 pm \$10
- ★ Stacey Kent Birdland 7, 9:30 pm \$40
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Daniel Chmielinski, Julius Rodriguez, Anastasiia Mazurok Blue Note 7, 9:30 pm \$20-125
- Saul Rubin Trio Cellar Dog 7, 8:30 pm \$5
- ★ Joe McCarthy Afro-Latin Big Band “Nutcracker Suite” with Ray Contreras, Luques Curtis, Hector Martignon, Vinny Valentino, Nick Marchione, David Neves, Stuart Mack, Diego Urcola, Alejandro Aviles, Andrew Gould, Luis Hernandez, Lucas Pino, Frank Basile, Noah Bless, Matt McDonald, Sam Blakeslee, Jeff Nelson Dizzy’s Club 7, 9pm \$20-50
- Manuel Valera Quartet; Misha Piatigorsky Latin Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Sonic Openings with patrick brennan, Hilliard Greene, Jason Kao Hwang, Michael T.A. Thomson Downtown Music Gallery 6:30 pm
- Martin Bonventre Green Room at Yotel 7 pm \$21
- James Weidman with Harvie S, Alvester Garnett Klavierhaus 7, 8:30 pm \$25 Lowlands 8 pm \$10
- Dan Kaufman Trio; Neal Miner Trio with Chris Byars, Jason Tiemann Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ The Fury with Mark Turner, Lage Lund, Matt Brewer, Tyshawn Sorey Ornithology Jazz Club 7:30, 9, 11 pm
- Kyra Cioffi Silvana 7 pm
- ★ Nabaté Isles Quintet with Steve Wilson, Alexis Marcelo, Richie Goods, Gene Lake; Benny Benack Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Rob Edwards Big Band Swing 46 9 pm \$20
- Live Jazz in Two E: Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 pm
- ★ Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40
- Dion Berardo Trio Zinc Bar 7, 8:30 pm \$35

Wednesday, December 18

- ★ Eri Yamamoto Trio Arthur’s Tavern 7 pm
- ★ Robin Verheyen Trio with Drew Gress, Billy Hart Bar Bayeux 8, 9:30 pm
- paris_monster with Josh Dion, Geoff Kraly Bar Lunático 9, 10:30 pm \$10 Birdland 7, 9:30 pm \$40
- ★ Stacey Kent
- ★ David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola Guitar Night with Bruce Forman Birdland Theater 5:30, 8:30 pm \$30
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Daniel Chmielinski, Julius Rodriguez, Anastasiia Mazurok Blue Note 7, 9:30 pm \$20-125
- Jose Benjamin Escobar Café Erzulie 6 pm
- Samba de Gringo Cellar Dog 7, 8:30 pm \$5
- Lamy Istrefi Out to Brunch with Jon Elbaz, Elias Stemeseder Dada Bar 9 pm

- Joe McCarthy Afro-Latin Big Band “Nutcracker Suite” with Ray Contreras, Luques Curtis, Hector Martignon, Vinny Valentino, Nick Marchione, David Neves, Stuart Mack, Diego Urcola, Alejandro Aviles, Andrew Gould, Luis Hernandez, Lucas Pino, Frank Basile, Noah Bless, Matt McDonald, Sam Blakeslee, Jeff Nelson Dizzy’s Club 7, 9pm \$20-182
- ★ Eric Person Quartet; Hendrik Meurkens Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Mingus Big Band Drom 7:30 pm \$35
- Devon Gates with Yuhan Su, Anastasiya Petrova, Bahar Badietabar, Alyssa Chetrick, Julian Miltenberger The Jazz Gallery 7:30, 9:30 pm
- Mike Holober Trio; Andrea Domenici Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Sivan Arbel with Nick Hetko, Sam Weber, Evan Hyde Nublu 151 7 pm
- ★ Stephanie Nakasian Trio with Matt Baker, Karl Kimmel Pangea 7 pm \$25
- Huntertones + Taylor Ashton Public Records 7 pm \$25
- ★ “Big Band Holidays”: Jazz at Lincoln Center Orchestra with Chris Crenshaw, Ekep Nkwelle, Robbie Lee, Ray Contreras, Luques Curtis, Hector Martignon, Vinny Valentino, Nick Marchione, Tony Kadleck, Stuart Mack, Diego Urcola, Alejandro Aviles, Andrew Gould, Luis Hernandez, Lucas Pino, Frank Basile, Noah Bless, Matt McDonald, Sam Blakeslee, Jeff Nelson Rose Theater 7 pm \$45
- Jimmy Macbride Quintet with Troy Roberts, Alex Wintz, David Bryant, Desmond White; Sasha Dobson Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ “Countdown 2025 John Coltrane Festival”: Eric Scott Reed Quintet with Nicholas Payton, Eric Alexander, Peter Washington, Joe Farnsworth Smoke 7, 9 pm \$40
- ★ Hot Toddlies Somewhere Nowhere 7:15 pm
- Kevin Blancq Big Band Swing 46 5:30 pm \$15
- Live Jazz in Two E: Mariella Price Two E Lounge 8 pm
- Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40
- Sarah King Zinc Bar 7, 8:30 pm \$35



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Thursday, December 19

- ★Organ Monk Trio with Gregory Lewis; Terry Waldo's Gotham City Band Arthur's Tavern 7, 10 pm
- ★Marc Copland/Anthony Pinciotti with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Marius Van den Brink Quartet with Stacy Dillard, Noah Garabedian, Anwar Marshall Bar Lunático 9, 10:30 pm \$10
- ★Stacey Kent Birdland 7, 9:30 pm \$40
- ★High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn; "Harmony for the Holiday" with Duchess Birdland Theater 5:30, 8:30 pm \$35
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Daniel Chmielinski, Julius Rodriguez, Anastasiia Mazurok Blue Note 7, 9:30 pm \$20-125
- Greg Glassman Quartet Cellar Dog 7, 8:30 pm \$5
- Darnell White Trio The Club Room 7:30, 9 pm
- Isaiah J. Thompson Quartet "A Guaraldi Holiday" Dizzy's Club 7, 7:30, 9 pm \$25-182
- Ron Jackson Trio; Joe Strasser Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Everything Yes with Zack Graybeal, Sean Reeser, Cole Sipe Drom 7:30 pm \$35
- Jaleel Shaw with Cameron Campbell The Jazz Gallery 7:30, 9:30 pm
- ★C. Anthony Bryant Louis Armstrong House Museum 5:30 pm
- Sheryl Bailey Trio with Roni Ben-Hur, Harvie S; Stefan Vasnier Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★"Big Band Holidays": Jazz at Lincoln Center Orchestra with Chris Crenshaw, Ekep Nkwelle, Robbie Lee, Ray Contreras, Luques Curtis, Hector Martignon, Vinny Valentino, Nick Marchione, Tony Kadleck, Stuart Mack, Diego Urcola, Alejandro Aviles, Andrew Gould, Luis Hernandez, Lucas Pino, Frank Basile, Noah Bless, Matt McDonald, Sam Blakeslee, Jeff Nelson Rose Theater 7 pm \$45



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- ★Contemporary East: DoYeon Kim/Leo Chang with Peter Evans, Matt Mitchell, Sam Minaie, Tomas Fujiwara, Young Mong, Alex Zhang Hungtai, Che Chen Roulette 8 pm \$30
- Daniel/Dylan DelGiudice; Paul Austerlitz Band Shrine 7, 8 pm
- ★Yuhan Su Quartet with Lex Kortan, Marty Kenney, Dan Weiss; David Gibson Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★"Countdown 2025 John Coltrane Festival": Eric Scott Reed Quintet with Nicholas Payton, Eric Alexander, Peter Washington, Joe Farnsworth Smoke 7, 9 pm \$40
- Joe Russo's Selcouth Quartet with Stuart Bogie, Jonathan Goldberger, Jon Shaw The Sultan Room 7 pm \$30
- Live Jazz in Two E: Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 pm
- Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40
- Axel Tosca Zinc Bar 7, 8:30 pm \$35

Friday, December 20

- ★Eric Person Organ Trio Albert's Bar 3 pm
- Svetlana & The New York Collective Arthur's Tavern 7 pm
- Rick Bogart with Marc Daine, Jon Roche Backstage Tavern 8:30, 11:30 pm
- Cosmo: Jesse Harris, Kenny Wollesen, Jeremy Gustin, Will Graefe, James Buckley Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem AllStars Bill's Place 7, 9 pm \$30
- ★Birdland Big Band; Stacey Kent Birdland 5:30, 8:30, 10:30 pm \$40
- Emilie-Claire Barlow "Winter Wonderland" Birdland Theater 7, 9:30 pm \$35
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Daniel Chmielinski, Julius Rodriguez, Anastasiia Mazurok Blue Note 7, 9:30 pm \$20-125
- Chris Beck Quartet; Clovis Nicolas Quartet Cellar Dog 7, 8:30 pm \$5
- Simona Daniele Quartet The Club Room 7:30, 9 pm
- Morgan Price Trio with Ethan Kogan, Nick Jozwiack Dada Bar 9 pm
- Isaiah J. Thompson Quartet "A Guaraldi Holiday" Dizzy's Club 7, 7:30, 9 pm \$25-182
- Tyler Blanton Quartet; Mariel Bildsten Septet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Holman Alvarez, Ralph Alessi, John Hebert, Satoshi Takeishi Greenwich House Music School 7:30 pm
- ★Charles Burnham Ibeam Brooklyn 8 pm \$20
- Charles Altura Heart and Mind Quintet with Jonathan Finlayson, Mike King, Matt Brewer, Kendrick Scott The Jazz Gallery 7:30, 9:30 pm
- ★Ken Peplowski Trio; Sullivan Fortner Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★AC Lincoln Minton's 7 pm
- ★Harlem Jazz Series: Craig Harris & Tailgaters Tales with David Murray Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★Big Band Holidays with The Jazz at Lincoln Center Orchestra with Chris Crenshaw, Ekep Nkwelle, Robbie Lee, Ray Contreras, Luques Curtis, Hector Martignon, Vinny Valentino, Nick Marchione, Tony Kadleck, Stuart Mack, Diego Urcola, Alejandro Aviles, Andrew Gould, Luis Hernandez, Lucas Pino, Frank Basile, Noah Bless, Matt McDonald, Sam Blakeslee, Jeff Nelson Rose Theater 7 pm \$45
- ★Contemporary East: Lesley Mok "The Living Collection" with David Leon, Yuma Uesaka, Milena Casado, Kalun Leung, Ledah Finck, Lester St. Louis, Dorian Duke, Elias Stemeseder; Yuko Fujiyama with Miki Orihara, Lesley Mok, Robert Dick Roulette 8 pm \$30
- Heard Immunity Horns Shrine 9 pm
- ★Jam Session with Andrew Kushnir; Fabien Mary Quintet; Marc Copland Quartet; Ken Fowser Quintet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★"Countdown 2025 John Coltrane Festival": Eric Scott Reed Quintet with Nicholas Payton, Eric Alexander, Peter Washington, Joe Farnsworth Smoke 7, 9, 10:30 pm \$40
- ★Staten Island Jazz Festival: Lakecia Benjamin; Camille Thurman Quartet; Brandee Younger; Alicia Olatuja Ensemble St. George Theatre 7 pm \$36
- Live Jazz in Two E Two E Lounge 8 pm
- Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40
- ★Kaisa's Machine Zinc Bar 7, 8:30 pm \$35

Saturday, December 21

- Richard Cortez Arthur's Tavern 7 pm
- Hesa Gun: Anders Nilsson, Sam Kulik, David Ambrosio, Vinnie Sperrazza Barbès 6 pm \$20
- Bill Saxton Harlem AllStars Bill's Place 7, 9 pm \$30
- ★Nicole Zuraitis Trio; Stacey Kent Birdland 5:30, 8:30, 10:30 pm \$40
- Emilie-Claire Barlow "Winter Wonderland" Birdland Theater 7, 9:30 pm \$35
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Daniel Chmielinski, Julius Rodriguez, Anastasiia Mazurok Blue Note 7, 9:30 pm \$20-125
- Abraham Burton Quartet; Kyoko Oyobe Quartet Cellar Dog 7, 8:30 pm \$5
- Paul Shapiro's Ribs & Brisket Holiday Party with Cilla Owens, Eleanor Reissa City Winery 1 pm \$30
- David Zheng Quartet The Club Room 7:30, 9 pm
- ★Christian Sands Quartet "Christmas Stories" Dizzy's Club 2, 7, 7:30, 9 pm \$25-182
- Jason Tiemann Quartet; The Richard Cortez Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Ethan Iverson Sextet with Jonathan Finlayson, Sam Newsome, Jacob Garchik, Peter Washington, Kush Abadey The Jazz Gallery 7:30, 9:30 pm
- ★Ken Peplowski Trio; Sullivan Fortner Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Caroline Davis Portals; WRENS: Ryan Easter, Lester St. Louis, Elias Stemeseder Public Records 7 pm \$25
- ★"Big Band Holidays": Jazz at Lincoln Center Orchestra with Chris Crenshaw, Ekep Nkwelle, Robbie Lee, Ray Contreras, Luques Curtis, Hector Martignon, Vinny Valentino, Nick Marchione, Tony Kadleck, Stuart Mack, Diego Urcola, Alejandro Aviles, Andrew Gould, Luis Hernandez, Lucas Pino, Frank Basile, Noah Bless, Matt McDonald, Sam Blakeslee, Jeff Nelson Rose Theater 2, 7 pm \$45
- LiNG; Wanderer's Soul Silvana 7:35, 10 pm
- ★Bryan Carrott Quintet Sistas' Place 8, 9:30 pm \$30
- ★Jam Session with Ben Barnett; Fabien Mary Quintet; Marc Copland Quartet; Greg Glassman Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★"Countdown 2025 John Coltrane Festival": Eric Scott Reed Quintet with Nicholas Payton, Eric Alexander, Peter Washington, Joe Farnsworth Smoke 7, 9, 10:30 pm \$40
- Live Jazz in Two E Two E Lounge 9 pm
- ★Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40

Sunday, December 22

- Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff Arthur's Tavern 7 pm
- Afro Latin Jazz Orchestra: "A Swinging Birdland Christmas" with Jim Caruso, Billy Stritch, Klea Blackhurst Birdland 5:30, 8:30, 10:30 pm \$40
- Emilie-Claire Barlow "Winter Wonderland" Birdland Theater 7, 9:30 pm \$35
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Daniel Chmielinski, Julius Rodriguez, Anastasiia Mazurok Blue Note 7, 9:30 pm \$20-125
- ★Mike LeDonne Trio Cellar Dog 7, 8:30 pm \$5
- ★Stella Cole City Winery 7 pm
- ★Christian Sands Quartet "Christmas Stories" Dizzy's Club 2, 5, 7:30 \$25-182
- Jed Levy Quartet; Cameron Campbell Trio The Django 6:30, 8, 9:30, 11 pm \$25
- ★Welf Dorr, Kenny Wollesen, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- ★David Janeway Trio with Santi DeBriano, Billy Hart; Lucy Wijnands Quartet Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Louise Rogers Trio North Square Lounge 12:30, 2:15 pm
- ★"Big Band Holidays": Jazz at Lincoln Center Orchestra with Chris Crenshaw, Ekep Nkwelle, Robbie Lee, Ray Contreras, Luques Curtis, Hector Martignon, Vinny Valentino, Nick Marchione, Tony Kadleck, Stuart Mack, Diego Urcola, Alejandro Aviles, Andrew Gould, Luis Hernandez, Lucas Pino, Frank Basile, Noah Bless, Matt McDonald, Sam Blakeslee, Jeff Nelson Rose Theater 2 pm \$45
- ★Ellen Christi Ensemble with Masahiko Kono, Steve Swell, Jackson Krall Saint Peter's Church 5 pm
- Charu Suri Scarlet Lounge 7, 9 pm
- Max Levenson Silvana 7 pm

- ★ Jam Session with Ryo Sasaki, Steve Ash, Bill Crow, Steve Little; Alan Broadbent Sextet; Joe Magnarelli Quartet; Aaron Johnson Boplicity Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ "Countdown 2025 John Coltrane Festival": Eric Scott Reed Quintet with Nicholas Payton, Eric Alexander, Peter Washington, Joe Farnsworth Smoke 7, 9 pm \$40
- ★ Anderson Brothers "Play Hoagy Carmichael" with Peter Anderson, Will Anderson, Molly Ryan, Rossano Sportiello, Alex Raderman, Paul Gil Symphony Space Leonard Nimoy Thalia 4:30, 7 pm \$39
- ★ Rick Bogart with Marc Daine, Jon Roche Tio Pepe 6 pm
- ★ Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40

Monday, December 23

- Grove Street Stompers with Peter Balance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi Arthur's Tavern 7 pm
- "A Swinging Birdland Christmas" with Jim Caruso, Billy Stritch, Klea Blackhurst Birdland 7, 9:30 pm \$40
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Barry Stephenson, Julius Rodriguez, Anastasiia Mazurok Blue Note 7, 9:30 pm \$20-125
- Brazilian Grooves Trio Cellar Dog 7, 8:30 pm \$5
- ★ Christian Sands Quartet "Christmas Stories" Dizzy's Club 7, 9pm \$25-45
- David Yee Quartet; Liam Sutcliffe Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Conal Fowkes Trio with Brian Nalepka, Kevin Dorn; James Austin Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Rich Townsend & The Magnificent Night Train Scarlet Lounge 7, 9 pm Shrine 10 am
- Villagers Brass Band
- Elam Friedlander Quartet with Abraham Burton, Eric McPherson, Luis Perdomo; Miki Yamanaka Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35

- ★ Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Seoyeon Im Quartet Zinc Bar 7, 8:30 pm \$35

Tuesday, December 24

- Xiomara Laugart Arthur's Tavern 7 pm
- "Christmas with Champion Fulton"; "A Swinging Birdland Christmas" with Jim Caruso, Billy Stritch, Klea Blackhurst Birdland 8:30, 10:30 pm \$40
- ★ David Ostwald's Louis Armstrong Eternity Band Birdland Theater 7, 9:30 pm \$30
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Barry Stephenson, Julius Rodriguez, Anastasiia Mazurok Blue Note 7, 9:30 pm \$20-125
- ★ Christian Sands Quartet "Christmas Stories" Dizzy's Club 7, 9pm \$25-45
- ★ Valerie Capers; Carol Morgan Trio with Steve Nelson, Charlie Himel Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Jeff McGregor Quintet; Aaron Seeber Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Rob Edwards Big Band Swing 46 9 pm \$20
- Live Jazz in Two E: Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 pm
- ★ Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40
- ★ Johnny O'Neal Zinc Bar 7, 8:30 pm \$35

Wednesday, December 25

- "Christmas with Champion Fulton"; "A Swinging Birdland Christmas" with Jim Caruso, Billy Stritch, Klea Blackhurst Birdland 8:30, 10:30 pm \$40
- ★ David Ostwald's Louis Armstrong Eternity Band Birdland Theater 7, 9:30 pm \$30
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Barry Stephenson, Julius Rodriguez, Anastasiia Mazurok Blue Note 7, 9:30 pm \$20-125

- Adam Kolker/Jon Davis; Shai Jaschek Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Steven Blane Silvana 8 pm
- Simona Premazzi Quartet; Mike Troy Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ "Countdown 2025 John Coltrane Festival": Vincent Herring Quartet with George Cables, Yasushi Nakamura, Louis Hayes Smoke 7, 9, 10:30 pm \$40
- ★ Hot Toddlies Somewhere Nowhere 7:15 pm
- Live Jazz in Two E: Anita Donndorff Two E Lounge 8 pm
- ★ Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40
- ★ Johnny O'Neal Zinc Bar 7, 8:30 pm \$35

Thursday, December 26

- ★ Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- ★ Bruce Barth & George Schuller with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Yacouba Sissoko & SIYA Bar Lunático 9, 10:30 pm \$10
- "Christmas with Champion Fulton" Birdland 8:30, 10:30 pm \$40
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenthal, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 7, 9:30 pm \$35
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Barry Stephenson, Julius Rodriguez, Caroline Campbell Blue Note 7, 9:30 pm \$20-125
- Swing Collective; Jinjoo Yoo Quartet Cellar Dog 7, 8:30 pm \$5
- Darnell White Trio The Club Room 7:30, 9 pm
- ★ Carlos Henriquez Nonet with Jeremy Bosch, Terell Stafford, Michael Rodriguez, Marshall Gilkes, Melissa Aldana, Robert Rodriguez, Anthony Almonte, Obed Calvaire Dizzy's Club 7, 9pm \$25-55
- ★ Todd Herbert Quartet; Michael Blake Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Fleurine Trio; Marius Van Den Brink Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

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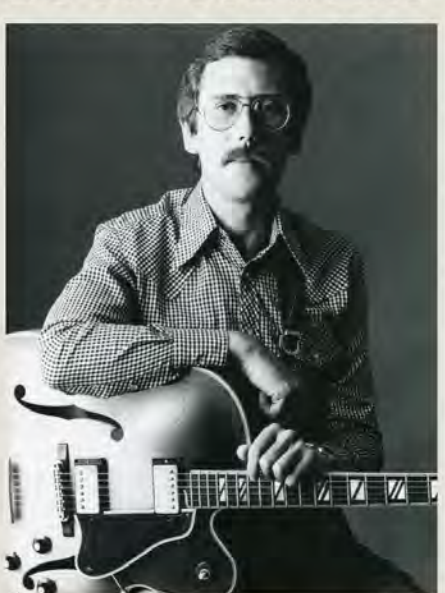
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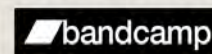
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Wes Montgomery, Tal Farlow,
and Jim Hall" - The Wire



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STRAYHORN TRIBUTE**

DEC 8 | 5:00 PM
NOAH BAERMAN TRIO

DEC 9 | 7:00 PM
**JAZZ MEMORIAL:
MICHAEL CUSCUNA**

DEC 15 | 5:00 PM
BEN CASSARA TRIO

DEC 22 | 5:00 PM
**ELLEN CHRISTI
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- Boiler Room Trio Silvana 8 pm
- Christopher McBride Quartet; Mike Bond Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★“Countdown 2025 John Coltrane Festival”: Vincent Herring Quartet with George Cables, Yasushi Nakamura, Louis Hayes Smoke 7, 9, 10:30 pm \$40
- Live Jazz in Two E: Modern Martinis with Melanie Goerlitz, Darin Brown Two E Lounge 8 pm
- ★Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40
- Axel Tosca Zinc Bar 7, 8:30 pm \$35

Friday, December 27

- ★Eric Person Organ Trio Albert's Bar 3 pm

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TO LISTEN TO MUSIC NEWS ORIGINAL PODCASTS AND MORE.



- Rick Bogart with Marc Daine, Jon Roche Backstage Tavern 8:30, 11:30 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- “Christmas with Champion Fulton”; Birdland Big Band Birdland 5:30, 8:30, 10:30 pm \$40
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Barry Stephenson, Julius Rodriguez, Caroline Campbell Blue Note 7, 9:30 pm \$20-125
- Wayne Tucker Quintet; Frank Basile Quartet Cellar Dog 7, 8:30 pm \$5
- ★Carlos Henriquez Nonet with Jeremy Bosch, Terell Stafford, Michael Rodriguez, Marshall Gilkes, Melissa Aldana, Robert Rodriguez, Anthony Almonte, Obed Calvaire Dizzy's Club 7, 9pm \$25-55
- Ed Cherry Quartet; Nick Hempton Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- Waterworks Emerging Artists Spotlight with Marie Lloyd Paspe, Barkha Patel, Christopher Rivas, Marie Thomas, Immanuel Wilkins Harlem Stage Gatehouse 7 pm \$10
- Lafayette Harris Trio; Jon Davis Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Eric Wyatt Minton's 7 pm
- ★Harlem Jazz Series: Craig Harris & Tailgaters Tales with Hugh Ragin Mount Morris Ascension Presbyterian Church 7 pm \$25
- Ken Kobayashi Project; Dafina Roots Shrine 8, 10 pm
- Jam Session with David Sandman; Dominick Farinacci Trio; Gary Smulyan Quintet; Eric Wyatt Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★“Countdown 2025 John Coltrane Festival”: Vincent Herring Quintet with Eddie Henderson, George Cables, Yasushi Nakamura, Joe Farnsworth Smoke 7, 9, 10:30 pm \$40
- 8-Bit Big Band Sony Hall 7:30, 10 pm \$40-130
- Live Jazz in Two E Two E Lounge 8 pm
- ★Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40
- Willerm Delisfort Trio Zinc Bar 7, 8:30 pm \$35

Saturday, December 28

- Axel Tosca; KJ Denhart & The NY Unit Arthur's Tavern 7, 10 pm
- The 49'ers: Anders Nilsson, Ty Citerman Barbès 6 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9 pm \$30
- ★“Christmas with Champion Fulton”; Nicole Zuraitis Trio Birdland 5:30, 8:30, 10:30 pm \$40
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Barry Stephenson, Julius Rodriguez, Caroline Campbell Blue Note 7, 9:30 pm \$20-125
- Darrell Green Quartet; Carol Morgan Quartet Cellar Dog 7, 8:30 pm \$5
- ★Carlos Henriquez Nonet with Jeremy Bosch, Terell Stafford, Michael Rodriguez, Marshall Gilkes, Melissa Aldana, Robert Rodriguez, Anthony Almonte, Obed Calvaire Dizzy's Club 7, 9pm \$25-55
- Tommy Campbell Trio; Sam Dillon Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Lafayette Harris Trio; Johnny O'Neal Quartet Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Marius Van Den Brink Quintet Minton's 7 pm
- Michael Morgan Silvana 7 pm
- ★Will Calhoun Quintet Sistas' Place 8, 9:30 pm \$30
- Jam Session with Matt Snow; Dominick Farinacci Trio; Gray Smulyan Quintet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★“Countdown 2025 John Coltrane Festival”: Vincent Herring Quintet with Eddie Henderson, George Cables, Yasushi Nakamura, Joe Farnsworth Smoke 7, 9, 10:30 pm \$40
- Live Jazz in Two E: Modern Martinis Two E Lounge 9 pm
- ★Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40

Sunday, December 29

- Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff Arthur's Tavern 7 pm
- Afro Latin Jazz Orchestra; Yardbird Big Band Directed by David DeJesus Birdland 5:30, 8:30, 10:30 pm \$40
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Barry Stephenson, Julius Rodriguez, Caroline Campbell Blue Note 7, 9:30 pm \$20-125

- Ned Gould Trio Cellar Dog 7, 8:30 pm \$5
- ★Carlos Henriquez Nonet with Jeremy Bosch, Terell Stafford, Michael Rodriguez, Marshall Gilkes, Melissa Aldana, Robert Rodriguez, Anthony Almonte, Obed Calvaire Dizzy's Club 7, 9pm \$25-55
- Noah Haidu Quartet; Scott Healy Trio The Django 6:30, 8, 9:30, 11 pm \$25
- Welf Dorr, Robert Boston, Dmitry Ishenko, Dave Miller The Keep 9 pm
- ★Alyssa Allgood Trio with Glenn Zaleski, John Sims; Richard Cortez Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ben Cassara Trio with Marious van der Brink, Ken Filiano North Square Lounge 12:30, 2:15 pm
- Jon Davis Scarlet Lounge 7, 9 pm
- Jam Session with Ryo Sasaki, Steve Ash, Bill Crow, Steve Little; Freddie Bryant Trio; Evan Sherman Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★“Countdown 2025 John Coltrane Festival”: Vincent Herring Quintet with Steve Turre, George Cables, Yasushi Nakamura, Joe Farnsworth Smoke 7, 9, 10:30 pm \$40
- ★John Medeski, Billy Martin, Scott Metzger, Nels Cline Sony Hall 11:59 pm
- Rick Bogart with Marc Daine, Jon Roche Tio Pepe 6 pm
- ★Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$40

Monday, December 30

- Grove Street Stompers with Peter Balance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi Arthur's Tavern 7 pm
- David Marino Birdland 7 pm \$40
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Barry Stephenson, Julian Pollack, Caroline Campbell Blue Note 7, 9:30 pm \$20-125
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- ★Carlos Henriquez Nonet with Jeremy Bosch, Terell Stafford, Michael Rodriguez, Marshall Gilkes, Melissa Aldana, Robert Rodriguez, Anthony Almonte, Obed Calvaire Dizzy's Club 7, 9pm \$25-55
- David Zheng Quintet; Marcos Varela Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Dena DeRose Trio; Pasquale Grasso Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Miss Maybell, Charlie Judkins Scarlet Lounge 7, 9 pm
- Chris Beck Quartet; Asaf Yuria Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★“Countdown 2025 John Coltrane Festival”: Vincent Herring Quintet with Steve Turre, George Cables, Yasushi Nakamura, Joe Farnsworth Smoke 7, 9, 10:30 pm \$40
- ★John Medeski, Billy Martin, Scott Metzger, Nels Cline Sony Hall 11:59 pm
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Cait Jones Zinc Bar 7, 8:30 pm \$35

Tuesday, December 31

- Mireya Ramos Arthur's Tavern 10 pm
- ★Birdland Big Band Birdland 7, 11 pm
- Chris Botti with Lee Pearson, Veronica Swift, John Splithoff, Barry Stephenson, Julian Pollack, Caroline Campbell Blue Note 7, 10 pm \$20-125
- Dan Aran Trio Cellar Dog 7, 8:30 pm
- ★Carlos Henriquez Nonet with Jeremy Bosch, Terell Stafford, Michael Rodriguez, Marshall Gilkes, Melissa Aldana, Robert Rodriguez, Anthony Almonte, Obed Calvaire Dizzy's Club 7, 9pm \$335
- ★JC Hopkins The Django 7:30 pm
- The Hot Sardines Joe's Pub 5:30 pm \$110
- ★Spike Wilner Trio; Dena DeRose Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$150
- ★Philip Harper Quintet; Johnny O'Neal Trio Smalls 7:30, 9, 10:30 pm, 12 am
- ★Jazzmeia Horn/Countdown 2025 Allstars with Vincent Herring, Cyrus Chestnut, Yasushi Nakamura, Johnathan Blake Smoke 7, 9:30 pm \$250-350
- ★George Gee Big Band Swing 46 7:30 pm \$195
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore Village Vanguard 9, 11 pm \$75
- ★Terry Waldo & the Gotham City Band Zinc Bar 7, 8:30 pm

100 MILES OUT

CONNECTICUT

Bill's Seafood (Westbrook, CT) *billsseafood.com*
12/6, 12/13, 12/20, 12/27 (7 pm) Bill's Allstar Jazz Band
Firehouse 12 (New Haven, CT) *firehouse12.com*
12/6 (8:30/10 pm) Tyshawn Sorey Trio
12/13 (8:30/10 pm) Matt Wilson Christmas Tree-O with Jeff Lederer, Paul Sikivie
12/20 (8:30/10 pm) Jeremy Pelt Quintet
Owl Shop Cigars (New Haven, CT) *owlshopcigars.com*
12/4, 12/11, 12/18, 12/25 (9 pm) Kevin Saint James Band
Palace Theater Poli Club (Waterbury, CT) *palacetheaterct.org/shows/jazz*
12/8 (11 am) David Penn & Creative Tone
12/13 (7/9 pm) Giacomo Gates Trio
Parkville Sounds (Hartford, CT) *parkvillesounds.com*
12/21 (7 pm) Evan Wood & The Blueprint with Michael Carabello, Tim Weisman, Rockwell Valentine
Side Door (Old Lyme, CT) *thesidedoorjazz.com*
12/6, 12/7 (8 pm) Joe Farnsworth Quintet
12/13, 12/14 (8 pm) Eric Mintel Quartet "Charlie Brown Jazz"
12/20 (8 pm) Hendrik Meurkens Quartet
12/27 (8 pm) Olli Soikkeli Trio
12/28 (8 pm) Loston Harris Trio
12/31 (8:30, 10:45 pm) Giacomo Gates

NEW JERSEY

Beacon Unitarian Universalist Congregation (Summit, NJ) *discoveryorchestra.org*
12/13 (7 pm) 3 Generations of Jazz Trio: Bill Crow, Nick Scheuble, Leonieke Scheuble
Brothers Smokehouse (Ramsey, NJ) *brotherssmokehousenj.com*
12/6 (7/8:30 pm) Antoine Roney
12/13 (7/8:30 pm) Justin Robinson
12/20 (7/8:30 pm) Kim Clarke
12/27 (7/8:30 pm) T.K. Blue
Collingswood Senior Community Center (Collingswood, NJ) *jazzbridge.org*
12/5 (7:30 pm) Chris Simonini, Dan Hanrahan, Gavin McCauley
Mayo Performing Arts Center (Morristown, NJ) *mayoarts.org*
12/4 (7:30 pm) Samara Joy "A Joyful Holiday" with the McLendon Family
Rutherford Hall (Hackettstown, NJ) *rutherfordhall.org*
12/1 (1 pm) "Cubano Be, Cubano Bop in Concert"
Shanghai Jazz (Madison, NJ) *shanghaijazz.com*
12/1 (6 pm) Bud Ayres, Steve Hess, Josh Rubin, Mark Weber
12/3 (5:30/6:30 pm) Rich Court: George Naha Trio
12/4 (7 pm) Thaddeus Expose Trio with Brandon McCune, Ocie Davis
12/5 (7 pm) Harry Allen
12/7 (7/9 pm) Nilson Matta with John Snauwaert, Marcello Pellitteri, George Dulin
12/8 (7/9 pm) Eric Comstock
12/10 (5:30/6:30 pm) Rich Court: John Bianculli with Hal Slapin, John Vourtsis
12/13 (7 pm) Brynn Stanley "Classic Christmas!"
12/17 (5:30/6:30 pm) Rich Court: Bob Himmelberger with Hal Slapin, John Vourtsis
12/18 (7 pm) Bill Crow's 97th birthday: 3 Generations of Jazz Trio with Leonieke Scheuble, Nick Scheuble, Bill Crow
12/21 (7/9 pm) Saron Crenshaw
Tavern on George (New Brunswick, NJ) *nbjp.org*
12/5 (7 pm) Jerry Weldon Quartet
12/12 (7 pm) Kate Curran Quartet
12/19 (8 pm) Dave Stryker Trio
Shea Center for the Performing Arts @William Paterson University (Wayne, NJ) *wpunj.edu/wppresents/visitor-info/shea-center.html*
12/8 (3 pm) Oscar Hernández/Alma Libre

NEW YORK

Alvin and Friends (New Rochelle, NY) *alvinandfriendsrestaurant.com*
12/13 (7 pm) Alexander McCabe with Tom Kohl
12/14, 12/28 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Michael Sarin
12/19, 12/20, 12/21 (7 pm) Jay Hoggard Quartet with James Weidman, Belden Bullock, Jocelyn Pleasant
Avalon Lounge (Catskill, NY) *theavalonlounge.com*
12/1, 12/8, 12/15, 12/22, 12/29 (6 pm) Quarteta: Bobby Previte with Keith Pray, John Esposito, Otto Gardner
Beanrunner Café (Peekskill, NY) *beanrunnercafe.com*
12/7 (6 pm) Doug Munro "A Very Gypsy Christmas"
12/13 (7 pm) Peter Calo Band with Paul Adamy, Clem Waldmann
12/14 (6 pm) Ray Blue
12/21 (6 pm) Richie Goods/Chien Chien Lu
12/22 (3 pm) Riverton Trio with Austin Day
12/27 (7 pm) Steve Frieder Band with Christopher James Talio, Sam Smith, Bryan Kopchak + solo

12/28 (6 pm) David Janeway Quartet with Eric Person, Cameron Brown, Tony Jefferson
Blue Door Art Center (Yonkers, NY) *bluedoorartcenter.org*
12/22 (2 pm) Po'Jazz with Golda Solomon, Jill Austen, Christopher Dean Sullivan, Ayana Lowe, David Lowe
The Falcon (Marlboro, NY) *liveatthefalcon.com*
12/1 (7 pm) Creative Legacy Ensemble with Ingrid Sertso, Steven Bernstein, Peter Apfelbaum, Brittany Anjoy, Marilyn Crispell, Ken Filiano, Tani Tabbal
12/8 (7 pm) Jerry Vivino All-Stars "Jingle Bell Jazz, Soul and Blues" with Blue Lou Marini, Sue Williams, Rave Tesar, Shawn Pelton
12/12 (7 pm) Mahavishnu Project "Love Devotion Surrender" with Robbie Mangano, Joel Harrison, Neil Alexander, Brian Mooney, Olias Bendian, Gregg Bendian
12/13 (7 pm) Tatiana Eva-Marie
12/14, 12/15 (7 pm) Jeremy Baum Trio "Charlie Baum Christmas" with Sue Williams, Peter O'Brien
12/19 (7 pm) Analog Jazz Orchestra "Christmas Swing-A-Long"
12/21 (4/8 pm) Ed Palermo Big Band
12/22 (7 pm) Orrin Evans Quintet with Marianne Solivan, Jeremy Pelt, Byron Landham, Matt Parrish
Jazz at the Lodge (Ossining, NY) *jazzatthelodge.com*
12/5 (7/8:30 pm) Steps Behind with Sarah Cion, Mike Rubino, Dan Asher, Bill Reeve
12/7 (7:30/8:45 pm) Gerry Malkin Jazz Collective with David Janeway, Vinnie Cutro, Chris Morrison, Mike McGuirk, Bobby Leonard
12/12 (7/8:30 pm) Organ Groove with Jesse Lewis, Paul Connors, Jon Doty
12/19 (7/8:30 pm) Organ Groove with Matt Dickey, Alex Smith, Sean Nowell, Doron Lev
Jazz Forum Arts (Tarrytown, NY) *jazzforumarts.org*
12/1 (4/6/8 pm) Monika Oliveira & The Brazilians; David Janeway Jam Session
12/6, 12/7 (7/9:30 pm) Tito Puente, Jr. Latin Jazz Ensemble
12/8 (4/6 pm) Dialogos Duo with Richard Boukas, Louis Arques
12/13, 12/14 (7/9:30 pm) Bill Charlap Trio with Peter Washington, Kenny Washington
12/31 (6/9:30 pm) Nicole Zuraitis
The Jazz Loft (Stony Brook, NY) *thejazzloft.org*
12/2 (7 pm) Blowage Big Band
12/4 (1 pm) Tom Manuel Young at Heart Trio with Steve Salerno, Keenan Zach
12/6 (7 pm) Bad Little Big Band Holiday Show with Rich Iacona
12/7 (7 pm) Ray Anderson's Seasonal Solstice Party
12/12, 12/13, 12/14 (7 pm) Jazz Loft Big Band "Nutcracker" with Tom Manuel, Danny Bacher
12/23 (7 pm) Nicole Zuraitis "Jazz Christmas Party"
12/31 (7 pm) Tom Manuel's "NYE Extravaganza"
Jazz on Main (Mt. Kisco, NY) *jazzonmain.com*
12/1 (12 pm) Jon Cobert
12/6 (7 pm) Nelson Riveros Trio +1
12/7 (7/9 pm) Margot Sergeant
12/13 (7 pm) Organism: Cary Brown, Joe Abba, Paul Orbell
12/14 (7/9 pm) Vanessa Racci "A Very Jazz Christmas"
12/15 (12 pm) Ron Drotos
12/20 (7 pm) Jaana Narsipur Trio
12/21 (7/9 pm) Stephanie Nakasian "Holiday Fun House" with Matt Baker, Karl Kimmel
12/27 (7 pm) Brian Charette Mighty Grinders with Eric Zolan, Eric Kalb
12/28 (7 pm) Joyce DiCamillo Trio with Yoshi Waki, Thierry Arpino
Kupferberg Center for the Arts (Flushing, NY) *kupferbergcenter.org*
12/7 (8 pm) Bria Skonberg "Jingle Bell Swing"
Lydia's Café (Stone Ridge, NY) *lydias-cafe.com*
12/31 (7 pm) Teri Roiger Quartet
Maureen's Jazz Cellar (Nyack, NY) *maureensjazzcellar.com*
12/6 (8 pm) Mark Paterson Quartet
12/7 (8/10 pm) Susan Mack Quartet with David Budway, Eric Halvorson, David Finck: David Budway
12/13 (8/10 pm) Judi Marie Canterino Quartet with Conal Fowkes, Steve Lamattina, Bill Crow, Colin Pohl; Dawn Melody
12/14 (8/10 pm) Michelle Lordi/Matt Parrish Quartet with David Budway, Tim Horner; David Budway
12/20 (7/9 pm) Lizzy Kates/David Budway "Dreaming of a White Christmas"
12/21 (8 pm) David Budway "Piano Bar Holiday Sing-A-Long"
12/27 (8 pm) Duane Eubanks Quartet
12/28 (8 pm) Joe Magnarelli/Akiko Tsuruga Group
12/31 (9 pm) "New Years Eve-Eve Glow Party with the S'Buds": David Budway, Scott Hogan, Chris Hanson, David Krumholtz, Frank Colonnato, Josh Kates
Otto's Full Service (Piermont, NY) *ottosfullservice.com*
12/5 (6 pm) Kevin Lovejoy Trio with Mark Hagan, Steve Johns
12/12 (6 pm) Kevin Lovejoy/Mark Hagan
12/18 (6 pm) Judi Marie Canterino with Steve LaMatina, Conal Fowkes
12/19 (6 pm) Scott Robinson/Kevin Lovejoy
12/26 (6 pm) Antonie Drye/Kevin Lovejoy
The Local (Saugerties, NY) *thelocalsaugerties.com*
12/7 (8 pm) Maeve Gilchrist
12/14 (8 pm) Matt Wilson Christmas Tree-O with Jeff Lederer, Paul Sikivie

Uncle Cheef (Brewster, NY) *unclecheef.com*
12/1 (4:30 pm) Helio Alves
12/6 (7:30 pm) Champion Fulton
12/7 (7:30 pm) Joy Brown
12/8 (4:30 pm) Marcio Philomena
12/12 (7:30 pm) Rebecca Haviland
12/13 (7:30 pm) Eric Finland "Hammond Organ Christmas Party"
12/14 (7:30 pm) Alexis Cole "Song of the Season"
12/15 (4:30 pm) Dennis Boolyoins
12/19 (7:30 pm) Nathan Lucas
12/20 (7:30 pm) Ian Hendrickson-Smith "Christmas Party" with Nicole Zuraitis
12/21 (7:30 pm) Ian Hendrickson-Smith "Christmas Party" with Jeremy Pelt
12/22 (4:30 pm) Ian Hendrickson-Smith "Christmas Party" with Jason Marshall
12/29 (4:30 pm) Chiara Izzi

PENNSYLVANIA

Cheltenham Center for the Arts (Cheltenham, PA) *jazzbridge.org*
12/4 (7:30 pm) Paula Johns with Dave Posmentier, Dave Brodie, Grant MacAvoy
Chris' Jazz Café (Philadelphia, PA) *chrisjazzcafe.com*
12/3 (7:30/9 pm) Ryan Devlin Quartet with Mike Bond, Gene Perla, Willie Bowman
12/4 (7:30/9 pm) Tony Miceli
12/5 (7:30/9 pm) Robert Boyd, Jr. Quartet
12/6 (7:30/9 pm) Zach Adleman Quartet with Tim Green
12/6, 12/13, 12/20, 12/27 (11 pm) Oliver Mayman Jam
12/7 (7:30/9:30 pm) Kate Kortum & The Juilliard Allstars
12/7, 12/14, 12/21, 12/28 (11 pm) James Santangelo Jam
12/11 (7:30/9 pm) John DiMase Band
12/12 (7:30/9 pm) Steve Fidy & Temple U Lab Band
12/13, 12/14 (7:30/9:30/11 pm) Tyreek McDole Quintet
12/17 (7:30/9 pm) Nate Hook 4tet
12/18 (7:30/9:30 pm) Laura Orzechoski Quartet "Holiday Celebration"
12/19 (7:30/9:30 pm) Alex Hahn Band
12/20 (7:30/9:30 pm) Benny Benack III "Holiday Show" with Michael Stephenson
12/21 (7:30/9:30 pm) Anais Reno Trio "Jazzed Up White Christmas"
12/26 (7:30/9:30 pm) Ari Hoenig & The Jazz Heads
12/27, 12/28 (7:30/9:30 pm) Chris' All-Star Quintet with Peter Bernstein, Joe Block, Aidan McKeon, Alex Claffy, Joe Farnsworth
12/31 (7/9/11 pm) Chelsea Reed and Fairweather 9
City Winery (Philadelphia, PA) *citywinery.com/philadelphia*
12/8 (7:30 pm) Jazzmen
12/17 (7:30 pm) Jane Monheit "The Merriest"
Deer Head Inn (Delaware Water Gap, PA) *deerheadinn.com*
12/1 (5 pm) Erin McClelland Band with Spencer Reed, Tony Marino, Daniel Gonzalez
12/5, 12/12, 12/19, 12/26 (7 pm) Bill Washer & Friends
12/6 (7 pm) Gabrielle Stravelli Trio with Michael Kanan, Pat O'Leary
12/7 (7 pm) Skip Wilkins with Nancy Reed, Joanie Samra, Paul Rostock, Hugh Kline
12/8 (5 pm) Nancy & Skip Reed with Tyler Dempsey
12/13 (7 pm) Orrin Evans
12/14 (7 pm) John Fedchock's "Justifiably J.J. Centennial Tribute to J.J. Johnson" with Allen Farnham, Evan Gregor, Tim Horner
12/15 (5 pm) Bill Charlap solo
12/20 (7 pm) Regina Sayles with Cliff Starky
12/21 (7 pm) Chelsea Reed & The Fair Weather Nine
12/22 (5 pm) Dan Pugach Big Band & Nicole Zuraitis
12/27 (7 pm) Philly Five + Tony Marino with John Swana, Chris Farr, Tony Miceli, Bryon Lancaster
12/28 (7 pm) Jerry Vivino Quartet with Rave Tesar, Sue Williams, Adam Nussbaum
12/29 (5 pm) Alex Owen
12/31 (9 pm) Nancy Reed Trio with Ron Drotos, Tony Marino
Kimmel Center for Performing Arts Marian Anderson Hall (Philadelphia, PA) *ensembleartsphilly.org*
12/23 (7 pm) Samara Joy "A Joyful Holiday" with the McLendon Family
Solar Myth (Philadelphia, PA) *arsnovaworkshop.org*
12/19 (8 pm) Air Legacy Trio: Marty Ehrlich, Hilliard Greene, Pheeroan akLaff
12/14 (8 pm) Hu Vibrational with Adam Rudolph, Alexis Marcelo, Jerome Harris, Harris Eisenstadt, Neel Murgai, Tim Kieper, Tripp Dudley
12/16, 12/17 (8 pm) Billy Harper with Freddie Hendrix, Francesca Tanksley, Ben Young, Aaron Scott
12/19 (8 pm) Mendoza Hoff Revels with Ava Mendoza, Devra Hoff, Ches Smith, Ingrid Laubrock
12/21 (8 pm) Bobby Zankel and The Warriors of the Wonderful Sound with David Murray
South Jazz Kitchen (Philadelphia, PA) *southjazzkitchen.com*
12/19, 12/20, 12/21, 12/22 Jeff Bradshaw "Soulful Jazzy Christmas"

CLUB DIRECTORY

• **440Gallery** 440 Sixth Ave., Brooklyn (718-499-3844) Subway: F, G to Seventh Ave. [440gallery.com](#)

• **92NY** Lexington Ave. at 92nd St. (212-415-5500) Subway: 6 to 96th St. [92ny.org](#)

• **Albert's Bar** 140 East 41st St. Subway: 4, 5, 6 to Grand Central [albertsbar.com](#)

• **Alphaville** 140 Wilson Ave., Brooklyn (347-508-5006) Subway: M to Central Ave. [alphavillebrooklyn.com](#)

• **Arthur's Tavern** 57 Grove St. (212-675-6879) Subway: 1 to Christopher St. [arthurstavernnyc.com](#)

• **Asser Levy Recreation Center** 392 Asser Levy Place (212-447-2023) Subway: 6 to 23rd St. [nycgovparks.org](#)

• **Backstage Tavern** 346 West 46th St. (212-245-2030) Subway: A, C, E to 42 St-Port Authority Bus Terminal [backstagetavern.com](#)

• **Bar Bayeux** 1066 Nostrand Ave. (347-533-7845) Subway: 2, 5 to Sterling Str. [barbayeux.com](#)

• **Bar LunAtico** 486 Halsey Str. (917-495-9473) Subway: C to Kingston-Throop Ave. [barlunatico.com](#)

• **Barbes** 376 9th Str. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. [barbesbrooklyn.com](#)

• **Baryshnikov Arts Center** 450 W. 37th St., 4th floor (646-731-3200) Subway: A, C, E, F, V to 42nd St. -Port Authority

• **Bill's Place** 148 W. 133rd Str. btwn. Lenox and 7th Ave. (212-281-0777) Subway: 2, 3 to 125th Str. [billsplaceharlem.com](#)

• **Birdland/Birdland Theater** 315 W. 44th Str. btwn. 8th and 9th Ave. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str. [birdlandjazz.com](#)

• **Bitter End** 147 Bleecker St. bt. Thompson and LaGuardia (212-673-7030) Subway: A, B, C, D, E, F, V to W. 4th St. [bitterend.com](#)

• **Blue Note** 131 W. 3rd Str. at 6th Ave. (212-475-8592) Subway: A, C, E, F, V Grand Str. Shuttle to W. 4th Str. [bluenotejazz.com](#)

• **Bowery Poetry Club** 308 Bowery bt. 1st and Bleecker St. (212-614-0505) Subway: F to Second Ave. ; 6 to Bleecker St. [bowerypoetry.com](#)

• **Brooklyn Made** 428 Troutman St, Brooklyn, NY 11237 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. at 7th Ave. (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 St. Paul and St. Andrew** 263 W 86th St. (212-362-3179) Subway: 1 to 86th St. [stpaulandstAndrew.org](#)

• **Church of the Incarnation** 209 Madison Ave. (212-689-6350) Subway: 4, 6 to 33rd Street [churchoftheincarnation.org](#)

• **City Winery** 25 11th Ave. (at 15th St.) (646-751-6033) Subway: A, C, E, L to 14th St. [citywinery.com](#)

• **Close Up** 154 Orchard St. (646-410-2307) Subway: F, J, M, Z to Delancey St.; F to 2nd Ave. [closeupnyc.com](#)

• **Dada Bar** 60-47 Myrtle Ave., Queens Subway: M to Forest Ave.; M to Fresh Pond Rd.; L to Myrtle-Wyckoff and Halsey St. [dadabar.nyc](#)

• **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](#)

• **Dizzy's Club** 33 W. 60th Str., 11th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jazz.org](#)

• **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](#)

• **Feinstein's/54 Below** 254 W. 54th St. (646-476-3551) Subway: N, Q, R to 57th St. ; B, D, E to Seventh Ave. [54below.com](#)

• **Flushing Town Hall** 137-35 Northern Blvd., Flushing (718-463-7700) Subway: 7 to Main Str. [flushingtownhall.org](#)

• **Foodance** 468 West 47th St., Hell's Kitchen (646-422-7755) Subway: A, C to 168 St

• **Green Room at Yotel, The** 570 Tenth Ave. (646-449-7700) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St. / Times Sq. [yotel.com](#)

• **Greenwich House Music School** 46 Barrow St. (212-242-4770) Subway: 1 to Christopher St. [greenwichhouse.org](#)

• **Guggenheim Museum** 1071 Fifth Ave. at 89th St. (212-423-3500) Subway: 4, 5, 6 to 86th St. [guggenheim.org](#)

• **Harlem Stage Gatehouse** 150 Convent Ave. at W. 135th St. (212-650-7100) Subway: 1 to 137th St. [harlemstage.org](#)

• **Hostos Center** 450 Grand Concourse (718-518-6700) Subway: 2, 4, 5 to 149th St. [hostos.cuny.edu](#)

• **Ibeam Brooklyn** 168 7th Str. btwn. Second and Third Ave. 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 at 51st Str. (212-582-2121) Subway: 1,2 to 50th Str. [theiridium.com](#)

• **Jackie Robinson Recreation Center** 85 Bradhurst Ave. (212-234-9607) Subway: A, B, C, D to 145th St. [nycgovparks.org](#)

• **Jamaica Performing Arts Center** 153-10 Jamaica Ave. (718-618-6170) Subway: E to Jamaica Center [jamaica-performingartscenter.org](#)

• **Jazz Museum in Harlem** 58 W. 129th St. bt. Madison and Lenox Ave. (212-348-8300) Subway: 6 to 125th St. [jazzmuseuminharlem.org](#)

• **Joe Solomon Studio** 53 East 34th St., Room 201 (212-741-2839) Subway: 4, 6 to 34th St. [facebook.com/joesolomonjazz](#)

• **Joe's Pub** 425 Lafayette Str. (212-539-8770) Subway: N, R to 8th Str. -NYU; 6 to Astor Pl. [joespub.com](#)

• **Klavierhaus** 549 W. 52nd Str., 7th Floor (212-245-4535) Subway: C, E to 50th Str. [klavierhaus.com](#)

• **Knickerbocker Bar & Grill** 33 University Pl. at 9th Str. (212-228-8490) Subway: N, R to 8th Str. -NYU [knickerbockerbarandgrill.com](#)

• **Kostabi World** 225 W. 22nd St. Subway: C, E to 23rd St.

• **Le Poisson Rouge** 158 Bleecker Str. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Str. [lepoissonrouge.com](#)

• **LeFrak Concert Hall** 65-30 Kissena Blvd, Flushing (718-793-8080) Subway: 7 to Main St. , The n bus [kupferbergcenter.org](#)

• **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. bt. Broadway and Amsterdam (212-501-3330) Subway: 1 to 66th St. -Lincoln Center [kaufmanmusiccenter.org](#)

• **Mezzrow** 163 W. 10th Str. (646-476-4346) Subway: 1 to Christopher Str. [smallslive.com](#)

• **Midnight Blue** 106 E. 19th St. Subway: N, Q, R, W to 14th Street [midnightblue.nyc](#)

• **Miller Theatre** 2960 Broadway and 116th St. (212-854-7799) Subway: 1 to 116th St. -Columbia University [millertheatre.com](#)

• **Minton's** 206 W. 118th St. bt. St. Nicholas Ave. and Adam Clayton Powell Jr. Blvd (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. (646-779-8455) Subway: L to Bedford Ave. [nationalsawdust.org](#)

• **North Square Lounge** 103 Waverly Pl. at McDougal Str. (212-254-1200) Subway: A, B, C, E, F, V to West 4th Str. [northsquareny.com/about-jazz.php](#)

• **Nublu** 151 151 Ave C Subway: L to 1st Ave. [nublu.net](#)

• **Ornithology Jazz Club** 6 Suydam St., Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. [ornithologyjazzclub.com](#)

• **Owl Music Parlor** 497 Rogers Ave. (718-774-0042) Subway: Subway: 2 to to Sterling Str. [theowl.nyc](#)

• **Pangea** 178 Second Ave. (212-995-0900) Subway: L to First Ave. [pangeanyc.com](#)

• **Patrick's Place** 2835 Frederick Boulevard (212-491-7800) Subway: B, D to 155th Str. [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 876 Riverside Dr., 10032 Subway: 1 train to 157th, C train to 163rd, A train to 168th

• **Resnick Education Wing at Carnegie Hall** 881 Seventh Ave. (212-247-7800) Subway: N, Q, R, W to 57th- 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 floor (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](#)

• **S.O.B.'s** 204 Varick St. (212-243-4940) Subway: 1 to Varick St. [sobs.com](#)

• **Saint Peter's Church** 619 Lexington Ave. at 54th St. (212-935-2200) Subway: 6 to 51st St. [saintpeters.org](#)

• **Scarlet Lounge** 468 Amsterdam Ave. Subway: 1, 2 to 79th St.; 1,2 to 86th St. [scarletlounge.nyc.com](#)

• **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. btwn. 133rd & 134th Str. (212-690-7807) Subway: B, 2, 3 to 135th Str. [shrinenyc.com](#)

• **Silvana** 300 W. 116th Str. (646-692-4935) Subway: B, C, to 116th Str. [silvana-nyc.com](#)

• **Sistas' Place** 456 Nostrand Ave. at Jefferson Ave., Brooklyn (718-398-1766) Subway: A to Nostrand Ave. [sistasplace.org](#)

• **Sisters** 900 Fulton Str. (347-763-2537) Subway: C to Clinton-Washington Ave.s [sistersbklyn.com](#)

• **Smalls** 183 W 10th Str. at Seventh Ave. (212-252-5091) Subway: 1 to Christopher Str. [smallslive.com](#)

• **Smoke** 2751 Broadway btwn. 105th and 106th Str. (212-864-6662) Subway: 1 to 103rd Str. [smokejazz.com](#)

• **Somewhere Nowhere** 112 W 25th St (212-404-7969) Subway: 1 to 23rd St.; 1 to 28th St.; R, W to 28th St. [somenowherenewyork.com](#)

• **Sony Hall** 235 W. 46th Str. (212-997-5123) Subway: N, R, W to 49th Str. [sonyhall.com](#)

• **St. Ann's Church** 157 Montague Street, Brooklyn, NY 11201-3587 (718-875-6960) Subway: R to Court Street. On Montague Street at Clinton St.: 2 or 3 to Borough Hall. Walk 2 blocks; 4 or 5 to Borough Hall. Walk 3 blocks A, C or F to Jay St. Borough Hall. Walk 5 blocks A or C to High Street. Walk 3 blocks <https://www.stannholyltrinity.org/>

• **St. George Theatre** 35 Hyatt St. (718-442-2900) Subway: S74 Bus to Bay St./Borough Place [stgeorgetheatre.com](#)

• **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, Brooklyn, NY 11232 (718-635-4368) Subway: D, N, R to Coney Island-Stillwell Av [standardwormwood.com](#)

• **Stern Auditorium at Carnegie Hall** 881 Seventh Ave. (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Ave. [carnegiehall.org](#)

• **Sultan Room** 234 Starr St. (612-964-1420) Subway: L to Jefferson St. [thesultanroom.com](#)

• **Swing 46** 349 W. 46th St. (646-322-4051) Subway: A, C, E to 42nd St. [swing46.nyc](#)

• **Symphony Space Leonard Nimoy Thalia** 2537 Broadway at 95th St. (212-864-5400) Subway: 1, 2, 3 to 96th St. [symphonyspace.org](#)

• **Symphony Space Peter Jay Sharpe Theatre** 2537 Broadway at 95th St. (212-864-5400) Subway: 1, 2, 3 to 96th St. [symphonyspace.org](#)

• **The Appel Room** Broadway at 60th St., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jazz.org](#)

• **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](#)

• **The Delancey** 168 Delancey St. (212-254-9920) Subway: F to Delancey St. [thedelancey.com](#)

• **The Django** 2 Sixth Ave. (212-519-6600) Subway: A, C, E to Canal Str. ; 1 to Franklin Str. [thedjangonyc.com](#)

• **The Jazz Gallery** 1158 Broadway, 5th fl (212-242-1063) Subway: N, Q, R, W to 28th Str.; F, M to 23rd Str. [jazzgallery.org](#)

• **The Keep** 205 Cypress Ave., Queens (718-381-0400) Subway: L to Jefferson Str. [thekeepny.com](#)

• **The Owl Music Parlor** 497 Rogers Ave. (718-774-0042) Subway: Subway: 2 to to Sterling Str. [theowl.nyc](#)

• **The Record Shop** 360 Van Brunt Str. (347-668-8285) Subway: Bus: B61to Van Brunt Str./King Str. [360recordshop.com](#)

• **The Stone at The New School** 55 West 13th Str. (212-691-5600) Subway: F, V to 14th Str. [thestonenyc.com](#)

• **Tio Pepe** 168 West 4th Street Greenwich Village (212-242-6480) Subway: A, C, F to 168 St. [tiopepenyc.com](#)

• **Tishman Auditorium** 65 5th Ave. (212-229-5488) Subway: 4, 5, 6, L, N, Q, R to Union Sq. [newschool.edu](#)

• **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, NY 11206 (718-386-5300) Subway: L to Montorise Ave [tradesmanbar.com](#)

• **Troost** 1011 Manhattan Ave. (347-889-6761) Subway: G to Greenpoint Ave. [troostny.com](#)

• **TV Eye** 1647 Weirfield St. Ridgewood (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](#)

• **United Palace of Cultural Arts** 4140 Broadway (212-568-6700) Subway: A to 175th St. [theunitedpalace.com](#)

• **Village Vanguard** 178 Seventh Ave. South at 11th Str. (212-255-4037) Subway: 1, 2, 3 to 14th Str. [villagevanguard.com](#)

• **Weill Recital Hall at Carnegie Hall** 154 W. 57th St. at Seventh Ave. (212-247-7800) Subway: N, R to 57th St. [carnegiehall.org](#)

• **York College CUNY**, 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center [york.cuny.edu](#)

• **Zankel Hall** 881 Seventh Ave. at 57th St. (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 Str. Shuttle to W. 4th Str. [zincbar.com](#)

• **Zürcher Gallery** 33 Bleecker St. (212-777-0790) Subway: 6 to Bleeker St. ; B, D, F to Broadway-Lafayette [galeriezurcher.com](#)

BOB BEQUILLARD (1932 – Oct. 11, 2024) The drummer, who retired from playing at 88, died at age 92, in CT, after injuries sustained from a fall. He studied at The Hartt School and was a 50-year veteran of the Galvanized Jazz Band, appearing on albums for Jazzology, Artesan and other labels and supporting Wild Bill Davison, Teddy Wilson, Zoot Sims and others.

GEORGE BOHANON (Aug. 7, 1937 – Nov. 8, 2024) The Detroit trombonist was active mainly as a session musician since the '60s. He played with the Detroit Workshop Ensemble, appeared on several Motown recordings and relocated to California where he was a member of the Ernie Wilkins Orchestra. Between 1984-93, he played in orchestras backing Frank Sinatra. Other credits include associations with Chico Hamilton, Steve Allen, Sarah Vaughan, Herbie Mann, Joe Williams, Carmen McRae, Flora Purim, Gene Ammons, Freddie Hubbard, Nancy Wilson, Cannonball Adderley, Quincy Jones, Alice Coltrane, Joe Henderson, Stanley Turrentine, Sonny Rollins, Ramsey Lewis, Herb Alpert, Grady Tate, Pharoah Sanders, Lionel Hampton, Nina Simone, Stan Getz, Miles Davis, The Manhattan Transfer, Dee Dee Bridgewater, Diana Krall and the Count Basie Orchestra.

CLAIRE DALY (Feb. 26, 1958 – Oct. 22, 2024) Acknowledged as a foremost player on the baritone saxophone and an advocate for women in jazz, Daly died in Longmont, CO, at age 66 from squamous cell cancer. Raised in Westchester County, she took up the alto at age 12 and joined a local marching band and her school jazz ensemble. After studying tenor and graduating from Berklee College of Music ('80), she played in the all-female New Wave Dish before moving to NYC in 1985, where she settled on the baritone. Her 1999 debut, *Swing Low* (Koch), was selected for the collection of the William J. Clinton Presidential Library and Museum. Daly performed as a leader at the Monterey, Litchfield, Perth and Mary Lou Williams jazz festivals and was a founding member of DIVA Jazz Orchestra, in which she held the baritone chair for seven years. Her long-time quartet included pianist Eli Yamin, bassist Dave Hofstra and drummer Peter Grant. Other recordings as leader included *Rah! Rah!* (2008, re-released on Ride Symbol, 2020); the *Mary Joyce Project* (2011); *Baritone Monk* (North Coast Brewing, 2012) and on her own Daly Bread imprint which released her last recording, *Vu Vu for Frances* (2023), featuring saxophonist George Garzone. Daly also served as a faculty member at the Litchfield Jazz Camp and taught in Jazz at Lincoln Center's Middle School Jazz Academy, running a special ensemble for girls. Her credits include Kit McClure, Taj Mahal, Joel Forrester, Mike Longo, JC Hopkins, Joe Fonda, Nora York, Warren Smith and Giacomo Gates.

BARBARA DANE (May 12, 1927 – Oct. 20, 2024) The singer, who was noted for excellence across folk, blues and jazz genres, died at age 97. After suffering shortness of breath due to heart failure, Dane terminated her life under California's End of Life Option Act. Championed by luminaries such as Louis Armstrong, she was proudly left-wing and preferred working toward social change rather than commercial success. With her third husband, Irwin Silber, she founded Paredon Records, which showcased protest music. Her credits include work with Lu Watters, George Lewis, Benny Carter, Earl Hines, Don Ewell, Hot Club of San Francisco and others.

LOU DONALDSON (Nov. 1, 1926 – Nov. 9, 2024) The alto saxophonist and 2013 NEA Jazz Master known as "Sweet Poppa Lou," died at age 98 in Daytona Beach, FL. He was a prolific composer and performer, with a catalog of 88 titles. Donaldson began studies at age 15 at North Carolina A&T College in Greensboro, where he was a member of the marching band playing clarinet. World War II and a stint in the Great Lakes Navy Band interrupted his studies; at liberty in Chicago, he heard Charlie Parker and was immediately drawn to the alto. His first jazz recordings were with the Charlie Singleton Orchestra (1950). He began

an association with Blue Note Records, as both a talent scout and recording with the Milt Jackson Quartet (later the Modern Jazz Quartet), Thelonious Monk Sextet, Clifford Brown, Horace Silver, Art Blakey and Jimmy Smith. In the early '60s he made recordings for Cadet and Argo, returning to Blue Note in 1967, recording *Alligator Bogaloo*. Winner of many awards, he was inducted into the Jazz at Lincoln Center Ertegun Jazz Hall of Fame on Oct. 30, two days before his 98th birthday. Donaldson also recorded for Cotillion, Muse, Timeless and Milestone, and though he mostly recorded as leader, his sideman credits include Gene Ammons, Red Garland, Mose Allison and Ximo Tebar.

CHARLES FISHMAN (Feb. 23, 1942 – Nov. 12, 2024) Dizzy Gillespie's longtime manager, including his United Nations Orchestra, died at age 82. Fishman was also a producer who founded the DC Jazz Festival (2004), originally named the Duke Ellington Jazz Festival until 2010.

THOMAS GRAMUGLIA (Dec. 6, 1949 – Oct. 26, 2024) Owner of Hindsight Records, producer Gramuglia died at age 74. His label released restored archival recordings by Count Basie, Bunny Berigan, Benny Carter, Duke Ellington, Dizzy Gillespie, Benny Goodman, Lionel Hampton, Stan Kenton, Jimmie Lunceford, Glenn Miller, Buddy Morrow, Russ Morgan, Artie Shaw, Charlie Spivak, Claude Thornhill and others.

ROY HAYNES (Mar. 13, 1925 – Nov. 12, 2024) The 1995 NEA Jazz Master and drummer—father to cornetist Graham and drummer Craig and grandfather to drummer Marcus Gilmore—died in Nassau County after a brief illness at age 99. Nicknamed "Snap Crackle" early in his career, Haynes, in over seven decades of drumming, was influential in the development of modern jazz and may also be the most-recorded drummer in jazz history. As a teenager around Boston he landed a job with the Luis Russell band, which brought him to New York and work as a first-call sideman. In 1953, he began a five-year affiliation with Sarah Vaughan, and played with Thelonious Monk's quartet at the Five Spot Café. During the '60s he sometimes sat in with the John Coltrane Quartet and was integral to the development of experimental post-bop. He recorded with Chick Corea (*Now He Sings, Now He Sobs*), Jackie McLean (*Destination ... Out!* and *It's Time!*), Andrew Hill (*Black Fire* and *Smokestack*) and McCoy Tyner (*Reaching Fourth*), plus many more. As a leader, his recordings include *We Three* (with Phineas Newborn), *Cracklin'* (with Booker Ervin) and *Out of the Afternoon* (with Roland Kirk). Haynes had several working bands in his career, including the '70s fusion Hip Ensemble. In the last two decades of his performing career, he performed regularly with his Fountain of Youth band featuring players several generations younger (including saxophonists Marcus Strickland and Jaleel Shaw). A two-time Grammy winner, Haynes also received lifetime achievement awards from the Recording Academy (2011) and the Jazz Foundation of America (2019). His vast legacy includes albums on Metronome, EmArcy, Swing, New Jazz, Impulse!, Pacific Jazz, Victor, RCA, Galaxy, Blue Marge, Evidence, Dreyfus and many more, plus sideman credits with Louis Armstrong, Lester Young, Charlie Parker, Fats Navarro, Bud Powell, Stan Getz, Miles Davis, Sonny Rollins, Lennie Tristano, Billie Holiday, Eric Dolphy, Kenny Burrell, Archie Shepp, Pharoah Sanders, Dave Brubeck, Alice Coltrane, Art Pepper, Michel Petrucciani, Pat Metheny, Kenny Barron and many more.

QUINCY JONES (Mar. 14, 1933 – Nov. 3, 2024) Born in Chicago, raised in Seattle, the music mogul died in California from pancreatic cancer at age 91. Jones began as a trumpeter, and then through a talent for arranging became an influential music business executive, successful entrepreneur and publisher of the music magazine *VIBE*. His career began with study at the Berklee College of Music, which led to his professional debut with Lionel Hampton (1951). He then began concentrating on arranging, working with luminaries such as Count Basie, Billy Eckstine, Ella Fitzgerald, Dinah Washington and Sarah Vaughan. Jones

based himself in France and Scandinavia in 1957/58, studying composition, taking a job with Barclay Disques, the Paris-based subsidiary of Mercury Records and formed his own starry big band. Back in the U.S., Jones worked as an arranger and music director on recording sessions, winning the first of his 28 Grammys in 1964. Important collaborations followed, notably with Frank Sinatra. Riding the trends in music, in the '70s he concentrated on funk and disco. Gaining traction as an entertainment mogul, Jones co-produced Steven Spielberg's film *The Color Purple* (1985) and teamed with Time Warner Inc to form Quincy Jones Entertainment. He also headed a consortium that formed Qwest Broadcasting, which purchased TV stations in Atlanta and New Orleans. Beside his Grammys, Jones won three Special Grammy awards, was given the Sammy Cahn Lifetime Achievement award from the Songwriters Hall of Fame, was inducted into the Rock & Roll Hall of Fame, was showered with honorary doctorates and was made a chevalier of the Légion d'honneur, promoted to commander in 2001. He was also an activist in helping musicians take control of the business side of their work. Jones' credits and associations are immense, and include Duke Ellington, Dizzy Gillespie, Shirley Horn, Roland Kirk, Louis Armstrong, George Benson, Nancy Wilson, Miles Davis, George Duke, Stanley Clarke and pop icon Michael Jackson (*Off the Wall*, *Thriller* and *Bad*). He led his own bands on Prestige, ABC-Paramount, Mercury, Verve, Mainstream, RCA Victor, A&M and other labels.

DONALD MILLER (May 7, 1958 – Oct. 22, 2024) The guitarist, who died at age 66, was a founding member of Borbetomagus, which recorded over two dozen albums since 1980. He worked with William Hooker, Michael J. Schumacher and others, and had leader credits or co-led albums on Audiophile Tapes, Klang Industries, Warpdisc, Sachimay, Alien Passengers, Vin Du Select Qualitite and Nakatani-Kobo.

MANUEL "GUAJIRO" MIRABAL (May 5, 1933 – Oct. 28, 2024) The Cuban trumpeter died in Havana at age 91. A founding member in the mid '90s of the Buena Vista Social Club, Mirabal began playing professionally in 1951 and joined the band Swing Casino in 1953 before forming the Conjunto Rumbavana three years later. He subsequently played with Orquesta Riverside, whose singer Toto Gomez gave him his nickname "Guajiro", as well as stints with Orquesta del ICRT (the official orchestra of Cuban state radio and television) and credits with Orquesta Cubana De Música Moderna, Emiliano Salvador, Pablo Milanés, Rolando Baró, Afro-Cuban All Stars, ¡Cubanismo! and others.

ELI NEWBERGER (Dec. 26, 1940 – Oct. 24, 2024) The tuba player, teacher and pediatrician died at age 83 in MA. An advocate for child health and protection, Newberger also studied piano, organ and music theory at Juilliard and tuba with William Bell of the New York Philharmonic. He went to Yale, majoring in music theory and graduating as a Scholar of the House in Music, and also graduated from Yale's Medical School ('66). Newberger authored music reviews and articles, including *The Medicine of the Tuba*. He was a longtime member of the New Black Eagle Jazz Band, had albums on Stomp Off and credits with Bob Pilsbury and Jimmy Mazzy.

GERRY WEIL (Aug. 11, 1939 – Nov. 16, 2024) The Austrian-born pianist (né Gerhard Weilheim) known as "the maestro of Venezuelan jazz," who took up residency there in 1957, died at age 85. He was a member of La Banda Municipal, but freelanced over the last several decades, with albums on Discos America, Mercury, Sony Music and Cacao Musica as well as several self-released dates. In 2009, Weil received the Decoration of Merit in Gold for services to the Republic of Austria. In 2020 he received a Latin Grammy nomination. Credits include Maria Rivas, Andrés Briceño, Rodolfo Reyes, Huáscar Barradas, Gonzalo Teppa, Pablo Gil, Maruja Muci, Virginia Ramírez, Ofelia del Rosal, Juan Diego Villalobos and others.

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